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INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY

ROME

JANUARY
1931



LEAGUE OF NATIONS

MONTHLY PUBLICATION
OF THE INTERNATIONAL EDUCATIONAL CINEMATOGRAPHIC
INSTITUTE

WELLS

INTERNATIONAL EDUCATIONAL CINEMATOGRAPHIC INSTITUTE

LEAGUE OF NATIONS

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JANUARY 1931

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OF
EDUCATIONAL CINEMATOGRAPHY

MONTHLY PUBLICATION
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Motion Picture Education in Japan

PART I. Outline of Development.

Motion pictures were introduced into Japan for the first time in 1896. In that year two vitascopes and two cinematographs were imported into this country from the United States and France, respectively, by four different people, one of whom was an Italian engineer at that time in the employ of the Military Arsenal at Tokyo. Since then motion pictures have become enormously popular.

To-day there are 1,270 movie theatres in all Japan, which means that nearly 40 new houses have been opened annually. The Japanese studios have recently turned out the huge number of 718 theatrical films in a single year, all of which have been released. Further, Japan annually imports a large number of foreign films, mainly American, which are shown at these 1,270 movie houses in addition to the home products. In Tokyo and Osaka alone, there are more than 10 movie theatres where sound apparatus has been installed; among these are five with the Western Electric Sound System. If we consider the limited area of the national territory and the size of the population in comparison with other countries, the development of the film industry in Japan within so short a time is little less than miraculous.

In addition to this rapid commercial development, the cinema has necessarily influenced national thought and the habits of the people. Motion pictures have, in fact, become one of the important elements in Japanese civilization. Cinematic "movement" and "speed" are reflected throughout Japan's contemporary literature, painting, music and drama, and the Cinema represents as it were, the vanguard of our national culture.

Now that films have established an intimate relationship with the life and thought of the nation, it is inevitable that their undesirable elements should have had some effect upon morals and culture. The Government and the educational authorities were the first to be alarmed at the unrestricted enjoyment of motion pictures by young people and elementary school-children, fearing the possible evil effect of such shows upon the education and health of children of tender age. They realized with concern the urgent necessity of counter-measures, and it is partly to this realisation that we owe the inauguration of the educational film campaign in this country.

The Department of Education established the system of official recognition for lantern-slides and motion pictures in 1911, and in 1920 began systematically to encourage educational films, inaugurating what was called the Better Film Movement. The results, however, were not very favourable.

Meanwhile public movie shows became increasingly popular all over the country with a corresponding spread of their evil effects upon the public. Particularly noticeable was the influence of American films — good or otherwise — owing to their immediate appeal and enormous diffusion.

At the same time, the popularity of the American film all over the world and its alleged evil effects had given rise to animated discussion in European countries and eventually resulted in the International Motion Picture Conference at Paris held under the auspices of the League of Nations in 1926, while the first session of the European Educational Films Conference met at the same time at Basle convened by the local educational authorities. The educational films movement in Japan thereby received effective stimulus and some guidance as to its future policy.

As a first tangible step taken in this country, the Department of Education in October, 1927, held an eight-day course for all Japanese officials engaged in cinematographic work, and special attention was paid on this occasion to training in educational cinematography.

A conference was then held between the officials attending this course and the higher officials of the Department of Education, during which a resolution was passed recommending that restrictions be placed upon the hitherto unregulated enjoyment of public movie shows by children of tender age and that an educational film campaign should be inaugurated.

Since the Department of Education took this definite step to improve matters the educational films campaign has spread over the whole country. The admission of children to cinemas has been subjected to certain restrictions, while educationalists in various parts of the Empire have begun to give thought to the importance of educational pictures.

One of the most remarkable results of this movement was the conference between the educational authorities of the Tokyo Municipality and movie show promoters in the city held in 1928, which led to an agreement by 29 cinemas in Tokyo to hold a periodical Children's Movie Day on Sundays at which educational pictures would be shown. This practice still continues.

Another notable phase in the development of the educational films campaign is marked by an attempt to produce educational films, although so far, owing to limited resources, the undertaking is making but slow progress. The output is hardly worth mentioning when compared with the total production of all films (about 2 per cent.). Commercial films account for 96 per cent. of the total, the remaining 2 per cent. being films for other purposes.

In 1923 the Department of Education started producing educational films to be shown at schools and social gatherings. The equipment and scale of this enterprise, however, are still in a deplorable condition, con-

sidering it is a State undertaking, and the supply is quite unequal to the demand.

There are 127 movie studios in Japan, of which 61 specialize in the production of educational pictures. The capital invested in the latter, however, is so far very limited and they are unable to turn out pictures in any appreciable number.

The demand for educational films, on the other hand, has grown rapidly and considerable difficulty is found in obtaining suitable pictures. Hence the importance of the Film Library of the *Osaka Mainichi*.

The *Osaka Mainichi*, one of the biggest and most influential dailies of the Empire, is known as the pioneer in the field of educational films for schools and social gatherings. To-day practically all those who are interested in the motion picture education movement in this country are united and affiliated with the educational film movement of this newspaper.

It was in September, 1908 that the *Osaka Mainichi* started to use motion pictures for educational purposes. It created a cinema department within the company and inaugurated a movement of social education through the medium of educational films and newsreels. It sent out a travelling cinema, all over the country, including the Main Island, Korea and Formosa. Side by side with its newspaper enterprise, the motion picture department of the *Osaka Mainichi* was thus enabled to distribute the day's news not only through print but through pictures.

Particularly noteworthy are the activities of this branch at the time when H. M. the Emperor (while still Crown Prince) proceeded to Europe in 1921. This foreign tour by the Heir to the Throne was as memorable as it was unprecedented.

The *Osaka Mainichi* had the honour and pleasure of taking pictures showing His Majesty's reception wherever he landed; these valuable news reels were rapidly despatched to Japan and there screened first before the Imperial family and then publicly. This enterprise not only marked an epoch in the newsreel service of a single newspaper company, but inaugurated a new era in the annals of Japan's motion picture industry.

In the meantime, the organisation of the educational films campaign in Japan proceeded on systematic and scientific lines. The *Osaka Mainichi* opened the first Film Library of the Empire in 1927. The *Osaka Mainichi* Film Libraries are now to be found at the head office in Osaka, at the branch office in Tokyo (*The Tokyo Nichi Nichi*), and at its branch in Kyushu. To-day the company has about 2,000 different kinds of pictures at these libraries.

In 1928, the All-Japan Association of Cine-Education was organized under the auspices of the *Osaka Mainichi*. The Association has its main offices both in Tokyo and Osaka. Its board of management includes all the prominent authorities in the field of motion picture education. Branch offices have been opened in various parts of the country to aid in unifying the educational film movement.

The Association controls three big undertakings, the School Film Circuit League, the Factory Film Circuit League Tour, and the Women's Motion Picture Society. The organ of these undertakings is a monthly magazine called "Eiga Kyoiku" (Cine-Education).

In August 1930 the membership of the All-Japan Association of Cine-education totalled 6,500, all enthusiastic supporters of the motion picture education campaign, including many men and women with practical experience and a large number of elementary school teachers.

The history of the cine-education movement in Japan, shows that its rise and progress may be attributed to two factors: one is the vigorous initiative of educationalists and their counter-measures to cope with the undesirable effects of certain popular films and the other is the use of motion pictures in school and social education.

Highly exciting and decadent photodramas likely to affect public morals or corrupt good manners are now banned by the censors, who are supported and assisted by the educational film campaign.

On the other hand, the recent discovery of the educational value of selected motion pictures has resulted in the vigorous encouragement of desirable films. This movement is especially active in the western parts of the Empire, with Osaka as its centre, and is due largely to systematic guidance and control by the All-Japan Association of Cine-Education.

PART II. Present Situation.

Japan's educational film movement made great strides during 1927 and 1928. Following the discovery of the great educational value of motion pictures, a national movement was set on foot to show carefully selected films in schools and at social gatherings. The enterprise was well thought out and systematically organized.

At present, the movement has two fields of activity, viz., school education and social education, and both the Government authorities and the civilians concerned enter heart and soul into the duties required of them.

Social education means helping to stimulate the progress of Japan's national culture and civilization through the medium of suitable films. Local young men's associations and other public organizations are encouraged to hold meetings where good, wholesome motion pictures are shown which extol the social virtues, further a better understanding in politics, public health, religion, national defence, and colonial affairs, and cultivate wholesome thought and ideas. These meetings are held in public halls and in schools. In other words, motion pictures are being utilized for the betterment of individual character and the education of the community. It is noteworthy in this connection that the movement is more effective in the rural districts than in the towns.

Meanwhile the press is advocating international co-operation in motion picture education through the good offices of the League of Nations so that the various problems pertaining to education through motion pictures may be solved internationally.

The All-Japan Association of Cine-Education is now preparing to hold in Japan an international conference of motion picture education and it is confident that its schemes will bear valuable fruit within the next few years.

From the standpoint of visual education, what is being done in Japan at present considerably differs from action in the United States and elsewhere. This is due more to a fundamental difference in the educational policy of this country — the outcome of peculiarities of nationality and circumstance — than to anything else.

In Japan motion pictures are most frequently employed to cultivate refined sentiments in elementary school-children, and pictures specially selected for such purpose are shown in school halls. Next in importance come teaching-films.

The performances in school are organised by the School Film Circuit League, under the patronage of the All-Japan Association of Cine-Education. In August 1930 its membership included more than 350 elementary schools in various parts of the country. Availing themselves of the *Osaka Mainichi* film libraries, these schools give cinema performances regularly once a month or every other month. The programmes are made up of six reels of pictures and are shown in turn in one school and another. Sometimes they are given in secondary schools, on which occasions the programme is extended to include eight reels.

Programmes are chosen by a committee the members of which are elected by the schools belonging to the League. The films are projected by elementary school teachers. During the first half of 1930 alone, 4,189 reels were shown at these schools.

The projection of motion pictures has materially reduced the number of elementary schoolchildren attending the public cinemas. On this account they now run less risk of imbibing undesirable ideas from theatrical films, while at the same time the educational pictures shown in the schools are giving them visual instruction in a variety of subjects.

With a view to giving visual education to factory hands the Factory Film Circuit League has been organized by the All-Japan Association of Cine-Education. This organization aims at showing a selection of pictures four times a year, the programmes being at least partly recreational in character. These performances are held in company offices, factories, and also at mines of all kinds.

The League was organized in March 1929 and by August 1930, the members numbered 63 factories. The organization sends out operators and lecturers as well as projecting apparatus, screen, and films.

The use of motion pictures in schools and factories is thus under the

guidance of the All-Japan Association of Cine-Education, but the Association has also organized the Osaka Women's Film Society for domestic education. The members of this society must not be under 18, and the society aims at showing them films which will cultivate refinement and widen their knowledge and taste so that they may judge wisely and give good advice to their children and to other young people in matters concerning motion pictures. Performances are given regularly once a month.

This attempt to cater for women and to provide them with a chance of studying motion pictures from the point of view of the housekeeper is most promising and is likely to be followed by other similar endeavours.

In view of the foregoing activities of these private organizations hardly anything is now being done by Government institutions in the field of cine-education.

It may further be observed that films of 16 millimetres and 9 ½ millimetres are widely in use in schools and homes besides the standard 35 millimetre product. These smaller films are particularly popular in schools. In some of the latter the teachers take educational pictures themselves on the basis of textbooks in order to illustrate class-room lessons.

Talking pictures are not so far in use for educational purposes, but the question of the "talkyization" of educational films has attracted the attention of people interested in picture education and is a frequent subject of discussion.

The academic study of film education in Japan is still in its infancy as compared with other branches of scientific research work. Nevertheless, the constant efforts of those concerned to bring theoretical study and practical application into harmony account for a substantial measure of progress. Furthermore, the development of motion picture education abroad is closely followed through books, magazines, and pamphlets. The aim is to make cine-education into a kind of social culture movement, instead of confining it within the limits of a merely commercial undertaking. Various problems pertaining to the movement are studied and the results are applied in the broadest interests of national education whether in schools, factories or the home.

With the help of this Review and with the kind approval of the League of Nations it is my wish to report on the present situation and future developments of motion picture education in Japan to the people of all countries interested in the movement. My ambition is to make the matter a world question instead of a question or social phenomenon affecting merely a single country of the Far East. With the help and co-operation of other nations interested in the same issues, I hope for a satisfactory solution of many problems and the further promotion of the movement in this country.

YOSHIYUKI MIZUNO

Head of the Motion Picture
Dept. of the «Osaka Mainichi»

Cinema and Theatre

(from the Italian)

The time has come or at any rate is approaching for a reconciliation between the silent-film and the sound-film enthusiasts, the rest of the world consisting of those inveterate believers in the immortality of the Theatre who firmly refuse to see any competition or possibility of confusion between the theatre and the cinema.

There is one comforting feature about the American films that have been shown in Italy and about those we know of without having seen, and that is to note how the Americans are the first to fall into the errors which, through the fault of the Americans themselves, misled Europeans into thinking that the cinema was destined to replace the theatre. The public firmly sets its face against the kind of inferior theatre which is what the spoken film gives us when it tries to ape the drama; the result is a shadowy substitute, a pale reflection of flesh-and-blood actors.

I have recently returned from a visit to South America. South America is directly under the influence of North American civilisation; its psychology is that of new peoples, of twenty races all imbued with the single idea of

Editorial Note. *In the large hall of the Institute, which was opened last year for the exhibition of artistic and educational films and for lectures by international experts, Signor Anton-Giulio Bragaglia recently gave an exceedingly interesting address. The speaker's originality and his independent position as artist, dramatist and creator of an experimental theatre combined to lend the occasion especial importance.*

Signor Bragaglia talked about silent films, sound-films, «talkies» and the opposition between the theatre and the cinema. Convinced that the lecture would be of the first interest to readers of our Review, I begged Signor Bragaglia to embody the gist of his talk in a written article, for, apart from the topical nature of the subject, some of its aspects immediately concern the work of this Institute. Cinematography in its artistic, social and human aspects, its enormous potential importance as an educational factor, the advantages and disadvantages of the universal acceptance of the sound-film and the various intellectual problems of the cinema are all matters of educational import and subjects for interesting and useful discussion.

Signor Bragaglia referred in his lecture to the first Italian attempts at sound-film production by the Pittaluga Company, whose courageous experiments

creating within the New World a world still newer. Both in the Argentine and in Brazil I found that the public will stand no more "Talkies," whether in Spanish or Portuguese.

There is nothing of importance to say about cinematography in these countries, unless it be that in amateur cinema clubs you can see Russian and American films that may not be shown in Italy; also pornographic films are exhibited publicly. In Brazil one of the oldest and largest theatres is devoted to these performances. Otherwise there is nothing worth mentioning.

To revert to the sound-film or "talkie" in its relation to the theatre, in South America, too, the popular verdict is in favour of restricting the use of speech and preserving for the cinema proper those novel features which were peculiarly its own.

The latest films are admirable from the technical point of view: they are spoken, sung, provided with sound accompaniment and coloured. The colours may be crude and commonplace, but there they are. And yet even the South Americans are bored by these films. They lack the charm of their predecessors; they are no longer evocative in the same way as of old; they fail to hold the spectator's undivided attention and to dispel personal cares for long enough on end. Owing to the constant inconsistencies and annoyances of the modern film, we are too often brought back to the facts of daily life. The cinema is no longer the realm of oblivion it used to be.

Opinion in America, therefore, is the same as over here.

The world is really but a single country and men and women are the same everywhere. You may travel far and wide and see nothing particularly

are inspired by the desire to serve the cause of national cinematography. To day the cinema is, as never before, both national and international — international in so far as, when several editions of the same film are to be made, economy necessitates agreements between different countries or groups of countries; national, in that sound-films reflect what must be regarded as the essential elements in a country's genius; its language, art, music, scenography, etc.

Although some of Signor Bragaglia's judgments may be thought rather severe and even bitter and although some of his references to financial matters are explained by the influence of the world-wide economic crisis upon the industrial situation of all countries, we consider that his arguments, set forth in frankness and good faith and with pungent wit, will arrest the attention of all who have the interests of the cinema at heart and who care for the cinema as art and for the sound-film as a novelty upon which judgment cannot yet be passed, because the sound-film of to-day has not yet broken away from the theatre and from the art of the silent film, which, as Signor Bragaglia rightly observes, is based upon quite different laws.

Our Review will be publishing further articles on this subject; for the moment it invites discussion in any form that may contribute towards a solution of the problem.

new, except folk-lore, which for the moment is not our concern. Audiences do not greatly differ in their reactions, even when they are a mixture of Latins, Anglo-Saxons, Slavs, negroes and Asiatics. The machinery of the nervous system produces everywhere the same phenomena, which are the result of the general rhythm of modern life.

Here lies one of the chief reasons of the inferiority of the spoken film. Unlike the "silent," it is out of time with the quickened rhythm of modern life. Like the theatre, it is out of tune with the time-spirit.

In America, therefore, as I shall try to show you, spoken films are not popular. There, too, it is questioned whether the spoken film can become an art, just as twenty years ago people were wondering whether the silent film could be a work of art. To-day as then the problem hinges upon the medium of expression. The best artists, whose judgment is not, like that of so many, influenced by self-interest or *parti pris*, cannot possibly form a definite opinion until the medium of expression of this "art of the future" — the loud-speaker — has attained the necessary degree of perfection.

We none of us believed in the silent cinema until it had been technically so perfected that it gave us productions so fully in accord with the spirit of our time that we could no longer resist; in other words, we believed in it when a new technique engendered a new poetic.

The silence of the modern film was a refuge from the clamour of the outside world.

The success of pantomime was based upon the magical effect of a form of expression which is the result of art and is not found in daily life. According to the Greek theatre, which will always represent the drama at its highest, despite changes of technique and form, the artistic value of a production increases in proportion as it is removed from reality. The greater its demands upon the public, the nearer it approached to the ideal. Nietzsche expressed this idea when he wrote in "The Birth of Tragedy" that we admire the spectator *who is able to appreciate a work of art as art, that is to say, aesthetically*, and not according to its approximation to reality.

* * *

Silence was the very essence of pantomime. It afforded a key to the "unsaid," which each spectator interpreted as he wished, while no one spoke.

This faculty is not the exclusive privilege of pantomime, but pantomime afforded it scope for surprising developments. With the advent of the cinema miming became an incomparable medium of expression.

"Under the influence of strong passion, words fail. Gesture and look express it better." They are the real language of the unspoken. At a moment when the most perfect form of pantomime is being ousted by the addition of the spoken word, I may be allowed to sing the praises of dumb show and its thousands of years of uninterrupted success with great and small. We may be pardoned for regretting the passing of so many subtle

manifestations of this silent art. We must take comfort in the hope, the certainty indeed, that sooner or later mechanical skill and poetic genius will devise technical means by which the sound-film may in its turn become an original art, and no more an imitation of the theatre than was the silent film, which likewise started its career under the name of "theatre." Before long the sound-film will be a distinct art-form, independent of the silent cinema. The evocative powers of sound will create a scenic atmosphere marvellously complete and near to the real thing. The silent art of the film — a very special form of pantomime — will find a place in it, just as pantomime proper still survives in the theatre.

At the same time dramatic literature was bowing to the time-spirit and itself restricting the use of language, devising pauses in the dialogue and silences; it was, in fact, following the example of the silent cinema and allowing the spectator to interpret and feel in accordance with his bent. And now comes along the new ultra-realist and logical form of the spoken film which calls for colour and perspective. It is possible that such inventions may prove the saving of both theatre and "silent."

From the point of view of the advanced school, the sound-film would signify a retrograde movement, if it were not — fortunately — regarded as a separate art. It is, as we have said, normality, common-sense, a return to the realism of the cinema's early days before producers had grasped the infinite possibilities of fancy and imagination, the real kingdom of cinematographic art.

We may console ourselves with the thought that we are still in the experimental stage. How can a producer create a work of art when he is not yet master of his medium? Artistic experiment has not kept pace with technical experiment. Enriched by a perfected technique, the cinema may evolve a new poetic, but not at once. The silent film has shown that it can convey immediate impressions in a way that words have never done. The slowness and delayed transmission of the spoken word destroy sensation. The silent film aroused emotion by the direct contact it established with the spectator. For this is the point: the sound-film suspends the action whenever song or speech is introduced. It is the antithesis of "cinema," just as a wordy theatre is the antithesis of the theatre. As Leonardo da Vinci said: "In order to explain what the eye sees at a glance, we could talk until overcome by thirst and exhaustion."

Sound-films and "talkies," as we know them at present, hold up the action so long in order to illustrate or analyse that the cinema loses the peculiar rhythm to which we are accustomed and in virtue of which we prefer it to the slow-moving play. In this age of telephones and telegrams, the silent cinema was not, like the theatre, out of its element. By a movement or expression of the face the silent cinema would indicate a situation or state of mind without any process of analysis, thus sparing an impatient generation the tedium of long suspense.

Far from arriving at a moment when the old cinematography had come to a standstill, the spoken film found a cinema which everyone was acknowledging as a new and original art; the critics had at last discovered the essence of the film, which imitation of the theatre and the pursuit of a literary will o'the wisp had long concealed. Modern minds and the strictest aesthetic critics recognized its artistic value, its originality and force. And just at that moment comes the spoken word to divert the new art-form from its proper function and to lead it — in this first stage — along literary and dramatic paths which are not its own and which therefore limit instead of extending the infinite possibilities of the cinema as an art *sui generis*.

Let us disregard mechanical defects. The mechanism is still primitive, at any rate as a means of reproducing sound. The optical distinction between close-ups and ordinary pictures corresponds to no difference in the volume of the voices. The latter, moreover, are poly-dimensional and do not accord with the screen reproductions of the players. The intangibility of the shadow on the screen conflicts with the corporeal character of the voice.

Further, when there are more than two characters visible, it is not immediately evident which is speaking; we cannot determine the place from which the voice issues, since it reaches us through a single immobile mouth. When the figures speak, they open their mouths, but we hear the song or speech at a certain point only. At first we do not know who is talking or singing, then we look at the lips that are not moving — our only guide — and at length discover the speaker. Sometimes all the lips are moving, but we only hear one voice properly.

Thus, for the moment and comparing it with the artistic perfection of the silent film, the sound-film marks a step backward and it is doubtful whether this set-back should be ascribed to uncertain technique, imperfect media of expression, a wrong conception of film possibilities or to the extreme slowness of the action due to musical interpolation.

The cinematograph had reached such a perfection of expression that even the most rigid aesthetes had accepted it as a separate art-form. The absence of colour, perspective and sound, instead of being looked upon as defects, were considered to be the qualities of a new art. Everyone interpreted the silence of the film as his feelings dictated, and this was its peculiar fascination. By imparting words to the picture we have transported the cinema back to a stage of aesthetic evolution, which, owing to the confusion of values, the impurity of expression, is primitive. Although aesthetically inferior, the sound-film is comparable with music-drama, which, compared with Greek tragedy, was looked upon as a hybrid dramatic form. The silent film, the purest and highest form of cinematography, is to the soundfilm what pantomime — the highest form of drama — is to the spoken theatre.

This comparison need not startle us; everyone agrees that the best films, those which will last the longest, are comic films. The earliest films of Rido-

lini and the latest productions of Buster Keaton and Charlie Chaplin are great works of art, in which the relation between form and substance is perfectly maintained. The comic genius of these actors lies in their very silence, their inability to speak.

Just as in the theatre the comic actor obtains his best effects by exaggerating the means of expression characteristic of the theatre, that is, by an abundance of words, loquacious chatter, so on the film he obtains the same success by emphasising his muteness: Charlie Chaplin and Ridolini are laconic in their methods, Buster Keaton's mouth is, as it were, hermetically sealed. They will never talk, could not, in fact; the achievement of cinematographic expression will be complete when it dispenses not only with speech but even with the written language of captions.

From the aesthetic standpoint it may seem childish to try and complete a picture by the addition of sound, but business, of course, is business and novelty attracts. There is no real comparison between the sound-film and "silents," although it is possible that they may result in a new artistic combination. We will not repeat the doctrines of film aesthetes with their theory of "purely optic effects," etc. All we can say is that the attempt to create a separate art, a sublimation of pantomime, has for the moment ended in failure. We are at present confronted with another form of expression having very little in common with its predecessor, but which may assume considerable importance.

Meanwhile, the sound-film has fluttered the theatrical dove-cots. Some believe that it comes as a blessing to opera; others think that it marks the end of the ordinary theatre. Again we may note an unfortunate confusion of values, such as arose some years ago, when photography first succeeded in conveying certain sensations of undoubted emotive force. It was declared that this was the death-knell of portrait-painting. So, today we are told that the sound-film will supplant the theatre, as if gramophones had dealt the death-blow to concerts!

The spoken cinema will never take the place of the theatre; at the best it will only be a poor imitation, supposing, to its great detriment, that it persists in this direction. I am convinced that there is a future for the musical film, but in what direction this lies it is at present too early to say. It will, however, be a direction determined by its special technique. The theatre will remain the theatre and will no more become cinema than the cinema will become theatre, in spite of the sound-film; in spite too of the attempt of the theatre to acquire dramatic movement by a multiplicity of scenes and the efforts of the cinema to become vocal. The one will continue to present beings of flesh and blood, the other to reproduce pictures.

The theatre, indeed, has no wish to become cinema; it is rather cinematography that is aping the theatre, although it cannot hope to achieve more than a photographic and mechanical copy of it, a more or less unsatisfactory copy, too, which can only create a desire for the original.

In the theatre language needs the accompaniment of action but action does not in the least require speech in order to be scenically represented. Demosthenes maintained that the whole art of oratory lay in action, that is, in the tone of the voice and in gesture. What was the passage in Cicero's "Pro Ligario" which caused Caesar to acquit the defendant, at the very last moment? Would there be any doubt if the words in the text could give us the orator's gestures and action?

* * *

"Without action — tone of voice and gesture — the spoken word may convey ideas, but not emotions" (MAFFEI, *Del Teatro*, Venice, 1763). Roscius, the actor, sought to reproduce Cicero's speeches by pantomime alone.

However, as I said before, the theatre does not aim at imitating the films, even when it employs the thousand and one mechanical devices at the service of the stage. All these theatrical contrivances are only intended to aid words and music in conveying their effects more promptly.

The effect of a fairy story does not lie in the words alone, but in the combination of sensations, emotions and ideas which the different elements of the story evoke in us. These follow the direction of the words, it is true, but they are far more plastic, expressive and fuller of suggestion than the words themselves.

Sound and light are the two powers that rule over space, by virtue of the laws of rhythm and harmony governing the universe. From the union of these two we get first the dance, later pantomime presented to us in the form of film, and now sound-film. Light and sound together seek to create a visual and musical symphony out of the lives of great and small: a hymn and a vision of the life of animals, inanimate objects and even of the elements themselves, wonderful pantheist poems such as we have never known.

Turning to music, let us go right back to its primal source without any fear of sacrificing *en route* the pretentious telegraphy of mere words. What can words tell us, when our highest feelings and the most tragic moments in life seek expression in silent play? Human pride is stubborn and there is no one so proud as our authors. They fail to grasp that we are drowning in a torrent of words, that the whole spirit of the age is against the use of speech and that herein lies the cause of the cinema's triumph.

The spoken film will have no success, for the "silents" have taught people to feel instinctively what it would take many hundreds of words to explain. Thus, I repeat, the cinema has reason to fear the theatre and not the theatre the cinema.

By acquiring movement through multiplication of scenes, the theatre risks no more than it risked in mediaeval days and in the seventeenth century, its Golden Age. On the other hand, the sound-film contains an element

of absurdity within itself, with its full-throated shadows and silhouettes that speak from nowhere.

Pirandello likens the modern cinema to the vain peacock in Aesop's fable. Flattered by the cunning fox, who praises its plumage and majestic gait, the peacock opens its beak to sing and makes itself ridiculous.

As long as it remained silent, as long as it consisted of a dumb sequence of pictures made intelligible to everyone by a few short written explanations easily translated into other languages, the cinema, which had created its own huge public, was a formidable rival to the theatre, especially quite recently. Now the position has changed. The theatre will recover and revert to its old and classic traditions, from which it ought never to have departed.

I do not share the fears of authors who oppose the modernisation of the theatre's technical resources. On the contrary, a new scenic technique will probably mean a new dramatic style. A new technique is a condition of a new aesthetic. The same thing happened in architecture, when the use of reinforced concrete determined a new architectural style just as the sound-film is in the course of establishing a new art-form, different from the art of the silent film. Once again it is the material which fertilises art.

The less new the technique of the sound-film, the closer, that is, it conforms to the theatre, the less value will it have as art. If therefore it had gone on developing as it seemed likely to do, it would have ended in an aesthetic fiasco. Recently, however, Pittaluga himself has at last decided against lengthy dialogue and has issued instructions accordingly.

Once again I will repeat that in spite of everything I still maintain that the silent film is and will always remain a very high and noble form of art in perfect harmony with our present-day feelings and ideas.

* * *

Accordingly, sound-film producers are retracing their steps. They have been led astray and are now returning to the fold. The film industry has realised it, and all is well again. A little time back those of us who were against the 100 per cent spoken film were labelled as stick-in-the-mud reactionaries, but now we are forgiven.

Generally speaking, other men's experiences in art are not of great use to the artist, who prefers to obey his instinct and buy his own experience. In cinematography, however, which is half art, half business, the influence of the business-man is strongly felt, and the sagacity of those who are appointed to watch an audience's reactions is often of more value than the artist's intuition.

At this point I may be excused if I speak about myself and refer to the two books on the sound-film I published last year. Last year's discussions around the sound-film were interminable and inconclusive, since, as always, posterity was the only judge. Modern life, however, moves at a great pace and posterity turns out to be ourselves, a few months later!

Both these books were in favour of sound-films and against the « talkie » as the mouth-piece and substitute for the theatre.

In South America — and now in Italy, on the appearance of Pittaluga's first film — the public has expressed itself against films which seek to imitate or replace the theatre. The public has enough theatre, whether in prose or verse. Pittaluga's first « talkie » was made by a first-class producer, Genaro Righelli, to whom we are indebted for two or three excellent films, including « The President of Costa Nueva » (of the modern school). Righelli, therefore, was no novice and it is not his work that we criticise in « La Canzone dell'Amore. » Moreover, the film met with a great deal of favour, partly because it was the first Italian film of the kind produced in Italy and partly because of its strong domestic appeal (children, mothers, nurses, etc.). What astonished and delighted us technical enthusiasts was the complete success of the technicians, all of them Italian. We shall soon be seeing Petrolini's « Nero, » adapted by Alexander Blasetti and provided with a splendid musical accompaniment by Cavazzuti and Lais and with the superb photography of Carlo Montuori. This will be followed by the production of Campogalliani, Almirante and my brother, Carlo Bragaglia. Even if these films are reminiscent of the theatre, they are only so up to a point. They are all obviously trying to get back to cinematography and out of the foolish theatrical morass into which the film had wandered.

While the silent cinema suggests the emotions and the words to express them, music conjures up visions. I was thinking the other day about the visual externalisations of music — what Pirandello is now contemplating doing with the cinema (with his « Cinemelograph ») — but these now seem to me to be restrictive rather than progressive. Such devices are for the benefit of the unimaginative, to whom the dialogue inherent in the silent film and the visions conjured up by the music are not enough.

« For a complete work of art, the symphony is not sufficient, » wrote Suarès in the *Revue Musicale* (Dec. 1st, 1921). Voices and choruses must be added, with taste and sobriety; conciseness of expression, as few words as possible, the whole rich in resonance and in imaginative appeal.

Music aspires to this supreme form, seeking, as it were, release. A new form of representation, a combination of different arts; pantomime in the symphony, the warm, passionate human voice as an orchestral instrument.

For certain purposes, therefore, a combination of sound-film and « talkie » may have artistic value. Whether it will ever be great art I do not know. According to Nietzsche, the association of music, picture and word, that is to say, music-drama, springs from the impulse of inartistic man to create a form of art to suit his needs. Lacking in power of pure vision, he takes refuge in aids and accessories (« The Birth of Tragedy »).

Brignone's experiment marks a departure from the theatrical film. A legal trial, wholly spoken, with rare changes of scene and hardly any music. This is « anti-cinema. » It is really the mechanical reproduction

of a dramatic form which is itself a break away from the ordinary theatre. Detective plays, as produced abroad, and the police-court drama, which belong to the same category, are not "theatre" in any strict sense of the term.

This form of film, therefore, may constitute an exception, should it become popular in the way that the detective drama has become popular. In any case, Brignone's experiment is interesting. It is bold, as well as clever and good business. We must guard against premature judgments, even when we are adversaries of the spoken film. For me it is not cinematographic art, and I shall leave it alone, but it may be a box-office success and if so, of course, criticism has no more to say. (A sound-film studio costs a lot of money!). In this connection the last number of *Italia Letteraria* contained an article by Francesco Ayola, stating that any attempt to make art out of the spoken film will necessarily fail through the harnessing of two incompatible media (visual language and speech) and even if a clever and patient producer should succeed in subjecting and fusing the two, the result will still be an unsatisfactory hybrid. The "talkie," concludes Ayola, is a pretentious fraud, though, by its direct imitation of the theatre and its combination of music and drama, it may attract the ignorant."

Those are hard words.

It must be remembered that the sound-film is still in its infancy. It must be given time to grow up quietly and if it cries a good deal, that is only its teething process.

Amateur critics, those who shout the loudest and are nearly all unsuccessful artists or mere cowards, scatter blame indiscriminately and love to compare Italian cinema production — a new creation — with the long-established and lavishly financed American industry.

It is a grave injustice — to use no harsher word — to demand impossibilities of men who are working under existing conditions. Despite the excellence of Pittaluga's sound installation and the accessory material which enables him to introduce all kinds of happy innovations, these technical advantages are not of themselves enough. I am referring to the human resources, which it is desired to find within the country, but which do not exist in the necessary abundance. Whom then are the critics attacking? They must be ignoramuses, to put it mildly, if they think they can compare what is being done in Italy with what America is able to achieve.

* * *

Since the question of sound technique has not yet been solved even by the Americans, who have been working at it for four years, imagine what it is for us. The training of the necessary staff involves a systematic experimentation costing millions. Still, we need not be too sorry for ourselves, for our own technique is little inferior to the American, after all.

If Italian directors had the capital, the studios, the schools, international technical experts, actors from all over the world, the men to suggest subjects and ideas drawn from literature and served up hot to the producer — in fact, an organisation on a large scale — Italian films might startle the world. This I say for the benefit of our Jonahs. Let them look around a bit and they may learn to judge aright the real relation between Italian and American production. The same applies to the theatre. If I had the pick of Russian actors and German technical experts, I could score some nice little successes of my own.

Thus, the conclusions reached are everywhere the same: in Italy, with “*La Canzone dell’Amore*,” in South America with “talkies” in Spanish or Portuguese. The hundred per cent ‘talkie’-mania, which threatened to annihilate the theatre altogether, has subsided even in the United States.

The shares of Warner Bros, a firm which received an immense impetus with the advent of spoken films, have fallen in a few months from 80 to 20 dollars; Paramount shares have dropped from 85 to 50, Fox Films from 90 to 40, Metro-Goldwyns from 80 to 25. It marks the collapse of the “talkie” with its dream of supplanting the theatre.

We are now witnessing the birth of a new art-form, an art which derives in large measure from cinematography, although departing from pantomime, and which also has much in common with the theatre, borrowing therefrom its diction. Nearly a year ago now, Max Reinhardt, who in spite of his worldwide fame as producer and impresario, is an even greater past-master in the art of acting, declared that speech on the films and theatrical diction are two different things.

When we consider that conversations condensed into three or four sentences require a compression and synthesis of ideas, it is obvious that in a spoken film intonation must be decisive, immediately convincing. There is no opportunity to shape, fill out or cancel the effect of these few sentences; they remain as they were uttered, their impression conveyed once for all.

Hence the faults of a professional actor are accentuated on the films, even though his part may be reduced to a few lines. The artificiality of conventional theatrical declamation, against which the experimental theatres of the last ten years have been in revolt, is the same false note which the loud-speaker reproduces and exaggerates. This is why professional actors often speak worse than cinema amateurs. To-day the requirements of the screen in regard to naturalness and style — there is no contradiction between the two — raise the same problems, in an even more acute form, that confronted the theatre when it became necessary to adapt theatrical expression to modern taste. Georges Frechs said: “Nobody in real life behaves like our comedians, although they claim to be faithfully imitating reality.” Nobody in Italy speaks like people on the stage. The screen refuses to endure the pronunciation and the cadences to which the footlights have accustomed us.

These problems of diction doubtless come as a surprise to the most intelligent producer. He has suddenly to cope with awkward difficulties resulting from an art which is the antithesis of his own. And now we have foreign companies making ridiculous Italian versions of their talkies, in which the actors speak definitely badly a language that is only an apology for Italian!

* * *

I propose now to say a few words about my next film, my first sound-film. I have not got very far yet, but I may tell you that it is comic. What I shall call it I do not know. A rough scenario, on a subject chosen by Pittaluga, has been written by young Raffaele Matarazzo, on the staff of the *Tevere*. As usual with comic films, the original draft has been handed over to a number of humorous writers and adapters to be worked up as best it can.

My film will not reflect the cold, dry humour of the Anglo-Saxons, but will be full of *élan*, imagination and fun; simple and typically Italian in its use of repartee, by-play, etc.

I have had Punch and Judy in mind, but have also remembered the futurist synthetic comedy of the Teatro degli Indipendenti, that gallant troupe *sans peur et sans-recettes!* We are trying not to fall into the American style, although our subject makes this at times very hard to avoid.

As far as possible, I am distributing speech, song and sound at regular intervals throughout the film. From beginning to end, however, there will be a continuous musical foundation; the music will not cease during the spoken dialogue, but will be dimmed and here and there be replaced by sounds.

Thus it will be a sound-film or, rather, a silent film with musical accompaniment, a film in which the captions are replaced by short conversations, question and answer. Not, therefore, a "talkie" or filmed version of a play. The words will form, as it were, a kind of pendant to the action and will be used with great economy. Sound-films must always be based essentially upon pictures and music. Sometimes, indeed we find ourselves remembering the pictures when we have forgotten the music, whereas in music-drama the opposite is the case.

In my comedy the short spoken passages will consist of quick thrust and parry, at most two or three such exchanges. Each comic episode will be followed by a few moments of relaxation, a pause for recovery before the next joyous sally.

The theme furnished me by Pittaluga is the well-nigh classical story of a struggling boy who perseveres until success comes. His persistence, however, is broken by lapses characteristic of the irrepressible Italian temperament. On a large scale and with the help of sound-technique I want to revive the classic style of film first produced by my father twenty years

ago and which gave us Zigotto. This school flourished in France in the days of Max Linder and was then transplanted to America, where it bore fruit in Charlie Chaplin, Harold Lloyd and Buster Keaton. My venture is a bold one, I know, but I cannot help it. It is ever my fate to break my neck that others may laugh. Indeed, I am rather like my own hero, Scarogna: as soon as he raises the cup of success to drink, it is snatched from his lips.

But why worry?

ANTON-GIULIO BRAGAGLIA.

NOTE ON SIGNOR BRAGAGLIA'S THEME

Signor A.-G. Bragaglia needs no introduction to the international world of literature and art, where his original views on the modern theatre and his brave attempts to give them practical effect have won him a well-deserved reputation. Among the most intrepid of the advanced school, Signor Bragaglia was naturally one of the first to enter the arena of conflict between the advocates and opponents of the sound-film or rather of the "talkie."

The readers of our Review will find in his article some interesting information on present-day developments in Italian film-of cinematography with speech and making. They will also detect echoes of what we may call family disputes, but this should surprise no one, for Italy is after all only one sector of the battle front, a part of that universal chaos of ideas and sentiments created by the advent of the sound-film.

"Men's hearts are near to beating in unison, when they come to speak the same language" observed a poet, who, if he had lived in our time, would quickly realise that the best way towards mutual understanding lies in silence, for it was by remaining mute that the cinema was near to realising the poet's idea. Since it began to talk, the international screen has become a Babel of tongues.

In this connection a leader in "The Kinematograph Weekly" (D. 10-433) points out that, as long as the film was *silent*, it *spoke* a universal language and to

some extent helped to spread ideas of peace and international understanding; in acquiring speech, it has only intensified international friction, as witness the disturbances at Prague and Budapest and the constant protests raised in Paris and South America.

The same opinion has been expressed again and again in the daily press and in film periodicals.

The genius of its language is a nation's most sacred inheritance, a possession which it most jealously guards, and when that language has contributed to the advancement of human thought, it is precisely in virtue of that genius that a nation is great. To compel a public to listen to a language that is not its own, therefore, is to touch its most sensitive spot, and "talkies" do exercise this compulsion, now that the cinema has become a necessity for three quarters of the human race.

In touching on this sensitive spot, the talking film intensified the reaction already felt in some countries under the pressure of economic and cultural factors against the monopoly of the national screen by foreign products.

The economic factors are many and various. Firstly, in the countries we are speaking of, national production was heavily handicapped by the dumping, as it were, of the producing countries, whose means allowed them to more than cover the cost of making expensive films, within their own territory alone. Secondly, the

cinema having become a real need of the masses and national production being practically strangled by foreign competition, there was no choice but to import films, at the expense of the foreign trade balance. These considerations still hold good even after the arrival of the sound-film.

The predominance of foreign films was often "denationalising" rather than "internationalising" in its effects, but this argument has lost a large part of its force, for the silent film was undoubtedly more eloquent and seductive in its silence than is the speech of the "talkie."

These factors for and against the talking film create an atmosphere of some confusion in which the artistic and psychological aspects of the film are lost sight of, and within a single country discussion often leads to acrimonious dispute.

Our association of the *artistic* and *psychological* aspects of films is intentional, for the two will seem hardly separable if we compare the substance of Signor Bragaglia's lecture with the essence of M. Sante de Sanctis' introduction to "The Cinema and Scientific Management" published by the I. E. C. I. (1).

It is particularly interesting to find two men whose work involves a study — from very different angles — of the human mind, reaching the same conclusions, the psychiatrist from physio-psychological observation the dramatist through his art.

If our readers will turn in particular to Chapters III and IV of M. de Sanctis' introduction, they cannot fail to observe the parallel reasoning by which our two contributors argue in favour of the superiority of the silent — or at any rate the non-spoken — film over the out-and-out "talkie," as distinguished from the "phono-" or sound-film referred to by Signor Bragaglia, i. e. a film in which a few short sentences are spoken, linking up the action and eliminating or reducing to a minimum those tiresome captions.

(1) This "Introduction," was published verbatim in the last number of the *International Review of Educational Cinematography* (No. 12, 1930, pages 1340-1350).

Whether we approach the matter from M. de Sanctis' or from Signor Bragaglia's angle, we find their point of view shared by a large number of newspapers and reviews.

Mr F. Mayor, headmaster of the Hull Grammar School, says that many talkies have a deadly influence on young people because they arouse no desire for action and even remove the necessity for thought (*Manchester Guardian*, D. 10-435). That statement strongly confirms M. de Sanctis' plea for silent cinematography as a school of action and thought.

Psychologically, it has been abundantly shown that silent films appeal to the young more strongly than sound-films. The most convincing evidence of this is supplied by "Variety" of New York (D. 19 1583). According to statistics, the weekly attendance of children at United States cinemas in the days of the silent film was 2,500,000; since the arrival of sound-films, the number has fallen 50 %.

May we not reasonably attribute this to the fact that the talkie "slows down the action, reduces and weakens what especially appealed to children in the silent film, namely, action? A child's mind is fresher and responds more quickly than the adult mind, dulled by habit and the cares of existence, and children's reactions may therefore be regarded as a more direct indication.

Among those who look at the question from Signor Bragaglia's point of view — the artistic standpoint — we note the same more or less general hostility to the spoken film as a successor to the theatre.

Pirandello recently declared that the talking film is on the wrong tack. "By departing from both theatre and cinema, it should give us new emotions. That is why I am going to wed my film to music, so that the eye and the ear, our two chief aesthetic senses, may be united in a single supreme pleasure" (*Il Cinema Italiano*, Roma, D. 10-439). This idea of the "musical film" no longer appeals to Signor Bragaglia, but it opens up wide possibilities for artistic cinematography. A visual interpretation of the symphonies of Beethoven and Schubert might well tempt an

artist's dreams. The cinematographic interpretation of a melody or sarabande could not, of course, be too precise or literal and would aim at an atmosphere of dream-like suggestion.

Let us now quote a few opinions more in accord with Signor Bragaglia's ideas. "To try and reproduce lyric drama on the screen," writes Signor Arnaldo Ginna, is technically, artistically and commercially absurd (*Oggi e Domani*, Rome, D. 12-720). In an article headed "L'Heure de Charlot", M. Jean-Pierre Lainsu says that the 100 % "talkie" has had its day and that the time is ripe for sound-films with short spoken phrases aiming at no more than replacing the captions (*Josy Journal*, Cairo, D. 10-463).

Reproducing impressions gathered from the Paris cinema public, M. L. Pralavorio, correspondent of the *Regime Fascista* (D. 10-450), reports that the first enthusiasm for the 100% "talkie" is past and that, if sound-films are to retain the public's favour, conversation must be reduced so as not to hold up the speed of action, which is essential to a film. If it is to make good as art, M. Pralavorio concludes, the cinema must rely upon its own resources; when it borrows from the theatre or the novel, it fails.

In *Filma* (Paris, D. 10-456) M. E. Roux-Parassac maintains that, to be successful, the spoken film must find a new formula based on nature and life and must no longer follow the silent film in its misguided adaptations of books and plays.

In a speech delivered to the Manchester Playgoers' Club Mr. C. B. Cochran declared that talking pictures, by depriving the cinema of its primary advantage, that of appealing to everybody, had brought about a revival of the theatre (*Daily Telegraph*, D. 34-892). This confirms Signor Bragaglia, who says that people prefer to see plays on the stage interpreted by flesh-and-blood actors whom they can applaud or hoot.

The *Deutscher Feuilleton Dienst* (Berlin, D. 10-457) reproduces an article which sounds the death-knell of the "talkie." Owing to its unavoidably imperfect re-

production of speech, the "talkie" no longer satisfies the public and, according to the writer, the conversational film must be replaced by a new kind combining pantomime with music.

The shortcomings of the sound-film are generally acknowledged. *Der Film* (Berlin D. 12-717) publishes an open letter from the Henschel Group at Hamburg calling upon all German producers and distributors to combat the superficiality of the present-day sound-film and thereby raise the German standard.

* * *

These few voices suffice to show the general tendency towards a more rational and artistic use of sound and speech in films. It would of course be possible to quote many other newspapers and reviews which appear to be unaware of this tendency and in which the 30 %, 50 % or 75 % "talkie" is recommended to our favour and encouragement. Reading between the lines, however, we can see that these discussions are based on national considerations of language, politics or economics, which obscure the essential point, namely, the artistic aspect of the film.

It may perhaps be asked why discussions on *art* should particularly interest the International Educational Cinematographic Institute? They do more than interest, however, for the cinema, before it is educational, is *cinema*. This popular form of representation is necessarily more or less educational in proportion as it is more or less artistic, since the art training of the people is not the least important part of their education. Accordingly, in this transitional stage of cinematography, the pages of the Review are open to all those experts who have anything original to say about the artistic aspects of the cinema, which, as we have shown by placing Signor Bragaglia's lecture immediately beside Prof. Sante de Sanctis' article, are closely associated with the possibilities of the film in the strict field of education.

P. B. DE C.

Sound-films and International Cooperation

(from the German)

The credit of a new discovery is a frequent cause of dispute between nations. Such disputes are really one of the keenest spurs to economic and technical progress and it is often difficult to decide between rival claimants. Nowadays, when the fruits of economic and intellectual activity are the object of exchange between civilised peoples, technical progress is often simultaneous in several countries, an invention is developed and improved in different parts of the world until the credit for the original discovery can only be ascribed to international energy and business acumen, and no longer to a single nation.

In the case of the sound-film, the position is simpler. In spite of the large share of all countries in the development of its technique, the title of German professors to the privilege of the first and fundamental discoveries is undisputed. More than thirty years ago a German, Professor Ruhmer, was the first to succeed in photographing sound by converting sound-waves into electric current, thereby creating the conditions essential to the system of sound-photography most commonly employed to-day. Almost at the same time Skladonowski, of Berlin, invented his « Bioscope » and projected on to a screen the first living pictures — shown as an item in the programme of a large Berlin Variety Theatre. A little later Messter, also a German, tried to combine two of the latest discoveries of his day — the newly-born cinematograph and the early gramophone — and by a tentative and incomplete association of moving picture and mechanical music, publicly showed *the first sound-films*. (L. Gaumont, of Paris, produced a similar apparatus at almost exactly the same date.)

Owing, however, to the mechanical imperfections of that day, these early attempts led nowhere and for a long time nothing more was heard of the sound-film. Until 1914 no important progress was made in any country and during the World War the nations were preoccupied with other matters than the projection of sound and speech on to canvas.

It was not until after the war that efforts were made in Germany to gather up the broken threads. Three German engineers joined forces and in their Berlin laboratory laid the foundations upon which the modern sound-film has been built. Within a short time association between the (by then) highly developed cinematograph and the electro-acoustic experiences of the previous years led to a variety of experiments which determined the basic

characteristics of the sound-film. The first word ever spoken by the infant was « Milliampère », a word which shows the close relation of the latest product of science to cinematography and the electrical industry. The three inventors, Vogt, Engl and Massolle, working under the name of « *Tri-Ergon* » shortly afterwards published their joint efforts in the form of the first successful photographs and a primitive reproducing apparatus.

At the time, however, German industry was passing through one of its worst crises and, although the work of the Tri-Ergon combination aroused great interest in Germany itself, it met with no practical support. It would all have ended in smoke, as before, had not a Swiss concern appeared on the scene to facilitate further experimentation.

But even in America it was some time before any positive results could be obtained. At length a number of American Electro-Trusts directed their attention to the new invention and, with the superabundance of American capital, had no difficulty in turning the preliminary results of scientific research to practical account. Almost simultaneously the Western Electric and the Radio Corporation of America set to work to give the cinema a tongue and to conquer the world with this new miracle of technique. Naturally, too, European countries had not been idle and the Lee-De Forest system of British Talking Pictures in England was following a line of development of its own.

Meanwhile further important discoveries in Germany were contributing to the development of the sound-film. Audions, which first brought the electron into service, the Carolus cell, which made it possible to convert light into electric current and *vice versa*, the development of the electro-dynamic loud-speaker, etc., were all inventions which pointed out to the electrical industry in Germany the possibilities of the sound-film.

An uninterrupted series of technical improvements led before long to the frequency capacity of both recording and reproducing apparatus being so extended as to be able to catch and reproduce nearly any wave-length perceptible to the human ear, with the result that spoken words, singing and musical instruments can now be reproduced with extraordinary fidelity. Moreover, the German sound-film industry has concentrated almost exclusively on the system of sound-photography, which on account of its many practical advantages, especially in manipulation, promises the best results for the future.

Obviously, competition between the big firms that had been working on sound-film development in the different countries, was bound to lead to a clash of interests on the international market. America had gained a lead over every European country and was favoured by substantially larger capital resources. Some American apparatus concerns used these advantages to try and establish a monopoly in the European markets. Permission to show films taken by the apparatus of a particular system was made conditional upon the purchase of a reproducing apparatus of the

same system. These unreasonable demands, however, encountered the united opposition of European countries. British, French and German industry joined forces to resist the American claims, and to-day the danger of an American monopoly of European sound-film business may be said to have been averted.

The international negotiations, which began in August in New York and were continued in London in September — as yet, unfortunately, without success — must lead to an understanding between the groups concerned and establish satisfactory working conditions on the international market.

A particularly gratifying result of this competitive struggle is the close and friendly association which has grown up between the film industry in Germany and Great Britain. British and German artists have for some time collaborated in film production, and now one of the leading British firms has installed a German *Klangfilm* recording apparatus in its studios and will shortly be starting operations with it. This may be regarded as a favourable augury of the practical adoption of interchangeability in sound-film experience and may help to restore to the spoken film that internationality which it was in danger of losing under the influence of a polyglot world. There is no doubt that a large proportion of joint films will be manufactured in several languages, thereby increasing the cultural as well as the economic value of joint production.

The sound-film involves more than certain very important international economic questions. It is also destined to become a cultural factor of the first order. Language can convey the spirit and thought of foreign countries even better than the silent film has so far succeeded in doing. Thus, in this as in other spheres, technical improvements may presage cultural progress, the ultimate aim of which is an understanding of mind between the peoples of the world.

DR. E. LÖLHÖFFEL
Charlottenburg

A quasi-fairy-tale

(from the French)

Around the empty cradle stood the fairies. The appearance of the child was the signal for general amazement, for, like the Cyclops of old, it was found to be blest with a single eye placed in the middle of its forehead.

“ I give you the keenest sight in the world ”, said the fairy with emerald eyes. “ This eye shall see everything, travel everywhere, decompose rapid movements at will or impart giddy speed to the slowest of motions ”.

A second fairy approached the cradle and lifted the top of the skull, which opened with a little click. Merciful Heavens! Instead of the circumvolutions of the brain were coils of greyish-coloured ribbon smelling of camphor. To show her power, the fairy declared in a tone of defiance:

“ I bequeath to you a brain which shall take the imprint of images recorded by the eye. It shall be the world’s brain.”

Another fairy, who was lame, granted the infant three feet.

Gifts multiplied with each new fairy. Royalty was added to glory and universality accompanied the power of infinite enchantment; finally, it was predicted of the child that at the age of thirty-three it would speak the

Are films socially good or bad?

The discussion goes on. The rival camps abuse and exalt the cinema, the one for corrupting, the other for stimulating, ideas.

The pages of the Review — and especially the number devoted to the social aspects of the cinema (March 1930) — continue to reproduce opinions for and against the modern film. The Institute’s enquiry took account of this, and the first results, which appeared in the December number, show the value of the cinema and its possible effects upon children’s minds.

The Institute is meanwhile receiving innumerable letters extolling and decrying the influence of films upon young people. One of these — a contribution by Eva Elie — is especially interesting. With her charming wit and her frequently paradoxical, but always penetrating views, Eva Elie imagines the birth of cinematography in a fancy world of fairies. She shows what the cinema has to put up with and what it may attain to.

This little fable has a basis in truth and the Review publishes it as indicating an attitude shared by others than its author.

world's principal languages, sing, and play all imaginable tunes. Thus the royal infant was promised the most dazzling future conceivable.

Last came the old witch-fairy whose invitation was always forgotten. With a swift movement of her cold and yellow thumb she stopped the little heart from beating and suddenly plunged into the child's side — who was what humans call dead — a metal bar with a handle attached to it. Laughing shrilly, she cried, "I give you as a present to man, for good or ill".

A young fairy, whom nobody had noticed, stepped forward to undo the spell "Fear not, for a thousand fairy godmothers shall watch over you".

The old witch cackled and hobbled away rubbing her bony hands.

* * *

The child from the first captivated all hearts, but was immediately surrounded by a crowd of exploiters eager to grow rich at his expense. At the risk of his health and strength they often exhibited him to the public under impossibly bad conditions. Fortified, however, by inexhaustible vitality, he surmounted the various crises of early life and successfully survived the Great War. When the war was over, his godparents thought it was high time to repair the omissions in the child's education. From all parts of the world and from every class of society people came flocking with advice and warning. On the strength of a single visit, they posed as critical pundits and pronounced oracular judgments. According to them, salvation lay in their recommendations alone. Cinaema — for such was the child's name — must only be allowed to see and record geometrical figures, or distorted visions; according to others, only blurred images out of focus, as if the poor little thing were suffering from chronic ophthalmia!

Cinaema did his best to follow all this advice, but the people began to grumble, and fear of the people is the beginning of wisdom. The doctors came stethoscope in hand. One said "Cinaema must dream dreams, Yes, that's what he needs — dreams". "I beg your pardon", broke in another, "Cinaema must become the music of light". "His function", said a third, "is to intensify contact between the world and our senses. Many learned doctors applauded these dicta, while others could not make head or tail of them.

After the doctors came the philosophers. Less prolix than the former, these all had some single word, a special cliché, with which to present their case: "Agnosticism", "Ultra-realism", "Animism", "Rhythm", "Pragmatism", "Criticism". Then they all began to talk at once and the child, although advanced for his years, could not understand a word, and nor could a good many other people...

Next it was the moralists' turn. These only knew Cinaema from hearsay. Animated by a laudable desire to preserve his purity, some even proposed that he should be locked up. Others, accusing him of setting a bad example to the young, were for stoning him. He was, in fact, treated as an outcast, spurned and despised.

Thus, belauded by some and persecuted by others, poor Cinaema knew not where to turn and so he prayed God to deliver him from his friends. "My enemies I can deal with myself". To which God answered: "I will enlighten the hearts of your friends and grant them love and understanding" and, as a first token of his blessing, sent the International Educational Cinematographic Institute and its Review!

But what about Cinaema's other godfathers and godmothers, his friends, and his kind medical advisers? Will they be given grace to judge a little less self-confidently and sometimes less unjustly? Will those who blame this modern playboy for all the crimes under the sun, not admit that, even before the birth of the wonder-child, humanity was far from perfect and that not all the sins of the world can be laid at his door? Cain did not learn from the cinema to kill his brother Abel.

Cinaema reflects and records man's actions. And, more than that, he shows how punishment overtakes the evil-doer. Life itself is often less severe and many of our books and newspapers are not unduly burdened with scruples.

Are we always to be told "it's the fault of the pictures"?

EVA ELIE

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Information

THE WORK OF THE FILMS SECTION OF THE BRUNSWICK INSTITUTE OF EDUCATIONAL RESEARCH

(from the German)

A branch of study that undertakes to investigate educational currents and cross-currents cannot but embrace those cultural problems which find their solution through the aid of modern science. The powers of suggestion which the cinema is more and more developing as the reproduction of movements and sounds approximates more closely to reality stimulate in the spectator psychological reactions identical with the cultural and educational experiences of the three-dimensional world. Realising that the film is destined more and more to replace the text-book and that the cinema now plays an essential part in the education, amusement and recreation of millions of men, women and children, the Institute of Educational Research, which was formally opened by Herr Severing, Minister of the Interior, on February 2nd, 1930, has now created a Cinematographic Section for the purpose of studying the function of the film in modern teaching.

The Institute, which, through the far-sightedness of the official authorities and big teachers, organisations, has been established on a broad basis and with a wide scope, is divided into three parts, in one of which the work is treated by countries, in another by subjects, while the third is the Technical Section. These different sections are accommodated in a large building at Brunswick erected in the Empire style and constituting one of the finest architectural features of that city of beautiful buildings. The wing to the left of the entry contains the principal rooms belonging to the Films Section, while the right wing contains the reproducing section.

Officially there is for convenience sake close correlation of work between the three sections, especially as regards information

concerning existing educational and recreational films and the possibilities of their use in teaching, but in point of fact the work of research necessitates a certain amount of independent experiment by the different sections conducted with a judicious use of tried methods. The scope of the Institute being more than national, relations have to be established with Institutes engaged in similar work, and in this connection it is an honour and a pleasure to us to mention the warm sympathy of the International Educational Cinematographic Institute at Rome expressed through its Director, Dr. de Feo. We are anxious to profit by experience of industrial life and recognize that the way even of scientific research lies through trusts and large combines. Our joint campaign on behalf of educational films for the betterment of humanity, especially the young, and for the mutual understanding of peoples, can only succeed if all the parties are agreed upon a common policy.

Among the many problems awaiting study the following are a few with which we propose to make an early start:

1 - *Backward children and films.* Curative pedagogy is familiar with the beneficial effects of music upon weak-minded people and psychopaths, and it is thought that films possess similar virtues. What kind of films should be used? Dr. Hans Cürdis' investigations point in the right direction, but there is an almost total lack of the recorded reactions of backward children to film projections.

2 - *Education in national and international citizenship by means of films.*

Teachers in all countries agree that the great danger of films lies in their force of suggestion. Uncultivated minds are often unable to distinguish between

the semblance and the reality, the screen and real life. Frequently, this peculiar power of films has been unscrupulously employed to present the cinema public with a distorted picture of social institutions. How far can it be made to serve a useful purpose?

3—*Children as film actors.* This is a many-sided problem. Very often the participation of children in a film is not just a pleasant pastime for the amusement of grown-up people, but hard and exhausting work, an exploitation of children's health and strength which calls for pro-

tection by law. The heading, however, also includes the educationally interesting experiments of the Soviet Union conducted on the principle of «Children for children's films».

For technical reasons the Film Section's own production is for the present limited to filming the results of certain individual studies, but this does not preclude the possibility of working later in cooperation with a commercial film company.

Next year we shall be publishing an essay on the use of the film in Germany for imparting information on sex matters.

A. RIEKEL

THE SOCIETY OF MOTION PICTURE ENGINEERS AND ITS RELATION TO PRODUCTION DURING THE PAST YEAR

The most outstanding technical development of the past year has been the great improvement in the quality of sound as recorded and reproduced in conjunction with the motion picture. This technical advance has resulted both from a better knowledge acquired from experience in the use of sound recording and reproducing equipment and a better understanding of the acoustics of studios and auditoriums. This increase in knowledge, in turn, has resulted from a deliberate effort on the part of the technicians to educate themselves by reading, by attending lectures on scientific subjects, by interchange of ideas with their fellow workers, and by experience and research.

The Society of Motion Picture Engineers has contributed in no small way to this scheme of education. The most recent improvements in sound equipment and technic have been presented in the form of technical papers at the semi-annual conventions of the Society and these scientific papers have been made available to the entire industry with a minimum loss of time through the medium of the Society's Journal published monthly. The Society's conventions have provided a common meeting-ground for the representatives of different manufacturing, produc-

ing, and exhibiting organizations to discuss their problems, and facilities for such intimate discussions have been extended by the formation of local sections of the Society in New York City, Chicago, and London in addition to Hollywood.

Improvements in microphone placement, the increasing use of single microphones, microphone booms, sound fade-outs and lap dissolves, remote control, and methods of dubbing, have largely resulted from the stimulation of ideas received from discussions at the Society's meetings.

In future, the production executives can no longer afford to remain blind to anything but the story and artistry of the picture. The entertainment value of a picture depends so tremendously on the quality of the accompanying sound and the manner of its use that the successful production executive of the future must possess a technical training. By virtue of assisting in the education of potential production executives during the past year the Society of Motion Picture Engineers has made a valuable contribution to the industry.

Perhaps the most outstanding efforts of the Society in relation to production have been in the field of standardization

of the wide film. The Society has rendered a valuable service to the industry in preventing the producers from plunging blindly into this new development in the absence of a suitable standard. The danger of the recurrence of the chaos which prevailed in the early history of the film business, when each producer used a different-size film, appears to have been averted.

The sizes of camera and projector apertures have been standardized in collaboration with the Academy of Motion Picture Arts and Sciences, the American Projection Society, and the American Society of Cinematographers. Other standards adopted relate to the location and width of the sound track in combined sound and picture positives, the position of the scanning line, the length of titles in silent pictures, etc. The standards adopted to date have been published in booklet form and have received the approval of the American Engineering Standards Committee. The Society has also collaborated with the British, French, and German technical societies on all matters relating to standards.

The results of co-operative efforts of the Society are very manifest in the reports of its committees. The annual report of the Progress Committee has made available in condensed form the technical advances made during the year in the fields of production, distribution, and exhibition.

The Studio Lighting Committee has assembled information on the use of exposure meters in the lighting of sets and the elimination of heat from lamps. If the amount of light used on the studio sets could be reduced by only 25 per cent., a tremendous saving could be effected. The committee has reported that tests to date indicate that such a saving can be expected from the intelligent use of photometers.

The subject of projection is just as important to the producer as that of sound recording because if the picture is not presented properly its entertainment value is greatly impaired. The Projection Committee has made valuable recommendations for insuring the best quality of picture and sound presentation.

A special committee has also collected data on the best method of preserving film to insure its perpetuation and the prevention of film losses through fire.

To date it has not been possible for the Society to extend its activities into the many fields where it would be of greater service to the producer, but through the generosity of its newly established sustaining members it will soon be possible to acquire paid assistance, co-ordinate the Society's various activities, and thereby render a greater service to the industry.

J. I. CRABTREE, *President.*

EDUCATIONAL AND INSTRUCTIONAL CINEMATOGRAPHY IN CZECHOSLOVAKIA

(from the French)

Instructional cinematography has been extensively developed in Czechoslovakia, the prime mover in the matter being the Masaryk Institute for popular education, in which the education of the whole country is centralised. This is a semi-official association in close touch with the Government, which has entrusted to it certain specific duties. The Masaryk Institute was responsible for a measure which came

into force in 1920 whereby cinema licences are only granted to cultural and humanitarian associations, the management of cinema theatres being left to professionals. Thanks to the Institute, the organisation of film censorship, which is in the hands of the Ministry of the Interior, has been extended to include representatives of educational, artistic and cultural associations and of certain Ministries. The

choice of instructional films rests with the censorship and their projection is tax free. With the consent of the Ministry, the representatives of the Masaryk Institute examine all censored films and a list of these is published by the Institute with short notices in the review *Ceská osvĕta* (Czech culture), with the result that cinema proprietors can obtain information of the films they intend showing. A list is kept of all instructional films in Czechoslovakia, whether of foreign or of native manufacture.

The importance of instructional films finds further recognition in the obligation upon cinema theatres to give at least once a month a performance for children of which the programme is fixed by agreement with the teachers of the schools concerned. The price of admission is just enough to cover the actual cost of the performance. The programmes, which differ according to schools, are arranged by School Film Committees, made up of teachers and representatives of the Schools Department. These committees examine instructional films and classify them according to their quality and the age of the children for whom they are intended. Thus arranged, the programmes are chosen by schools with a view to supplementing the curriculum. For this purpose the Masaryk Institute has created a service for the loan of instructional films. Each year it organises 200-400 performances attended by 50,000-150,000 Prague schoolchildren. The performances, which are given in the provinces as well as in the capital, take place in school-hours and are reckoned as part of the teaching. These performances represent a transitional stage, for the Ministry of Education is taking steps to recommend the cinema as a compulsory aid to school teaching.

With this end in view the Ministry, in collaboration with the Masaryk Institute, is trying to develop the Institute's instructional film centre and is encouraging the manufacture of educational and instructional films. With the assistance of scientific institutions, especially at the universities, a number of scientific films are now being made; the Exhibition of Contemporary

Culture held at Brunn in 1928 manufactured and projected several excellent scientific films, including, more particularly, "Demänová," a film on the formation of stalactite caves.

The Masaryk Institute has itself made a fine biological film on rhythmic movement. On ebig film has as its subject the Prague school system. All these films and many others are at the disposal of any foreign film associations pursuing the same ends.

The Masaryk Institute has done excellent service by its encouragement of the use of instructional films as an educational instrument. Numerous instructional shows are organised for grown-ups, with lectures.

At least once a year the Masaryk Institute publishes a list of instructional films obtainable in Czechoslovakia, divided into groups of subjects.

In order to promote educational and instructional cinematography, the Masaryk Institute, assisted by teachers' associations arranges numerous enquiries among and courses for teachers and organisers of instructional performances. It has several times organised competitions with prizes for the best scenarios of instructional films. Scenarios judged worthy of a prize have been filmed.

Instructional films are also used by humanitarian and cultural associations like the Y.M.C.A. and the Czechoslovak Red Cross, the latter possessing cinematolgies for use in remote country districts. The Ministry of Agriculture employs agricultural films for vocational training, while the Ministry of Health uses instructional films as propoganda in the interests of physical training and public health. In this work the Masaryk Institute gives strong support. University scientific institutions, polytechnics, etc., also reinforce their teaching with instructional films.

Nor should we underrate the importance of the amateur to instructional cinematography, since an enthusiastic amateur can succeed in making very valuable films on animal life, etc. The Masaryk Institute therefore encourages the amateur and steers him towards educational ends.

Dr. THOMAS TRNKA.

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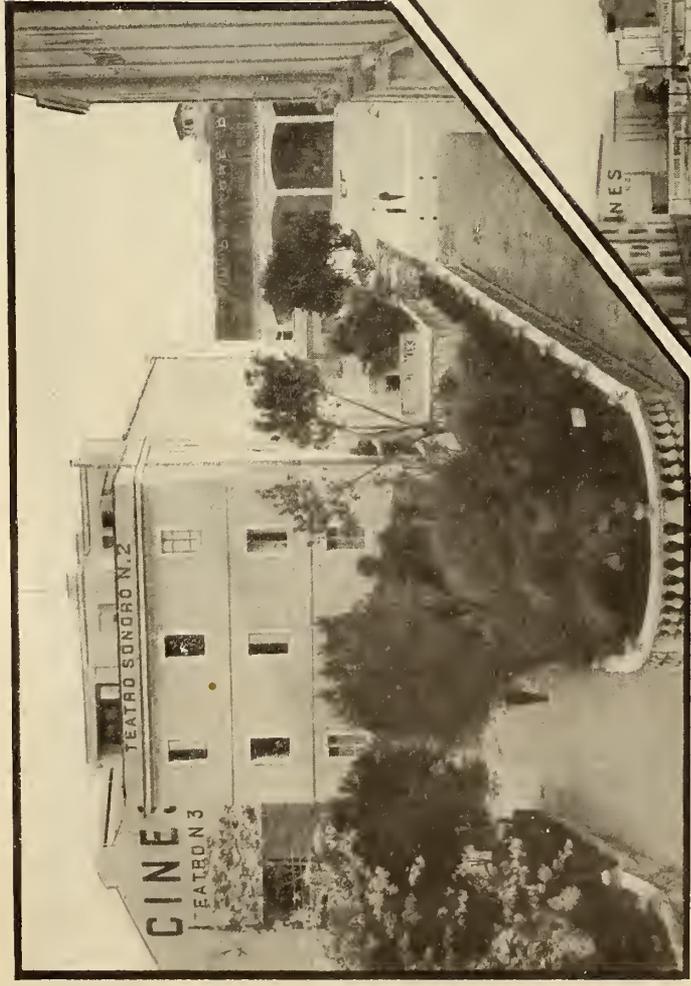
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Legislation

FILM CENSORSHIP IN THE FAR EAST

J A P A N

The system of film censorship in Japan has no definite legislative basis, but there are certain regulations (decree of June 1st, 1925) issued by the Ministry of the Interior which lay down the general rules to be followed by officials, police and other, responsible for the examination of films and the supervision of public entertainments generally.

A special form of censorship, to which we refer below and which relates more particularly to children, is vested in the Ministry of Education, acting through the supervising officials appointed by the Home Office.

MODE OF OPERATION. — The rule is that every film intended for public exhibition must be submitted for inspection to the Minister of the Interior, who has it examined by a secretary at the Metropolitan Police Office.

The censorship system being thus official, the Minister of the Interior assumes full responsibility for decisions, which are final and allow of no appeal.

For purposes of censorship there is no distinction between theatrical and cultural films. Only topical films — which obviously lose their value if held up — are examined by the local governor. All other films are censored with the utmost care at the Metropolitan Police Office, Tokyo.

The censor exercises his functions in three distinct forms:

(a) by simply passing the film for exhibition;

(b) by prohibiting its projection throughout Japan or in a specific locality;

(c) by authorising projection subject to cuts or alterations which, without affecting the main theme, will eliminate scenes or parts considered dangerous or undesirable.

A procedure worth noting in this connec-

tion is the publication in the *Official Gazette* of the name of the owner or renter and the title of films of undoubted educational value.

In order to encourage the circulation of this kind of film, the privilege of censorship exemption, which applies generally to all films shown privately, is extended to schools, associations and institutions wishing to show cultural, educational and scientific films at courses or gatherings.

FEES. — The owner or renter is charged 5 sens (about a penny) for every three metres of film examined.

CENSORSHIP CRITERIA. — With regard generally to the various systems of supervising intellectual and artistic productions, a noteworthy view was expressed in "The Japan Times and Mail" of July 12th, 1930: "In estimating whether a book exceeds the limits of censorship I ask myself whether I could read it aloud in the presence of other people and of the opposite sex. If I think I could, I pass it; if not, I ban it."

Thus the criterion is subjective and contingent. It is the projection of an individual attitude of mind into the clearly delimited sphere of a work of art, an individual attitude of mind resulting from the various chance elements by which mental attitudes are influenced. It is therefore impossible to lay down any hard and fast rules; all we can do is to fix the general principles upon which the individual's view is based.

The same newspaper, quoting the opinion of a prominent chief of police at Tokyo, that the censorship "is fundamentally a problem of individual and mass psychology," adds: "it is also a problem that must take account of time and place and innumerable other contributory factors."

A scheme communicated by the Tokyo

Committee on Intellectual Cooperation contains a list of the rules and principles adopted in practice by the official censors of films.

These may be classified as follows:

(a) *internal policy*. — Films or parts of films are prohibited which are offensive to the dignity of the Imperial family or to the constitution of the State or which contain elements at variance with the respect which all citizens owe to the country.

For other reasons of internal policy all films are forbidden which deal with racial conflict or seek to show the inferiority or superiority of any race, as also films of a revolutionary character or films which preach anti-social doctrines. This last group comprises films concerned with popular risings, riots, etc.

(b) *foreign policy*. — It is strictly forbidden to show any film or scene which might cause offence to other nations or strain diplomatic relations.

(c) *crime*. — Films are forbidden if they offend the honour or reputation of individuals, exhibit forms of cruelty and savagery repulsive to the ideas of civilised peoples, or which treat crime in such a way as to exalt the crime itself or its perpetrator.

(d) *immorality*. — This category, which necessarily accounts for the largest number of prohibitions, includes undesirable forms of sordid and violent human passions, the intimacies of family life, adultery, improper kissing, embracing and nudity, suggestive or obscene dances, unseemly behaviour, scenes between men and women which excite the passions and anything of the kind which, in the censors unchallengeable opinion, may be considered dangerous to public morals.

(e) *religion*. — This last category concerns the safeguarding of religious principles and, in particular, of respect for the family, piety towards the dead and Japanese ancestor-worship.

CHILDREN. — The protection of children in Japan is secured in a general way through the above-mentioned decree of 1925 and, specifically, through the separate departments.

The Ministry of Education has for this purpose appointed a committee to give its opinion on the educational character of films and on their value not merely for teaching purposes but from the point of view of the forming of the minds of children and young people.

The separate departments in the main observe the following rules, supervision being effected by the police:

(a) Admission to cinemas is forbidden to children under 14, unless accompanied by their parents, guardian or other responsible person;

(b) In no circumstances are children under 14 allowed in cinemas after 9 p. m. At 8.50 notice is given warning all children to leave the hall during the next ten minutes;

(c) Any performance to which children are admitted and which lasts more than an hour must be broken by a ten minutes interval, during which all the windows must be opened;

(d) As regards the size and hygienic conditions of the room, there must be no overcrowding and by one means or another the room must be adequately ventilated even during projections;

(e) when, by reason of severe weather it is impossible to open all the windows, the spectators must all leave the hall in the interval, whereupon the windows will be opened, the audience returning to their seats at the end of the ten minutes.

As regards the admission of school-children to cinemas, 6 out of the 47 departments have special regulations. In others control is exercised directly by the schools. For example 43 elementary schools and 51 high schools forbid their pupils to visit the cinema, while 60 other elementary schools and 50 high schools grant permission under certain conditions.

The official censors help the individual departments and school authorities in their duty of safeguarding children. Thus they prohibit films which:

(a) are likely to be harmful to the intellectual and moral development of young people and to sound principles of education;

(b) are such as to suggest evil thoughts

to a child's mind or diminish the teacher's prestige;

(c) represent cruelty or immorality in an attractive light;

(d) may encourage criminal tendencies in very young minds.

STATISTICS. — In 1929 the censors examined 6,240,056 feet of film, an increase of more than 557,000 feet over the 1928 figure.

This footage corresponds to 1796 films, divided into:

1284 classified as purely theatrical (dramas or comedies);

512 classified as travel, documentary or generally educative films.

Taking the first group, 867 were passed without qualification and 290 others were considered fit for public performance with a few unimportant alterations. 127 films were banned as being blasphemous, immoral or criminal; of these 74 were dramas or comedies.

The 512 films in the second group were all passed.

36 appeals were made against the official decisions. In 24 of these the decision was upheld, in 3 it was revoked and the film passed, and in 8 cases projection was allowed after alterations and the excision of parts regarded as objectionable. One appeal was left pending.

953 posters or publicity photographs were prohibited on moral grounds or because they might incite to crime.

* * *

The Japanese Committee on Intellectual Cooperation points out that under the existing system films are examined twice in Japan, first by the customs and again at the Metropolitan Police Office, presumably because the former inspection is not

considered to be a proper censorship, but as determining the character of the film for fiscal purposes only.

Producers recommend that matters should be improved by the establishment of a censorship office consisting not of a single official but of a committee representative of the Government and film experts, with an office of second instance whose duty it would be to review the committee's decisions.

Japanese Colonies

(a) TAIWAN (Formosa). — On the island of Taiwan films are censored by the local authorities before being shown publicly. This is a form of police control and its main purpose is to prevent, as in Japan itself, the exhibition of films dangerous to public order, offensive to national customs or which might have a bad influence upon children.

(b) KWAN-TUNG. — By Government Ordinance of July 29th, 1922, no. 57, film control is exercised by the local police in accordance with the general rules obtaining throughout the Empire and in the special interests of public order and morality and respect for the national life.

(c) KARAFUTO (Sokhalin). — There are no special regulations for film censorship. Chiefs of police are responsible for the examination of films intended for public showing, and for prohibiting them or ordering cuts or minor alterations, when the whole film or parts of it are dangerous to public order, national principles or good taste or when they might in any way encourage immorality and crime.

The same authorities may impose an age-limit below which children shall not be admitted to public cinemas.

C H I N A

Information on Chinese legislation cannot as yet be considered final, but is still subject to the shifting conditions which prevail in the Republic. As regards systems of film censorship, therefore, the Institute is content to reproduce a quite recent article by

Robert Aura Smith: "Film Fate in China Hangs on Winning Interior," published in the *Exhibitors Herald World* of Chicago (no. 3 of July 19th, 1930), which summarises the situation of the cinema in China and the present methods of control.

* * *

“The Ministry of the Interior of the Nationalist Government of China has established a sweeping censorship of all pictures on political and moral grounds and set up the Shanghai Special District Film Censorship Committee.

“The twelve film distributors in Shanghai who represent all the major American companies, as well as some French, German and Japanese organisations, have joined in a protest against certain phases of the new regime.

POLITICAL CENSORSHIP

“The mandate has some interesting angles. Obscenity, nudity, suggestion and the seventeen other points which are kept in view by the American film censor boards are conspicuously absent. The Chinese cover that entire field with one word, “morality,” and leave the committee and distributors to fight it out. Manifestly, the first object of the censorship is political rather than moral.

“The opening statement of the conditions which are laid upon producers and distributors is this:

“No film may be shown which is in violation of the political principles of Kuomintang (the theory of the Nationalist Party) or which might affect the prestige of the Nation.”

“Morality enters in the second condition, but it is linked to other problems. It reads:

“The Committee must refuse licence to any film, or any part of film which may be disadvantageous to morality or to the public peace.”

“Finally, the Ministry of the Interior proposes that motion pictures shall support the public enlightenment and a strong central government, for the mandate reads:

“Licence will be refused to all pictures which might conduce to superstitious practices, or might encourage feudalism.”

“Those three clauses constitute the “principles” upon which films are censored. So vague are they that the leading distributors are convinced the issuance of the mandate indicates simply a desire to have film import definitely under control.

QUESTION OF PERSONAL REACTION

“Under such conditions — declared a leading Chinese distributor — the actual footage taken from any films would depend entirely upon the personal reaction of the members of the censorship committee. We could not say in advance that this picture or that picture would be passed or rejected, and it seems likely that the censor’s reaction would not be very much different from that of boards in other places with which we are familiar.

“But, while the “principles” of this censorship are rather vague, its provisions for application are concrete and detailed.

“In the case of Chinese film, the producing companies must submit their stories to the censor board, in detail, before any of the picture is made, and the finished product must be sent up for censorship. This obviously is impossible in dealing with imported film, so the Committee is authorised to examine all way-bills and shipment invoices of importers, and these must be inspected and stamped by the censors before any film can clear the Chinese customs house. As soon as the film has been delivered, then, the censor board has a detailed list of all films received. The importer in turn must submit a detailed record of all film footage to be used for distribution, and this must be passed, at a showing, by the board. The expenses of the censorship are to be met by a fixed charge of fifty cents (Mexican) for each reel.

RE-CENSORED EACH THREE YEARS.

“If the censors approve a film, a temporary distribution and exhibition licence is issued, which must be ratified, in turn, upon report, by the department of justice and the department of education. All unlicensed film is prohibited, and the committee has the power to enter any place of exhibition, examine the film, and if it is discovered that the regulations have not been met, assess a fine of \$ 50 for each violation.

“Even when all the requirements have been met, the distributors are not free from anxiety, for every picture has to

be re-censored at least once every three years (1).

“China is a changing country — explains the Ministry of the Interior — and it is quite possible that something which was in accord with the present political and social conditions might be out of date and subversive within three years, so we must insist that all films be returned, within that time, for re-censorship.”

“But there was a harder blow than re-censorship. The committee decreed that the provisions of the mandate applied to all film distributed from Shanghai, regardless of the time of its importation. The censorship became operative only on January 1st, 1930, but the committee decided that its principles must be applied to all foreign film now in China. The distributors who have been bringing in film for ten years or more and have immense supplies on hand are worried. If they comply with the order, the censor board will have to see 10,000 feet of film a day for the next year in addition to all the newly imported film, before they can come abreast of the distributors (2).

(1) In the March number of the Review, an editorial note on a time-limit to film censorship certificates showed that only very few countries had established any such limit. China can now be added to the list. Without repeating the arguments previously advanced in favour of this restriction, it may once again be pointed out that the limit of time is usually in direct proportion to the technical and social value of the film. Both are essentially contingent. Limitation means improvement, it means that a film will always be fresh and alive, up to the technical and moral standard which its creators intended when they first launched it upon the world.

(2) This argument of the distributors, logical enough in itself, is countered by a *de iure* and *de facto* situation of transparent simplicity. It is a fact that for years the local market in China has been dominated by a number of films, which to a large extent hinder the entry of new films perhaps technically and morally superior. They are largely survivals of the past. Re-censorship is therefore only fair, the more so since we are concerned with more than a simple question of

THREE MILLION FEET OF FILM.

“It is a physical impossibility to show the film now on hand in Shanghai to the censorship committee, declared Luther Jee, director of Peacock Motion Picture Corporation, largest distributor in China. We have in our vaults, right here in the Capitol theatre, more than 2,500 reels of film. We have on hand for distribution in China at least 200 features, more than 200 magazine one-reelers, at least 100 two-reel committees, and more than a hundred miscellaneous short subjects. That is largely Pathé and First National product, and I know that the other distributors are in the same position. It would be conservative to state that there are 3,000,000 feet of film in Shanghai to-day, imported before January 1st.

“The first thing which we are up against — he remarked — is the actual limited size of the market. That sounds foolish, I know, and many of the folks back home can't quite understand it. Here is China, with 400,000,000 people, dozens of very large cities, and an immense area. It ought to be, they say, a perfect film market for years to come, and expansion should take place at a phenomenal rate. What they do not realise is the fact that of these 400,000,000 the number of even potential theatre-goers is very small indeed.”

* * *

The above is the latest information emanating from public sources on the film censorship system in China.

private law. Government intervention, through its authorised agents, and the right of censorship for reasons affecting the State and its political and social institutions create a *bona fide* rule of public law which imposes upon the Government (or its authorised agents) a duty of supervision that cannot be limited to the moment, when the danger of an infringement of the sacred laws of society already exists, but must also cover the future.

Criticism, except for the two points with which the Institute has dealt in its two editorial notes, does not affect work in hand and is more directly addressed to the experts of the film industry.

It remains, however, true that even in China, despite political events and the social upheavals of recent years, State intervention for the purpose of controlling films is a strict rule. Whether the system

is good or bad is a matter for separate study. It is, however, certain that China, far from allowing the cinema to pursue an unfettered policy of its own, aims at establishing a close surveillance, for reasons pre-eminently political and social, or, we might say, simply social, since the censorship of films from the political point of view is, after all, one aspect of social life.

G. de F.

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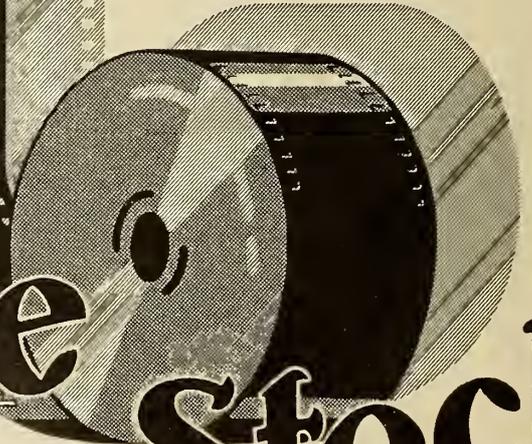
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CINEMA AND VISUAL FATIGUE

(Contd.)

“ If youve been working hard all day at school or at home ” (another significant remark).

Another group of children — mostly between 13 and 15 — complain that coloured films tire their eyes. They attribute the reason to the excess of red tints or, generally, exaggerations of natural colours.

* * *

The final results of the practical enquiry carried out by the I. E. C.I. among pupils of different ages in various kinds of schools accord not only with the opinions of the health specialists and oculists requested to give their views while the enquiry was proceeding, but with the conclusions suggested by the partial results of the enquiry — conclusions which appeared in the *Internatíonal Review of Educational Cinematography* (May 1930), and which we reproduce here in order that our study may be as complete as possible.

With regard to the first group of causes of eye-fatigue, to which we may add the remarks about flicker, colour films and, especially, over-long films, we reached the following conclusions:

- a) the films used should be in good condition, and the borders untorn;
- b) the projecting apparatus should be in first-class condition, so that jerky projection should not be produced by worn rollers;
- c) speed of projection should be properly regulated;
- d) captions should be few, printed large, and clearly legible;
- e) projections should not last too long.

The first point is a matter for the attention of the censorship and the authorities entrusted with the surveillance and control of public shows.

The officials charged with examining films from the point of view of their moral, political, and artistic content, ought also to ascertain the condition of the copies, and demand, before granting definitive permits for exhibition, that the films, under expert examination, should be found free from blemishes and undue wear and tear.

At a later stage, while the films are going the rounds — and on the assumption that the censors examine only one copy, while the concessionary of the film has had a number of copies taken from the negative — some special class of officials or experts ought to be charged with supervising the condition of the films during public exhibition.

Under the censorship regulations, very few countries demand a preliminary

examination of all the copies of films for which permits are demanded, and when they do so this is only so as to make sure that there is perfect identity between the scenes contained therein. The competent authorities only in a very few instances examine the films from the point of view of the hygienic exigencies of sight. The most recent instance of this sort to our knowledge occurred in Hungary, where, in 1929, according to official information communicated to the Rome Institute by the President of the National Censorship Commission, the authorities prohibited the exhibition of a film that was regarded as pernicious to the sight.

In the March number of this Review, and again in the article on "A Time-limit to Film Censorship Certificates", we pointed out the serious social injury caused by the absence of any such time-limit under nearly all censorship systems. We might add that the social damage goes hand in hand with damage to the eyes. The concessionaries of films are usually entitled to reproduce a given number of positive copies from each negative. The unlimited opportunities afforded them by the censorship permits induce them to send the films round again and again *ad infinitum* from the large to the small centres. When the copies are in such a bad state that they can no longer be presented to the public of big cities, they are packed off to out-of-the-way places to do their damndest both socially and ocularly. It is therefore essential that the control exercised by the police authorities and experts in this field should be supported by legislative enactments limiting the duration of permits or, at any rate limiting (by a stamp to be applied to each copy projected on the screen before the title of the film itself is projected) — except in very exceptional cases — the age of the copy that is about to be shown.

All this applies to films that are to be shown in public cinema halls. In the case of those belonging to school collections, on the contrary, or to official, semi-official, or private bodies and organizations, the control of this point would rest more properly with the technician-operator in charge of the projection, and ought not to be hampered by any financial considerations which may excuse, if not justify, the resistance of public cinema managers.

The second point that emerges from the enquiry is closely associated with the first, so far as the possibilities of control are concerned. Apart from the efficacy of expert inspection in the projection cabins, to check the condition of the apparatus, it should be noted that, although in point of technique we have attained to a normal projection velocity of 20 to 24 images per second, there is still in fact an imperceptible intermittence between the images, which may, in the long run, cause fatigue to the eyes of a person of normal sight. In addition to this, the intermittent projection causes a state of nervous tension which is altogether detrimental to the exact observation of the pictures.

These defects might be corrected and the perforation of the films avoided (thus lengthening their life) by a system of continuous-movement projection with optical compensation, which, by getting rid of the shutter, would practically ensure unintermittent projection.

From the technical standpoint, there are a number of continuous-movement projectors, but few of them are practical in the using. This is especially true of the big apparatus required in large public cinema halls, where few have so far worked satisfactorily.

The problem is less arduous in the case of school cinemas. First of all, the apparatus themselves are in less constant use and suffer less wear and tear. Secondly, they are subject to closer supervision, not being, as we have said above, hampered by business considerations. Thirdly, and lastly, because there are small machines, with continuous movement, which work much better than the big ones, suited to the purposes of smaller halls, and hence adapted to the needs of schools and similar institutions.

Two classes of persons are, therefore, concerned with the two first points: official or experts to whom the service of supervision is committed; technicians to study the possibilities of obtaining projection apparatus that minimise the wear and tear of film, especially at the perforated margins, which, by abolishing or reducing intermission, would ensure normal projection from the standpoint of eyesight.

The points stressed in the Lewis report — the angle of vision of the spectator, the proper distance of the screen, etc., are also matters coming within the competence of the cinema police and depend on the observance of proper standards of building. This report, however, does not invalidate the basic concept that the cinematograph, as such, does not endanger the eyesight of the audience, or at any rate does so no more than other forms of ocular activity, such as constant and tiring reading (the most frequent cause of short sight), attendance in strongly lighted lecture halls, theatres, etc.

Prof. Ovio's observation on the rapidity with which films are turned is obviously important. It should be borne in mind that films are usually "shot" at the speed of from 16 to 18 images per second, while normal projection is made at the average rate of 20 per second. If the speed of the projection could be brought up to 40 images per second, the phenomenon of intermittence — which is certainly injurious to the sight — would be eliminated, but we should have a yet more hasty stampede on the screen, which, besides being anti-aesthetic and grotesque, would compel the eye to follow the scene yet more closely so as to keep pace with the movement; and this, in its turn, would injure the sight.

Under present systems, 40 photograms of film are not turned per second because the movements of the persons would become positively ridiculous; the normal rate of 20 to 24 images being in vogue. A half-way system is sometimes followed, which diminishes the intermittence, without getting rid of it, and which tires the eyes by the speed of the movement. Thus the damage is two-fold, though each of the two concomitant factors may be diminished.

Apart from the possibilities of continuous-movement apparatus already referred to, which deserves further study, it would be desirable to investigate whether, by a different system of photographing (by the slow or accelerated processes, for instance) it might not be possible to harmonize the spectator's view of the image with the reproduction on the screen.

In any case, this is all matter for purely technical study, which can hardly present insuperable difficulties and might well succeed in correcting one of the worst drawbacks of the cinema.

Some of the oculists who have been called upon to cooperate in our studies have called particular attention to the captions, owing to the form of the type used and the brusque passage from the grey tones of the picture to the

staring black-and-white of the text. This criticism calls to mind another correlated phenomenon — the change from brilliant light to the absolute or quasi darkness of the cinema halls, and to the possibility of making use of light screens referred to by Prof. Van der Hoeve.

The expression “in full day-light” is hardly applicable here, because screens of the kind work properly in a half-light or semi-darkness, and in any case do not require absolute darkness.

In this field also diverse more or less efficacious and practical systems suggest themselves; most of them make use of transparent screens, which often absorb a good deal of light. Others are based on a system which makes it possible to produce on the white surface of the screen a state of shadow deeper than the surrounding shade, a state close akin to darkness, in such a way as to present realistically the blacks of the projected image and to bring the light shades of the same into greater relief.

This system, though not free from practical drawbacks, seems to us likely to give the best results, as it allows of an intenser illumination of the auditorium, being based on the contrast of light.

As for the captions, it is necessary to obtain the highest degree of visibility from all points of the hall. This might be obtained by making sure that the text was in harmony with the normal vision of the spectator furthest removed from the screen.

This would apparently suggest the practical need of illuminating the captions more brilliantly, so as to show them up better on the screen; on the other hand, this would aggravate the contrast between the effects of the soft tones of the scenes and the startling tones of the titles. Another alternative would be to modify the form of the letters, which would complicate the presentation of the captions. All these difficulties, however, are on the way to being solved by the vocal film.

The other violent contrast consists in the jump from the darkness or semidarkness of the halls during projection to the lighting-up during the intervals. Apart from the possibilities of daylight screens in full or subdued light, the illumination of the halls during intervals and at the end of the show ought to be effected gradually or else by coloured lamps, which would not tax the eye-sight.

A French Review *Protection, sécurité, hygiène dans l'atelier*, the monthly bulletin of the Association of French manufacturers for protection against labour accidents (Paris, No. 4, 1930), points to the results of experiments that have been made on the various degrees of light desirable in localities of different kinds.

The intensity is indicated as *lux*, corresponding to the average illumination of a superficies of one square metre upon which a source of light, *lumen*, is reflected.

The *lumen* in its turn may be defined as the quantity of light intercepted during a unit of time by a spheric superficies of one square metre, the whole of which at all points is placed at a distance of one metre from a source of light casting, in all directions, the light of one candle.

The degree of *lux* is generally measured by an apparatus known as a *luxometer*.

This Review recommends a light intensity of 30 *lux* for cinemas during intervals and of 1 *lux* during projection.

The intensity of light recommended could not be at all deleterious, being considerably more subdued than that usually allowed in schools, hospitals, libraries, theatres, and other places where a number of persons are wont to gather for one reason or another. The study cited compares the intensity of light desirable in cinemas during the suspension of projection with that usual in the corridors of schools and hospitals, underground passages, and sick-rooms, which is the minimum to see by.

But it is not the intensity of light in itself that does harm, it is the brusque change from semi-darkness to bright illumination, a gradation which is wont to jump 29 *lux* according to the table we have quoted. And this, as we have above said, could easily be obviated by lighting up gradually or by the use of coloured lamps.

* * *

In a general way, for adults, it would be sufficient to have recourse to technical means (to get rid of "intermittence", to regulate the speed of projection, improve the presentation of the captions, daylight screens, or grey-toned screens, or screens in penumbra).

But in the case of children and adolescents, who are, moreover, from all statistical returns, the most assiduous of cinema-goers, the problem is different and must be considered from two different points of view — that of public shows and that of school projections or special shows for children.

There is no great difficulty in the second case, where cinematographic representations are placed in the hands of teachers and psychologists, or, in general, of those persons or bodies whose business and interest it is to safeguard the young.

But it is a much more complicated question in the case of public exhibitions, in which children form part of a mixed audience, and at which long-footage reels are shown. The average length of "feature" films is from 1500-2500 metres, generally divided into three or four parts.

Calculating that each photogram measures 18 millimetres in height and that the normal rate of projection is about 20-24 photograms per second, it would take (without interruption) from 60 to 62 minutes to show a reel measuring 1500 metres, and from one and a half to two hours to show a reel measuring 2500 metres.

Each part, measuring about 500 metres would take from about 20 to 23 minutes to show. Thus the eyes of the onlookers must follow the more or less harmonious movements of the actors on the screen for more than a third of an hour at a time.

This may be very well for adults who do not suffer from eye trouble and who are not of a neurotic temperament; but it cannot certainly be desirable for children and adolescents, even if they are ocularly and psychically sound. The least harmful results are likely to be a form of eyestrain which in the long run, may produce the typical "cinema headache", or may objectivate and produce disturbances of a visual and nervous order.

It has been said and repeated that shows for children ought not, at the outside, to last longer than from 10 to 15 minutes; at the end of which a

proper interval of rest is needed, lasting from two to three minutes, before returning to the darkened hall and the projection.

Thus it would appear that, for physiological reasons and owing to a lesser degree of adaptability, the endurance-limits of a child are about one half those of a grown-up person. It is obvious that these limits, notwithstanding the interruptions of the projection, must gradually give out as the show is prolonged, and sensations of tiredness, which at first may be hardly perceptible, and are probably not felt at all if the show does not last more than one hour or an hour and a half, will begin to manifest themselves if it lasts longer.

No definite remedy can be suggested for this, unless the usual one of a system of separate shows for children and adolescents, apart from those intended also for adults, and so arranged as to meet the particular requirements of their age, or else to reduce the length of the parts of normal films to an extent that could not tire the eyes of the children present among the audience.

It is possible, indeed probable, that technical improvements such as we have referred to above — elimination of intermittence, supervision of the condition of the films, and the introduction of a new type of screen that would avoid startling contrasts of light and shade — will in time make it possible for children to attend film shows for a longer period without any damage to their sight. The introduction of colour may very probably contribute to this end (if films are made showing life in its natural hues, without exaggerating the red tones) and that of sound and talking films, by getting rid of the captions, thereby shortening the length of the reels.

In connection with this last point, one need only reflect that the captions prolong by one tenth, on the average, the length of positive films as compared with negative. Thus the standard part of 500 metres would be considerably reduced. Even allowing for the scenic necessity of drawing out certain scenes in order to synchronize them with the spoken words and the reproduction of sound, the films would still be freed from those elements to which we have referred and which are so conducive to visual fatigue (contrast of light and shade, effort to read the captions, etc.) and the eyes of the audience would be relieved from a considerable strain.

It remains to deal with other points which could not be treated in the first stage of the Institute's enquiry.

The arrangement and hygienic conditions of the room: children complain that they are too near the screen; too often the floor-space is not tilted; they also complain of the smoking habit and of bad ventilation.

These drawbacks could be eliminated without recourse to special children's shows. As regards the slope of the floor, ventilation and the habit of smoking at the cinema, the best-equipped modern cinema theatres and police regulations already provide the necessary remedy, especially in large towns; for the rest, it is for the competent authorities to issue suitable regulations and ensure their observance.

Permission to smoke involves a further responsibility — the risk of fire. The floor of cinemas is usually of wood and the ordinary risks of fire,

such as defects in electric installation, would seem of themselves enough without adding to them the carelessness of smokers.

The subjective elements hardly admit of inclusion within general measures of prevention.

Short-sightedness is a purely personal defect. It can be corrected by the oculist. Not that instruments should be placed at the entry to cinemas to gauge the eye-sight of each spectator, but some rational form of propaganda might acquaint parents and those in charge of the physical and spiritual welfare of children of the danger a shortsighted child runs in visiting the cinema too frequently or without proper spectacles.

After a certain hour of the evening the cinema should be forbidden to children under 16, children, that is, who are normally most tired by the day's work. This could be a matter for the law. Sleep, it should be remembered, is part of a child's nourishment and is the first condition for regaining strength lost or impaired. The old saying that children should not see sunrise or sunset is hardly applicable to our modern life, but it contains a solid truth worth the consideration of those entrusted with the care of the young. During the night-hours, which are the most dangerous to their health, physically and morally, children should not be left to their own devices.

There remains the question of the *kind of show*. A dull film is physically and mentally tiring and, as a natural effect, fatigues the eyes of the youthful observer; the only remedy would seem to lie in recommending adults who take children to the pictures to choose films suitable for the children rather than *for themselves*. Then there is the extremely dramatic love-film which works on the nerves, causes moral depression and physical and psychical disturbances which are bound also to react upon the eyes. This brings us to the question of censorship. Is it not a further reason for distinguishing between films that may be shown to everyone and films suitable only for persons above a certain age?

* * *

The observations suggested by the enquiry are many and varied, but they can be quickly summed up in a few main proposals, all of the technical or moral order, to which the right answer is not hard to find.

Technical defects are by no means the only cause of eye-fatigue, since the smaller localities, in which the cinemas are as a rule less well-equipped and up-to-date and where more or less worn films are regularly projected, furnish a smaller proportion of complaints than the big towns. There is no doubt, therefore, that other factors contribute to produce eye-trouble, factors having their origin in the conditions of life in our big cities: physical, mental and emotional strain, which especially in growing children leads to exhaustion and diminished powers of resistance; the use and abuse of strong light for study and reading and in public places; late hours and even food conditions.

It will be admitted that our study of the effects of the cinema on eyesight, based as it is upon nearly twenty thousand answers to a specific question, is more than a vague indication. Realising that previous conclusions might have been invalidated by further study and new technical improvements, the I. E. C. I. desired to put the question afresh and, by reference to scientific experts and enquiry among children themselves, to test the value of opinions formed at an earlier date.

Finally, the conclusions to be drawn from this further study of the question are the same as those we published in the May number of the *International Review of Educational Cinematography*. These conclusions, which with additions we reproduce below, reveal those drawbacks of the cinema most frequently met with but most easily disposed of:

1. Films as such do not have any injurious effects upon the eyesight of persons whose eyes and nerves are in a healthy condition.

2. The phenomenon of intermittence, the excessive speed with which films are projected, proximity to the screen, the use of damaged, worn or perforated films, flicker and the use of defective apparatus may be considered the chief causes of visual fatigue and may have serious consequences, especially for persons with weak sight or neuropathic subjects.

3. In most cases and particularly where children and young people are concerned, it is preferable:

(a) to project in full light or at any rate in half-light;

(b) to prevent children attending evening performances and to arrange special shows for them which will not include unduly exciting or dramatic films;

(c) to project each part of a film for not more than ten minutes or a quarter of an hour and to follow it with an interval of two or three minutes; and to avoid sudden transitions from semi-darkness to full light;

(d) to arrange cinema programmes so that long films alternate with short ones. Apart from exceptional circumstances, the ordinary programme should include one theatrical film in several parts of moderate length, a short cultural or scientific film and a topical film — this, by the variety of impressions made, would provide the necessary rest for the mind.

(e) to impose strict control over cinema theatres, as regards:

(i) permission to smoke, in view of the danger of fire and the need of ventilating the hall, not only at the end of the performance and in the intervals, but even during projection;

(ii) the arrangement of the seats, which should be such as to secure a comfortable view of the screen and save children a physical exertion which has a more or less direct influence upon the visual organs;

(f) closely to supervise the condition of films and projecting apparatus not only in schools but in public cinemas.

(To be continued)

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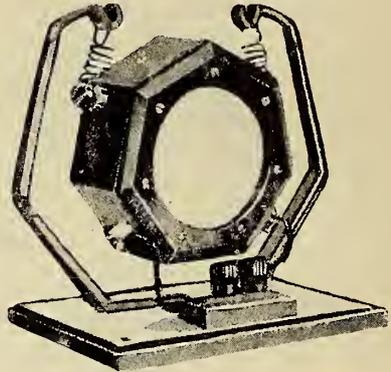
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In this part of the Review, which is reserved for the Institute's Enquiries and in which it is our intention to devote much space to interesting unpublished reports on studies and enquiries by individuals and national or international bodies, we are to-day publishing the results of a somewhat original school test organised by Mrs. Allen Abbott, of the Hoover Child Welfare Committee, in cooperation with others whom Mrs. Abbott mentions by name.

Our readers will notice, no doubt, that this is not an enquiry in the strict sense. The number of children taking part in the test — 107 — and the sameness of their social circumstances — all children of well-to-do parents — limit its scope and naturally deprive it of a great deal of its significance.

Granting that the purpose of an enquiry is to ascertain something, it will be seen that Mrs. Abbott's enquiry is not so much on the cinema as on the intelligence of children as shown by the cinema. Mrs. Abbott is not concerned with whether films have some particular influence, good or bad, upon children's minds and morals, but sees in the cinema a means of estimating or at any rate checking the intelligence of schoolchildren, and she embarks upon her experiment with a certain predisposition in its favour.

The results of this experiment have been kindly communicated to us by Mrs. Abbott and we in our turn are pleased to offer them to our readers in detailed form so that they may possess all the material that Mrs. Abbott considers necessary to a sound judgment on the question at issue.

We shall welcome any opinion upon the value of Mrs. Abbott's test, especially from those who are engaged in the study and training of children, for the I. E. C. I. desires nothing more than discussion, in the interests of the cause it has at heart. It is indeed for the sake of discussion, and the light thrown on matters thereby, that the Institute has established not merely a periodical report of its work, but a Review that is intended to be a platform and a mouthpiece for the expression of their views by all experts in cinematography.

Some may perhaps question whether Mrs. Abbott's experiment proves the value of cinematographic vision as a test of a child's intelligence; others may wonder whether the questions recommended by Mrs. Abbott fulfil all the conditions of a conclusive test. Others again may ask whether the conception of intelligence resulting from a test of this sort is quite clear and not liable to be confused with memory, power of observation, faculty of sustained attention, which are obviously factors in understanding, but may not always be certain guarantees of intelligence in the more general meaning of the term. Doubts on these points cast no reflection upon the results of Mrs. Abbott's test, for doubt does not signify objection. We therefore invite those of our readers who entertain such doubts to put them to the same test as Mrs. Abbott and her assistants. Once again we shall be pleased to record the results of any such enquiries and by publishing them in our Review, place them at the disposal of anyone whom they may interest.

Studies and Enquiries

CHILDREN'S RESPONSES TO THE MOTION PICTURE "THE THIEF OF BAGDAD"

A STUDY OF THE FIFTH AND SIXTH GRADES, HORACE MANN SCHOOL,
TEACHERS COLLEGE, COLUMBIA UNIVERSITY

by MARY ALLEN ABBOTT

Member of White House Conference
on Child Health and Protection

AND A COMPARISON OF SCORES ON A PICTURE
TEST WITH MENTAL ABILITY AND OTHER FACTORS

by CECILE WHITE FLEMMING

Director of Psychological Service Horace Mann
School, Teachers College, Columbia University

INTRODUCTORY SECTION

On the completion of this study (1) of the responses of a group of children in the Horace Mann School, New York City, to a test on "The Thief of Bagdad", it was interesting to read in a publication of the League of Nations, a report on the influence of the cinema on Russian children (2), and to learn that a favourite film of the Russian group studied is "The Thief of Bagdad" and that their favourite actor is Douglas Fairbanks.

The Russian children studied, 1074 in number, included children from workers' schools and three hundred children from the "Besprisorny" shelters for abandoned children. The questions in the enquiry were put to them verbally because some of them were barely able to write. The Horace Mann children studied were an unusually intelligent and favoured group, favoured both in their home and in their school environment. A major problem in the lives of their solicitous parents and teachers may be said to be the selection for these children from all the good things of their city, and indeed of the world. Yet both groups of children like the Thief of Bagdad and accept Douglas Fairbanks as an admirable hero.

This Horace Mann study of one hundred and seven Fifth and Sixth Grade children includes a report of audience reactions at the showing of the film "The Thief of Bagdad"; a discussion of the answers to the fact questions on a test given four days after the showing of the film; a comparison

(1) This study of motion picture reactions at Horace Mann School was possible through the co-operation of the Principal, Professor R. G. Reynolds, Dr. Cecile White Flemming, Directing Psychologist for the Horace Mann School, and a member of the Motion Picture Committee of the Parents Association.

(2) Report of the Elkin enquiry, "Kino i Kultura," pp. 45-49, "International Review of Educational Cinematography," Rome, Jan., 1930.

of the scores on the test with mental ability and other factors; and an analysis of the opinions of the children, as expressed in their answers to the judgment questions on the test, as to what was exciting, funny, scary, cruel, and too silly in the film, and what were the qualities to be admired and what to be disliked in the main characters of the story.

Comparison between intelligence and the score on a motion picture test was first brought to the attention of the writer of this portion of the study by a report on a psychological research on motion pictures conducted by Columbia University in 1926 (1). This pioneer work in an interesting field included a study by Professor Harold E. Jones. In Jones' experiment it appeared that the score on a test on the content of a motion picture corresponded to a considerable degree with the score on an intelligence test (2).

Section III will present a comparison of the scores on the motion picture test given at Horace Mann School with mental ability, chronological age and reading ability.

SECTION I.

THE SHOWING OF THE FILM

CHOOSING THE FILM.

The picture used for the Horace Mann test was "The Thief of Bagdad", shown at an entertainment for charities given by the Parents' Association, November 23, 1928. The film chosen was the result of a vote of the Sixth Grade and the Girls' Junior High School. Seventy-three out of one hundred and eighty-nine voted for "The Thief". The next largest number of votes, twenty-eight, was for "Old Ironsides". "The Thief of Bagdad" had already been seen by one hundred and four of those voting. The strength of the liking for an old favourite was also shown in the fact that though the young people were told to name any recent film, if preferred to those on the list submitted, very few did so.

THE AUDIENCE.

The audience that gathered in the school auditorium was a very lively and enthusiastic one. There were about 500 in all, chiefly boys and girls of ten to thirteen years old. There were also a small number of High School pupils, some younger children and a few adults. Some of the

(1) From a mimeographed memorandum signed "R. S. Woodworth" and entitled "A Preliminary Report of Psychological Research on Motion Pictures Conducted in Columbia University in 1926".

(2) The growing interest in the educational aspect of motion pictures on the part of educators and of universities and foundations who have financed the studies is suggested by the extensive studies reported in publications of 1928 and 1929. See list of important recent publications at end of this study.

children had horns and toys, many had candy, all were talking and laughing. With the showing of the first titles, however, the talking and laughter subsided and with the first picture, there was complete silence.

RECORDING THE RESPONSES OF THE AUDIENCE.

At a pre-view of the film, a stenographic record of the "subtitles" and "spoken titles" was taken and copies of this framework of the photo-play were supplied to the six people present to take notes. These included the school psychologist, Dr. Flemming and the members of the Horace Mann Motion Picture Committee, all accustomed to observing the responses of audiences to motion pictures. These were easy to get, since the film was not a "talkie", and since there was no accompaniment of music. Provided with flash-lights and with copies of the titles of the photo-play, the observers agreed to watch for the first decided laughter and for the first decided applause and throughout the course of the film to indicate the degree of laughter and of applause. The notes taken agreed as to these general reactions of the audience and they included also comments of individual children, very illuminating comments, too many, unfortunately, to quote in full here. In the following summary of audience responses, use has been made of some of the printed titles on the screen.

REACTION OF THE AUDIENCE TO THE THIEF OF BAGDAD

"Happiness must be earned". The first picture was a night scene, showing a turbaned figure seated on a height and looking off, the stars are shining and written across the sky are the words, "Happiness must be earned".

"A street in Bagdad, magic city of the East". On the high curb of a well, a man is outstretched lazily, apparently asleep, one hand hanging down. The first laughter came when this hand reaches very casually for the purse of a man passing by.

"If it be his purse, let him tell what is in it". The man had discovered his loss and the Thief, accused, displays the empty purse (having just the minute before, emptied the contents down his blouse).

"Tis empty". (Slight laughter from the audience).

In the following episodes of stealing food and the magic rope, it seemed that every motion of Douglas Fairbanks, every change of facial expression, all the surprises in his tricks as a thief were enjoyed and followed by laughter. For instance:

When he smells food cooking on a balcony (slight laughter.)

When he rubs his stomach (laughter from very young high voices).

When, discovered by the cook, he leaps from the balcony and catches the end of the magician's magic rope. (Much laughter)

When, chased for stealing the rope, he hides in a big wine jar and jumps in and out from one jar to another. (Much laughter)

The first general laughter in which the whole audience joined, the older young people as well as the younger voices, came when the Thief, to escape his pursuers, enters a mosque and runs over the backs of "the believers," who are bent in prayer.

The first applause came when the Thief eluded his pursuers by jumping into the big jar.

"Honest citizens of Bagdad, here is a thief to be flogged".

The Thief of Bagdad looks on as this other thief is punished.

"Let all thieves beware. Four and twenty lashes for the stealing of this jewel." The soldiers surrounding the man lash his bare back with the flat side of their swords.

("He's getting hurt, I bet you," a boy said. "I hate to see that with swords", said another boy).

"Arouse yourself, Bird of Evil. I have brought home treasure". The Thief, with the help of the magic rope, has let himself and his plunder down into his underground home.

(The "Bird of Evil", a merry and villainous looking little old man, was very amusing to downtown audience, one of the Committee noted, but only slightly so to these children).

"Tis a magic rope. With it we can scale the highest walls."

"Open wide the gates of Bagdad! Open wide!" The Thief joins the procession of porters bound for the palace of the Caliph.

"We be porters bearing gifts and viands to feast the suitors who on the morrow come to woo our Princess".

(Some laughter when the Thief wraps up in a cloth the little man, his "Evil Companion," and carries him on his head as a present).

"Beasts and monsters guard the Princess."

(A slight murmur when, the huge door opening, two big dogs come out. More murmurs when a large ape appears. More when he opens his mouth. Laughter also).

The magic rope takes the two thieves safely up a high wall and down into a garden. The Evil Companion is left on guard and the Thief climbs up into a window of the Princess' Palace.

(Some laughter over the three fat slaves who, sound asleep, are guarding the Princess' treasure chest. More general laughter when the Thief carries the chest close to the slave who wears the key and so unlocks it).

He has the Princess' necklace in his hand when he hears music. He follows the sound of the guitar. The Princess' maids are playing her to sleep.

"The Princess sleeps." The two men leave the room. The Thief from a balcony above her bed looks down.

(At the first movement he makes to come down from the balcony,

a small boy said in a weary tone, "Mush, mush." Another boy, "Aint love grand?" Another boy, "I want to see him when they chop his head off." Many comments on his interest in the Princess' slipper, for the Thief dropped the pearl necklace to pick up her slipper).

At the touch of the Thief's hand on hers, the Princess wakes, starts up and flings off the coverlet.

(Laughter when the coverlet falls over the Thief concealing him.

Laughter when the fat slaves wake up and hurry to the rescue. Laughter when he peeks out from under the coverlet).

"Oh!" (when the Chinese maid lifts the coverlet and discovers him).

The Princess is now asleep again. The guards have gone. The Thief points his dagger at the slave's back and moves her along to the wall.

(Some sounds of "Oh!" Someone said, "I wouldn't like to have that stuck in mine." And a very childish voice piped up "How can he get it out again?")

The Thief has the Chinese girl in a corner, the handle of the dagger braced against the wall. For some time she thinks he is still there.

("There he is picking up those slippers again," a boy's disgusted voice said).

(Laughter when the Thief escaped by jumping out of the window).

"The treasure, where is it?" "Tis here," the Thief replied, holding the Princess' slipper.

(Some laughter over this talk between the Thief and his companion, as they sit in safety outside the palace. Laughter at the face of the little man as he ridicules the Thief. And his final remark, "Nixynoodle, he's turned Love Bird," brings the loudest laughter up to this point in the film).

* * *

Summing up the most noticeable reactions in these introductory reels, one may say that laughter with this youthful audience was not just for what seemed comical, like the fat guards or ludicrous facial expressions or unusual words like "Nixynoodle." Laughter served to voice also their surprise or relief or their agreement with the same sentiment, as here with the foolishness of "turning Love Bird."

In spite of the natural dislike of most Fifth and Sixth Grade children, especially of the boys, to love-making on the screen, by the end of the next reel they were so greatly in sympathy with the Thief that they forgave him the Princess. She became an essential part of his adventures and when she said, "I love you," the audience responded with a hearty burst of applause. And his kissing her was not displeasing in this case, for the children now knew that the Princess would not give him up to the soldiers who were hunting for this impostor, a "common thief" who had posed as a suitor for her hand.

The moments of greatest applause, which were sometimes also moments of great laughter, were as follows:

1. When the Thief's horse rears and throws him in the midst of the Rose-Tree, thus fortunately fulfilling the prophecy that the Princess would wed the Suitor who first touched her Rose-Tree.

2. When the Princess says, "I love you."

3. "At the end of the Sixth Moon." The time is almost up for the Suitors to get back to Bagdad with their rare treasure. The one who brings the rarest treasure the Princess will marry. Beginning with the title "The Fourth Moon," there was increasing applause for these time-titles.

4. "Spread the Flying Carpet." The three Princes, gazing in the crystal, have seen that the Princess lies dying in her bed. The fat Prince of Persia spreads his flying carpet and they sail away to the rescue. (Much laughter at this sight. "I wonder if it will hold him up?" One boy said, "I'm not for the old Chinese. I'm for the Thief or the Fat One." The boy beside him said, "The Fat One will get her." More laughter as the Flying Carpet arrives at the palace and sails inside).

5. "Out of the Clouds." Great laughter and applause at the sight of the Thief riding the Winged Horse in the sky. The other suitors are already in the Palace and, having cured the Princess, are quarrelling, each claiming her.

6. "Through the Night." The Thief, now on a magic black horse with his treasures, "the magic chest wrapped in a cloak of invisibility," is riding fast over the plains. This reassuring sight brings applause. A flash of the Mongol soldiers fighting to capture Bagdad, then a flash of the Thief riding. Each time the Thief was seen, there was an increasing volume of applause, shrieks (from young voices) and cheers. The picture of the Mongol soldiers climbing up into the palace brought hisses.

All the observers noted that though the excitement was intense, the voices quieted down to silence with every change of scene or title. Once, however, the applause for the Thief riding to the rescue continued through the next title, which was "Bagdad is in the hands of the Mongols." The applause came from very young high voices that couldn't stop cheering.

7. "Open wide the gates of Bagdad" and "Open wide the gates to our deliverer!" This culmination of the excitement in the arrival of the Thief at the very gates of the palace and the raising of the magic army brought the extreme point of cheers and applause; horns were brought out and tooted. "He summons armies from the earth itself." The Thief's action in scattering his magic powder brought laughter for the first army that sprang up, laughter when repeated and with the third time, more laughter and deafening applause.

It was interesting to see that, when the Thief's armies had finally conquered and driven out the Mongol soldiers, there was applause, but when the Prince of the Mongols standing alone is told, "Every way of escape is

blocked," there was no applause (1). And at the end, there was no applause for the final punishment of the Mongol Prince.

8. The Ending. There was applause when the Thief carries the Princess away from the Mongol Prince, and laughter as the feet of the Thief and the Princess show under the invisible cloak when they escape up the stairs of the palace. The Thief and the Princess sailing off on the Flying Carpet, brought only moderate applause; and there was almost silence when the last picture was shown. This last picture was the night scene again with "Happiness must be earned" written across the sky.

Laughter and applause were not the only sounds expressing the emotions of the audience. When the Thief entered the Valley of Fire, there were exclamations of "Oh" and "Oh, boy" and as he made his way apparently through the leaping flames, there came from the audience a sound between a shiver and a murmur. The sight of the monsters, particularly the horrid octopus under the sea, brought a distinct sound of "U-rr- u-rr." The fight with this monster called forth a disapproving comment in a loud voice from a High School Senior, a girl, "I think that's terrible." A small boy's voice, however, was heard at the moment when the Thief is striking at the beast with his sword, "Pop-pop! Smack-smack!" and then he added comfortably, "His good old sword." Other small boys sitting behind another committee member had had some discussion about how the picture was taken; at this scene, one of them said "Sure the animal is made from cardboard! That's water instead of blood!"

The peculiar sound of "Ur-r- ur-r," characterizing a sensation of horror and disgust, as at the sight of the sea-monster, occurred at another very different moment. This was when the Thief first kisses the hand of the Princess. "Good grief," one of the small boys said, "Are they going to put that awful junk on?" Horror and disgust are not too strong expressions for the small boy's feelings.

The above are samples of the reactions recorded by the note-takers, — not by any means all but only those most evident. The responses of the audience as a whole seemed to show the reality to these young observers of what they were looking at. Also very apparent was their champion ship of the hero, as soon as he had shown himself to be really the hero. On the other hand, though there was even a little hissing when the Mongol soldiers entered the palace, there was a complete lack of any vindictive attitude at the end towards the villain of the story, the Mongol Prince. Very evident also were these characteristics of this Horace Mann audience: — keenness of attention both to the titles and to the details of the action; ready laughter

(1) Compare same sort of reaction by another Horace Mann audience at the end of "A Connecticut Yankee in King Arthur's Court". See page 4 "Motion Pictures for Different School Grades" by Mary Allen Abbott, Bureau of Publications, Teachers College 1928.

which expressed their relief or their satisfaction as well as their amusement; ability even in moments of great excitement to concentrate on a new title or picture. Their speed in reading titles and in comprehending situations and their self-control even under excitement suggest a very intelligent audience.

SECTION II

RELATIVE DIFFICULTY OF THE QUESTIONS; DISCUSSION OF QUESTIONS 3 AND 21 AND FORM OF TEST SUGGESTED FOR ANY MOTION PICTURE

The showing of the film took place on Friday, November 23, 1928. The test was not given until the following Tuesday. Higher scores would probably have resulted if the test had been given immediately after the showing. However the report of the Columbia Research of 1926 indicates that in the case of a motion picture, the curve of forgetting proceeds slowly (1). An interval from Friday to Tuesday, which included the usually-crowded New York week-end, seems rather a long interval. Moreover the film to be recalled was twelve reels in length. In spite of these apparent handicaps, the responses to the test show that the memory of what had been seen on the screen was very vivid indeed.

The test was given to those in the Fifth and Sixth Grades who had seen the film in the school auditorium. The time allowed was twenty-five minutes. Some of the children had not seen the film from the beginning to the end, so their papers were not scored. The number scored was forty-six in the Fifth Grade (twenty-eight boys and eighteen girls) and sixty-one (twenty-six boys and thirty-five girls) in the Sixth Grade. Counting boys and girls, there were altogether fifty-four boys and fifty-three girls, a total of one hundred and seven pupils.

The authors of this test wish to state that both the form of the test and the evaluation of the answers are frankly experimental (2). Three questions

(1) "The score after a week's intermission was 80-85 % higher than it was directly after the picture had been seen", page 5. "A Preliminary Report of Psychological Research on Motion Pictures Conducted by Columbia University in 1926."

Also see "Observation and Recall as a Function of Age". H. E. Jones, A. Conrad and A. Horn, Univ. of Cal. Publications in Psychology, Vol. 3, pp. 225-242. See page 230 for comparison of the scores on a motion picture test taken immediately after seeing the picture and taken (by an equivalent group) after a week's interval.

(2) For those wishing to experiment with a motion picture test, recommendations, based on experience and on data from motion picture tests, are given in a recent study by Herbert S. Conrad and Harold E. Jones. See "Suggestions for Increasing the Efficiency of Motion Picture Tests in the Measurement of Intelligence", pp. 281-283, "Psychological Studies of Motion Pictures", vol. 3, No. 8, Univ. of Cal., Publications in Psychology, Nov. 22, 1929.

which proved misleading were dropped in scoring. Below follows a list of the questions retained with the value assigned to each. Question 5, 6, 9, 10, 15, 16, 17, 18, and 19, judgment questions, were not scored quantitatively; these will be discussed in a later section. Questions 3 might also be considered a judgment question, but to recall the five most exciting places in this well-constructed photo-play is to recall some of the main crises of the story and is one way of giving an outline of the story. Twelve questions were scored, ten of them fact questions. With a possible score of 25 on Question 3 and with the ten fact questions answered correctly and with over six titles recalled (Question 21), the maximum score possible on the test would be 125. The highest score was 115, made by a Sixth Grade girl. The lowest score was 15 made by two Fifth Grade boys.

LIST OF QUESTIONS

*Maximum
Score*

- Did you see the Thief of Bagdad at the Benefit?
- Had you seen it before? When?
- 5 1. In what city did the Thief live?
- 5 2. What was written on the sky in the first picture?
- 25 3. What do you think were the most exciting places in the story?
If you can, give five places.
- 20 4. In the following list, draw a line under the name of each thing which
the Thief honestly earned A man's purse
a winged horse a necklace a cloak of
invisibility a magic chest. the Princess'
slipper a star-shaped key
- 5 5. What was the funniest thing in the picture?
. Name two other things that made
you laugh
- 6 6. Was there anything which would scare children younger than
yourself If you think so, name some of these
things
- 5 7. From what countries did the three princes come?
.
- 5 8. What made the Thief's horse jump and throw him off into a rose
tree?
- 9 9. Was there anything that seemed to you cruel in this film? . . .
.
- 10 10. Was there anything that seemed to you silly and too foolish? . . .
.
- 5 11. How long a time was given the three Princes to seek a rare
treasure?

*Maximum
Score*

- 15 12. Name the three rare treasures which the Princes brought back?
.....
- 5 13. Why did the Mongol Prince order his man to poison the fisherman?
.....
- 10 14. Name the treasures which the Thief brought back
.....
15. What made you like the Thief in the first part of the picture?
.....
16. What made you like the Thief in the second part of the picture?
.....
17. Which of the four men who tried to win the Princess did you like
the most?
Why?
18. Which of the four men who tried to win the Princess did you like
the least?
Why?
19. Should the Mongol Prince have been punished at the end? . .
.....
- 5 20. What was the signal to call the Mongol soldiers to the palace?
.....
- 20 21. If you remember the words of the printed captions, quote them
here

Question 3. A value of 5 was given to each exciting place recalled. The exciting places might or might not be those which an adult would recall as exciting.

In Questions 4, 12, and 14, a credit of 5 was given for each object correctly underlined or named. For each object incorrectly included, 5 was deducted from the score on this question.

Question 21. A value of 5 was assigned for one or two titles; of 10 for three, four or five titles; of 15 for six; of 20 for more than six.

With a score of 20 on Question 21, the maximum score would be 125.

RELATIVE DIFFICULTY OF THE QUESTIONS

An account of the responses is presented here to aid those who may consider giving a similar motion picture test.

Table I gives the number of boys and of girls answering. Table II gives the frequency and percentage of correct responses. The responses to two questions of special interest, Questions 3 and 21, will be discussed in full.

TABLE I.

Number of correct responses to each question of Motion Picture Test.
Total number of pupils tested in Grade V 46; in Grade VI 61.

Number of Boys Grade V 28; Grade VI 26 total 54

Number of Girls Grade V 18; » VI 35 » 53

Question Number	GRADE V			GRADE VI			BOTH GRADES		
	Boys	Girls	TOTAL	Boys	Girls	TOTAL	Boys	Girls	TOTAL
1	24	18	42	25	35	60	49	53	102
2	5	6	11	13	23	36	18	29	47
3 (1)	7	3	10	15	22	37	22	25	47
4	8	10	18	22	28	50	30	38	68
7	2	0	2	5	15	20	7	15	22
8	22	13	35	23	36	59	45	49	94
11	3	2	5	6	3	9	9	5	14
12	17	11	28	23	33	56	40	44	84
13	19	11	30	24	30	54	43	41	84
14	11	10	21	11	20	31	22	30	52
20	11	5	16	13	17	30	23	23	46
21 (2)	5	1	6	8	13	21	13	14	27

The introductory question brought the information that seven of the Fifth Grade and twenty-eight of the Sixth Grade had seen the film before seeing it in the school auditorium. Whether seeing the film before had any effect on the scores on the test will be discussed later.

Correct Answers.

Question 1. The Thief lived in the city of Bagdad. This was an easy question to start off with.

Question 2. "Happiness must be earned" was written on the sky in the first picture.

Question 3. The discussion of the responses to this question will follow later.

Question 4. The Thief honestly earned a winged horse, a cloak of invisibility, a magic chest and a star-shaped key.

(1) The numbers shown for the question indicate those who named *five* exciting places in the picture, thus getting the *maximum* score possible for this question:

(2) Twelve of the 27 who gave titles in response to the question, gave 3 or more titles. The largest score on this question, namely 20, was made by two pupils in Grade VI, one boy and one girl. The median I. Q. of those who gave titles was 133.

Question 7. "From what countries did the three princes come?" This proved to be a difficult question. The title announcing the princes read, "The Prince of the Indies, The Prince of Persia, and the Prince of the Mongols". Many spoke of China instead of Mongolia and that was accepted as right. There were only two correct answers from the Fifth Grade, from two exceptional boys who made high scores on the motion picture test. From the Sixth Grade there were twenty correct answers.

Question 8. A bee stung the horse. An easy question, only twenty of the 106 did not mention the bee.

Question 11. The Three Princes were given six moons to hunt for a rare treasure. Several titles made it clear that the Princes must be back in Bagdad on the seventh moon, they had six moons to hunt. The correct answer was given by only five in the Fifth Grade and by nine in the Sixth Grade.

Question 12. The three rare treasures which the Princes brought back were the magic carpet, the magic crystal, and the magic apple.

Question 13. The Mongol Prince ordered his man to poison the fisherman to see if the magic apple would bring him back to life.

Question 14. The rare treasures which the Thief brought back were the magic chest and the cloak of invisibility. Some of the children included treasures which the three Princes, but not the Thief, brought back. Some included his black horse, and this was not counted wrong, since he did come riding home on a magic black horse. Some included other objects doubtless prized by the Thief but not technically "rare treasures". These were the Winged Horse, "gold", "the star-shaped key" (Perhaps he did want to get into the abode of the Winged Horse some other time!), the magic rope and the Princess' slipper! One might hope that the Thief would not have to part with the Winged Horse or any of these objects; some of the children went so far as to say that he brought them all home! A Sixth Grade girl very wisely listed the treasures which the Thief brought home in this way, "The invisible cloak, the box and being a prince".

Question 20. The signal to call the Mongol soldiers to the palace was a torch waved from the window of the palace. To have noticed this detail in the midst of exciting and rapidly changing scenes towards the close of a twelve-reel film and to have recalled it four days afterward seems a real achievement. Sixteen in the Fifth Grade were able to do this. The Sixth Grade, with that increase in power of absorbing screen material indicated in other answers (see Table I) had thirty or about half their number who could recall this detail. The difficulty of this question and its appearance at the end of the test may have made it a sort of endurance test.

As in some other questions, the response to Question 20 indicated that the boys of the Fifth Grade were more keenly observant than the girls of that grade, but in the Sixth Grade the boys and the girls seem to have about

equal ability. Classifying by sex, there are in the two grades fifty-four boys and fifty-three girls; twenty-three boys and twenty-three girls answered this question correctly.

DISCUSSION OF THE RESPONSES TO QUESTION 3

Question 3. "What do you think were the most exciting places in the story? If you can, name five places".

The number of places named by the two grades is as follows:

Grade V - 46 pupils

No answer	One Place Named by	Two Places Named by	Three Places Named by	Four Places Named by	Five Places Named by
1	11	8	12	4	10

Grade VI - 61 pupils

0	1	8	8	10	37
---	---	---	---	----	----

The above shows a striking difference between the responses of the two grades. To name more than three exciting places was difficult for the Fifth Grade and fairly easy for the Sixth Grade. However, ten in the Fifth Grade (seven boys and three girls) (1) could name five places and their choices show that they had thought through the entire story. Eight of these exceptional individuals belonged to the Advanced Group in the Fifth Grade. In the Sixth Grade, thirty-seven could name five places; only five of the thirty-seven did not think through the entire story. These thirty-seven in the Sixth Grade had a wide range of mental ability, ranging from 97 to 174. Average individuals in the Sixth Grade could answer a question which only exceptional individuals in the Fifth Grade could answer.

EXCITING PLACES MOST FREQUENTLY MENTIONED

	FIFTH GRADE		SIXTH GRADE		TOTALS	
	No.	Percntge	No.	Percntge	No.	Percntge
1. When the Thief went through the Valley of Fire . . .	24	52 %	34	56 %	58	54 %
2. In the Valley of Monsters (including mention by some of the Thief's fight with the dragon)	23	50 %	34	55 %	57	53 %
3. When he was under the Sea	23	50 %	29	48 %	52	49 %

(1) The Mental ability of this Fifth Grade group who could name five places is as follows, Intelligence Quotients ranged from 113 to 178, with four over 135. Mental ages ranged from 11 to 15-4. Chronological ages, however, were from 8-9 to 11-3, with five ten and under.

	FIFTH GRADE		SIXTH GRADE		TOTALS	
	No.	Perctge	No.	Perctge	No.	Perctge
(including mention by some of his fight with the sea monster and of the “ Old Man of the Midnight Sea ”)						
4. The Thief riding back to Bagdad. .	14	30 %	23	38 %	37	34 %
5. The fighting at the Palace in Bagdad. .	13	28 %	25	40 %	38	34 %
(including the raising of the magic army)						

Large numbers in the Fifth and Sixth Grades agree as to the most exciting places in the Thief of Bagdad. With both grades the impression of the Thief and his physical dangers is very vivid, more vividly recalled, as the above figures show, than even those scenes which, when shown on the screen, brought forth such a tumult of cheers and applause, namely the riding back and the fighting and raising of the magic army.

Classifying by sex there are in the two grades taken together fifty-five boys and fifty-two girls. There is no very striking difference between boys and girls in the exciting places most frequently mentioned. The most noticeable difference is the mention of the Valley of Fire by twenty-five boys and by thirty-three girls. In previous studies of the Horace Mann Junior and Senior High Schools the writer has noted that the boys have a keener interest in the problems of filming than the girls. This may be true also of the Fifth and Sixth Grades and in this scene of the Thief in the Valley of Fire more boys than girls may have known that the Thief's peril from fire was merely a matter of double exposure.

OTHER EXCITING PLACES MENTIONED BY A SMALLER NUMBER

	FIFTH GRADE	SIXTH GRADE	TOTALS
1. The Episode of the Rose- tree	6	12	18
2. The Winged Horse. . .	5	8	13
3. The Flying Carpet . . .	7	6	13
4. Beating the Thief (or the other Thief)	1	11	12
5. The Thief's tricks in stealing and getting away .	6	7	13
(the purse, jewel, food, magic rope)			(10 boys 3 girls)
6. In the Princess' Palace .	0	11	11
		(3 boys 8 girls)	

In the Exciting Places listed above, Numbers 1, 2, and 3 represent what were in the story moments of crisis. These were all times of applause by the audience. "When he fell in the rose-tree", "When he rode through the sky on the Winged Horse", and "When the three Princes came to save her", some of the children say in giving these exciting and critical places. One child recalls even more exactly the very moment of crisis, "When the Mongol Prince was about to touch the rose-tree".

Numbers 4 and 5 represent to an adult student of the film merely minor crises in the introductory or informatory reels. "Beating the Thief" would not be selected by an adult as one of the five most exciting places in this twelve-reel film of romance and adventure. However, to some of the children, these places are "most exciting", "When he got whipped" and "When the cook chased him". Among them, are children with high mental ability. A Sixth Grade boy with an I Q of 174 names first among his five exciting places "Jumping to the magic rope". Another boy, also in the advanced group of the Sixth Grade, gives three of his five places to the Thief's adventures as a thief, namely, "When he took the jewel from the man", "When he gets the rope" and "Got whipped".

Classifying by sex, there is no difference between the number of boys and of girls who record the places above, with the one exception of Number 6. More girls than boys mention the scenes in the Princess' Palace. "Seeing the Princess", a Sixth Grade girl says, "is exciting". Possibly the interest in romantic scenes more characteristic of girls than of boys in the Junior High School (as shown in a previous Horace Mann study) may be true also of the Sixth Grade.

OTHER EXCITING PLACES MENTIONED BY A FEW INDIVIDUALS

1. When they were going to give him to the apes (6 mentions, Sixth Grade).
2. The Enchanted Trees (9 mentions, 7 in Sixth Grade).
3. Other Men's Adventures (2 mentions).
4. Getting the apple and using the apple (5 mentions, 4 in Sixth Grade).
5. Getting the crystal and using the crystal (8 mentions, 7 in Sixth Grade).
6. The Poisoning of the Princess (8 mentions, 4 in Sixth Grade).
7. Time Titles (5 mentions, 4 in Sixth Grade).
 - "The Day the Princess' Suitors came"
 - "The Birthday of the Princess"
 - "The Sixth Moon, the Seventh Moon"
 - "The 1, 2, 3, 4, 5, Moons"
 - "A Day's Journey from Bagdad"

It is apparent that only a few in the Fifth Grade as compared with the Sixth contributed to this list of exciting places.

Both in the Fifth and the Sixth Grades, the individuals who made these unusual choices (unusual as compared with the other children of the same grade) are 35 in number. Three have mental ability of 101, 99 and 98. The others range from 109 to 174. Fifteen of them are 130 and over. Nine (three boys and six girls) are in the Fifth Grade, and twenty-six (thirteen boys and thirteen girls) are in the Sixth Grade.

To these individuals, the Princess and the other men's adventures were interesting enough to be recalled as well as the adventures of the hero-thief. Number 7 represents interest in and remembrance of critical moments in the story. The time-element is important in the story of the Thief of Bagdad and in this well-constructed film, the time-titles were so placed as to increase the feeling of suspense. Some of the time-titles received applause from the audience. Beginning with the title « The Fourth Moon » it will be recalled by the readers of Section 1, there was increasing applause for the time-titles.

The naming of the exciting places on the lists previously given has for convenience sake been based on the place in the film, for instance, « In the Valley », « Under the Sea », « In the Princess' Palace ». Some of the children so list the places they choose. Others more dramatically describe the moment that was exciting. The exactness of the language suggests the vividness of the original impression. Such responses suggest that among these children may be the story-tellers of their grades. Such are,

Fifth Grade.

- “ When the old woman was going to hit him ”.
- “ When he was being chased and jumped into a jug ”.
- “ When the spider swam into the Thief ”.
- “ When the tree moved ”.
- “ When the King said, “ Fling him to the apes. Let them destroy him ”.

Sixth Grade.

- “ When those big birds came down ”.
- “ When the Thief cut the dragon ”.
- “ In the church when the people started to catch him ”.
- “ When he stuck the dagger at the slave's back ”.
- “ When the Princess said, “ I love you ”.
- “ When the Princess saw the Thief through the crystal ”.
- “ The Chinese soldiers surrounding the room ”.
- “ When the Thief threw the powder and the soldiers appeared ”.

Below are given a few of the best answers to Question 3. The five places chosen by these young people cover the whole story and frequently specify the exact moment that was exciting. The physical dangers which the Thief encountered appear in these answers, but there is also a variety of other exciting moments. The choices are sometimes those which an adult would agree are main crises in the story.

(To be continued)

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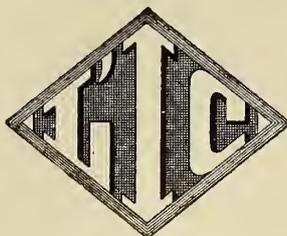
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Documentary films

C A R I B O O

One of the latest Paramount productions gives a vivid picture of the struggle and privations of the Ojibways, a nomad Red Indian tribe wandering amid the snowy deserts of Northern Canada, the last survivors of the peoples who once dominated North America.

This filming of a whole race doomed to extinction is the work of two enthusiastic operators, whose devotion to science and strong determination enabled them to pass month after month in these inhospitable parts, where a life of toil and sacrifice is further haunted for the natives by the constant spectre of starvation.

This is a genuine documentary film, for to-morrow the Ojibways will belong to the past and in a few decades, maybe, nobody will remember their name. But the film will survive as an imperishable record of a vanished existence. In this way collections of historical and documentary films serve, like gramophone records and libraries, to transmit to future generations the speech, writings and forms of a bygone age.

Northern Canada is the home of the *Cariboo rangifer*, belonging to the reindeer family, but larger, darker and with shorter horns. Its habitat is the forest, but it is continually migrating towards the cold regions, for as soon as ever the temperature begins to rise, the cariboo is plagued with insects and disease.

For the Canadian Indians the cariboo is the sole means of subsistence. It yields them in addition to food and clothing, their instruments of work and weapons for the chase, and the whole life of the tribe is directed towards the hunting of the cariboo. The means are primitive and savage and depend upon the courage, perseverance and skill of the hunter, who, in order to procure food and raiment for himself and his family, fears neither

difficulties nor dangers. Search for the cariboo urges them ever northwards and often death overtakes them in the form of fierce attacks by bears, wolves and other famished beasts.

The plot, as in all documentary films, is simple.

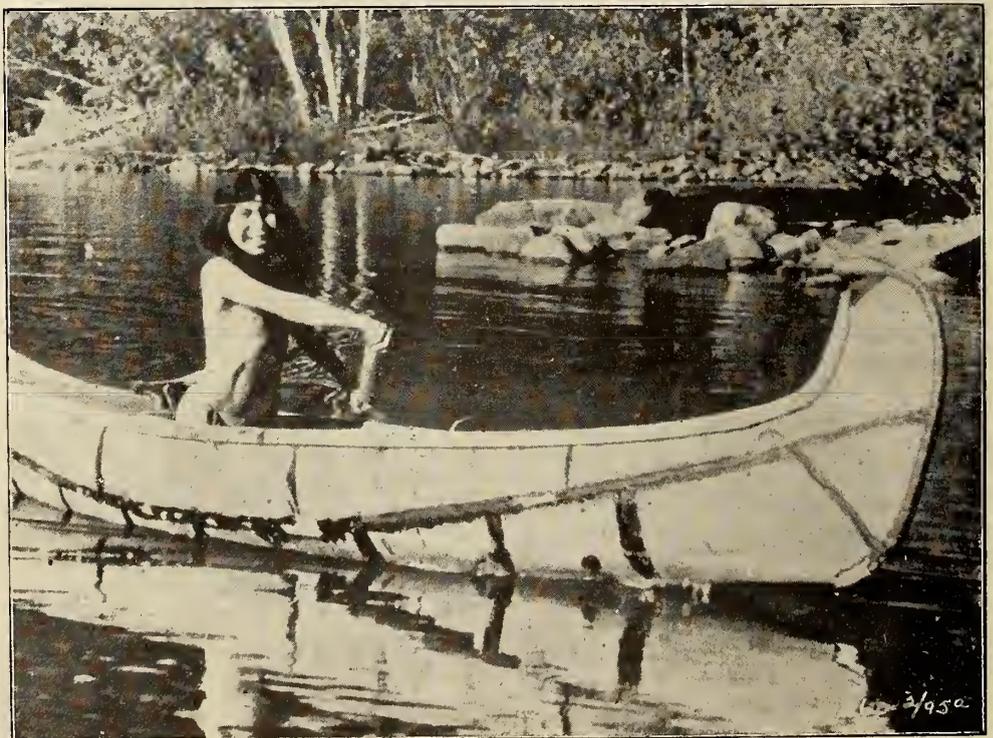
Chatoga, the chief of the Ojibways tribe and the last of an intrepid race of hunters, has led his people year after year across the immense stretches of the North and brought them peace and well-being. Grown old, he hands over his rule to two of the youngest and most vigorous of the tribe, Baluk, the bravest among the hunters, and Dagman, the subtle medicine man.

Dagman's heart is full of hate and cupidity; his ambition is to be sole chief of the Ojibways and he wants little Niva, Chatoga's daughter, for his wife. Niva loves Baluk and the old chief will not force her into an unwilling marriage. Fearing Dagman's magic powers, Chatoga plays for time.

At the approach of winter the tribe begins to feel the scarcity of food and the old man summons his chiefs to decide when they shall start out to hunt the cariboo. Baluk advises a move to the south, where they will meet the flocks in the course of migration. Dagman disagrees and declares that, if they can find no cariboo near camp, it is due to the incapacity of the chief hunter. But Chatoga falls in with Baluk's proposal and the hunters set out accompanied by the prayers and hopes of those left behind. The absence of the hunters makes life for the tribe even more difficult. Food grows scarcer, winter is at hand and there is no sign of the party's return. One day, however, they are greeted by glad shouts of «Baluk is back.» But their joy is short-lived: the hunters have found no trace of the cariboo.



A hunter.



Navigation on the big rivers of Northern Canada.



Hunter in winter clothing.



A woodland camp.



A chief issuing orders.



The forest greeting.

A fresh council is held, and this time Baluk advises the tribe to push north towards the land that calls to the cariboo during the snowy season. The journey is a long and terrible one and Dagman seizes upon this to spread fear among the tribe. Game, he says, is plentiful in the woods near by and they had better stay where they are than go in search of hunger and the unknown.

Once again Chatoga accepts Baluk's plan and the tribe sets off. After days of weary marching through snow and ice, the food supply is exhausted; the old men and the women can go no farther. Camp is pitched and only Baluk and a few men press on. In order to call down a blessing upon the tribe, Chatoga goes up into a neighbouring mountain and, covered in nothing but a buffalo skin, remains there three days in solitary prayer.

Meanwhile, Baluk has killed a bear and returns to camp with this first instalment of food. Chatoga's prayer is thus granted, but the strain upon the old man has been too great and he dies, nominating Baluk as his successor. Camp is struck and the tribe again starts off.

Dagman, however, is rebellious and seeks to injure Baluk. After weeks of toil and suffering, Dagman calls upon all of them to implore aid from the Great Spirit, and during a propitiatory dance a snowstorm suddenly falls and as suddenly ceases. This is recognized by all as a sign of Dagman's supernatural powers and the latter, sensing victory, in the name of the Great Spirit demands the sacrifice of Baluk.

Informed of this decision, Baluk abandons the chase and returns to camp, choosing the noblest death for a Chief, death by fire. A funeral pyre is then prepared and the young hunter takes his place upon it.

As the flames mount, the implacable Dagman declaims his incantations. Suddenly, a shout is heard « Cariboos, hundreds of cariboos!'' Thereupon Baluk is released from the pyre and leads the men to the chase. The flocks are surrounded and the arrows of the Ojibways find their target. The animals fall one after another, restoring peace and plenty to the whole tribe.

Great rejoicings follow and Baluk is proclaimed Grand Chief. Dagman and his false magic are repudiated and the magician is driven out into the unknown, unarmed and without food or drink. Baluk marries little Niva.

* * *

The actors are none of them film-stars but simple men who depict their weary nomad existence as it actually is. For this reason perhaps, their acting is profoundly human and bears that stamp of truth which is the hallmark of all good documentary work.

The Rome Institute draws attention to this film as signifying the new tendencies of the cinema. The spectators must be shown real life with its darker sides, its forces manifest or latent, but with the splendid strength that lies in very simple things.

G. DE F.

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AN APPEAL TO PRODUCERS

Our Institute, being convinced that educational films are a most effective means towards the physical, intellectual and moral improvement of peoples and greatly contribute towards mutual understanding in the spirit of the League of Nations, has ever since its inception been at the utmost pains to encourage the manufacture, distribution and exchange of such films between one country and another.

Our study of the problem, however, soon showed us that the chief obstacle to such production is the Customs barriers erected by the individual States.

Accordingly, in October 1929 our Governing Body appointed a Committee of Experts with the duty of framing a draft international Convention for the abolition of Customs duties on educational films. This draft, duly approved by the Permanent Executive Committee and the Governing Body of our Institute, was submitted to the Council of the League of Nations at its meeting on May 13th, 1930. The Council, which favoured the examination of the draft, instructed the Secretary-General to forward it to all States Members and non-Members of the League together with the opinion of the League of Nations Economic Committee.

On July 14th, 1930, the Secretary-General, having received a favourable opinion from the Economic Committee, sent our draft convention to all States, requesting them to communicate to the League Secretariat before the end of 1930 any observations or proposals their Governments might wish to make and which could serve as a basis for discussion at an international Conference to be held during 1931. They were also asked whether they would be willing to send representatives to this Conference.

A large number of countries have already expressed themselves in favour of the study of our draft convention and have intimated their willingness to attend the Conference. We are therefore hoping that this Conference will take place during the coming year and that it will have fruitful results.

Pending the approval of its draft Convention, the Institute is pursuing its current work and is engaged in compiling international catalogues of educational films for the information of other countries, to facilitate international exchange and thus create an excellent form of international cooperation with a view to the higher intellectual and moral development of mankind.

For the purposes of this compilation we have urgently appealed to the Foreign Ministers of all States to request the organ or organs officially responsible for the censorship and classification of films in their countries to be so good as to send our Institute a catalogue of all educational and instructional films produced since 1925 by cinema firms, laboratories, universities, etc.

Those countries which have no such official organ have been asked to call upon all associations and institutions which concern themselves with the cinema as an instrument of education and social improvement to furnish our Institute direct with detailed information of any educational films they may have made.

Having thus applied officially to the foreign representatives of each country, we consider it our duty, in view of the industrial and commercial importance of cinematography, to approach through our Review the producers of educational films in every country and ask them to supply the Institute with a list of educational films they have produced since 1925, together with all details, even of a commercial kind, referring to each film, such as the title, a short account of the plot, the footage, name of manufacturing company, renter, price of hire, etc.

We consider it unnecessary to point out to producers and renters the great advantages to them of our compilation.

Producers will benefit from the world-wide publicity officially given to their wares by our Institute, since our catalogues, divided into subjects and published in five languages, will circulate in every country.

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We are sure that producers of educational films in every country will in their own interests comply with our request; in the meantime we offer them our thanks and cordial good wishes.

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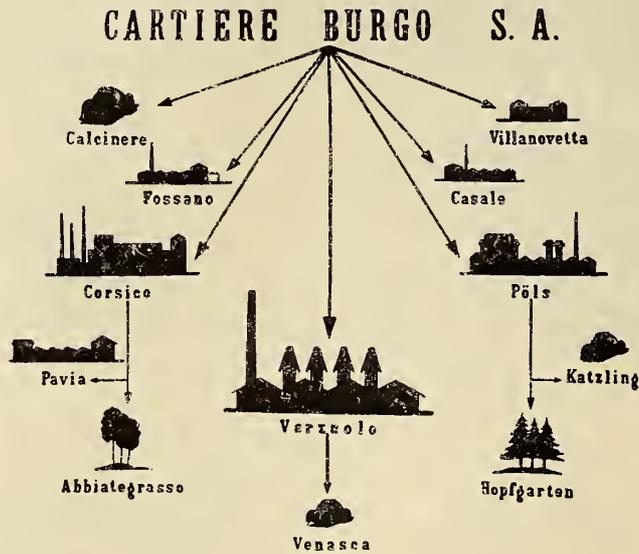
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## Echoes and comments

### THE CINEMA AS A SOCIAL FACTOR

Two recent reports by Mr. Carl E. Miliken, Secretary of the Motion Pictures Producers and Distributors of America, throw light upon the influence of films in America and invite a study of the question how far the cinema can be considered a social factor.

These two reports, which are 100 per cent American, are perhaps on that account a little one-sided; moreover, Mr. Miliken, in spite of his undoubted knowledge of the whole cinema world, quite naturally speaks from the point of view of a film producer. In order, however, properly to appreciate the cinema as a phenomenon in its various aspects, we cannot be content with one side of the medal only, but should examine and compare the views of both producers and consumers — in this case, the public — to see where they coincide and where they diverge.

In its concrete and practical manifestations, industrial life often presents diametrically opposed and yet perfectly orthodox standpoints, both adopted in perfect good faith despite their contrary natures. The clash of ideas and free discussion may lead towards the truth, if only a very relative truth.

\* \* \*

Firstly, then, the cinema to-day is one of the chief items in the industrial and commercial life of the different countries. In our Review we have several times quoted fabulous figures to show the host of people who gain their living by cinematography: commercial, technical and artistic directors; scenario-writers, stage managers and operators; stars, minor actors and supers; employees and workmen of every calibre, electricians, carpenters, property men, scene-painters, etc.; staff employed on sticking work and *montage*, printing and developing of positive, etc. The human *capital* in the film industry, therefore, in addition to the producer,

consists of two groups of workers — brain-workers and manual workers.

Outside the film industry itself, however, are various trades and industries from which the cinema obtains its raw material and technical machinery (apparatus, silver, various metals and woods, cotton, celluloid, etc.) and which owe their existence or expansion to that fact.

Then there is the trade in films (sale, distribution and renting); finally their exhibition, with the ever-growing number of cinema theatres. It will readily be understood, therefore, that a vast amount of capital is invested in the film and associated industries and that an enormous number of people depend directly or indirectly upon the cinema for their livelihood. Cinematography, in fact, is in the forefront of international economic life. Viewed in this aspect, its importance as a social factor is indisputable.

STATISTICS. — According to recent calculations, the capital invested in the cinema industry throughout the world is about four milliards of dollars, of which more than two are invested in America and one in Europe.

Even these large figures cannot be considered complete, for some countries claim a share which would considerably add to the total as estimated in these statistics. Germany, for example, at the end of June 1929 calculated that 87,600,000 marks were invested in the cinema industry; estimates made at the same time in Great Britain gave the figure of L. 5,000,000.

It is estimated that 125 million dollars have been put into American cinema theatres only, but the commercial value of these houses — including buildings and installation — is far greater — one and a half milliard dollars, according to a recent calculation. The *New York Film Daily* of August 7th, 1929, told us that at that time more than 90,000,000 people visited American cinemas during the week. Cinema attendance is understood to have

increased since then by 15 to 20 %, so, if we suppose that the average price of admission is from 35 to 50 cents, the daily takings of American cinemas must exceed two million dollars.

We have already mentioned that more than 215,000 people in America earn their living directly or indirectly from the cinema. Of these 75,000 are engaged in production, 110,000 in cinema halls and 30,000 in industries associated with cinematography. The same applies, in different proportions, to other countries, all of which have developed in greater or less degree a cinema industry and trade. This gives an idea of the vast army recruited in the service of the film.

The economic consequences are easy to deduce. Apart from the movement of capital involved, which is reflected in a constant increase of industrial activity, the result is also a substantial revenue to the State, since in one form or another both industry and trade pay their contribution to the exchequer in every country. Moreover, while the import and export of films are a source of fiscal revenue to Governments, they also react upon the general economy of each country, and more particularly affect its balance of foreign payments.

Mr. Milliken points out in one of his reports that the motion picture, besides supplying the bread for its millions of dependents, is supplying the butter for the bread of other millions unconnected with the industry. The influence of the screen is widespread. We are told that when Paris stenographers saw the well-lit and well-ventilated offices as shown in American films, they demanded similar conditions. A newspaper correspondent in Macedonia tells of a visit to a barber's shop and of how he commented upon the style of chair used in American establishments. "Don't tell me", said the barber, "I know. I saw Adolphe Menjou running a barber's shop". An American sewing-machine factory was surprised to receive orders for machines from Java and Sumatra, for the firm had no agents in those parts. It transpired that this flow of orders was due to an American

film showing the machine being operated by a film actress.

So much for industry; it now remains to consider the purely social value of the screen, in the light of Mr. Milliken's reports.

\* \* \*

In two countries, the United States in the West and Japan in the East, the average attendances at the cinema are enormous, reaching figures which admit of no comparison with any European country.

These masses of people learn from the cinema aspects of life they have never known or only dimly been aware of. Therefore the good or harm they derive from a film will have a corresponding effect upon their minds or their morals.

According to Mr. Milliken, this ignorance of certain sides of life is due to habits and human institutions, in some cases built around an idea or ideal, in others originating out of practical necessities. Mr. Milliken traces attendance at the cinema to this second category. It satisfies the need of relaxation after a day's work, and he concludes that films, like every recreative activity, are useful to the community.

The test of this utility, according to our writer, is the factor of attendance. During the last eight years attendance has steadily increased and in 1929 and 1930 the rate of increase has greatly accelerated. In round figures weekly attendance at American cinemas is thought to be as follows: in 1922, 40 million spectators; in 1923, 43 millions; in 1924, 46 millions; in 1925, 48 millions; in 1926, 50 millions; in 1927, 57 millions; in 1928, 65 millions; in 1929, 95 millions; in 1930, 115 millions.

From these enormous figures it may be concluded that, supposing for the sake of argument that every single inhabitant of the United States is a potential visitor to the cinema, everyone goes to the pictures fifty times a year. Deducting all those who by reason of age, health, etc., do not go, this individual rate of attendance may safely be doubled.

Mr. Milliken does not doubt that this is the consequence of a higher moral and artistic standard of film production. It would not have been possible to draw these

crowds to the cinema — and Europe and other parts of the world also show a large and continually increasing number of regular cinema-goers — unless production had greatly improved upon the pre-war film, which was open to criticism on artistic and technical as well as on moral grounds. An all-round improvement in quality, therefore, to satisfy the demands of an ever-growing and increasingly critical public.

In support of this statement, Mr. Milliken quotes a number of measures taken by the American film industry and which have crystallised into what is known as a “code of production procedure” (*The International Review of Educational Cinematography* has already had occasion to refer to this code).

One of the most important of the provisions mentioned in Mr. Milliken’s reports is that which relates to the censorship or, more exactly, the “pre-viewing” of films. Before being exhibited, every film has to be examined by persons qualified to judge not only its aesthetic and technical value, but also its moral influence. It is, in fact, a kind of private censorship organised by the industry itself and is probably much more effective than any of the many official censorship systems of other countries. This auto-censorship reminds us of another form which would also appear to be very useful, and that is the practice sometimes adopted in Russia of directly sounding public opinion about a film before finally releasing it; the public — a normal public — is invited to give its views on the film, which is then cut or altered according to the opinions expressed. In this way the producer obtains in advance useful indication of the probable reception of the film by the public at large.

\* \* \*

In the same way that the cinema has become an active element in industrial and economic life, it also tends to become an instrument of social progress by revealing to the masses a wealth of phenomena which would otherwise never come within their view.

It may be asked whether the motion-picture has altogether discharged its func-

tion as a moral and educational influence, but Mr. Milliken makes one very pertinent observation in reply to such questions. The cinema, he says, is an art-form; like all expressions of human thought, it has passed through its embryonic, rudimentary and dangerous phase and its successive stages of growth have enabled it — and will enable it still further in the future — to purge itself of its grosser and cruder features, not only on the aesthetic and technical sides, but from the moral and social points of view.

In its thirty years of existence the motion-picture has undergone a quite miraculous change. A huge legion of men have devoted to it their whole energy, their thought and intellectual capacity; they have listened to all the observations, criticisms and protests against the cinema as a source of immorality and crime and have gradually discarded outworn and superannuated forms that cease to appeal to current taste. To-day cinematography can look forward to a brighter and better future.

We need only observe the increasing enthusiasm with which the public greets really artistic films, pure culture, scientific and documentary films, and the growing popularity of the cinema in schools, in the family and among amateurs. Amateur cinematography is particularly anxious to avoid the intricacies of the theatrical film and concentrates almost entirely on scientific and educational subjects.

Accordingly, the cinema as a phenomenon deserves close investigation. It is obviously destined as time goes on to be transformed and improved in a variety of ways and the advance of technique will doubtless be accompanied by the raising of the moral level of films from which should follow an improvement in the social standard of the whole community.

For these reasons, which our Review has on more than one occasion developed and discussed, Mr. Milliken’s observations are of especial importance, of fundamental importance, indeed, since they indicate the course which the cinematography of tomorrow, under the guidance of a duly responsible industry, will need to pursue.

G. DE F.

## PROPOSED FRENCH MINISTRY OF CINEMATOGRAPHY

In the *Cinéopse*, that valiant French monthly which leads the campaign on behalf of better films, M. G. Michel Coissac breaks a lance — not for the first time — in favour of the creation of an official French Films Department, “a Ministry, Under-Secretary’s Office, Commissariat or otherwise-named Bureau, which shall be independent of changes of ministry and granted reasonable autonomy.”

M. Coissac reminds his readers that M. Herriot, when Minister of Education and Fine Arts, fully realised the need of applying the cinema to education and invited a number of experts, including M. Coissac himself, to draw up a “Statement of Reasons,” to serve to introduce the official publication of the first decree appointing a National Office of Social Instruction and Education. The question seemed on the point of settlement when events brought about the fall of a ministry which had been prepared to give effective Government support to the educational cinema.

Let us glance at the reasons of internal policy which, according to M. Coissac, explain why an idea that found the support of all French ministers has not yet taken effect. The recent ministerial crisis will have keenly disappointed those persons who had rightly hoped much from the interest in cinematography shown by M. Eugène Lautier, Under-Secretary of State for the Fine Arts. M. Coissac quotes

M. Lautier’s statements to a Parisian newspaper, which conclude with this categorical announcement: “We have no longer the right officially to ignore cinematography and the cinema.”

We hope that these parliamentary vicissitudes will not discourage our friends in France and that the realisation of their aims is only postponed.

From many points of view this is a purely national question and with such aspects the I. E. C. I. is of course not concerned. It cannot, however, help following with the closest sympathy the attempts of the French cinema world to ensure for cinematography that “patronage d’exception,” which M. Coissac so warmly advocates. Such patronage would confer upon cinematography official sanction as an art and as a medium of social education. In some countries — M. Coissac quotes Soviet Russia and Italy — films have already received this sanction and they enjoy a still higher sanction — that of the League of Nations; *vide* the existence and work of the International Educational Cinematographic Institute. Naturally, therefore, the Rome Institute is delighted to see the Governments of the different countries turning their attention to a movement the encouragement of which on behalf of States Members of the League is the Institute’s mission.

P. B. de C.

## A S T R O N O M I C A L F I L M S

The discovery of photography very soon led to the idea of taking camera photographs of the heavenly bodies. The moon was first selected, its luminosity lending itself excellently for the purpose, and good results were obtained at the very first attempt. It was, however, in regard to the fixed stars that the photographic plate proved most successful; a plate has a cumulative power of absorbing impressions of light to which the human eye is insensible

and is thus able to photograph stars that the eye can only see, if at all, through the most powerful telescope. Measurements can be applied to a plate so accurately that the old methods of determining the position of stars (heliometer) have almost fallen into disuse. The big astronomic and astrophysical surveys (*Durchmusterungen*) could never have been made without the help of photography, for example, the publication of the *Cartes du Ciel* and

their accompanying catalogues. We owe to the camera the study of the spectrum; photometric work, our added knowledge of variable stars, the study of the Milky Way system and of nebulae — in a word, the accumulation of the statistical material furnishing the basis of the work of scientists like Kapteyn.

The only direction in which the camera failed was in the photography of the planets; the detail was poor, almost useless, in fact, for scientific work.

In the case of the cinematograph the position is reversed: the planets are particularly suited for filming, as is indeed natural, since in films, which are mostly required for demonstration, it is not so important to have an absolutely clear and sharp photograph of the planet's surface; what is needed is a workable reproduction of the conditions governing the movement of planets — that is, the rotation of the planets themselves and the movements of their satellites within their orbits — eclipses, shadows passing across the planets, etc. The Jupiter system is especially well adapted for the purpose and has already been filmed in the United States. In Germany Dr. Gramatzky and Dr. Thost have devoted special study to the planets and we would draw our readers' attention to two very interesting articles, one by Dr. Thost in « Kinotechnik » (December 20th,

1929), the other by Herr Gramatzky in "Photographische Industrie" (November 19th, 1930). Dr. Gramatzky works with very simple means, which he has very cleverly developed for his purposes.

The diurnal movement of the solar system is hardly worth recording on film; more can be achieved by trick-films, and a number of pictures have already been made for purposes of demonstration. We will quote the single example of « Astronomische Monatsschau », a film by Dr. Kaiser, an astronomer of Wiesbaden.

The cinematograph cannot tell us a great deal about the fixed stars, because they require too long an exposure, especially the less luminous of them; this is a pity, for the variable stars would make most interesting material. There remain the comets, which will presumably soon be filmed, sunspots, the moon's surface with the longer or shorter shadows thrown by the mountains in the moon, eclipses of the sun and other phenomena; Mr. C. G. Clark on Mount Wilson and Mr. J. Stewart of Princeton filmed some of these not long ago.

For purposes of demonstration astronomical films will be very valuable. Most of us only know of these matters from books; to watch the movements of the Jupiter satellites or the passage of a comet through the solar system will be a new and instructive experience.

H. J.

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*Crime and the Motion Picture* by CARLETON SIMON, M. D.; presented at the Convention of the International Chiefs of Police Association, held at Colorado Springs, Colorado, on June 25th, 1928, 13 pages.

These few words emanate from an expert and are therefore deserving of notice.

In reply to those people who in all good faith have criticised and even violently attacked the cinema, Dr. Simon maintains that present-day cinematography, under the control of Mr. Will H. Hays, disposes of all doubts and apprehensions.

It is a psychological axiom that the things we see are more easily remembered than the things we read about and that all of us employ the aid of visual memory to record facts which it is our interest not to forget. What impression does cinematographic vision leave with us? Even if the film depicts a crime, it never ends with the triumph of the malefactor. Any impartial person must admit that the public's sense of justice, its sympathy with the weak and the oppressed, its indignation against treachery and its desire to see virtue rewarded have led the large majority of film producers to cater for this high level of taste and feeling.

According to Dr. Simon, the spread of crime is to be attributed to other factors than the cinema. The war is one of them, since history teaches us that every war is followed by waves of crime. Society itself is another, for as long as society produces psychopaths and morons, crime will continue.

The campaign against crime needs organisation; society defends itself as best it can and uses all means at its disposal to punish the criminal and to segregate those who have tried to harm the community. These measures are both repressive and preventive, and, while they deal with the evil and prevent it from spreading, they do not really help good to triumph. Punish-

ment is, in fact, in itself an acknowledgment of defeat, and the important thing is not to devise means of punishing the acts of a number of mental defectives, but to stamp out crime itself and to guide the activities of criminals into right channels. It is towards the prevention of crime that criminologists and sociologists are more and more directing their efforts. Many of them are even calling upon the screen to help in educating the mass of adult opinion and in spreading those religious, humanitarian and patriotic ideals which shine like good deeds in a naughty world.

*The History of the Zeiss Works from early days until the death of Ernst Abbe*, Jena. 1930.

With the help of publications now half-forgotten, personal records, important documents never yet published and a quantity of research and comparative study, Herr von Rohr has succeeded in furnishing an account of the origins and growth of the Zeiss Works and in showing that the merits of Carl Zeiss were fully equal to those of Abbe.

Carl Zeiss (1816-1888), after four years at the University of Jena (1834-1838) as the pupil of Friedrich Körner, Professor of Mechanical Science, and a few years of travelling apprenticeship, settled at Jena in 1846. Here he opened a small shop with a capital of 100 thaler, his wares consisting of simple microscopes of his own manufacture and optical instruments of foreign production. By 1858 he had developed his business to the extent of selling lenses, glasses and other instruments of his own making, for which he was awarded a prize at the Thuringian Industrial Exhibition of 1861.

The extent of his influence on the market may be gathered from the growing list of his products. Served by a staff of highly skilled workers, he received especial

help from his foreman August Loeber (1830-1914), who in 1861 — independently of the method already adopted by Fraunhofer — discovered a similar system of examining optical surfaces.

Zeiss, however, realised that his experimental system could not be the right one and he therefore persuaded Ernst Abbe (1840-1905), who had been his colleague since 1870, to reexamine the fundamental theories of microscopy. These investigations led between 1870 and 1880 to the invention of a number of microscopic lenses made no longer on an experimental basis, but on a basis of calculations. During this same period new systems of illumination were discovered.

From that time on Abbe's collaboration became closer and in 1876 he acquired an interest in the business.

Further improvements in microscopy were hampered by defective material. In 1879 Abbe entered into business relations with O. Schott and in 1884 founded the optical firm with the support of the Prussian Government. Abbe's work led to fresh improvements in microscopic and ocular lenses.

After the death of Carl Zeiss and the resignation of his son Roderich, Abbe made a present of his interest in the business. The share capital which, when Abbe first became a shareholder had been worth 70,000 marks, was by then worth several millions.

In later years Abbe worked at the manufacture of new articles in the form of eye-glasses, telescopes, photographic lenses, telemeters, etc.

*Scenario-Writing and Producing for the Amateur*, by MARION MORRIS GLEASON; American Photographic Publishing Co., Boston, 308 pages, 16 illustrations.

In a short preface to this book Mr. C. E. Kenneth Mees points out that cinematography is now in its second phase of existence. It has overcome the initial difficulties of theory and technique and has become the possession of the amateur.

As the latter represents a large and growing element, his collaboration is bound

to influence the development of the cinema in the direction, let us hope, of its improvement.

The writer of this book is addressing amateurs in cinematography. He wants to coordinate their separate efforts, many of which are fertile in suggestions, so that their work, undertaken perhaps as relaxation from some more arduous labours, may prove a real and valuable contribution to the future of the screen.

The author leaves to others the task of dealing with technical difficulties and only seeks to show how scenarios should be compiled. He divides films into family films, films for child actors, films for festive occasions, etc. and gives 20 scenarios as examples.

T. O'CONNOR SLOANE, Ph. D., Ll. D.,  
*Motion Picture Projection*. Falk Publishing Company, New York.

Mr. O'Connor Sloane's new book on the general aspects of the cinema gives us a short account of the history and present situation of the film industry. After a rapid — and necessarily incomplete — survey of the past, the author proceeds to illustrate and enumerate the various aspects of cinematographic art and industry. The early chapters are devoted to the relations between the cinema and electricity, electric plant and its use, the laws governing electric current, circuits, resistance, etc. These chapters also describe the various methods of illumination, electric generators, switches, control apparatus, etc. The second part of the book deals at length with lenses, condensers, focussing, etc. This is followed by information concerning cinema cameras and films, inflammable and non-inflammable, perforations, film defects, etc.

Lastly, the book tells us of the different kinds of screen and of the principles which their inventors have followed and it ends by touching upon the problem of portable cinemas and the sources of light required for projection where electric current is lacking. This last is a problem of especial importance to propagandists of educational cinematography. Agrarian propaganda work in the country, hygiene propaganda

in small places, etc., is often held up by the impossibility of obtaining electric current, either because the source is too far from the place of projection or because the current itself is insufficient or restricted to certain hours of the day.

Mr. O'Connor Sloane's volume, despite its omissions, gives in a pleasant and readable form a useful account of the complex theoretical and practical problems connected with the film industry.

PETER MILNE, *Motion Picture Directing*. Falk Publishing Company, Inc., 145, West 36th Street, New York, 234 pages, 48 illustrations, 1 map.

Everybody at all acquainted with cinema technique knows how much a successful film owes to its director.

The stage director must have deep artistic insight, be himself an "artist," according to Mr. Milne, who has been careful not to compile a dry list of precepts that probably no one would read, but has given us the theories and principles of the best-known film producers. The result is a collection of opinions many of them divergent, but none the less interesting to the cinema student, who can choose from this material whatever suits his own artistic temperament.

After defining the essential qualities of a stage director as experience and imagination, since he has to be able to visualise the plot in all its details, the author draws up a list of the producers whose successes have made them famous above all others.

The reader is introduced to them one after the other: the de Mille brothers, who attribute the success of a film to its continuity of action and the ability of the actors to identify themselves with their parts; Rex Ingram, whose masterpiece, "The Four Horsemen of the Apocalypse," reveals his special power of creating atmosphere by minute and careful detail; D. W. Griffith, whose name will always be associated with "The Birth of a Nation" and who, like a true artist, obeys no laws and follows no methods, but trusts to the inspiration of the moment; Frank Borzage, who aims at presenting man, not as he

might or ought to be, but as he really is, with his ups and downs, his triumphs and his failures, with the result that every spectator sees his own image reflected on the screen; Edward Dillon, who rightly attaches importance to a wise distribution of incidents in such manner as to assist and not obscure the development of the main plot; Ernest Lubitsch, the producer of "Dr. Caligari;" Marshall Neilan, who shrewdly remarks that the producer should consider the point of view of the public and survey his work with a critical and not too friendly eye.

The last chapter in the book quotes those modern films which, in Mr. Milne's opinion, contain the essential characteristics of good production.

A. R. SCHULZE, *Kinopraxis*. Published by August Scherl, Berlin.

This is an excellent handbook for those who are interested in the technical side of film projection and themselves operate and therefore know the principles of optics, mechanics and electricity and their application to projectors, and know also how to use the various accessories and adjuncts to the machine itself.

The book is further of interest because it indicates the different ways of preventing breakages and of making the necessary repairs and mentions the general causes of sudden stoppages and of the breakdown of essential parts of the apparatus. Advice is therefore given about the electric plant in cinema boxes, its operation and regulation, the measures to be taken to avoid fire, etc.

The book is abundantly provided with graphs, diagrams and model reproductions and, though essentially technical, it makes easy reading.

INEZ and HELEN KLUMPH, *Screen acting — its requirements and rewards*. Falk Publishing Company, New York.

This is another book for persons interested in the specific problems of dramatic film-making. With the help of a number of film stars, directors, operators and others

the authors have sought to give a rapid survey of the various essential requisites and the fundamental rules to be followed in film-making.

The book is especially valuable for its wise words concerning the need of extreme care in the selection and control of costume so as to prevent a single detail from spoiling the beauty and success of a film. The accounts of film studio secrets, with frequent references to particular cases, and the stories of cinema artists given first-hand make the whole book unusually entertaining.

HERBERT C. MCKAY, *The Handbook of Motion Picture Photography*. Falk Publishing Company, New York.

A good handbook of cinematography. Mr. McKay, who is already well-known for several works on the cinema, is head of the New York Photographic Institute. The present book is intended to illustrate the principles of film technique and practice. Separate chapters are devoted to apparatus, lenses, tripods, portable machines, and the use of all these. The author then gives a short but clear and practical description of film laboratories,

the developing and printing of film, the arrangement of captions, etc., and after references to certain kinds of cameras ends with an account of how trick-films are taken.

Mr. McKay's book is to be recommended strongly to all who wish to form a general idea of cinematography.

WILLIAM LORD WRIGHT, *Photoplay Writing*. Falk Publishing Company, New York.

William Lord Wright is one of our best writers on film technique and in his book on photoplay writing he has chosen a very interesting and vital theme. The cinema is increasingly in need of its own literature, its own authors, writers who will enter its service and furnish it with plots, dialogue, actor's parts, etc., which will arouse the public's interest. A new literature is being created with a literary form of its own. Hitherto — and except for a few universally popular works — cinema plays have been nothing but adaptations from existing books or stage plays.

The author further discusses the language of the film, the development and printing of films in various sizes, the problem of captions, etc.

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#### L'EGO DEL CINEMA - Florence.

SUMMARY OF CONTENTS: *The World's Voice* — John Mack Brown — *With Byrd to the South Pole* — *Rifredi and his Theatres* — *Radio Cinema and Advertising* — Ramon Novarro — *Dynamite* — *Bibliography*.

---

LA VITA CINEMATOGRAFICA an International Illustrated (21st Year). The oldest and most-read Italian Review. Managing Editor Cav. A. A. Cavallaro. Offices, Via Pio Quinto, n. 17, Turin.

SUMMARY OF SPECIAL NUMBER, DECEMBER 1930: Editorial: *The Year's balance-sheet. An improvement* — C. B. Bonzi, *The cinema conscience, Problems of the Cinema* — Carlo Veneziani, *A contribution to the discussion* — Lucio Ridenti, *Star* — Bruno Quaiat, *The real Francois Villon* — Spinamonte, *The educational cinema* — Umberto Paradisi, *Kissing and the screen* — Giuseppe Faraci, *The psychological effects of darkness in the cinema* — Gaetano Amendola, *The Cinema, publicity and the "Ciné-Group"* — Ennio Cosimo, *Music and the spoken film* — Giovanni Marchesini, *Vittorio Podrecca, you are a miracle-maker!* — Libero Mestracchi, *Unfolding the wings* — G. F. de Katt, *The Red Sign (New)* — *Greta Garbo as a business woman* — *The Byrd Expedition to the South Pole* — *Italian topical events* — *American topical events* — *German topical events* — *Criticism* — *Correspondence* — *Notes*.

## CINEGRAPH.

INDEX OF THE JANUARY NUMBER: *Editorial*, Jean Velu - *The new movement*, Germaine Ducal - *An hour with Inkijinoff*, Roberte Landrin - *Monte Carlo*, André Hirschmann - *The Cinema as a labour question*, Robert Jarville - *The hand of Signoret*, H. Mangin-Balthazar - *Super-realism, a School of cinematography*, Edouard Longue - *The end of the world*, André Langère - *James Ensor*, Katia Hirschmann - *Love's first journey* (a poem), Jean Velu - *Dance*, Simone Surdieux - *Madame Simone Volterra, manager and producer*, Max Dorigny. - *Travel impressions*, M. Marcellin - *Music-hall, theatre, circus*, Max Dorigny.

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## LA REVUE DE L'ECRAN.

INDEX OF SPECIAL NEW YEAR NUMBER: *The review... of the screen*, Pierre Ogouz - *Five times eight, scenario for animated drawings*, Gabriel Bertin - *Towards the polydimensional film?*, Raymond Huguenard - *Criticism and slander*, Emile Capelier - *In my opinion*, Georges Vial - *Trade shows*, A. de Masini - *Mechanical music*, Gaston Mouren - *Paris news*, R. Huguenard - *Managers' Association, a report* - *Local news* - *Round the studios* - *Short notes* - *Echoes*.

---

**DIE SCHULPHOTOGRAPHIE.** Magazine for teachers and students of photography. Editor: Richard Lange. Publishers: Weidmannsche Buchhandlung, Zimmerstrasse 94, Berlin, S. W., 68. 1st Year; Vol. 4, December 1930.

The fourth number of this magazine, which is edited by Richard Lange, well-known in the field of school photography and at one time at the Prussian Ministry of Education, has now appeared.

It contains the following: *The function of photography in schools*, by Dr. Jahnke, of the Prussian Ministry of Education - *Photography by artificial light*, by Dr. Beck, of Berlin University - *Photography and physics teaching*, by Dr. Baier - An interesting article by Dr. Warstatt, himself a teacher, on the mounting of photographs, a matter of importance for schools - *Camera possibilities on a school outing in winter*, by Herr Landschullehrer Leon - *The camera and the little ones*, by Dr. Winkler, of Munich (this last charmingly illustrated).

The contents further include: *Official news* - *Subjects for school exercises in photography* - *Photographic interchanges* - *Photographic criticism* - *Review of books and newspapers* - *Correspondence column*.

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## CINE-EDUCATION.

A LIST OF PRINCIPAL ARTICLES THAT HAVE APPEARED: *A Study of Effects of Films on Children*, by Ipei Fukuro (*Cine-Education*, Jan., March, April and May numbers) - *Attitude in Making of Educational Films*, by Kiyohsi Masumoto (*C.-E.*, February, 1930) - *Inquiries on the Efficient Results of Films*, by Nagata, Yoshida, Inada (*C.-E.*, March) - *The New School and Cine-Education*, by Dr. T. Tanimoto (*C.-E.*, April) - *A Study of Methods of Utilizing Movies according to the Different Classes at a School*, by Seishichi Akasaka (*C.-E.*, May) - *Trend of Cinema For Children*, by Masata Tanaka (*C.-E.*, June) - *Educational Value of Films*, by Yoshio Miura (*C.-E.*, August). - "Reading" Lesson Through Medium of Films, by Masamaru Kondo (*C.-E.*, August) - *Children's Impressions of Films as Expressed in terms of Writing and Pictures*, by Yoneda, Kinomata and Kano. (*C.-E.*, September).

CINE-EDUCATION. The Osaka Mainichi Publishing Co., Dojima, Kita-Ku, Osaka (Japan)

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# T H E A E N E I D

SCENARIO FOR A FILM  
BASED ON  
VIRGIL'S POEM

*(from the Italian)*

## PART I.

### SCENE I.

The house of Aeneas, at Troy, during the night. – Aeneas is asleep in his room and through the windows we see the flare of distant burning. – The shade of Hector appears to the sleeper in a dream. – It points to the burning city, then towards the sea and a departing ship. – Aeneas awakes, jumps up and seizes his arms; from the window he sees Troy besieged and already set on fire by the enemy.

### SCENE II.

Aeneas, with a handful of men, is fighting in the streets by the light of the fires; many fall and he is left almost alone. Near the Temple of Vesta he meets Helen, the cause of so much woe, and is about to run her through with his sword, when Venus, his mother, appears, stays his arm and bids him turn home to defend his house and family.

### SCENE III.

A ground-floor room in Aeneas' house. – Creusa and the boy Ascanius are waiting anxiously; with them are old Anchises and a few slaves. – Aeneas joins them and announces that all is lost; they must follow advice given by Hector in the dream and escape by sea. – Anchises refuses, preferring death among the ruins of his home and city. – Suddenly, a thin flame surrounds the boy's head without burning him, while thunder is heard from the left. At this portent of future glory, Anchises gives way and the fugitives abandon the house; Aeneas carries old Anchises on his back and leads the boy by the hand, Creusa following.

### SCENE IV.

The fugitives are passing beyond the walls, when they hear pursuers and take to hasty flight. Once in safety, they stop on the wooded slopes of Mount Ida. Creusa has been left behind and, as other fugitives enter the forest, Aeneas returns to the city to seek his wife.

SCENE V.

Aeneas is roaming the streets calling Creusa by name. — He finds his house already in flames, sees the piles of booty and columns of captive Trojan women being driven by the Greeks towards the ships. — The shade of Creusa appears, signs to him to take comfort and points to a vision; on the sea is seen a ship in flight (like the one in the dream), then a sun-lit shore and Aeneas mounting a throne, a young princess at his side.

SCENE VI.

Between the forest of Mount Ida and the sea. — At Aeneas' orders the carpenters are cutting down trees and building ships. — The Trojan fugitives embark and the new fleet sets sail.

PART II.

SCENE VII.

The ships put in along the coast of Thrace. — Aeneas points to a spot along the desert shore as the site of the new city and prepares to propitiate the gods with a sacrifice. The altar is erected. Some go out and gather branches to adorn it but, at the breaking of the first branch, blood gushes forth; Aeneas breaks another branch, with the same result. — As all stand amazed, a sepulchral voice is heard: "What harm have I done ye?. Leave me in peace. I am Polydorus, son of Priam. Hither was I sent with treasure together with my kinsman Polymnestor, and he, false traitor, slew me for the sake of the gold; for every arrow that pierced me, a branch has sprung.."

Father Anchises decides that they cannot remain in a place where hospitality was thus violated and they return to the ships.

SCENE VIII.

The Temple of Apollo on the island of Delos. — The Trojan exiles wish to question the deity. The priest invokes the oracle; from the sacred tripod a voice is heard: "O warrior race of Dardanus, turn to the land whence ye came; there Aeneas shall reign and thence his descendants shall one day govern the world."

Anchises interprets the oracle: "The god is directing us to the island of Crete.; I remember that Teucer, one of our earliest ancestors, came from Crete. Once again, the ships put out to the sea.

SCENE IX.

The ships reach Crete and are drawn up on dry land. — Joy of the fugitives. — Aeneas plans the new city and building is already well under

way when a terrible plague breaks out. Even the vegetation withers and no prayers avail against the scourge. — The household gods, transported from Troy, appear to Aeneas in a dream, saying: “ This is not the land destined for thee and thine offspring. There is a far-off country called by the Greeks Hesperia, famous for its antiquity, the valour of its people and the fertility of its soil. The Ænotri once lived there and it is now called Italy. Thence came thy forefathers Dardanus and Jason and thither must thou go...”

SCENE X.

Terrible storm at sea. — The ships have left Crete and are tossed about by the waves. They reach an island of the Strophades. Some of the men capture the grazing heifers, offer them as sacrifices and set the tables. — Scarcely is the food served when the Harpies appear, monsters with women’s faces, the bodies of birds and fierce claws. They steal the food, foul the tables and repeat their assaults again and again. At last the harpy Celaeno, from the summit of a rock, utters this sinister prophecy: “ Aeneas, thou wilt be punished for slaying our heifers. Ye will reach Italy, but will suffer such hunger that ye will devour the very trenchers.” Anchises beseeches the aid of the gods.

SCENE XI.

The fleet at sea. — The ships sail past the islands of Zacynthus, Dulicchium and Ithaca; they reach the promotory of Leucas with its temple to Apollo. — A rest at Actium. — Another rest by night at Cape Cerannus. As dawn breaks, a distant line of hills is dimly visible and a coast-line below; this is Italy. The crews rejoice. Anchises raises a wine-cup garlanded with flowers and pours out a libation that the gods may guide the ships to shore. Taranto is seen with its great temple to Juno Lucina. The ships cast anchor along the coasts of the Cyclops in a harbour from which Etna is seen smoking.

SCENE XII.

At dawn they see coming towards them a torn and emaciated figure, which implores their aid. This is Achemenides, one of the Greeks who failed to escape with Ulysses and was captured by Polyphemus. Blind Polyphemus then comes down from the hill, driving his flocks before him. He wades up to his waist in the water to bathe his blinded eyes. — The Trojans with Achemenides go on board and make ready to depart. — Polyphemus, unable to follow, utters a loud cry and, at his command, hundreds of Cyclops issue from the hillside and come rushing down to the sea. The ships make good their escape.

SCENE XIII.

The Trojans arrive at the coast of Sicily and land at Trapani. Overcome with the fatigues of the long voyage, Anchises falls sick and dies in Aeneas’ arms.

SCENE XIV.

The Trojan vessels are making their way across the glassy sea. — Juno flies down to the Aeolian Islands and urges Aeolus to release his winds in order that a storm may scatter the Trojans. Aeolus consents and the winds issue from their hiding-places. A violent storm; Aeneas' fleet is in danger of shipwreck, when Neptune, the protector of the Trojans, rises from the waves; he threatens the winds and compels them to withdraw; then he rides the calm waters in his chariot attended by Tritons and nymphs. — Aeneas directs the prows towards the neighbouring coast of Libya, but many of the ships fail to answer the call.

SCENE XV.

The encampment of the shipwrecked navigators. — Aeneas and his trusted henchman Achates have ascended a hill from which they observe a city in course of construction — it is Carthage — and they decide to ask for help.

SCENE XVI.

Aeneas and Achates mix with the busy crowd in the new city. — They arrive at a temple dedicated to Juno, now almost completed. Within is Queen Dido, surrounded by a splendid court and seated upon the throne of justice. Aeneas announces himself and is received with honours. The Queen tells him that other shipwrecked mariners have landed and orders that succour shall be given them all.

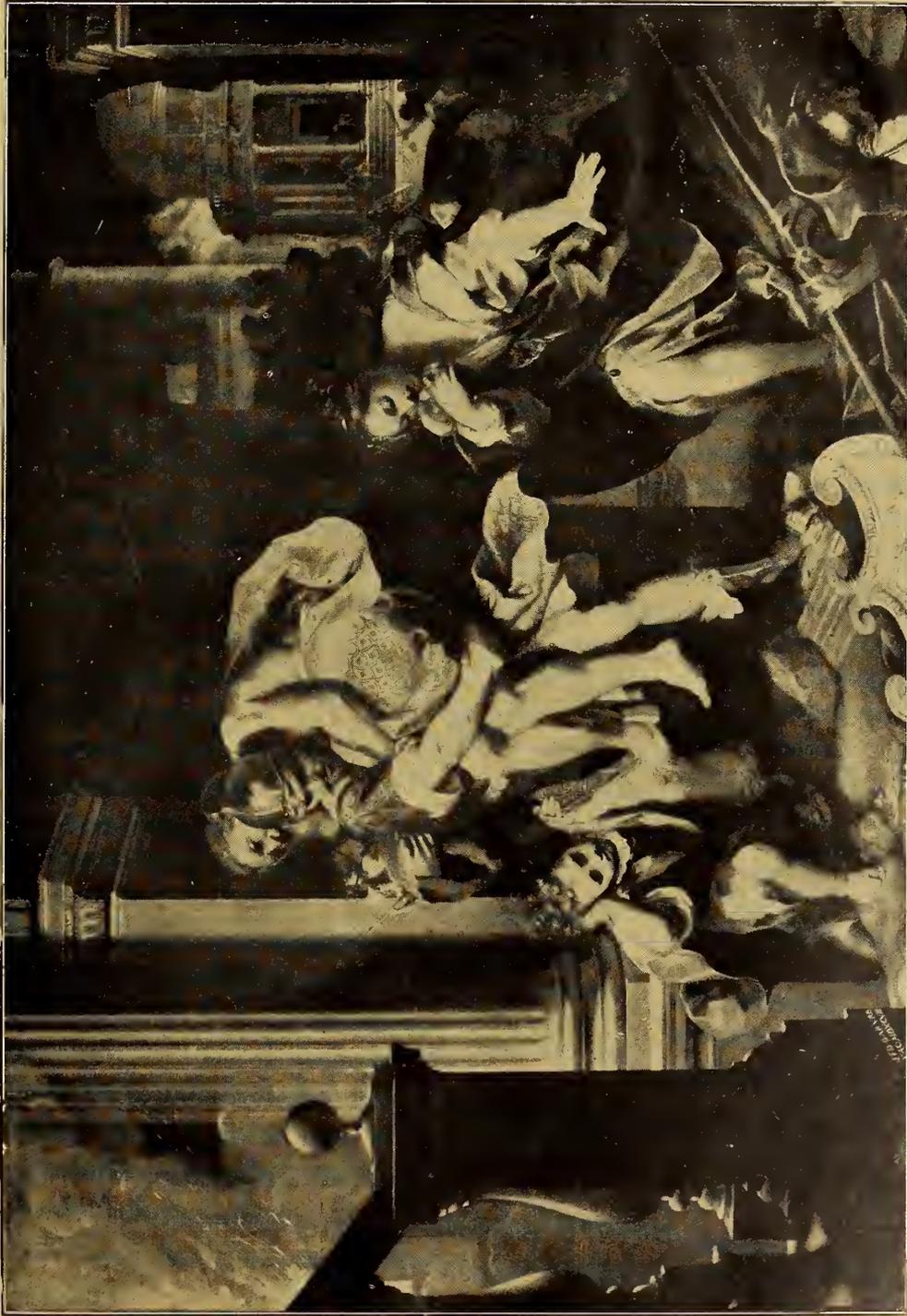
SCENE XVII.

Venus and Cupid are near the camp. Venus says: "Take the place of the boy Ascanius and arrange that Dido shall fall fatally in love with Aeneas, so that her goodwill towards him shall not fail. I will take charge of the boy and restore him to his father to-morrow."

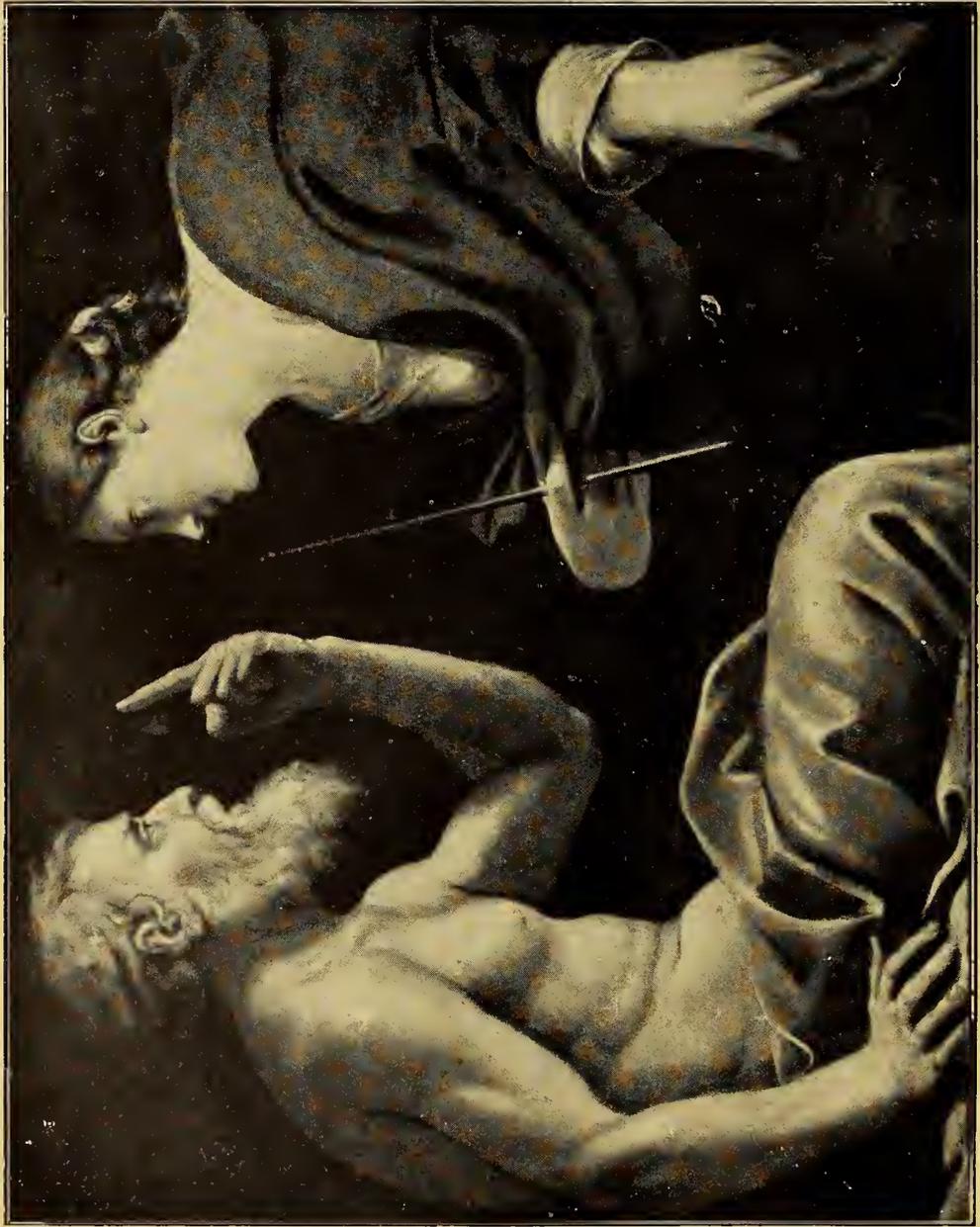
Cupid approaches Ascanius in invisible form and assumes his exact appearance. Then Venus, also invisible, carries off the boy.

SCENE XVIII.

A room in the palace prepared for a sumptuous banquet. — Soldiers and courtiers. — Queen Dido enters radiant in beauty. Aeneas arrives with Ascanius and the Trojan leaders. Ascanius offers the Queen rich gifts. The banquet has begun and the Queen begs Aeneas to tell the story of the sack of Troy and the adventures of his journey. The hero begins his tale; the Queen listens eagerly, taking Ascanius on her knee. The boy — unobserved — transfixes her with one of his magic darts.



ROME — Galleria Borghese. *Aeneas' flight from Troy* (BAROCCO).



ROME -- Palazzo Doria. *Juno invokes Aeneas against the vessels of Aeneas* (LUCIO MASSANI).

SCENE XIX.

In Olympus. — Juno is joined by Venus, and proposes to unite Dido and Aeneas in marriage, because she secretly thinks by this means to prevent the birth of Rome, Carthage's future enemy. — The pact is concluded.

SCENE XX.

A hunt near Carthage. — Dido and Aeneas, separated from their retinue, hold soft discourse. A sudden hurricane gets up and the pair take refuge in a cave. Cupid appears at the entrance armed with bow and arrows.

SCENE XXI.

Olympus. — Jupiter regards the Earth and sees Aeneas arrayed in Tyrian splendour directing building work at Carthage. — The father of the gods summons Mercury, who on receipt of orders dons the winged sandals and flies away.

SCENE XXII.

Mercury appears to Aeneas and says: "O Trojan Prince, hast thou forgotten thine imperial destiny? For thine own sake and still more thy son's sake remember Italy and Rome. The father of the gods has bidden me urge thee to depart.

SCENE XXIII.

Aeneas is torn by conflicting desires, but feels he cannot oppose the divine command. — He summons his leaders and orders the fleet to be made ready. Dido discovers his intentions and pleads with him, but Aeneas, though distressed, cannot forgo departure.

SCENE XXIV.

Dido returns to her apartments and sinks lifeless upon her couch. When she recovers, she goes to the balcony and sees the ships about to leave. — Her despair. Her sister Anna is powerless to console her. A sorceress is summoned to weave an enchantment. In the palace courtyard a pyre is raised and upon it are laid Aeneas' clothes and armour; the sorceress says that the flames of this pyre, together with certain spells and incantations, will hold the Trojan prince captive.

SCENE XXV.

On the beach before dawn. — The Trojans are already aboard. With his sword Aeneas cuts the stern-cable and the whole fleet moves off.

SCENE XXVI.

At the first light of day. Dido from her balcony sees the Trojan ships already far out to sea. — Scene of grief and despair. — The Queen hurls the most terrible curses at Aeneas and invokes from the gods eternal hatred between Carthage and Aeneas' descendants. She then rushes out into the courtyard distraught, lights the pyre and mounts upon it; she plunges Aeneas' sword into her breast and dies. — Anna and others hasten horror-struck towards the flaming pyre.

PART III.

SCENE XXVII.

The Trojan fleet on its course. The pilot informs Aeneas that a contrary wind is preventing them from reaching Italy. Aeneas orders him to make for Trapani. They arrive there and land and are ceremoniously received by the old king Acestes. It is the anniversary of Anchises' death; Aeneas proclaims a feast and solemn games in his honour.

SCENE XXVIII.

The games; races between the ships; running competitions; boxing matches; archery. Jousts between the young horsemen under Ascanius' command.

SCENE XXIX.

Olympus. — Juno summons Iris and shows her the Trojan women left on the beach lamenting their fate. "Fly thither," she commands, "assume the guise of old Beroë and do as I bid you..."

SCENE XXX.

The sea-shore. — The fires are still burning on Neptune's altars. — The supposed Bute stirs up the Trojan women to revolt and suggests that they set fire to the ships. The brands are snatched from the altars and hurled at the ships. — Some of these are set alight. — A large crowd of men come running from the games, whither news of the fire had been brought. Aeneas implores Jupiter's help. — A violent storm arises and extinguishes the flames.

SCENE XXXI.

Night in Aeneas' room. — The shade of Anchises appears to his son and says: "Fear not, thou wilt arrive at thy destination. Take with thee to

Italy only the strongest of the Trojans, who will have to contend against at brave people. But before embarking upon this war, thou must descend into the infernal regions. I shall await thee there; a Sibyl shall guide thee to me.

SCENE XXXII.

Departure from Trapani. — Aeneas waves farewell to the Trojans who remain behind in the Sicilian city. — The ships leave harbour and after a calm voyage enter the Bay of Cumae.

SCENE XXXIII.

Aeneas and a few of his companions visit the temple of Apollo behind the wood of Hecate. The Sibyl appears at the threshold and invites the Trojans to enter. Within the temple, near the cave from which the oracle speaks. — The Sibyl has a vision of the future and utters inspired words: “Safety lies on the sea; fear the land. I see fierce battles in the kingdom of the Latins. Juno is persecuting thee. Face ill-fortune with an indomitable will. Later I see royal nuptials.” — Aeneas accepts the risks of the enterprise, but asks to visit Pluto’s realm. — The Sibyl says that this, though very difficult, is not impossible; the favour has already been granted to others. First, however, he must obtain the golden bough to offer as a gift to Proserpine.

SCENE XXXIV.

Aeneas is wandering in a dark forest in search of the golden bough. Two doves appear, birds sacred to his mother Venus, and lead him to an oak-tree, in which a bough is gleaming. The hero breaks off the branch, which immediately sprouts again.

SCENE XXXV.

At dawn, between the wood and the dark lake of Avernus. Aeneas is waiting with a few followers. The Sibyl appears, dismisses the attendants and bids Aeneas alone follow her into the dark entrance of a cave. The hero obeys with sword drawn.

SCENE XXXVI.

*In the Infernal Regions.* — The way lies through the bowels of the earth. — The infernal abyss. At the entry are stationed the Penitences and Remorses; it is the home of pale Diseases, Old Age, Fear, Hunger and Poverty. Other dread phantoms are met: Fatigue, Death and his brother Sleep, the fatal

Joys. On the threshold can be seen War, the Eumenides and Discord. In the centre rises an ancient tree from which hang the Vain Dreams. Other monsters throng the space: the Centaurs, Briareus, the Lernaean Hydra, the Chimera, the Gorgons, the Harpies, Geryon. — Aeneas lifts his sword, but the Sibyl stops him.

The Acheron. — Charon the ferryman is carrying the dead to the farther bank. Aeneas recognizes some of his companions who perished by shipwreck. — Charon, appeased by the sight of the golden bough, ferries Aeneas and the Sibyl across.

An infernal forest. — Shadows pass. — Aeneas meets Dido and asks her forgiveness, but the Queen passes by without raising her eyes and disappears silently into the darkness.

Cross-roads. Tartarus, the place of punishment. — Pluto's palace. Aeneas hangs the golden bough upon the door and, accompanied by the Sibyl, takes the other road to the Elysian Fields.

The Elysian Fields. — Bright, translucent air and bland meadows and groves. The happy inhabitants are pursuing what were in life their favourite occupations; songs and dances; war horses and chariots, weapons clean of bloodstain. — Heroes, priests and poets. — Meeting with the poet Museus. The Sibyl asks him where they can find Anchises, and Museus accompanies the two guests to a hill. From there they see Anchises choosing his lineage from among the souls who are ready to return to earth. Aeneas runs down to the meadow.

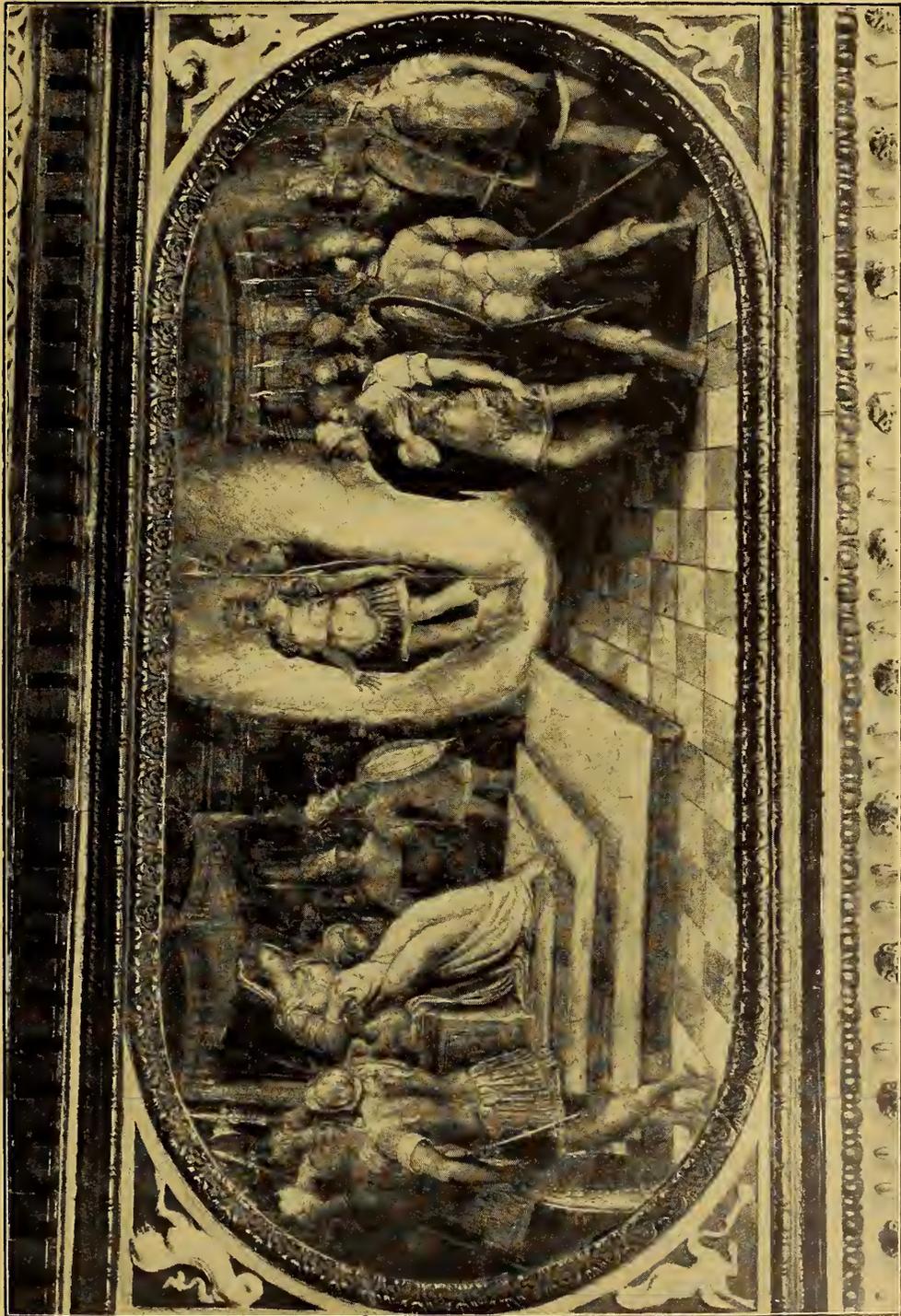
Meeting between Aeneas and Anchises. Tender embraces. — Near the river Lethe, where innumerable souls are assembled. Anchises points out his descendants to his son. (Each figure is shown in surroundings with which his name is associated). — Sylvius, the founder of Alba Longa, Romulus, Augustus Caesar, Numa Pompilius, Tullus Hostilius, Ancus Martius, the Tarquins, Brutus. The first Consul. The Decii and the Drusi. Titus Manlius Torquatus. Camillus. Caesar and Pompey. Warriors and lawgivers. Claudius Marcellus. — Anchises concludes by exhorting his son to perform the noble deeds which are to inaugurate a period of glory.

#### SCENE XXXVII.

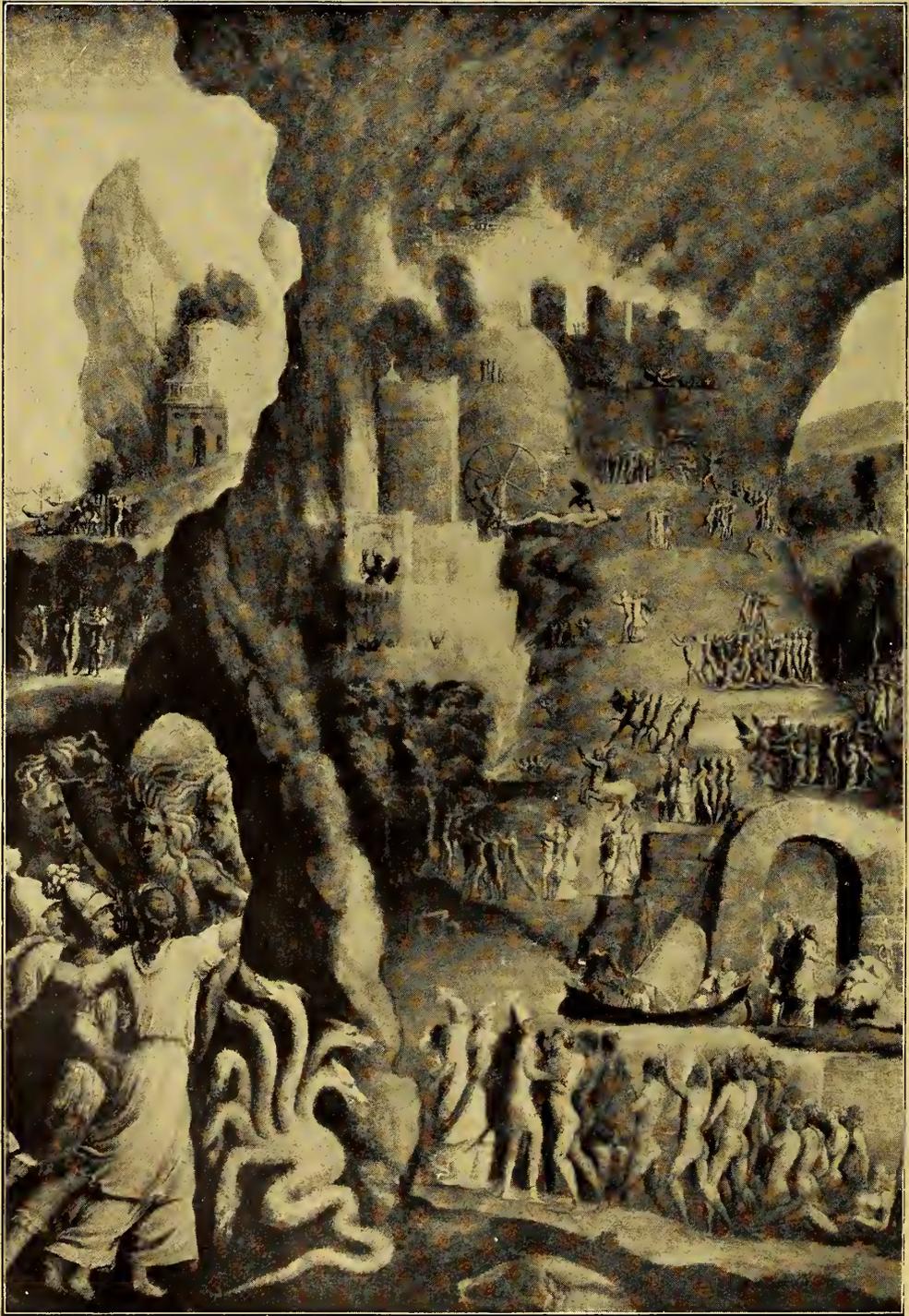
The fleet under way. — The ships cast anchor in the Gulf of Gaeta.

#### SCENE XXXVIII.

Again under way. — A calm sea; the wind drops and the men take to the oars. — Aeneas espies the shining waters of a large river issuing from a forest; flocks of birds overhead. The hero orders the rowers to make for the mouth of the river. — The ships follow the stream a short way, beneath leafy trees. The Trojans have reached Latium at last.



ROME. — Palazzo Massimo alle Colonne. Ornamental frieze. *Aeneas appears to Dido* (PIERIN DEL VAGA).



MODENA — R. Galleria Estense.  
*Aeneas descends to the infernal regions* (NICCOLÒ DELL'ABATE).

PART IV.

SCENE XXXIX.

At the court of King Latinus. — Young Turnus, prince of the Rutoli and affianced to Lavinia, the king's daughter, demands the celebration of the nuptials. The King is unable to decide and resolves to consult his father, the god Faunus. — A sacred grove. Latinus asks Faunus to pronounce an oracle and the god replies: "Avoid giving thy daughter in marriage to a Latin prince. Strangers will shortly arrive. They will unite themselves with our family and plant a race destined for a glorious future." The King announces this reply to the people.

SCENE XL.

The Trojans have landed and are busy pitching a fortified camp. Aeneas, Iulus and other leaders are resting beneath a large tree. They are served with fruit laid upon wheat-cakes and are so hungry that after the fruit they eat the cakes. Iulus exclaims: "We have eaten the very trenchers!"

Aeneas recognizes in these words the fulfilment — in unexpected form — of the Harpies' dread prophecy. He offers up thanks to the gods. Three thunderclaps are the propitious reply.

SCENE XLI.

Trojan envoys arrive at Laurentum, the seat of King Latinus. — Outside the walls they meet young men engaged in military exercises, who conduct them to the palace. A magnificent edifice surrounded by a sacred wood situated in the highest part of the city; porticoes with hundreds of columns and statues commemorating the royal ancestors. The King, seated upon a throne, welcomes the envoys. Ilioneus, the Trojan spokesman, relates how fate has delivered them from the destruction of Troy and concludes with these words: "Aeneas begs for a little land along the river bank where we can set up our household gods, and for the use of air and water. He promises faithful gratitude if you will also grant him your friendship and the alliance of your people". King Latinus readily accords these requests and invites Aeneas to Laurentum so that the friendship may be cemented by gentler ties. This is evidently the stranger prince whom the gods have destined for the hand of his daughter Lavinia.

SCENE XLII.

Juno, flying from heaven in her aerial chariot, arrives at Cape Passaro and looks down upon the land of Italy. She sees the Trojans already en-

camped along the Tiber, the envoys returning with the pact of alliance and is seized with rage. — She descends to earth and summons the Fury Alecto from the nether world. The Fury appears and is commanded by the goddess to sow strife in Latium.

SCENE XLIII.

In the palace at Laurentum. — Queen Amata is in distress at the cancelling of her daughter's betrothal to Turnus. — Alecto joins her unseen, detaches a serpent from her hair and hurls it at the queen. The reptile, taken by surprise, injects its venom into the queen, whose grief is turned to fury. — Amata issues from the palace leading her daughter by the hand. She rouses the women to revolt and passes thus from one place to another. Bands of women follow the queen and rush through the woods with savage cries. The peace of the Kingdom is broken.

SCENE XLIV.

At Ardea, the capital of the Rutoli. — Turnus asleep. Alecto approaches him, assumes the appearance of the old priestess Calibea and says. "My son, thou art betrayed by King Latinus. Wilt thou suffer this? Arise and stir up thy men to war against the stranger." Turnus remains indifferent. Alecto then resumes her own shape, makes her serpents hiss, sends out flames from their eyes and scatters brands that encircle the prince with fire and smoke. — Turnus awakes in anger. He puts on his armour, summons his leaders and proclaims war.

SCENE XLV.

At Laurentum. — The excited populace is gathered before the palace. Numerous shepherds arrive carrying the bodies of two youths, who, they say, were slain in an encounter with the invaders. The people clamour for war. King Latinus alone resists the demand, but in vain and at last he withdraws to his own quarters. Another crowd in front of the temple of Janus, which has to be opened before war can be declared. None can open the doors. Juno swoops down from heaven, batters in the great doors and thus war is declared by a portent. Busy preparations everywhere; soldiers collect from all sides. One of the first to arrive is the Etruscan prince Mezentius, banished as a tyrant, with his fair son Laurus and his followers. The Amazon Camilla arrives at the head of a big force of cavalry.

SCENE XLVI.

The Trojan camp. Ferment caused by the threat of war. Aeneas is studying plans of defence. He issues wearied from his tent and lies down to sleep on the bank of the Tiber. The river-god appears disguised as

an old man, his brow crowned with roses and thus addresses the sleeper: "Here, hero, thou must set up the household gods of Troy. The gods will aid thee. Ascend my river and seek help at Pallantea, where the Arcadian farmers are always at feud with the Latins. I am the god of the Tiber..."

SCENE XLVII.

Two Trojan ships which have ascended the river under Aeneas' command arrive beneath the walls of Pallantea. On the bank is Pallantes, son of the old king Evander, with some young men. — Exchange of greetings and explanations. — Aeneas holds out an olive-branch, is received kindly and, together with his men, is brought before the King. — A joyful welcome; Evander was once the friend of Anchises. An alliance is concluded and celebrated by a feast. The scene changes to the wooded hills of future Rome; for an instant rises the future *Urbs imperialis*, then vanishes like a dream.

SCENE XLVIII.

Venus visits her husband Vulcan and asks him to forge splendid and magic weapons for Aeneas, as for Achilles of old. The Cyclops' underground forge. — At Vulcan's behest, the Cyclops set to work.

SCENE XLIX.

Evander advises Aeneas to conclude another alliance. — "Thou must know," he said, "that the Etruscans have already equipped an army against the Rutoli and at the word of the oracle are awaiting a leader from foreign parts. Thou art the destined leader." — Aeneas departs with his ships and some of his men to visit the Etruscans. Pallantes, at the head of picked horsemen and with a force of Trojans, prepares to set out for Aeneas' camp. He takes tender leave of the old king and the party leaves the city amid the cheers of the populace.

SCENE L.

The Trojan ships have stopped on their journey up the Tiber. Aeneas is resting on a wooded hill side. — Venus issues from a cloud and lays beside him Vulcan's arms. She then vanishes. — Aeneas wonders at the glittering helmet surmounted by its great crest, the huge sword, the flashing bronze breastplate, the leg-pieces of gold, the spear and, above all, the magic shield, upon which Vulcan has depicted the most illustrious events in the history of Rome.

SCENE LI.

Before the Trojan camp. — A cloud of dust announces the approach of Turnus' army. The alarm is given and the defenders run to their posts. Turnus arrives with the vanguard of his troops. An unsuccessful attack. — Turnus proposes to burn the Trojan ships.

SCENE LII.

On the beach. — The Rutoli are preparing to set the Trojan ships on fire. These are indestructible, however, being made of firs from the sacred grove of the goddess Cybele. Across the sky passes a golden cloud with a great sound of music and cymbals, it is the goddess herself. At the same moment the ships break their anchor-cables and disappear beneath the waters; their place is taken by maidens who sing as they float upon the waves. The Rutoli are dismayed but, urged on by Turnus, withdraw and proceed to blockade the camp.

SCENE LIII.

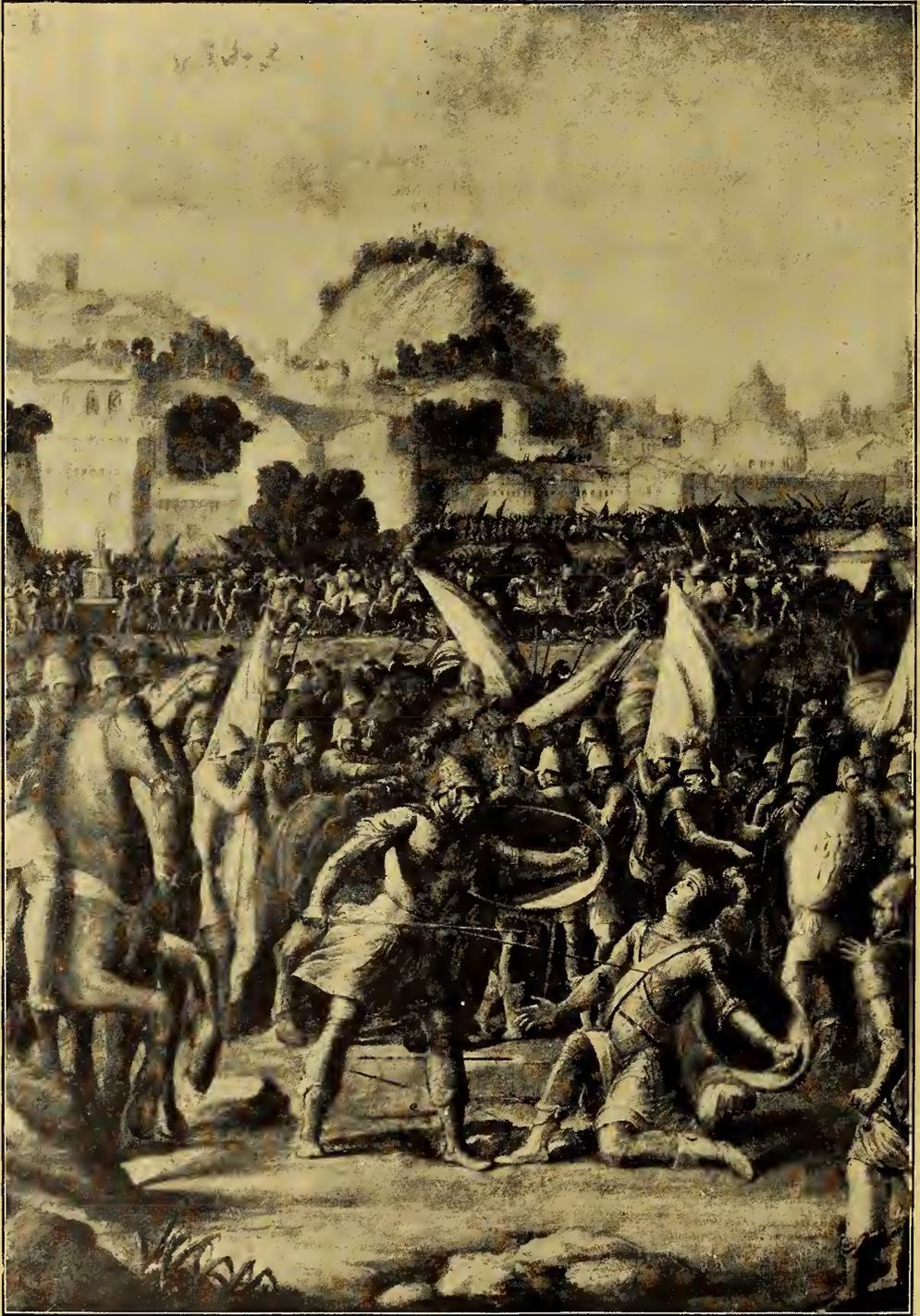
Night-time on one of the turrets of the Trojan camp. Euryalus and Nisus, two young soldiers, are on guard. The enemy's camp-fires go out one by one. Nisus, the elder of the youths, explains to his friend a plan he has conceived. He proposes to rejoin Aeneas and report events to him, and, to do so, must pass through the enemy's lines. Euryalus desires to share in this bold enterprise and Nisus is unable to dissuade him. The two youths get themselves replaced on guard and seek out their leaders to obtain consent to their plan. — The latter, seated in council in the midst of the camp, approve the scheme and commend the two young soldiers. Ascanius offers Euryalus his sword.

Euryalus and Nisus issue from the defences and pass among the enemy, all of whom are asleep and many of them drunk; they slay Rutoli as they go, and Euryalus puts on the splendid armour of some of the slaughtered leaders.

Dawn, however, is approaching and Nisus decides they must delay no longer. They pass through the empty countryside towards a wood. — Volscian horsemen suddenly appear and sign to them to halt. The youths run into the wood, but are pursued. Nisus passes out of the wood and is safely away, when he sees that Euryalus is no longer beside him. He turns back to look for his friend and finds him surrounded by Volscians. He shoots two of the horsemen with arrows. The Volscian leader is enraged and by way of vengeance runs Euryalus through with his sword. Nisus hurls himself into the midst of the Volscians, kills their leader and after a violent combat is himself slain.



MODENA — R. Galleria Estense.  
*Father Tiber counsels the sleeping Aeneas* (NICCOLÒ DELL'ABATE).



MODENA — R. Galleria Estense. *The death of Turnus* (NICCOLÒ DELL'ABATE).

SCENE LIV.

The assault is renewed. — In the forefront march two soldiers bearing on the ends of their spears the heads of Euryalus and Nisus. Within the camp, Euryalus' old mother, the only woman who has followed the Trojans thus far, is seated in the doorway of a hut working at a coat for her son. The noise of battle reaches her and with a cry she runs to the edge of the battlements and sees the mutilated remains of her son. — Her despair; Ascanius and others lead her gently away.

SCENE LV.

Scene of battle; the assaults are all repulsed. Ascanius performs deeds of valour. — Apollo descends upon the camp, assumes the guise of old Butes, at one time henchman to Anchises, and removes the young man from the *mêlée*, as his life must be preserved for the sake of posterity. The Trojans recognize the god and in their exaltation break out of camp to seek an issue in the open field. In spite of their bravery they are in danger of being overwhelmed and only with difficulty withdraw behind their defences.

SCENE LVI.

In Olympus. — A council of the gods. — Venus supports the Trojans, Juno desires their destruction. Jupiter forbids the gods to interfere with the course of events. He himself will leave matters to fate.

SCENE LVII.

Night-time. — Aeneas' ships and the fleet of the Etruscan allies are coming down the Tiber. The sea nymphs who were former Trojan ships, meet the oncoming fleet and Cimodoce, raising herself upon the end of Aeneas' ship, reveals her identity and gives him tidings of the war: Turnus is seeking to prevent a junction between Pallantes and the Etruscan forces already with the Trojans. — The nymphs urge on Aeneas' ships with all their strength.

SCENE LVIII.

On the seashore. — Turnus' army is trying to prevent the landing of Aeneas' forces, but fails. A general battle is opened. — A combat between Pallantes, son of Evander, and Lausus, son of Mezentius. At Jupiter's instigation Turnus is warned of this duel by the nymph Juturna, his sister. He hastens in his chariot and hurls a poisoned dart at Pallantes. The youth falls and Turnus, after first transferring the magnificent bandolier to his own shoulders, allows his companions to remove the corpse. Aeneas learns of the death of Pallantes and hastens to avenge him. He slays many of the enemy and draws near to Turnus.

SCENE LIX.

Juno implores Jupiter to save Turnus, and he consents. She descends in a cloud upon the field of battle, creates a figure in the exact image of Aeneas and places it among the warriors. Turnus picks out the figure, is deceived and challenges it to fight. The sham Aeneas wavers, flees towards the sea and leaps upon an Etruscan ship. Turnus follows him on board. The ship then breaks from its moorings and rapidly moves away, while the figure of Aeneas vanishes into thin air. Turnus is unable to stop the ship, which carries him to his own city of Ardea.

SCENE LX.

On the battle-field. During Turnus' strange flight, Mezentius takes his place and slays a number of victims, among others Orodes, an Etruscan chief. Aeneas encounters Mezentius, who hurls a javelin against his adversary, but it breaks against Aeneas' shield. At the same moment Aeneas discharges an arrow and wounds Mezentius in the side. The Trojan hero unsheathes his sword and is about to continue the duel, when Lausus throws himself between the combatants, enabling his wounded father to retire. A shower of arrows falls all about Aeneas, but cannot harm him. Lausus threatens and Aeneas warns him that a duel will be fatal to him, but the impetuous youth renews the attack and after a short encounter falls mortally wounded. Aeneas bends over the boy and mourns his fate. He declares his intention not to remove the armour and to allow the youth to be buried among his own people.

SCENE LXI.

Mezentius, unarmed and seated beneath a tree in company with some of his men, is bathing his wounds. He hears steps approaching and, as he gets up, sees the dead boy borne upon his shield. Mezentius' rage and despair. He orders his horse, buckles on his armour, leaps into the saddle and rides off, wounded as he is, to avenge his son's death.

SCENE LXII.

Still on the battle-field. — Mezentius is challenging Aeneas with loud shouts and Aeneas arrives to resume the duel. In vain Mezentius hurls his javelins against Aeneas' magic armour. The latter releases a dart; the horse falls wounded and Mezentius is pinned underneath; Aeneas lifts his sword and administers the *coup de grâce*.

SCENE LXIII.

Latin envoys apply to Aeneas for a truce. Aeneas grants it and declares that, to avoid further bloodshed, he is willing to end the conflict by a duel

with Turnus. — Honours are paid to the fallen Pallantes. A cortege of a thousand picked men carry back the spoils to Evander. In front, a litter bears the rich trophies of arms followed by the horses captured from the enemy; behind them march eight prisoners who are to be sacrificed to the departed spirit of Pallantes; then come the bloodstained chariot of the dead hero and his war-horse shorn of its trappings. A group of leaders bear further trophies. A few mourners brings up the rear. The cortege disappears. — On the field of battle smoke rises from the funeral pyres.

SCENE LXIV.

At Laurentum. — The townsfolk are assembled under the leadership of King Latinus. The King is proposing to make peace. The chief envoy to the Trojan camp reports Aeneas' suggestion. Turnus is in favour of continuing the war, but says he is ready to meet Aeneas in single combat. — A messenger arrives and announces that Aeneas has broken camp and is approaching the city by forced marches. — General confusion. Turnus rushes from the palace.

SCENE LXV.

Council of leaders headed by Turnus. — The plan of defence is explained. The enemy is advancing in two columns. Etruscans and Arcadians, arriving first, encounter cavalry under command of Camilla and put it to rout; Camilla herself is slain. Turnus' army, pursued by Aeneas' troops, comes up to stiffen the defence. — Night falls and the battle is broken off.

SCENE LXVI.

In the palace of King Latinus. — Turnus enters and declares his readiness to terminate hostilities by accepting Aeneas' challenge. The King tries to dissuade him, by urging that peace might be obtained without his incurring this great risk, but the young prince is obdurate and more and more infuriated. — Queen Amata arrives with Lavinia. The terrified Queen endeavours to dissuade Turnus; Lavinia weeps silently. Turnus declares that nothing can move him and that the challenge has already reached Aeneas.

SCENE LXVII.

Juno, from the top of the Alban Mount, regards the blockaded city and the plain strewn with troops. — A prey to anxiety she summons Juturna, Turnus' nymph-sister, and declares that her protection can no longer avail. "Try to prevent this duel," she concludes, "and to prolong the war." She disappears.

SCENE LXVIII.

The duelling-ground. — The armies are drawn up on each side of the arena. King Latinus in pomp arrives upon the scene. A moment later —

Turnus enters in his chariot drawn by white horses, clasping two javelins. Aeneas advances, escorted by Ascanius. The high priest sacrifices the victims before the altar-flames. Aeneas and King Latinus swear an oath to abide by the decision.

Murmurs arise among the Rutoli, who see that Turnus is no match for his adversary. The nymph Juturna appears and assumes the form of Camertes, the illustrious warrior. In this disguise she mixes among the crowd and urges the soldiers not to allow their prince to be defeated in the duel, and their country thus destroyed. — A portent: an eagle swoops down upon a flock of swans sailing upon the river and seizes one between its claws; a moment later the whole flock rise in the air and compel the eagle to release its prisoner. The meaning is clear and at once one of the Rutoli discharges an arrow which kills a young Arcadian. — Cries are raised, there is a rush to arms and a general *mêlée* ensues. King Latinus retires horror-struck by the breach of faith. — Aeneas is wounded in trying to make his men lay down their arms.

#### SCENE LXIX.

In Aeneas' tent. — The surgeon is unable to dislodge the arrow from the wound. He is preparing an infusion of herbs, when Venus approaches in invisible form and throws in to the concoction some dittany leaves and a few drops of ambrosia; then she disappears. When this liquid is applied, the arrow falls to the ground. The wound quickly heals and Aeneas, filled with renewed vigour, is ready to return to the fray. — General amazement at this miracle.

#### SCENE LXX.

Turnus and the Ausonii are dismayed when they see Aeneas again in the field. — Juturna impetuously ejects the driver from Turnus' chariot, assumes his place and appearance and urges the horses into a breakneck gallop. In this way Turnus is taken from Aeneas' reach and borne away from the field. He succeeds in bringing the horses to a standstill. He tells his sister that he had recognized her as soon as she entered the arena to prevent the combat, but that he cannot and will not flee from death. — A wounded messenger arrives with news that Aeneas is already attacking the city. Turnus urges the chariot towards the walls, sets down Juturna, begging her to do no more on his behalf, and rushes into the city to fight Aeneas.

#### SCENE LXXI.

Aeneas, too, is advancing to meet his foe. A lull in the battle. The two armies are drawn up on either side of a vast stretch of ground. The two adversaries launch their javelins and then engage with swords. After a few exchanges, Turnus delivers a tremendous thrust and his sword smashes in pieces against Aeneas' shield. Thus disarmed, the Rutoli chief is forced

to make his escape from the field. A javelin has stuck fast in the ground, but he cannot wrench it free. Juturna, still in the guise of the charioteer, hands Turnus a sword and at the same time, at Venus' wish, the javelin remains in Aeneas' hands. The two heroes thus armed, regard each other.

SCENE LXXII.

Olympus. — Juno tells Jupiter she sees now that all is over: Aeneas, the victor, will marry Lavinia. "One favour only I request," she adds, "and that is that the people of Italy shall not be forced to take the name of the Trojans..." The father of the gods smiles as he says: "It shall be as thou desirest. The two peoples shall form one nation; they shall all be Latin and from their union shall spring a race exceeding all men in valour." Juno withdraws, satisfied. Jupiter orders one of the Night Furies, standing about his throne, to descend to earth and to frighten Juturna away by some evil portent. The Fury flies off.

SCENE LXXIII.

Reaching the field of battle, the Fury assumes the shape of a screech-owl. In this form she passes several times in front of Turnus and brushes his shield with her wing. The warrior starts back. Juturna however, sees the screech-owl and screams in terror; she then folds herself within her blue veil and vanishes.

Aeneas, armed with the terrible javelin, advances towards his rival. — Turnus picks up an enormous boulder and hurls it at Aeneas; the stone misses its aim and Turnus overbalances with his effort and falls to his knees. He realises he is lost. — Aeneas launches the javelin, wounds Turnus and stands over him with sword uplifted, while the Latins utter a loud cry of despair, Turnus, stretched on the ground, raises imploring hands and begs that, if he must die, his body may be restored to his father. Aeneas is about to spare his life, when suddenly the sun casts a beam upon the gold bandolier which Turnus is wearing across his shoulder. In amazement he bends down and recognizes it as that of the dead Pallantes. "Can I let thee live," he cries, "when thou hast upon thy back the spoils of a friend? It is the hand of Pallantes that slays thee!"

He deals him the last remorseless blow. In silence the troops raise their arms aloft. — A flock of eagles mount into the blue sky and write across the heavens the great word: ROME.

GIUSEPPE FANCIULLI.

# The Censorship of Films for the Young

(from the French)

Recent numbers of the *International Review of Educational Cinematography* have discussed the question of film censorship. This is indeed the central problem of the educational cinema and its aspects are many: social, ethical, psychological, economic and legal.

*Social.* Its solution affects to some extent the very life of the modern world. The representation of lawlessness, wrong-doing, dishonesty and contempt for human life is not without grave dangers to the community, the risks lying not so much in the examples set by this collective or individual lawlessness as in the excuse they offer to the weak of will and the unbalanced.

*Ethical.* Films are often contrary to good morals and hold up the law to ridicule.

*Psychological.* We can neither judge the intensity of the impressions produced on young minds nor anticipate their associations of ideas or their conscious or subconscious reactions to a particular film.

*Economic.* The solution of the problem will determine the future of the cinema industry and the very existence of educational cinematography.

*Legal.* Censorship raises the debatable question of the right of the community directly or indirectly to replace the head of the family as the moral educator of children.

## AIMS OF EXISTING LEGISLATION

Laws agree upon "the need of protecting children from the dangers of attending the exhibition of certain films." The efficacy of this protection is a function of generally accepted moral or social concepts, of the opinion held in religious, educational and political circles with regard to the cinema and its influence.

The measures applied may be classified as follows:

(a) *Protection of the health and physical development of children* by absolutely prohibiting the cinema for children under an age varying between 10 and 17 and, in countries with a less severe régime, by prohibiting attendance at evening shows;

(b) *Protection of children's minds and morals* by forbidding cinema attendance up to an age at which the subject is able to resist the suggestive force of films.

The laws of some countries allow exceptions and authorise performances of programmes which are specially selected for the young or are such as cannot harm them.

In Northern countries the authorities themselves organise children's performances, distinct from the instructional films shown as part of class-teaching; in other countries children's shows are organised by the trade under the control or with the aid of the authorities.

#### RESPONSIBILITY FOR CHOICE OF CHILDREN'S FILMS.

This summary of existing legislation furnishes two important conclusions:

(1) Current cinematographic productions cannot be exhibited before the young without previous censorship. This amounts to a condemnation of the present-day film and an express admission of its demoralising influence.

(2) The existing output of films, however, appears to offer material for special children's performances. If we examine the choice of films available for one reason or another for children and young people, we find that the selection can only be made by a third person, who replaces, even legally, the only responsible and competent person, the head of the family.

Madame Elie's article shows — quite unintentionally, I admit — the impossibility of deciding for others what is educational and what is not. Why, Madame Elie asks, should children be forbidden to see war-films? They must be prepared, she says, to face the struggle for life and death that human laws decree.

This is an opinion, not a fact. To claim to impose it as a fact is arbitrary and to do so, after an investigation or study, is even a grave error of method. It is impossible to determine the exact effects of a war-film on children, the young people themselves being in most cases incapable of analysing their feelings.

There are other reasons for exercising care in the choice of present-day films intended for children.

Film producers are not philanthropists, but business men. In their most harmless and apparently perfectly inoffensive productions there are *invariably* incidents "to please the crowd" which ensure the financial success of the enterprise and which on that very account justify our apprehensions.

In "Uncle Tom's Cabin," for example, our feelings are stirred at times by the exhibition of unbridled instincts, sensuality, brutality and sadistic cruelty.

Out of regard for historical verisimilitude, the naval battle in "Ben Hur" gives us pictures of decapitated heads dripping with blood and stuck

on the end of pikes; the scene of seduction in the tent of the Arab chief is justified on psychological grounds, but it is not educational or is too much so.

Douglas Fairbanks, for all his high spirits and healthy vigour, is also not blind to commercial appeal, and there are elements of brutality in "Robin Hood," of sensuality in the "Zorro" films.

As for Harold Lloyd, his whole humour lies in the contrast between his own impassivity and the loosening of human instincts amid scenes which are at times positively terrifying. The object, I shall be told, is to provoke mirth, which is, of course, true, but who can guarantee that a child will not take the matter seriously and receive a moral shock?

Let it not be supposed, however, that there is no room for a children's cinema. As models, we have already a number of first-class films by Charlie Chaplin. Children, whose instinct in such matters seldom errs, love Chaplin as they love the Grimm brothers, Hans Andersen and others whose concern was art and art alone.

#### THE STATE OR THE PARENT?

It is the duty of the State to oppose whatever is intentionally or unintentionally morally corrupting, but it has no more right to assume the functions of head of the family and decide about films to be shown to the young than it has to decide what children shall read.

Even the most harmless of children's entertainments are apt at times to alarm parents and it would be a mistake to dismiss their protests as isolated examples or as ridiculous. The law of the majority does not apply in such circumstances, and to submit the liberty of the paterfamilias to this absurd law would be a gross abuse. It would be dangerous to let parents think that the moral education of their children was a matter for bureaucratic control. Finally, it would be fatal to lead people to place a blind unquestioning faith in the judgment of an anonymous organ. The State has no right to lull parents' consciences with the illusion of security.

Legislation recognizes the futility of censorship by nowhere laying down any exact or detailed definition of the rules which shall determine the authorising or banning of a film. A study of texts shows that reliance is placed upon the opinion of individuals or members of committees, to whom is delegated a power which belongs incontestably to the head of the family.

Accordingly, there is no possible censorship of cinematographic performances for children. The neutrality which it is the duty of the authorities to observe in matters of moral training demands that they shall forbid access to cinemas to children and adolescents who are unable to resist the varied suggestional influences of present-day films.

Against this view two arguments are adduced:

(1) Freedom of commerce, which in that case means nothing else than the right to corrupt a defenceless generation for the sake of gain.

(2) Differential treatment between dramatic or lyric pieces and cinematographic performances.

As a matter of fact, children seldom witness musical plays or comic operas, attendance being restricted by habit and the price of admission. The custom of going to the pictures *en famille* is more widespread, because the prices are more modest. The cinema is more democratic, though this does not mean that it is without danger to every class of spectator.

#### DOCUMENTARY FILMS

There are, however, a number of instructional documentary films. The recommendation of such films and the description of them as of educational value should be accepted with caution. Many long-meterage documentary films create a confusion of ideas and unless they are drastically cut and carefully prepared, they constitute a very real intellectual danger.

To be intelligible, even the best of them demand a rather advanced degree of education and are better-suited for adolescents than for children. The understanding is not so easily penetrated as is generally believed and this mistake has been responsible for many absurd methods of teaching. The most absurd of all would be the mechanical method towards which the gramophone, the cinema and the wireless are leading. There is no education without determination, no study without effort, no art without pains.

#### SPECIAL FILMS FOR THE YOUNG.

The commercial cinema being inaccessible to children for the reasons we have given, is it not possible to provide a recreational and instructional cinema for the young?

The establishment by the League of Nations of the International Educational Cinematographic Institute is the best possible reply to this question and furnishes a solution, which, if perhaps somewhat remote, is of a nature to satisfy the most exacting demands.

The *International Review of Educational Cinematography* has published scenarios which, taken as a whole, supply material for films especially adapted for young people. The writers of these have had a free hand, and this has enabled them to produce works of art of a higher quality than those of professional scenario-writers in the pay of cinematographic firms.

Admitting, as we must, that the influence of films is not in proportion to meterage, it may be urged that one good film every two or three years would be more effective than the innumerable products with which the market is at present flooded.

Unfortunately, no film-manufacturing concern will undertake the job, but is it too much to hope that the cinema, like the other arts, may receive official encouragement? Could not the necessary funds be collected by international agreement and employed under careful control?

The right of parents to choose the films they wish their children to see need not suffer. If the films produced were both educationally and artistically of value, they could be pre-viewed by an adult public, which would exercise its judgment without any delegation of its rights. Opportunity would also be given for impartial criticism. The publication of an international bulletin containing an analysis of films and summarised scenarios would be the same help to parents as are the bibliographical bulletins published in some countries by associations which aim at the diffusion of good books.

E. DUVILLARD

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*M. Duvillard's article raises again a question which has been discussed many times in this Review and at which our collaborator Eva Elie hints in the October number.*

*What is the real value of official censoring? What is its practical result, we may ask, in preventing the child and the adolescent from seeing films that do not conform to his delicate psychology and immature mind?*

*Madame Elie considers the problem from the war film point of view and maintains that it is absurd of the school authorities not to allow them to be shown in halls that serve educational purposes. She proposes, however, as a restraint upon the liberty of running the above films and as a corrective, when parents' guidance lacks, that an international catalogue of films adapted for minors should be compiled by the Institute of Rome or under its auspices and this, in the writer's mind, may be the first step towards the creation of cinematographic exhibitions exclusively prepared for children.*

*M. Duvillard asserts that film censorship has missed its aim and that the chief reason of its inefficacy lies in the fact that it attempts to replace the authority and mind of the father of the family, and to impose, as representing the majority's will, views that do not correspond to general opinions. He believes that parents' minds should not be coerced and denies the possibility of creating a special censorship for films that are to be exhibited to young folk.*

*But M. Duvillard's article does not provide a practical solution of the problem. The question must be seen from a different point of view: is Government film censorship advisable or is it not? If the first hypothesis is accepted, the creation of a special censorship for films that are to be projected before children is expedient, but in the second the intervention would be illogical, for adults' films as well as for those that are to be exhibited to youth.*

The first thesis, however, is accepted by almost all European and many non-European States. Some of these countries confine their action to the protection of juvenile morals, and censorship only intervenes to determine what films are not adapted for youth by issuing a public notice, thus warning parents of the moral danger of certain films.

The second thesis, generally applied in North American countries, has not the approval of positive law. In England film control is operated through a semi-official institution, the British Board; much importance is attached to its opinions and motion picture producers pay great heed to its suggestions. In America, where, as has been said, only a few countries have official boards, the industrial organisations have published a Code of Film Morals in order to meet the views of those whose special activities make them responsible for youth's moral education. To this Code film producers should conform and it should serve them as a guide so that their films may coincide as nearly as possible with public requirements and good taste.

The two contrasting theses have been weighed by experts and the Review has discussed them impartially on the basis of such legislative and other material as the I. E. C. I. was able to obtain. Both have their faults but they also have their merits. The first, as the reader will observe in the first part of the present number, where the right of cinematographic criticism is discussed, may be considered in many ways exaggerated: when, for instance, it is asserted that a small number of persons, even granted that they are artistically, technically and sociologically competent, may freely impose their will and ideas upon a large majority which may happen to see things from a perfectly different angle; again when as M. Duwillard explains, censorship completely replaces the authority of the head of the family, which as a rule should be exercised with reference to the individual character of the children, although one might in this last case point out that censorship will never intervene to prevent a father from forbidding his child to see a film which he judges unsuitable.

Another fault of the first thesis is that it hampers producers both technically and artistically. This is at variance with the general principle of liberty of production, which does not tolerate government intervention, at any rate in countries whose policy it is to avoid confining public life within rigid and narrow boundaries.

The second thesis admits no form of official censorship, but only such unofficial control as producing and renting firms may choose to exercise in their own interests. This complete absence of control involves the danger that liberty may degenerate into licence and end by directly or indirectly injuring the minds of spectators and particularly of children.

However, in many countries where films are produced and rented on a large scale there is a very wide choice so that those who buy exploitation rights can impose their taste and thus minimise the afore-said danger. In fact renters must bear in mind that they must please the public, and this indirectly induces the producer to attain a higher artistic, technical and moral standard. But in a

country where the film output is very limited and where foreign films pay high duties, the few producers who have the monopoly have the power to impose their taste and views.

The two theses are in open conflict and the Institute is carefully analysing them in the light of existing legislative texts and with due reference to the various opinions for and against which have reached it from all parts of the world.

Before pronouncing definitely, the Institute wants to observe the practical results of the different systems followed in the various countries. In the meantime the I.E.C.I. would appreciate judgments and opinions from readers who are interested in the problem and whose individual views will help to form a general body of doctrine.

G. D. F.

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# The Cinema and Educational Propaganda against Venereal Risks

*(from the French)*

Much has been said and written about the educational possibilities of the cinema. Through its accessibility to rich and poor alike, to the city populations, big industrial centres and the smallest village, it affects us all, the educated and the illiterate, the intelligent and well-informed as well as those to whom almost any kind of idea is something strange. The cinema enters the lives of adults, adolescents and children; it penetrates all minds and especially those which owing to lack of time or pressure of work are least open to the influence of books, lectures and other instruments of learning.

To be convinced of its power we need only consider the wide popularity of the best-known writers for the screen; how favourite film-stars are treated like royalty by the public; the visits of Chaplin, Douglas Fairbanks and Mary Pickford and others are in the nature of triumphant processions; they are greeted with ovations and outbursts of what really amounts to popular thanks.

If we admit that any interesting well-made entertainment film intended for the weekly recreation of the general public is able to transmit the idea of a single mind to millions of other minds, we can imagine the boundless possibilities of an educational and propaganda film, skilfully and carefully designed to inculcate a specific idea or teach some definite lesson.

Undoubtedly, one of the most neglected fields of popular education is the teaching of health, as a glance at official syllabuses will quickly show. For many generations the growing mind, whether within the humble limits of elementary education or in the higher and more ample training of our public schools, has been nurtured on the same cycle of subjects: history, geography, mathematics, physics, chemistry, philosophy, the language of the country, other living and dead languages; on all these matters young people receive abundant information. But in all the hours of work which this study represents what place has been found for teaching the all-important science of health preservation, the preservation of life itself? The answer is, almost none whatever.

For the instruction of untrained minds a film which contains a principle of health, illustrates it and fixes it in the memory by a series of unforgettable pictures, is an admirable instrument of teaching, and propaganda films can

therefore be of great help in all branches of social hygiene — anti-tuberculosis work, maternity care, infant welfare, anti-alcohol campaign, bad housing, etc. They will be of most value of all — the best conceivable means of instruction — in that branch of public health which relates to the prevention and treatment of venereal disease.

In tackling this question we encounter not only involuntary ignorance of the subject and the absence of instruction through forgetfulness or careless omission, but often deliberate ignorance, an organised and systematic absence of instruction, as if the very study of this question were subversive of good morals.

The campaign against tuberculosis, the care of children, the need of fresh air, pure water and cleanliness are now becoming accepted things and they are being granted a modest place in the curriculum of some of our schools. It is no longer disgraceful, as it was a few years ago, to tell a mother that one of her children is tubercular; a patient can now be informed of his state and impressed with the duty of undergoing treatment and not infecting his family. Girls of to-day can be taught their duties as mothers. But in many cases, and not among the unenlightened, the idea of propaganda against venereal disease is confronted by an impenetrable wall of opposition. In almost every family we find parents and teachers alike silent on this matter; health periodicals, intended for family reading and dealing as a matter of course with all other questions, exclude any article that seeks even cautiously to discuss the topic of venereal disease. Only too often the wireless, which welcomes any subject for a *causerie* and accepts every kind of advertisement, draws in its antennae in shocked surprise when a qualified doctor offers to speak on this question.

The result is that young people leave their homes at an early age and enter on life without any defence, ignorant of the risks they run, knowing nothing about preventives, or how to cure themselves if they contract disease. They have no idea of the means of protecting offspring, and many are unaware of the very existence of venereal disease.

Still, the dark ages are passing away and a more enlightened era is dawning. Doctors, teachers and parents are now beginning to study the question and although many people are still against imparting any information to children, more and more others are in favour of doing so and do actually tell boys and girls of the dangers they may incur.

At the same time, most parents, while subscribing to the principle, are embarrassed and do not like discussing these matters with their children. They await a favourable opportunity, put off the evil day and end by saying nothing at all.

How are we to reconcile this need of warning with, the respect for one of the most beautiful sentiments in children and young people the pure faith in the mother, father or a loved and respected teacher as one who is above and beyond all physiological circumstances? A suitable film is undoubtedly

the most tactful method of instructing the young and obviates possible embarrassment between parents and children.

Instead boys and girls will be shown life in pictures which they can keep to themselves for a time and allow to enter and take shape in their minds little by little. The lesson will be taught to the child in moving images by life itself and not by those whom he believes to be superior to all human conditions.

Moreover, in a good film a scene of gaiety and fun or an incident reflecting some pure sentiment will rapidly allay an emotion that may have been stirred. Lastly, and this is one of its great advantages, a good film will afford parents and children a suitable opportunity of discussing these problems.

In France a film dealing with congenital syphilis (we shall refer to it later) was recently shown by its maker, Dr. Devraigne, to the girls of one of our secondary schools. The doctor afterwards received letters of thanks from mothers: "I did not know how to approach the question with my girl and your film gave me the chance. Now we can talk quite easily about it."

Of what nature must these films be which are to point out to young people the possible risks of a kiss, the serious dangers of doubtful intercourse, the ravages of untreated syphilis, the terrible law which visits the offspring of an untreated or inadequately treated case, often until the third generation? How should the film show that we are armed against the disease, that a conscientious patient has only to seek immediate treatment at the hands of a competent doctor to be completely cured? In the first place, these films must be "human;" they must not frighten. The writer must constantly bear in mind that his film is one that can be shown to his sons and daughters, to mothers of families and to patients whom above all it is important not to discourage.

These films, which are to appeal to everyone, but especially to the uninformed young, should throughout preserve the utmost delicacy. If they are to serve their purpose, they must be presentable to any public anywhere; too much care cannot be devoted to this point.

Finally, they must make a strong appeal to ideal love. In drawing attention to possible dangers, they must not destroy the dreams of youth, to whom love represents the ideal of self-surrender. The film must therefore contain tender scenes of pure affection, happy family life, of loyalty and union in suffering.

There must also be amusing interludes, with the charm and majesty of nature as a constant background.

Excellent films of this kind already exist and among the best is that of Dr. Devraigne, Chief Medical Officer at the Lying-in Hospital of Lariboisière. It was prepared for the screen by M. J. Benoit-Lévy and is called "The Three Friends." The many thousands who have seen it will agree that it contains all the qualities that I demand for an educational film on this subject. This film proves the possibility of teaching and saying all

that is necessary and projecting it upon the screen, while preserving utmost delicacy throughout.

The subject of the film is congenital syphilis and the idea it aims at conveying is one which, if understood and acted upon, would save in France alone many thousands of children's lives every year. If you have syphilis, or have had it even long ago and have not been properly treated, or if your parents had it and were not completely cured, it is almost certain that you will have children who are either still-born, deformed, or infirm; they may even be monstrous freaks.

By one simple act you may avoid all these calamities. Have yourself examined and, if necessary, treated, either at a hospital, the public health dispensary or by a private doctor. Do this, however slight the doubt may be and even in any case, for you can never be sure of what you have inherited.

In my opinion, this lesson, with its power to save thousands of little lives, could not be conveyed with more feeling and delicacy or with better effect than in "The Three Friends". The consultation at the Maternity Hospital is a masterpiece of truthful and moving representation. Mention should also be made of the exchange of food or microbes between mother and unborn child as shown in animated drawings by M. Mourlan.

The orchestra has ceased and in complete silence the spectators follow the spirochaetes as they pass through the arteries or veins of a syphilitic mother to infect the unborn child. It is with genuine relief that we next see the effects of treatment which arrests and then destroys these dangerous germs. The public breaks into loud applause.

Another film, by Dr. Tartarin Malakowski, deals with a different aspect of the question, namely, the dangers run by young sailors who land in distant ports and, momentarily forgetful of their sweethearts at home, give themselves up to the pleasures of the drinking and dancing saloons around the port.

The picture of the sailor's wife with her baby in her arms and of a girl scanning the horizon for the first sight of the sail or smoke which announces her man's return is familiar to us all and we can easily realise the emotional appeal of a film on this subject.

The courage with which these young wives face their trials, and their power of love and forgiveness are all emotional themes and the movement of the sea, the breaking of the waves against the rocks, form a perfect setting for these emotions.

In an amusing film by M. Benoit-Lévy containing animated drawings by M. Mourlan we find the question approached from yet another angle. It tackles the problem of how to impress and instruct the natives of Northern Africa and solves it by presenting a young native, at first strong as a lion and lithe as a panther, whose powers and qualities are shown to us in animated pictures with text in French or Arab. But alas! Mohamed is thoughtless and incautious and we see him struck down with disease. He finds out, how-

ever, that treatment will cure him and after a time we see him once again strong and agile, outlasting the best camels on the march.

These are excellent films possessing all the necessary features, but they are very far indeed from exhausting the possibilities of the question. To begin with, each is only able to consider one aspect of the matter, for a film that dealt with all that can be taught about venereal disease would prove a dull and tedious sequence of lessons which no one would go and see.

A big film — even a super-film — can only take a single idea and develop it. Advice on the subject of congenital syphilis, advice to sailors, to natives, young soldiers, girls, young mothers, old parents who have concealed from their children an hereditary taint, the many possible sources of infection, what you ought to do and what you ought not to do, etc. . . . there is a vast material to be dealt with, calling, in fact, for a whole collection of films. So far, the collection is limited to a few excellent samples, but the number is far too small.

Moreover, if we really wish to educate the public, while entertaining and amusing it, we must repeat the same idea in different forms. One perfect film on congenital syphilis is no reason for not making others, each of which in its way and by dint of its special qualities will impress upon people's minds the necessity of parental treatment before the child's birth.

Similarly, there need be no fear of having too many films to warn young sailors of the dangers awaiting them in the low pleasure-haunts of our big ports. Finally, our native populations of Northern Africa can be interested in the misfortunes of more than one Mohamed. Without departing from the framework of their own civilisation, the question can be put before them in other instructive and entertaining forms. And there still remain innumerable further circles to be reached.

Let us therefore allot to the cinema its rightful rôle in the public health campaign; its value is only enhanced by the advent and development of sound-films and talking films. Even as they are to-day, however, films are the best instruments of popular education and we should seek to grasp their full possibilities.

Dr. CAVAILLON.

Secretary General of the International Union against Venereal Disease, Medical Officer in Chief of the Central Service for the Prevention of Venereal Disease, of the French Ministry of Health

When "Damaged Goods" first appeared on the stage twenty-five years ago, it aroused general indignation. The public's opinion was that Eugène Brieux's intention was to attain celebrity through immorality. It was inconceivable that a play should have as its main plot the subject of syphilis.

The play created fierce opposition and lively discussion. Brieux and his partisans were overwhelmed and outnumbered but they succeeded at least in this: by dint of discussing and keeping the subject before the public, they broke the silence which had for years completely enveloped this

disease; it was not considered decent even to utter its name and young men suspected of being victims of it, were coldshouldered wherever they went.

Dr. Cavaillon deplores that such a tendency is still widely prevalent, although he acknowledges that since *Les avariés* much progress has been made and this achievement is probably chiefly due to this play and its suggestive title.

Fifteen or twenty years ago it was still considered immoral to entertain young folk on the subject and to give lectures in soldiers' barracks on the evils of syphilis and means of its prevention. Now parents are far from feeling uneasy about letting their children attend such representations as *The Three Friends* and *The Kiss that Kills*, of which Dr. Cavaillon speaks in an article recently published in our Review, or "False Modesty", which Dr. Curt Thomalla wrote about in a previous number (1).

The article by Dr. Cavaillon contains the fundamental rules that should be observed in making a good film of propaganda against venereal risks. The producer must always bear in mind that a film of this sort should be suited for projection even before his own children, before young women and mothers; above all a patient must never find demoralizing elements in it. These rules, however, may be applied not only to films that have sexual elements, but to all pictures.

It would be very difficult to give ample treatment to the sexual problem in these brief notes and Dr. Cavaillon also has limited his remarks to antiveneal propaganda. His article, however, induces us

to consider summarily the popular hygiene and social prevention side of the question; we may therefore glance rapidly through the files of the Information Office in the I. E. C. I. in which we find a synthesis of material gathered from more than nine hundred newspapers and reviews.

The production of pictures that treat sexual problems has not strictly observed the criteria outlined by Dr. Cavaillon and this fact probably justifies the strong criticisms these films usually arouse, although it may still be the effect of old conceptions that still survives; this should suggest to picture producers that they should proceed very slowly and cautiously so as to gradually accustom the public to these films.

The *Eco del Cinema*, published in Florence, in its last year's March number (D. 14-13), tell us of the projection of a Russian film at Berlin, bearing the title of *Prostitution*. The German censorship had imposed several cuts and the projection was preceded by a lecture that defined the scientific character of the film; but even presented under that light the strong realism of the picture did not fail to shock the public and arouse lively discussion.

The *M. K. B. Film Rundschau* of Essen in last year's January number (D. 33-127) finds the film: "From Youth to Manhood," adapted from Wedekind's novel, very faulty, because it completely distorts the author's thought; it exaggerates and travesties the author's description of the first sexual impressions of youth. The *M. K. B. Film Rundschau* stated that similar films could certainly be improved upon, at least as far as the educative problem is concerned.

The *Film Kurier* of Berlin, in last December's number (D. 33-226) published an informative note received from Weimar regarding a memorandum presented to the Ministry of the Interior by fourteen women's organisations, against the projection of films which treated sexual problems. The memorandum pointed out how the above-said pictures dealt with facts regarding woman's intimate life and therefore lessened respect for woman and

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(1) *The International Review of Educational Cinematography*, 1929 No. 440, page 4: "The development of the medical film and of those dealing with hygiene and general culture in Germany." In this article Dr. Curt Thomalla reported an enquiry he conducted personally which demonstrated that the number of new patients who sought specialised physicians' aid, after *False Modesty* had been shown, increased by 80 to 100 percent. The benefits of this film could not be more evident.

her prestige in the family. The *Film Kurier* judged that it contained a one-sided view of the problem presented by persons imperfectly acquainted with needs of educational cinematography. The memorandum, in fact, took no account of the educational purpose of such films, which is to help women to avoid contracting and disseminating these distressing diseases.

Mme. Eva Elie agrees completely with the above memorandum in an article published in this Review, although she does not generalize and only discusses the problem in relation to one particular case (1).

The sexual education film presents a serious obstacle, which nevertheless has to be surmounted: it must not, without losing any of its efficacy, diminish the respect man owes to woman and that woman owes to herself. Pascal has said, *Before becoming an angel, one must know how to be a beast*. But it would not be reasonable to renounce every ideal only to know how to become... a beast. A juste milieu can and must be found. And if it is impossible to realise this in a single film, it certainly is not difficult to produce various types of pictures for different categories of spectators.

Mrs. Van Eisenger-Wolbers considered the question this way: when she commented the cuts censorship made in *The Perfect Marriage*, a film adapted from Dr. Th. Van der Velde's novel, by Dr. von Rothe. She suggested that this film should be projected before male and female spectators separately and that all films of the kind should only be shown to cultured and learned classes. She gives, as an example, the success a lecture delivered to senior schoolchildren met with in Rotterdam; the subject was: prevention of venereal risks (*Het Lichtbeeld*, Amsterdam, March-April, 1930, D. 33-201)

On sexual education, as well as on many other subjects, anything may be said, but it all depends upon the way of saying it. Cecil B. de Mille asserts that the treat-

ment of sexual questions is simply a matter of taste. The very same situation may be seen by two directors under quite opposite aspects. (*Comoedia* Paris, January 6th, 1930 - D. 33-98).

In conclusion, even if research is limited to the subjects found in the few informative notes given, without looking through all the material gathered by the Rome Institute it may readily be seen that the question has been viewed under many of its multiple aspects. In many countries it is the government that encourages film production of this kind. Criticism, however, will not hamper greatly the increasing sympathy with which these pictures are welcomed by the broad-minded and all those who believe in the value of the cinema for the prevention of sexual risks; this belief will soon become general. By this we do not mean to assert that unfavorable criticism will totally disappear; fossils will remain with us, but they must not be allowed to impede a social movement from which humanity will reap such large benefits. The producers of these films should, all the same, pay some attention to this criticism, because their productions should not arouse needless opposition, but gradually and cautiously modify contrary tastes and opinions.

An essential part of the problem, at which we have already hinted, is the class of spectators the film is to be seen by; both producers and those who intend to use a film for propaganda purposes have to give their attention to this.

Propaganda against venereal risks concerns people of every social standing: young and old; schools and barracks. The film with this aim to be projected before a crude and ill-educated public, should have elements of realism apt to strongly impress simple souls and persuade slow minds to beware of the evils of venereal diseases and to be watchful of their physical and moral health. On the other hand, a realistic representation, featuring the dangers of life and its consequential tragedies, may prove to be thoroughly demoralizing for adolescents. A careful study based upon reliable statistics would

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(1) *International Review of Educational Cinematography*, May, 1930; Eva Elie: "Non olet."

probably show that the reason why sexual education through cinema has not achieved better results is because it has tried to impress minds by giving an exaggerated vision of venereal risks.

Two other points must be considered: the scientific part of films should be controlled by medical experts in order to prevent serious evils, namely the extreme fear of falling victim to venereal disease,

which at times becomes a mania; secondly when moving sketches are shown they must be neither exceedingly fantastic nor too comic, if full effect is desired.

We fervently hope that our articles regarding the matter may encourage discussion among those who could give valuable scientific and social aid to the movement.

P. B. DE C.

# REVIEW AND NOTES

MONTHLY PUBLICATION

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# The Cinema in the Service of Labour Hygiene

(from the German)

The high aims of labour hygiene are happily so familiar to us all as to need no stressing on my part, but in the pursuit of these aims not enough use has yet been made of cinematography; in view of the recent International Health Exhibition at Dresden the question will perhaps repay some closer attention.

The field of labour hygiene is so extensive that I propose to confine myself in the present article to a question that has so far attracted insufficient notice, namely, *counteractive exercises*, leaving other aspects for subsequent discussion. During the last few years counteractive exercises have achieved such wonderful results that every employer should know about them. They are the cheapest and probably the most efficacious remedy for occupational injuries to the body.

Owing to excessive mechanisation and straining of all our physical resources health has in many departments of life become man's most priceless possession. Unfortunately, the majority of men fail to realise the inestimable value of constant good health until they are in danger of losing it, and on this account it is of the utmost importance that prompt measures should be taken for the improvement and maintenance of physical fitness.

Among these measures of prevention are counteractive exercises. The fact is, generally speaking, little known, and cinematography could do no finer work on behalf of mankind than by undertaking an effective campaign of information and enlightenment. Millions of people visit the cinema daily and millions of people work for their living; it should therefore be easy to establish close links between the two activities. The mission is a noble one, worthy of the cinema's utmost effort and fullest resources.

Let us look for a moment at the first illustration to this article. In it we see a number of occupations involving long periods of sitting, constant standing, frequent kneeling and making demands upon certain muscles to the neglect of others. Among the consequences of such work are compression of the intestines, insufficient exercise for heart and lungs, round shoulders, cramp, flat feet, knock-knees, curvature of spine and inflammation in the knee-cap.

A film could reproduce these working movements even more clearly than the photograph, which really only fixes a fraction of a movement. It is precisely the whole course of such movements that is of importance, since we learn from it how to avoid angular and faulty movements and organise

work more economically for the health. Such information would be useful not only to workers themselves, who could thus avoid these wrong movements and work more easily, but even more to the firm, which could eradicate false movements in a number of cases, eliminate unnecessary exertion and consequent premature fatigue and possibly obtain increased output.

For us the important thing is to ascertain from the film the exact movement involved in individual occupations so as to determine the necessary counteractive exercises. Unfortunately, most people do not realise the position they occupy at work, or how they work, and for this reason films would furnish valuable information if they showed the different workers naked. I would draw attention to Illustrations 2 and 3. In No. 2 only the expert could detect the chief faults of posture through the clothing, but these become very much more evident in No. 3 — round back, projecting shoulder-blades, flat chest, restricted breathing facilities and heart and lung activity, inactive stomach muscles which are unable to support the pressure of the abdomen, etc. — all characteristic of workers who remain long seated. Even if the body is originally in a healthy condition, the effects of this bad posture maintained day in, day out will soon be felt and if not quickly corrected, the consequences will be doubly serious.

Accordingly, the cinema must not only show the posture and movements when at work, but indicate the exact measures needed to counteract defects. These can very easily be learnt in the form of gymnastic exercises, and the cinema, by demonstrating first the incorrect movement or posture and then the correct one, would be doing most valuable service.

I myself have obtained excellent results from counteractive exercises in cases of faulty posture, round shoulders and flat-chestedness due to long hours of type-writing. I was also asked by the "Watchmakers' Week" to take up the question in connection with watchmakers and I worked out a number of similar counteractive gymnastic exercises. To judge by letters I have received, the results were thoroughly satisfactory.

The organisation of athletic clubs by firms is a definite step towards health improvement and has been especially useful, because 75 % of the members were new recruits to the health movement. In this way the enterprise promises to become popular and for that reason the more fruitful. In Germany many firms and offices have instituted counteractive gymnastics and are extremely pleased with the results. The workers are refreshed and invigorated by games and gymnastics, the occupation is no longer felt as a heavy burden upon them and in their leisure-time they cease to be the slaves of their calling. Their skill is increased and the number of occupational accidents correspondingly diminished. These results should be made known to everyone and surely the cinema is pre-eminently qualified for such pioneer work.

If it were possible to include films of this kind in the daily programme of cinema theatres, the results would be immediate. Such films would



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8

have to be short, for the sake of economy, and each would have to deal with a single category of trade and the counter-active gymnastics pertaining thereto. To name only a few, short films could easily be made to illustrate the following: occupational injury from type-writing and compensatory exercises; occupational injuries to locksmiths, joiners, barbers, bakers, farmers, metal-workers, artisans, brain-workers, etc. Each of these films could be made extraordinarily interesting. As the majority of cinema-goers are not only acquainted with the particular trade, but may themselves practise it or have some friend or relation in it, the interest aroused would be a certain guarantee of success. Parents, brothers and sisters and friends and acquaintances would draw a man's attention to what they had seen in the film, would enlist his interest and would perhaps look out for a similar film applying to themselves.

The "Reichsgesundheits-Woche" and the "Reichs-Unfall-Verhütungs-Woche" both paid attention to these matters and their demonstration work aroused great interest among the working classes. Two years ago the "Gesellschaft für deutsche Wirtschafts und Sozialpolitik" (Association of German Economic and Social Policy) held a conference on "Games and Gymnastics in Industry" and "Gymnastic Exercises to counteract Occupational Injuries". It was the first gathering of the kind and was attended by representatives of every branch of industry. As a member of the Committee of this Association, I had the honour to give an illustrated lecture on "Posture and Counter-active Gymnastics". The lantern-slides and film furnished the best possible confirmation of my remarks and their convincing force won many new adherents to our cause.

The well-known firm of Günther Wagner, of Hanover, has built and equipped a very fine gymnasium for its staff, which is available for use free of charge every day. Picture No. 4 shows how easy it is to utilise space for this purpose. I have myself given a film lecture and lessons to this firm and met with a gratifying response. The experience is the same elsewhere.

Unfortunately these films are few in number and are always shown to a limited circle of already interested spectators. Films of such utility, however, should be common property and ought to be produced and exhibited by the various responsible departments working in association with the industry. There must be many welfare organisations and such-like in possession of similar films and most of them can be hired. But who rents them? The return is very rarely sufficient to repay the cost and trouble. In the interests of public health in general our work deserves more active encouragement.

I have done something myself to enlighten the public and have tried to make up for the shortage of suitable films by publishing, in cooperation with my colleague, Herr Pliquet, and with help from the Association mentioned, two exercise tables, each containing 35 exercises. These schedules,

called "Counteractive Gymnastics during working hours", describe exercises which it is possible to do without much trouble or inconvenience in the intervals of or before or after work. The tables can be hung up in any room or workshop and inspire the reader or observer to follow their example.

Once again, however, I must emphasize the fact that the public at large knows too little about it, and the cinema could do far more to enlighten people, with more effect. The exercises shown in the tables can, of course, only reproduce part of the movement and therefore remain a closed book to many. A film, on the other hand, comprises the entire movement or series of movements, by showing at the same time the work, the correct and incorrect posture while at work and the necessary counteractive gymnastic exercise. It would be of great value if large firms with cinema-halls of their own could project a film relating to their own specific work, say, every three or six months. But this is perhaps looking too far ahead.

To facilitate matters, some economic association or the Ministry of Public Welfare might set up a film agency, which would recommend and supply such films. With the support of the two bodies the making of these films would be easy, as both would have a direct interest in the matter.

It is of course a fact that every occupation involves a certain specific posture, but, if its observance is not supervised, the results, easily avoidable, may be very grave. Unfortunately, workers take too little care of themselves and seriously neglect their health. Pictures 5 and 6 show the unhealthy position in which many girls devour books. I say devour, since the contents of the book are so thrilling to them that they pay no heed to the position they are sitting in, so absorbed are they.

The next two illustrations Nos. 7 and 8, should be a lesson to many, for nearly everyone does writing work of one kind or another. But how many think about the position of the body? No. 9 is a further illustration of type-writing and shows the hunched-up shoulders, rounded back and compressed abdomen, with probable chest contraction.

Thus in the short space of this article we have seen a succession of pictures the important message of which remains unknown to the mass of people. Pictures 10, 11 and 12 are intended to show further fields in which the cinema can serve the cause of occupational hygiene.

In order that they may convince, motion pictures must be taken from real life. Through the deep impression they would create, films of this sort would prove a boon and a blessing to many unfortunate beings.

FRITZ STRUBE

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## *Studies and Enquiries*

### CHILDREN'S RESPONSES TO THE MOTION PICTURE "THE THIEF OF BAGDAD"

A STUDY OF THE FIFTH AND SIXTH GRADES, HORACE MANN SCHOOL,  
TEACHERS' COLLEGE, COLUMBIA UNIVERSITY

by MARY ALLEN ABBOTT

(Contd.)

A Fifth Grade Boy:

"When the Thief was under the sea — When he killed the dragon —  
When he conquered the Mongols — When he flew away on the magic carpet  
with the Princess — When the three Princes came to save her".

A Fifth Grade Boy:

"The soldiers of the Thief — Coming into Bagdad — In the Valleys —  
Riding through the air — On the Bottom of the Sea — Sailing on the  
magic rug".

A Fifth Grade Girl:

"When he was going under the ocean — When he was going through  
the fire — When he was coming back — When they were trying to see who  
had the best jewel — The ending".

A Fifth Grade Girl:

"In the cave of Fire — Flying on the carpet — On the White Horse —  
In the water — In the cave of Monsters — The torture".

(Only two girls out of the 19 in the Fifth Grade named five places.  
This last girl named six).

A Sixth Grade Boy:

"Finding the chest — Bringing the chest to the Princess — Getting  
the magic eye — Getting the apple — The Birthday of the Princess".

A Sixth Grade Boy:

"When the King of the Mongols goes to touch the rose-tree — When  
the hero is in the Valley of Fire — When he fights the octopus — When he  
takes the city — When he goes away".

A Sixth Grade Girl:

"Seeing the Princess — The Fire — Getting the key in the sea —  
The other men's adventures — The war at home".

A Sixth Grade Girl:

"Where the Mongol Prince is about to touch the rose — When he lies  
under the bedclothes — In the Valley of Fire — In the Valley of Monsters  
— When he raises an army — When he stays with the Princess in danger  
of his life".

COMPARISON OF MENTAL ABILITY AND SCORES ON MOTION  
PICTURE TEST OF THOSE IN THE FIFTH GRADE WHO NAMED  
FIVE EXCITING PLACES

FIFTH GRADE

| Boys (7)<br>Mental Ability | Score on Test | Girls (3)<br>Mental Ability | Score on Test |
|----------------------------|---------------|-----------------------------|---------------|
| 147                        | 100           | 119                         | 90            |
| 128                        | 65            | 136                         | 70            |
| 163                        | 90            | 127                         | 80            |
| 146                        | 80            |                             |               |
| 136                        | 80            |                             |               |
| 178                        | 85            |                             |               |
| 113                        | 85            |                             |               |

The five places given by the ten children above are from the last reels of the film as well as from the first reels. Five of the ten children (three boys and two girls) are ten years old and under.

Sixth Grade.

Sixteen boys and twenty-one girls named five places. Of these, two boys and three girls named places all from the first part of the film. Three of the thirty-seven are ten years and younger. Of the sixteen boys, the range of mental ability is from 97 to 174; of the twenty-one girls the range is from 99 to 144.

It is evident that in the Fifth Grade only the exceptional individuals were impressed with and could name five exciting places, but in the Sixth Grade thirty-seven out of the sixty-one could name five. In the Fifth Grade only those of high intelligence named places that showed interest in a variety of situations. But in the Sixth Grade the average boy or girl is impressed with a variety of situations and afterwards can go over the scenes of a twelve-reel film and select what he considers "most exciting".

Question 3 just by itself would make a good motion picture test as well as a test of the interests of the individual.

DISCUSSION OF RESPONSES TO QUESTION 21

Question 21: "If you remember the words of the printed captions, quote them here".

As a last question this was a difficult one. Only six (five boys and one girl) in the Fifth Grade attempted to answer. The largest number of

titles quoted by any one individual in the Fifth Grade was four; in the Sixth Grade, nine. Twenty-one in the Sixth Grade (eight boys and thirteen girls) wrote one or more titles. Not every one could quote the exact words and not every one completed the whole title, but even the attempts represented a definite impression and a strong one, since the test was given on the fourth day after the showing of the film.

This question might be used as an intelligence test for the Sixth Grade. The median I Q for this Horace Mann Sixth Grade was 124, the median I Q for those in the Sixth Grade who gave titles was 133.

It is interesting to note what impressed these unusually retentive boys and girls. Some of the best answers follow:— Mental ability is in order of the quotations, 102, 147, 130, 132, 136 and 145.

A Fifth Grade Boy.

\* "He is love-bird."

\* "Have twenty thousand soldiers within the walls."

A Fifth Grade Boy.

"She has but one moment to live."

\* "He summons armies from the earth itself."

A Sixth Grade Boy.

\* "The first Moon, the second Moon, the third Moon, etc."

\* "The Valley of Fire."

\* "The Old Man of the Sea."

\* "The Valley of Monsters."

\* "The Cavern of Enchanted Trees."

"The chest is hidden in a cloak of invisibility."

\* "Nixy-noodle, he hath turned love-bird."

"This is surely the greatest rarity in all the world."

\* "A pearl to every guard. Lead him in safety through the secret panel."

A Sixth Grade Boy.

\* "If it be his purse, let him tell what is in it."

"Oh, he is horrible."

"Oh Allah grant he touch not the rose-tree."

"He touched not the rose-tree."

A Sixth Grade Girl.

\* Where the Mongol Prince said: "That fisherman."

\* Where the Thief of Bagdad said: "Open wide ye gates of Bagdad, open wide!"

\* Where is the treasure? "Tis here, etc."

\* "Awake, thou Bird of Evil."

"Thou art wounded in heart and soul."

\* "Throw him to the apes."

A Sixth Grade Girl.

\* "I love you", said the Princess

\* “ Flog him ”, said the King.

“ Thou can make thyself a Prince ”, said the Priest.

A Sixth Grade Girl.

“ Set spies to follow them.”

\* “ It is here — hand.

» » » — heart.

» » » — head.”

“ Abide your time. You have many thousand soldiers within the walls.”

“ Do not let them find you here with me or they will have no mercy.”

\* “ Give him to the gorilla.”

The titles which have a check appear in more than one paper. The title which appears most frequently (in five papers) is “ Throw (or fling) him to the apes.” “ Four and twenty lashes to the man who steals the jewel ” appears twice; “ Flog him ”, twice; and “ A pearl to every guard ”, three times. The fact that these titles were recalled by so many suggests as did the responses to questions 3, 7 and 10 how much the children were impressed by the treatment of the Thief.

A title mentioned by three was “ That fisherman ”. “ That fisherman ”, accompanied by a gestures was the way the cruel Mongol Prince indicated the man he wished poisoned.

Some of the titles recalled were those which had won laughter from the audience. Such was the dialogue between the Thief and his “ Evil Companion ”. “ Where is the treasure? ”, the “ Evil Companion ” asked, and the Thief, who had dropped the necklace and picked up instead the Princess’ slipper, answered “ Tis here ”, indicating his hands, his heart, his head. The grimaces of the other thief, between each “ Tis here ” had been much enjoyed by the audience. Other titles recalled which had caused much laughter from the audience were, “ Thou Bird of Evil ” and “ Nizzy-noodle, he hath turned love-bird.”

Some of the titles recalled were those which came in the film at moments of crisis, — such as the following: —

“ There’s no such rank or title ”; “ Oh Allah grant he touch not the rose-tree ”; “ I love you ”; “ She has but one moment to live ”; “ He summons armies from the earth itself ” and “ Open wide the gates of Bagdad to our deliverer ”.

There are a few titles recalled of a different sort. Portions of the dialogue between the Thief and the Priest are quoted by several. “ Thou art wounded ”, the Priest had said. “ In heart and in soul ”, the Thief confesses. But the Priest says, “ Thou canst make thyself a Prince ”. Quotations of this and also frequent quotations of the opening title, “ Happiness must be earned ”, represent, although not so eloquently as did the applause of the audience, the general approval by the children of the change in the character of the Thief and of the moral theme of the story.

It is interesting to note that the flavour of the language, which suggests

another time and place, has been kept by these children. Such things as "If it be", "Grant he touch not the rose-tree", "He hath", and the use of "Thou" and "Ye" are remembered. This tendency to recall odd and even difficult language forms was also evident in another Sixth Grade group at Horace Mann who were discussing "A Connecticut Yankee in King Arthur's Court" (1).

Would the children have been able to quote as much if the dialogue had been spoken instead of printed on the screen? Certainly the silent film has this advantage over the "Talkie" that it gives children a chance to use their reading ability. Where the titles are as worth while for children as they are in the *Thief of Bagdad* (as simple, direct, easy to read, free from vulgarity and with appeal to the imagination and love of adventure), one would prefer to have children give the attention which reading requires.

In the recently published book, "Motion Pictures in the Class-room", one of the things which the authors state on page 2 as "reasonable to surmise" is that the use of class-room films may "improve the vocabulary and composition of children". The experiment, known as the "Eastman Class-room Experiment" lasted twelve weeks, concerned 11,000 children and 200 teachers in twelve city systems in the United States. At its conclusion, among the topics reported on by the teachers who had used the films, was "Class-room Discussion and Writing". The teachers were "almost unanimous that the films stimulated greater discussion and more extensive writing". The directors of the experiment who visited the class-rooms in all but two of the cities say on page 159, "No one who has observed the use of films in classes would ever fear that the children would lose along the lines of vocabulary and self-expression, but in view of the fear expressed by some conservatives, it is reassuring to find many teachers reporting specifically that the films have increased the vocabularies of children in both high and low sections" (2).

This authoritative testimony to the effect of class-room films on children's vocabulary might not apply equally well to an amusement film seen only once, but it does suggest the importance of the titles and the desirability of recommending for children only films having titles worth remembering.

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(1) *Motion Pictures for Different School Grades*, MARY ALLEN ABBOTT, Bur. of Publications, Teachers' College Columbia Univ., 1928.

(2) "Motion Pictures in the Class-room, an Experiment to measure the value of motion pictures as supplementary aids to regular class-room instruction". Ben Wood and Frank N. Freeman. Houghton and Mifflin, 1929. Pages, 158-160.

Ibid. On page 226, "Problems for Further Research" are given. A very tempting one is, "Length, frequency and character of subtitles in various types of films for children of various age and grade groups."

In a twelve-reel film one would expect only exceptional children to remember titles. In the Thief of Bagdad test, the median I Q. of those who gave titles was 133. Of the twelve who gave three or more titles, it is significant that seven had seen the film before. Perhaps there might have been a larger response to this question if it had been placed nearer the beginning instead of at the end of the film. Boredom and fatigue may have interfered with responding. A twelve-reel film seems from a humane point of view far too long for Fifth and Sixth Grade children, but for those who could answer Questions 20 and 21 there was no lessening of attention and interest to the very end of the film.

Question 20. "What was the signal to call the Mongol soldiers to the palace?". The answer implied recalling a detail which occurred near the end of the film in the midst of exciting and quickly changing scenes.

TABLE II.

Number and percentage of correct responses to each question of the motion picture test.

| Question Number | GRADE V                |                            | GRADE VI               |                            |
|-----------------|------------------------|----------------------------|------------------------|----------------------------|
|                 | Number Correct Answers | Percentage Correct Answers | Number Correct Answers | Percentage Correct Answers |
| I               | 42                     | 91                         | 60                     | 98                         |
| 2               | 11                     | 24                         | 36                     | 59                         |
| 3               | 10                     | 22                         | 37                     | 61                         |
| 4               | 18                     | 39                         | 50                     | 82                         |
| 7               | 2                      | 4                          | 20                     | 33                         |
| 8               | 35                     | 76                         | 49                     | 80                         |
| 11              | 5                      | 11                         | 9                      | 15                         |
| 12              | 29                     | 63                         | 56                     | 92                         |
| 13              | 30                     | 65                         | 54                     | 88                         |
| 14              | 21                     | 45                         | 31                     | 51                         |
| 20              | 16                     | 35                         | 30                     | 49                         |
| 21              | 6                      | 13                         | 21                     | 34                         |

Total number of pupils who took the test:

Grade V - 46

Grade VI - 61

Both - 107

TABLE III.

A Comparison of the Scores made by Grades V and VI on the Motion Picture Test

Total number of pupils tested in Grade V: 46

Total number of pupils tested in Grade VI: 61

| Question Number | NUMBER OF CORRECT RESPONSES |          | PERCENTAGE OF CORRECT RESPONSES |          | Differences Between Grades V & VI | Gain of Grade VI over Grade V, using Grade V responses as Base |
|-----------------|-----------------------------|----------|---------------------------------|----------|-----------------------------------|----------------------------------------------------------------|
|                 | Grade V                     | Grade VI | Grade V                         | Grade VI |                                   |                                                                |
| 1               | 42                          | 60       | 90                              | 98       | 8                                 | 9 %                                                            |
| 2               | 11                          | 36       | 24                              | 60       | 36                                | 150 %                                                          |
| 3               | 10                          | 37       | 22                              | 60       | 38                                | 173 %                                                          |
| 4               | 18                          | 50       | 40                              | 82       | 42                                | 105 %                                                          |
| 7               | 2                           | 20       | 4                               | 32.3     | 28.3                              | 708 %                                                          |
| 8               | 35                          | 49       | 80                              | 80       | 0                                 | 0                                                              |
| 11              | 5                           | 9        | 10.9                            | 14.7     | 3.8                               | 35 %                                                           |
| 12              | 28                          | 56       | 61                              | 92       | 31                                | 51 %                                                           |
| 13              | 30                          | 54       | 65                              | 90       | 35                                | 54 %                                                           |
| 14              | 21                          | 31       | 46                              | 51       | 5                                 | 11 %                                                           |
| 20              | 16                          | 30       | 35                              | 65       | 30                                | 85.7 %                                                         |
| 21              | 6                           | 21       | 13                              | 34       | 21                                | 161 %                                                          |

Summing up the difficulties of the different question (see Table 1), we see that the questions involving exact memory of a specific title or titles, namely Questions 7 and 11, were the most difficult. Easy questions were Nos. 4, 8, 12 and 13, which dealt with facts obvious to anyone watching attentively. Question 14, "Name the treasures which the Thief brought back" was complicated by the desire of some of the children not to let the Thief part with some of his possessions. Question 1 was the easiest; only five could not recall that the Thief lived in Bagdad.

To name five exciting places (Question 3) was possible in the Fifth Grade for only ten children of superior mental ability. In the Sixth Grade thirty-seven of the sixty-one could name five places. To quote titles at the end of the test was possible only for six in the Fifth Grade and for twenty-one in the Sixth Grade, and these, with one exception, were above average mental ability.

To each question, the Sixth Grade gave a larger number of correct answers than the Fifth Grade, as shown in Table II.

In the total scores, the gain of the Sixth over the Fifth Grade is shown in the fact that the median score for the Sixth Grade is 91 and the median score for the Fifth Grade is 64.

It would be interesting to know if the same marked increase in the power of the Sixth Grade over the Fifth Grade to assimilate screen material is characteristic of larger groups of children than of the Horace Mann group studied. If so, it would be well to take advantage in the class-room of this sudden gain in power of observation and recall which seems to characterize the Sixth Grade, and beginning with the Sixth Grade to make corresponding use of the motion picture as a teaching tool.

In the unprinted report previously referred to, entitled "A Preliminary Report of Psychological Research on Motion Pictures conducted in Columbia University in 1926," Professor Woodworth reports the following gain in motion picture scores of schoolchildren in a town in Central New York tested by the "Fidelity of Report Experiment".

"The results show a rather low score of correct answers to the forty questions, in the case of the youngest children tested, who were the fourth-graders. The score rises gradually to the seventh and eighth grades, as seen below:

|                                      |       |
|--------------------------------------|-------|
| Score of right answers, Fourth Grade | 39 %. |
| Fifth Grade                          | 47 %. |
| Sixth Grade                          | 60 %. |
| Seventh Grade                        | 68 %. |
| Eighth Grade                         | 69 %. |

### SEEING THE FILM BEFORE

Thirty-five children, seven in the Fifth Grade and twenty-eight in the Sixth Grade, had seen the film before. About half the number had seen it as long as four or five years ago. But even with this long interval, the previous experience of the film seems to have been helpful. The median Intelligence Quotient of the Sixth Grade and the median Intelligence Quotient of those in the Sixth Grade who had seen the film before happens to be the same, 124.

| Sixth Grade          | Sixth Grade | Group who Had Seen Film Before |
|----------------------|-------------|--------------------------------|
| Median . . . . .     | 124         | 124                            |
| Median Score on Test | 91          | 92 1/2                         |

For certain individuals whose mental ability was only average, the previous acquaintance of the film seems to have been especially helpful in answering the fact questions. Six girls made the following scores, 70, 80, 85, 90, 95, 100.

*(To be continued)*

## CINEMA AND FATIGUE

(Contd.)

### BODILY FATIGUE

Out of the 19,661 total or partial replies to the questions addressed to children on the subject of fatigue as a result of cinema projections, an appreciable number — 2831 = 14.44 % — mention the phenomenon of bodily fatigue.

The figures are as follows:

| LARGE TOWNS |         | SMALLER LOCALITIES |        |
|-------------|---------|--------------------|--------|
| Boys        | Girls   | Boys               | Girls  |
| 1518        | 947     | 216                | 150    |
| = 16.44%    | 17.17 % | 6.68%              | 8.92 % |

Compared with the 6490 children who complain of more or less regular visual trouble, the number of those who suffer bodily fatigue is small.

The following are the deductions that may be made from the above figures:

on the average, girls experience physical fatigue in a noticeably larger proportion of cases than boys;

taking large towns and smaller localities separately, this disproportion between boys and girls persists. Both sexes, however, suffer far more in large towns than in the smaller localities (16.72 % compared with 7.45 %).

A study of the replies suggests a further observation. Whereas in the case of *visual* fatigue, the highest proportion of complaints came from vocational and technical schools, in the case of *bodily* fatigue, there is no substantial difference between the figures and percentages for the different types of school.

As regards the age at which the phenomenon is first or more acutely felt, about two-thirds of all the boys confessing to fatigue were 13 or over. In the case of girls the corresponding age was the period of adolescence (three-fifths of the affirmative replies). Very few little girls below the age of adolescence complain of physical fatigue; quite naturally, the phenomenon follows in most cases the normal development of the organism.

\* \* \*

The essentially concrete *causes* of physical fatigue show little variation between individual replies. In the main they are as follows:

(a) a *vitiating atmosphere* due to bad ventilation and the habit of *smoking* during performances (nausea, retching, giddiness);

(b) *over-crowding*. This not only makes ventilation more difficult and adds to the temperature of the room, but causes actual physical injury to children through pushing and jostling;

(c) the *discomfort of the seats* — frequently complained of — and even shortage of seating space, as the result, again, of over-crowding.

The following are selections from the replies giving one or other of these three causes of fatigue:

“ The room gets much too hot, through crowding and absence of ventilation. On coming out, you feel the contrast and often start coughing ”.

“ The smoke makes you cough and often obscures the projection ”.

“ The air is bad, especially in summer. One finds it hard to breathe, one perspires and feels tired ”.

“ If the show is long and you have to stand, you easily get tired ”.

“ The seats are uncomfortable and often too hard ”.

“ Uncomfortable seats and tall people in front often impede the view and necessitate constant movement of head and body, which are tiring after a bit ”.

“ Breathing is often difficult and causes stomach pains ”.

A high percentage of both boys and girls complains of:

(d) the long period of *sitting or standing still* and the projection of *unduly long films*. “ You can't remain still through a long performance; on the other hand, if you move, your parents or other people don't like it and, afterwards, your limbs are stiff ” — “ on coming out of the cinema after a long show, the legs ache ” — “ sitting still so long makes you sleepy ” — “ Long films make you feel sleepy ”.

A boy of thirteen remarks sadly — “ I like open-air films best, in the country. There you can breathe, stretch yourself and move without other people making a fuss ”.

A few complain that they feel physically tired after boring films which do not fix the attention and thereby accentuate the discomfort of sitting still, the feeling of sleepiness, and make them notice more the uncomfortable seats and stuffy atmosphere.

Others, associating physical fatigue with mental impressions in a manner which, if illogical, is nevertheless easily comprehensible, say that films often move them to an extraordinary degree, to the point of experiencing actual pain and participating in the sufferings of the figures on the screen.

Others, on the contrary, scorn the very idea of fatigue. “ Physical fatigue? Why, we feel brighter and fitter when we come out ”. “ My

limbs begin tingling and I want to imitate the movements of the actors on the screen”.

It must be remembered in this connection that, out of the 19,661 positive answers, only 2831 acknowledged this physical fatigue, so that, whatever reasons may be given to account for the feeling, a much larger proportion of children complain of eye-trouble, but not of bodily fatigue.

\* \* \*

The observations concerning the phenomenon of physical fatigue are undoubtedly far less significant than those concerning visual fatigue. This may be due either to the much smaller percentage of children and young people who complain of the former (14.44 % for both sexes and the whole Kingdom as compared with 33.03 % who record fatigue to the eyes) or to the smaller harm actually inflicted — the injury, although directly attributable to its cause is not permanent and does not leave any effects unless the conditions responsible for it are constantly repeated in an intensified form or, finally, to the fact that the causes adduced by children to account for the fatigue felt are such as may easily be remedied without prohibiting children from visiting the cinema.

As regards over-crowding and the hygiene of cinema theatres (smoking, ventilation, etc.) and also as regards seating capacity, the strict enforcement of police regulations and of the rules governing public entertainments should suffice. As already pointed out in connection with the risk of fire, the public should not be allowed to smoke or, if an absolute veto is inexpedient, smoking should only be permitted in the intervals, and then only if the room is properly ventilated. The number of spectators admitted need and should not exceed the number of seats; at any rate children should not be allowed in unless they can be provided with seats.

As regards sitting still for a long time and the length of films, the old question arises that has always preoccupied the friends of children and adolescents — should special performances be organised for children, or could they attend shows for adults at which special programmes and special hours were fixed, according to the age of the child?

This is, of course, a problem impossible to decide offhand. The replies to the school questionnaires are only a contribution to the study of the problem, a contribution the more valuable, because it is based not only on theory, but on the practical experience of young cinema-goers. The question has been propounded, and the International Review, which has long been considering it in its studies of social problems, will continue to bear it specially in mind. For the moment, suffice it to say that the harm with which we are concerned is relative and not absolute and should be avoidable by a rational method of projection.

### III. BRAIN FATIGUE.

The replies in regard to cerebral or brain fatigue furnish the following figures:

Total of affirmative replies: 2142 for the whole Kingdom. This is 10.80 % of the 19661 positive replies.

The total is divided as follows:

1148 boys (= 9.21 %);  
994 girls (= 13.81 %).

| LARGE TOWNS |         | SMALLER LOCALITIES |        |
|-------------|---------|--------------------|--------|
| Boys        | Girls   | Boys               | Girls  |
| 942         | 840     | 206                | 154    |
| = 10.20 %   | 15.23 % | 3.38 %             | 9.16 % |

An examination of these figures yields the following conclusions:

1. Brain fatigue is felt much less frequently than visual or bodily fatigue — *visual* 6490 (33.03 %), *bodily* 2831 (14.44 %), *cerebral* 2142 (10.80 %).

2. As in the case of the other two forms, a higher proportion of girls than boys experience cerebral fatigue, not only altogether, but even when divided according to large towns and smaller localities.

3. The large towns contribute noticeably more towards mental fatigue than the smaller localities.

4. Technical and classical schools furnish a higher proportion of victims than elementary and vocational schools.

5. Taking the three age-groups, cerebral fatigue is felt more among adolescents of both sexes than among younger children.

Here, as with bodily fatigue, the age at which mental or cerebral fatigue is felt coincides in the main with the period of adolescent growth and the greater physiological strain upon the organism.

\* \* \*

Numerous causes are given by the children to explain the cerebral fatigue complained of. These may all be summed up in one central manifestation — nervous headache (*hemicrania*) in its various forms (nausea, mental confusion or stupor due to a long or tiring projection). The symptoms are expressed in the following terms, chosen from among many answers:

“ Complicated films are tiring and confuse the brain ”.

“ Too complicated a plot is a strain on the nerves ”.

“ Excessive movement by the figures on the screen causes headache ”.

“ Very long films are confusing to the mind ”.

“ After a long film I feel dazed ”.

“ The mind continues to be occupied by what the eyes have seen, and your head begins to go round ”.

“ Fatigue is often due to the complicated plot and, in serial films more particularly, to the effort to foresee what is coming ”.

“ Sometimes films deal with scientific problems; this means an added cerebral effort resulting in mental fatigue ”.

In other cases mental or cerebral fatigue is attributed to the fact of having visited the cinema after hard work at home or at school or to the presence of extraneous elements in addition to the subject-matter of the film. Some again refer to a form of fatigue due to irritating, unsuitable or over-loud musical accompaniment.

\* \* \*

Essentially, the complaints made by child cinema-goers are of two kinds. *Either* they refer to the environment (bad air, etc.), in which case they can very easily be met by the modification or strict enforcement of the police regulations governing the control of public entertainments or they are essentially subjective in that they refer to the length and character of cinema performances.

Cerebral fatigue may quite logically ensue not from the length of the various parts of a film but from the varying degree of interest aroused in the spectator. The attitude towards a work of art necessarily depends upon the psychology of the individual who is reacting to it. Nothing, especially in this class of phenomena, is absolute or axiomatic. Hence the difficulty of creating among the whole body of spectators a single state of mind capable of realising the beauty or the ugliness, the value or worthlessness of a representation.

No doubt it is better as a rule that films for children and young people should preserve a sense of proportion and that their plots should not be too complicated, but light and easy, adapted to a growing mind. The dramatic, the comic and the educational should be well mixed and free of psychological complications.

This brings us back once more to a problem frequently discussed in the pages of our Review and already touched upon in connection with bodily fatigue — namely, the question of the age of admission, the determination of special categories of persons and performances or the creation of a cinema reserved exclusively for children and young people.

#### IV. MORAL FATIGUE.

One of the major and more delicate problems of the cinema in its relation to the young is concerned with what is referred to as “ moral ” fatigue, that is, forms of mental depression that are sometimes induced by

cinematographic projections, and it is towards combating this phenomenon that the efforts of all those institutions are directed which are occupied with the protection of the moral and physical welfare of children.

Taking the positive answers from among the 19661 replies to the questions, we find that in all Italy 2102 (= 10.6 %) complain of some form of moral fatigue. These replies are grouped as follows:

| LARGE TOWNS |         | SMALLER LOCALITIES |        |
|-------------|---------|--------------------|--------|
| Boys        | Girls   | Boys               | Girls  |
| 1072        | 678     | 224                | 128    |
| = 11.61 %   | 12.30 % | 6.93 %             | 7.62 % |

These figures, like those already examined, enable us to formulate certain observations.

1. Complaints of moral fatigue are fewer than of other kinds of fatigue. The relation is as follows:

#### FATIGUE

| Visual    | Physical | Cerebral | Moral   |
|-----------|----------|----------|---------|
| 6490      | 2831     | 2142     | 2102    |
| = 33.03 % | 14.44 %  | 10.80 %  | 10.69 % |

2. As with other forms of fatigue, the complaints proceed in a higher proportion from girls than from boys.

3. Once again, the contribution of large towns towards moral fatigue is larger than that of smaller localities.

Other conclusions suggested by the replies on this score are the following:

As in the case of brain-fatigue, technical classes and classical schools, the students of which are intellectually more developed, furnish a higher percentage of moral fatigue cases than elementary and vocational classes;

As between the three age-groups, the two older naturally yield a larger proportion of victims of mental fatigue than the youngest group.

Once more we must repeat in this connection that the phenomenon coincides in the main with the physical growth of young persons and corresponds to the increased strain which normal physiological development places upon the human organism. At the same time, moral fatigue in every case accompanies a certain state of mind and degree of psychical maturity. It is the older children who are the better able to estimate the worth of the films they are shown and who can therefore furnish us with the material by which to judge the good or the harm they derive from film projections.

\* \* \*

Some of the children, boys and girls alike, emphatically repudiate the suggestion of any fatigue or depression as the result of films. Some of them declare that "the cinema cannot fatigue because it opens up new and bright vistas of life". Others add: "The cinema brings us moments of oblivion. We forget our daily life; it therefore does us good and not harm". Others are "cheered and invigorated" by films instead of being wearied. A group of Sicilian children say that, especially when they see films acted by boys or in which the hero is a boy, they experience a feeling of moral inferiority, which, although it depresses, at the same time stimulates them through the representation of acts of heroism and manifestations of skill or intelligence. "Can boys really do such things?" is the question they ask.

Several boys say that they are not exposed to the risk of moral harm from films, because their parents make a point of seeing the film first — which is a sensible practice.

The *causes* of moral fatigue, as given in the replies, are these:

1. *False pictures of life.* The cinema, they say, is seldom an accurate representation of human life. Films are often in flagrant contradiction to the facts of every-day existence and lead the imagination to dwell upon forms of life not suited to the spectator's economic and social condition; this induces unrest and possible dangers. Films often suggest bad, amorous or licentious thoughts or, anyhow, false ideas which befuddle the mind, distract the attention from study and are beyond a schoolboy's horizon. After visiting the cinema, boys often feel at a loose end or knocked off their balance; very often, worse occurs and they want what they cannot or ought not to have.

2. *A feeling of melancholy.* The sense of sadness induced by films, which for some spectators is a general feeling due very often to physical fatigue, is by others traced to its sources. The feeling is experienced when the story is of a depressing kind, when the film is ultra-emotional and depicts very sad incidents, or when films, in spite of their artistic and technical merits, are unduly moving and when a sad or unpleasant scene causes disgust for humanity. Nearly all the children, however, who mention this feeling of depression attribute it principally to scenes of sadness and suffering depicted in the film.

3. Closely connected with the above feeling is the *state of moral depression* revealed by a few of the answers. These say that psychological depression is caused by all the evil in the world that we have to see illustrated on the screen, the pictures of human crime and suffering which "imprison the soul within iron bars" "Life", writes a sixteen-year old girl, "is not all beautiful, and this is very demoralising". Another young girl says: "I had never been to the cinema until my parents took

me at the age of 15. What I saw made me cry and I couldn't sleep at night. I felt so depressed that I would gladly never have gone again. However..” This “however” is a sad confession of how we are all slaves to habit and blindly follow whithersoever it may lead us.

4. Often, too, the cinema provokes forms of *nerve-strain*, which are translated into states of depression and, in persons who by reason of age, dependency on others or lack of critical sense are unable to choose the films they would prefer, lead to loss of appetite, insomnia and frequently listlessness at work.

According to the statements of two or three boys, this nervous strain takes the form of mental pain, experienced not only at home and at nighttime, but even during projection and at the most exciting moments. This occurs more particularly when the film is one that demands very close attention.

5. Moral fatigue is caused by other classes of films, films which are the special battle-ground of those who would protect the welfare of children and young people and of those who deny that the screen can do any moral harm to anybody.

The first of such classes is *immoral* or *vulgar films*. Not many of the answers refer to these, in fact, scarcely one-fifth of those which complain of moral fatigue.

We may quote textually from a few of the more significant among these references: “When the film is unpleasant or disgusts”; “You often see films unsuited for children and demoralising”; “Commoner than fatigue is moral disgust, since many films are immoral and often positively indecent”; “When the films are of low moral value or are too erotic”; “if the film contains something that disgusts”; “Films which depress by their utter vulgarity. How can actors and directors take part in such stuff?”; “Low vulgar films”.

The above references are separate from those which in general terms reproach certain films as being immoral or suggestive.

As already mentioned, replies in this strain are few, although a number of them are couched in strong and categorical terms. Also the bulk of them emanate from small localities and not from the larger cities. It has already been pointed out that police vigilance is doubtless more effective in the big cities so that the authorities can the more easily intervene to forbid or restrict performances which shock the public conscience.

Another fact deserving of notice in this connection is that the censor's permit carries with it no time-limit, so that a censored film can be shown once, twice or a hundred times in large or small centres until the material is worn out. In small centres, especially, where the minds and morals of the young need added protection, films are constantly shown that are technically, artistically and morally out of date. Nearly all are films which the city cinema would reject as having no longer any appeal, but which

continue to tour the provinces undisturbed, doing the maximum of harm and giving an utterly distorted picture of life.

6 and 7. Next come two kinds of film, which may also be suspected of having a demoralising and corrupting effect upon the young. These are police and detective films, which suggest or encourage crime and those *intensely dramatic films*, which reveal to children and adolescents tragic aspects of life which, even if they are true, are not the only aspects and are perhaps the least easily confirmed and in any case should be kept from children for as long as possible.

The replies to the Institute's questionnaires show that detective films and films reproducing crime or exalting criminals excite children's minds and feelings, rouse violent and mostly unhealthy emotions, because they prompt a desire to imitate such acts.

As regards, more especially, the ultra-dramatic or passionate film, we read the following: "I am moved by the story of two hearts, two human beings who want each other"; "The film grips me so tight that I share all the sufferings of the hero or heroine"; "Very dramatic or voluptuous scenes make a deep impression on me". The erotic element in such dramas and scenes of passion cannot possibly contribute to form a healthy view of life.

Not many replies complain of films on this ground, owing, mainly, to control by the censors and local authorities (the Chief of Police at Imperia has recently issued a circular forbidding the exhibition of detective films). Moreover, a new mentality has gradually developed among audiences, who want more inspiring and wholesome fare and, by keeping away from the cinema, have instituted an indirect censorship of their own, which is perhaps more effective than the official system, since it compels film-makers and film-renters, in the interests of their pockets, to gratify the public taste and improve the quality of their films.

8 and 9. Next we come to films that inspire terror or reproduce *murders and acts of violence*. Only about ten of the answers draw attention to this class of film, and these give no exact reason or explanation of the mental depression or fatigue experienced. The children in question merely mention the evil effect of unpleasant scenes of bloodshed "in which there is nothing ennobling", though it must be admitted that there is not much scope for nobility in the reproduction of these "newspaper" crimes.

10. A few children, whose still small voices deserve our ear, complain of the absence of *cultural elements* in the ordinary entertainment film or, anyhow, of the subordination of such elements to dramatic, passionate and other features. These children go to the cinema to be amused, but also want to see something new and interesting. "We are not keen on street crimes and backstair tragedies. In the long run such films are irritating. We want to see the more educational and elevating aspects of life".

They are obviously right and a spontaneous protest of this kind is exceedingly welcome.

11 and 12. Another larger group complains of moral fatigue due to the dearth of comic and enlivening cheerful films of a kind to "cheer you up and show life in its rosy, even if not altogether true aspects".

"The films they show are boring and always the same" — "The same eternal dramatic situations are absurd" — "The same old sob-stuff makes you tired; it's always the same and its silliness gets on the nerves".

This category, too, calls for no discussion and all that we can do is to express our agreement with the clear and categorical replies given.

\* \* \*

Such are the results of the analysis we have made of the replies, with a view to ascertaining the relation between the cinema and children's fatigue in its various forms — visual, bodily, cerebral and moral.

In the case of the three last forms, the results are extremely satisfactory. That is to say, the specific observations of spectators constitute a numerically small body of complaint against the cinema. Only 14.44 % of children acknowledge physical fatigue and, as already mentioned, the causes of most of it can easily be remedied. Only about 10 % admit cerebral or moral fatigue and here, too, stricter control by the official and unofficial organs of supervision and police could substantially reduce the percentage.

The Institute's findings are based upon the practical experience and verbal statements of the children themselves and are a contribution of the utmost value by reason not only of the wide scope of the enquiry but of the absolute impartiality with which it was conducted under the supervision of the school authorities.

We cannot foretell the results of an analysis of questionnaires now being compiled or already sent out by other countries; it is impossible to say whether these will confirm or refute our present conclusions.

Nor do we know whether the sifting of the still outstanding replies will continue to justify our favourable verdict. One thing however, is certain. Although the visual problem calls for action by the responsible organisations and individuals, since an evil complained of by a good third of the children is one that must be, if not eradicated, at least reduced to its smallest dimensions, physical, cerebral and moral fatigue are not sufficiently potent factors to justify alarm and consternation in cinematographic circles.

G. d. F.

# Istituto Nazionale delle Assicurazioni

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3) a 50 % reduction for treatment at Acque Albule, Tivoli;

4) the same reduction at the thermal springs of Agnano, near Naples;

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## Information

### THE CONGRESS FOR OPEN - AIR INSTRUCTION

The Congress for open - air instruction will be held at Brussels from the 7th to the 11th of April. It has been organized by numerous Belgian and foreign personalities under the presidency of the Premier, M. Jaspar and M. Magnette, President of the Senate.

The inauguration, Tuesday, April the seventh, will take place at the Palais des Académies.

The State Scholastic Museum, on this occasion, will organize an exhibition on open - air instruction.

### CINEMA AND PHILANTHROPY IN HOLLAND

We have received direct from the offices of the *Bio-Vacantieoord* of Amsterdam some most interesting particulars about this philanthropic foundation and are glad to communicate them to our readers.

A few years ago the Amsterdam section of the *Nederlandsche Bioscoop-Bond*, the big national association of cinematographic interests, received so many applications for permission to make collections in cinemas for charity that it was compelled to impose an absolute veto. Not wishing, however, to deprive the poor of assistance which collections in their establishments might secure, the Amsterdam cinema proprietors, in response to an invitation from the local branch of the *Bioscoop-Bond* three years ago founded the *Bio-Vacantieoord*, a holiday camp for delicate children, maintained by collections made in cinemas twice a year, in Holy Week and at Christmas. These collections, which are preceded by a propaganda film on behalf of the charity, have raised larger sums each year. During Holy Week in 1930 25,000 gulden were collected in 90 cinemas. Film manufacturers and cinema proprietors are, of course, generous subscribers to the *Bio-Vacantieoord* and many contributions are received from abroad.

By agreement with the Central Netherlands Holiday Camps Association, the *Bio-Vacantieoord* was able in its first three years of work to send 461 delicate children to the various establishments, representing altogether 16,374 days' holiday.

The Dutch film industry was not content with this success, however, and this last Christmas sought to confer an even more special character upon the foundation by endowing it with an establishment of its own. Thanks to sound administration and the growing sympathy of the Dutch film industry, the *Bio-Vacantieoord* was able to purchase the "Château de la dune des Russes" at Bergen-on-Sea, situated at the highest point in the district, a quarter of an hour from the sea. This castle, which is named after a battle fought on the site between French and Russians a hundred years ago, was built in 1916 for Auguste Janssen, the Dutch millionaire. It has 15 hectares of ground, which have also been acquired by the *Bio-Vacantieoord*.

The castle is to be fitted up as a sanatorium, with accommodation for 1200 poor and delicate children a year, each of whom will spend an average of a month there. The enterprise will, of course, cost a huge sum of money and, as the reserves of the *Bio-Vacantieoord* plus the contributions of the film industry are not enough, propaganda activity during Christmas week was redoubled. The Press helped and 140 cinema proprietors granted permission for collections to be made in their theatres. The results were very satisfactory, and money is flowing into the coffers of the *Bio-Vacantieoord*. This creation of Netherlands film producers and managers merits praise and support; as an example of philanthropy it deserves to be known and imitated.

## STABILISING THE SOUND-FILM IN GERMANY

*Kinematograph* (Verlag Scherl, Berlin), the oldest trade journal in Germany and about to celebrate its twenty-fifth birthday, deals in its December leaders almost exclusively with the equipment of German cinemas with sound-film installation.

It appears from a complete list of all official German sound-film cinemas, that there are already over 2000. Other articles, however, explain that there are about 1000 more theatres which cannot be put on the official list because they have what are known as "Schwarzapparaturen" (independent installations), that is to say, privately installed apparatus in some cases fitted up in violation of existing patent law.

It appears that these outlaws are to be granted a general amnesty: that, at any

rate, is the implication of the apparently very well-informed articles in *Kinematograph*.

The columns of its supplement, *Deutsche Filmwirtschaft*, devote much space to statistical data concerning sound-films in Europe and our readers will be interested to learn that educational films come in for a large share of attention. Its leaders criticise (with illustrations) the more important of recent German products.

*Kinematograph* is regularly accompanied by *Kinotechnik*, which treats of current questions in just the same way as the supplement *Deutsches Filmrecht*. In the latter Dr. Franke, one of the most eminent German lawyers, interprets important decisions in connection with the law governing workmen and employees.

## LANTERN-SLIDE AND FILM SECTION OF THE ASSOCIATION OF GERMAN CULTURE, PRAGUE

The lantern-slide section of the Association of German Culture at Prague was founded in 1924 and at first concerned itself only with the loan of lantern-slides for purposes of general culture. It was not long, however, before the need of such material made itself felt in schools and a few hundred slide-series and a large number of single slides were collected on every imaginable subject. These are loaned regularly to 286 schools and are supplemented by abundant reproductions for epidiascopic use.

The rapid technical perfection of lantern slides copied on film prompted the idea of a loan service for these — an especial boon to culture-workers in country parts and to members of the Association on lecture tours.

As time went on, heed had obviously to be given to the development of cinematography, but for a long time funds were wanting to establish a film-lending service and at first the necessary copies could only be obtained through the kind services of a number of firms who showed a lively

sympathy for this branch of work. It was very apparent that the loans of the Kulturverband supplied a real want, for in the first three months 62 film shows were organised in schools and 104 "cultural evenings" were held. To-day the Association's Film Section possesses more than 33 films of a total length of 24,000 metres. These are all educational films and deal mainly with agriculture, folk-lore, natural science and technics. In the making of big multiple-reel films, care was taken that single reels could be used for individual purposes without spoiling the whole film. As things are at present, films can unfortunately only very seldom be shown in the schools themselves or be systematically incorporated within the curriculum. Educational film work is therefore essentially dependent upon the cinemas, many of which give regular performances for schools, the children preparing the subject beforehand and the films being commented by a teacher.

Educational cinematography is looking

for great results from the small-size film, which should shortly facilitate the regular use of films in school teaching. The Association of German Culture is doing all it can to encourage its use, not only by organising numerous shows and providing projectors, but by instituting a small-size film loan service of its own.

Accordingly, this Association, a non-

party and non-political organisation, which aims only at promoting culture in general, is doing valuable educational work and, besides helping to spread knowledge, aims also at fostering old German customs and traditions. At the same time it teaches respect for the national culture of our neighbours and in this way helps towards international good-will.

The Experts of the Cinematograph Industry

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# Legislation

## FILM CENSORSHIP IN SOVIET RUSSIA

LEGISLATION. — The system of film censorship in the Soviet Republic is based upon the Instruction of the People's Commissariats for Education, Internal Affairs and Justice dated March 30th, 1923 (published in the Collected Decrees of 1923, N<sup>o</sup>. 27, page 310) issued on the basis of Art. 5 of the Decree of the Council of People's Commissaries of February 9th, 1923 concerning the functions and attributes of the Control Committee attached to the Central Department for Literature and Publications (Collected Decrees 1923, N<sup>o</sup>. 14 p. 177).

Another decree is that of February 19th, 1927 (Collected Decrees 1927, N<sup>o</sup>. 18, p. 124) concerning the amendments to the statutes of the above-mentioned committee.

The principle underlying all these legislative provisions is that no production may be shown to the public without the permission of the Control Committee already referred to.

The prohibition of all kinds of entertainments and performances on the grounds that they are contrary to existing Soviet law and exemption from the regulations are matters which rest with the People's Commissariat for Internal Affairs and its subordinate local organs.

OFFICES. — The Central Department for Art and Letters (*blavlit*) has set up a Control Committee consisting of three members, one of them, the chairman, appointed by the People's Commissariat for Education.

This Committee receives general advice from a special advisory council of representatives appointed respectively by the People's Commissariat for Education, the State political administration, the political administration of the republic, the State photo-cinematographic industry and the Central Pan-Russian Soviet of Professional Associations attached to the Central Com-

mittee of the professional Association of Artists.

Centrally, control is exercised, in accordance with the Committee's instructions, through the Central Department for Arts and Letters (literature and publications); locally, by the local education committees. As regards cinema films, however, a special exception is made, and the right of censoring films may under certain conditions be delegated by the Central Committee to particular local artistic and literary organs. This is due to the necessity of exercising especially strict supervision over films which have greater suggestional influence than the other branches of art under the Committee's control.

These offices are permanent organisations and the only appeal against their decisions is through the administrative channel, to the College of the People's Commissariat for Education.

MODE OF OPERATION. — In order to obtain permission to exhibit a film the institution or individual concerned (in nearly every case the maker of the film) must submit to the Committee a sample copy accompanied by a request or by two copies of the captions and by a good summary of the film.

After examination, the film may then:

- (a) be passed for public performance;
- (b) be passed subject to cuts or alterations that will not affect its artistic value;
- (c) be banned.

In the first case the control organs issue special licences and, if there are several copies of the film, a licence will be issued for each.

In the second case the issue of a licence or licences is subject to approval of the alterations effected, the Committee or other censorship organs having the right to control these.

In the third case, the banned film is confiscated and, if a national product, is

placed at the disposal of the People's Commissariat for Education.

Once the licence is issued, no change may be made in the film or in the captions without the special consent of the organ of control which granted the right of performance.

There are no regulations in Soviet Russia which prescribe that films shall be examined by Soviet organs before they are imported from abroad. Theoretically, any film may be imported provided it has received the special licence of the People's Commissariat for Trade which is also in charge of the foreign trade monopoly. If, however, the Control Committee or its delegated organs prohibit exhibition, the individual or institution concerned has the right to re-export the film.

**CENSORSHIP CRITERIA.** — There are no hard-and-fast censorship rules in Russia. The general principles underlying the matter cover three main points, political, morals and the army. The first and the third call for no comment; every State has sovereign power within its own frontiers and the right to maintain its own prestige and its own institutions and to choose the persons or bodies responsible for safeguarding them.

As regards the moral question, we need only refer to the editorial notes published in the *International Review of Educational Cinematography* (1), which not only explain what the cinema in Russia is doing for the protection and welfare of children, but also describe the censorship system in force for the purpose of preventing the projection of pictures which may encourage vice and crime.

Further considerations, in addition to the three mentioned, justify State intervention in the matter of film censorship.

The cultural or ordinary entertainment character of a film is determined by *Sovkino*,

which centralises and *de jure* and *de facto* controls the whole of Soviet film manufacture; for purposes of censorship Russian law makes no distinction between cultural and other films. All alike depend upon the Committee's judgment and are subject to a single regime from the economic as well as the formal point of view. The same applies to films to be projected not in public cinema theatres, but in schools, scientific institutes, workmen's clubs, etc. The projectors owned by such institutions may show any films whatever from among those belonging to the central renting organisation, without any further examination than the general censorship described above.

The only exception to this rule is in respect of films to be shown to rural populations. For this purpose only films are allowed which have obtained a special licence from the Political Education Committee attached to the People's Commissariat for Education of the U. S. S. R. Lists of these films are published periodically in the *Weekly Review of the People's Commissariat for Education* and the chief requirements of such films are that they shall be intelligible to the relatively simple minds of their public and that they shall contain ideas or manifestations of the outside world that may interest the spectators.

**VALIDITY OF CENSORSHIP LICENCES.** — The licence issued by the control organ is valid for eight months, during which time the film may be shown as often as is desired. Territorially permits issued directly by the Committee authorise projection throughout the whole republic; those issued by local artistic and literary organs are only valid for the particular area or district.

The publication of a production in the periodical lists of the Control Committee or political control section of the G. P. U. is alone sufficient to authorize public projection. Nevertheless, in addition to the request submitted by the above-mentioned organs or individuals, public entertainment firms must submit the performing licence and the text of the work (play, film, etc.), copies or programme items, etc., passed by the censorship authorities.

(1) January 1930 — *The Cinematograph in the Soviet Republic.*

March 1930 — *Social Aspects of Russian Life.*

April 1930 — *Progress of the Cinema throughout the World.*

June 1930 — *Soviet Film Activities.*

CHARGES. — Until May 1927 there was a special censorship fee of one rouble per 100 metres of film, which accrued to the Treasury, but this was abolished by the Council of People's Commissaries on May 19th, 1927 and to-day censorship is absolutely free.

The issue of the licence, however, if the film is approved, is subject to the payment of one rouble plus the stamp duty.

PENALTIES. — Paragraph 19 of the Instruction of March 30th, 1923 expressly lays down that the public exhibition of films which have not obtained the necessary authorisation, as also any other infringement of the censorship regulations, shall be punished in accordance with Article 224 of the existing Russian penal code.

## FILM CENSORSHIP IN TURKEY

GENERAL PRINCIPLES. — The system of film censorship in Turkey is independent of any law, decree or circular instruction. Control lies exclusively in the hands of the police, except that the Ministry of the Interior has a general right, even after authorisation to show a film has been granted, to draw the attention of the Prefecture (*Vilayet*) to any film the public exhibition of which may seem to the Ministry dangerous.

Generally speaking, all films without exception entering Turkey are subject to examination before they may be shown. For purposes of censorship, therefore, there is no distinction between entertainment films and cultural, educational or scientific films.

OFFICES AND MODE OF OPERATION. — As already stated, the Police is the only authorised censorship authority. In practice, whenever it is desired to project a film publicly, the owner, renter or manager of the hall applies to the department of police, specifying in his request the title of the film, giving a short summary of its plot and sub-titles and mentioning the place and date of showing.

Thus, films are in effect granted free admission to the Turkish republic. Their circulation is only limited for purposes of projection. A film can therefore pass the frontier without any control, which is only exercised when it is desired to exhibit the film in public.

In each particular case the Department of Police delegates an official to censor the film.

According to a communication kindly

supplied to the Rome Institute by the Government of Angora, cinema control being in the charge of the police means that applicants for a licence are exempt from all payment and censorship is entirely free.

The censoring official as usual, has a choice of three courses: he may decide that the film may be shown publicly in the form submitted to him; he may allow exhibition subject to alteration or the excision of parts considered dangerous; or he may place a definitive veto upon its public projection.

In the first event, he will issue a certificate which the holder must at any moment produce to the officials responsible for the supervision of public entertainments. This certificate may also be issued in the second hypothesis, in which case it will specify the parts that must be cut, the alterations insisted upon and the limits within which exhibition is permitted.

An applicant who feels that he has been unjustly refused authorisation or who is unwilling to accept the cuts or alterations demanded by the censor may lodge an appeal, supported by a statement of reasons, with the Prefecture (*Vilayet*) under whose jurisdiction the censor lies, and may demand a re-examination of the film and a fresh consideration of its central ideas. A final appeal may be made to the Ministry of the Interior.

This second examination, like the first, is free of charge.

CULTURAL AND EDUCATIONAL FILMS. — As already mentioned, no distinction is in practice made between entertainment

and other films. Even films which are intended not for public performance, but only for private educational institutions are subject to police censorship.

No special authorisation, however, is required for these institutions; the censor's general permission for public exhibition is enough.

**CENSORSHIP CRITERIA.** — There are no fixed criteria for film censorship by the police. A general list of the guiding motives refers to a few fundamental aspects affecting the life of the community as a whole.

From the *political* point of view the censor must ensure that the film does not offend against the constitutional principles of the State and does not insult or slight representative persons or institutions; nor must it be of a nature to encourage acts of insurrection or revolt by spreading inadmissible views and ideas. As regards *foreign* policy, no film must disturb the friendly relations of Turkey with other countries.

From the *technical* and *artistic* points of view, the censorship requires that films shall as far as possible be technically up-to-

date and, artistically, such as to educate and not demoralise public taste.

As regards other censorship criteria — *hygienic, military, moral* — it is the duty of the censor to prohibit any films or parts of films which, under the guise of hygienic teaching, may offend moral feeling or which may be better suited for treatment in laboratories and scientific institutes than before the general public. He must also ban films dealing with military matters which for reasons of security cannot be made public. Finally, he must veto any film or part of a film or sub-title in a film which may offend against public morals or reflect criminal aspects of life in such a way as to encourage crime or immorality.

**STATISTICAL.** — There is no official information concerning the number of approved films objected to by the police officials responsible for censorship; this is largely due to the official nature of their functions.

All that is known is that during 1929 a total of 222 new films were shown in Turkey, nine of them sound-films. The latter were all American. Of the silent films 80 % were of American origin, 11 % German and 8 % French.

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# Documentary films

## P O R I

Ufa has produced a very interesting documentary film. The scene is Africa, the continent of jungles, deserts and snares which has always attracted explorers, geographers and those who love the unknown.

This picture claims the attention of all who follow cinematography closely, not only because the U.F.A. has specialized in this kind of films, but for its exceptional meterage. Documentary films have always been given scant recognition and never went beyond the purpose of giving the public a few cultural elements. They were usually very short and did not constitute a complete program, but were shown in addition to the principal film. Documentary films, with or without theatrical scenes or dramatic elements woven in, are now being shown as central attractions. Their character was once merely educational, but now they tend to become an end in themselves.

The International Review has always maintained that a new direction should be set to motion picture production and that the public should have the opportunity of seeing educational films that at the same time offer enjoyment; in other words the cinema should show scenes and aspects of life which add to our knowledge instead of dramatic variations upon a very few subjects which may be found with monotonous regularity in almost every play.

This film of the U.F.A. is therefore a step in the right direction, it is a documentary film with dramatic elements.

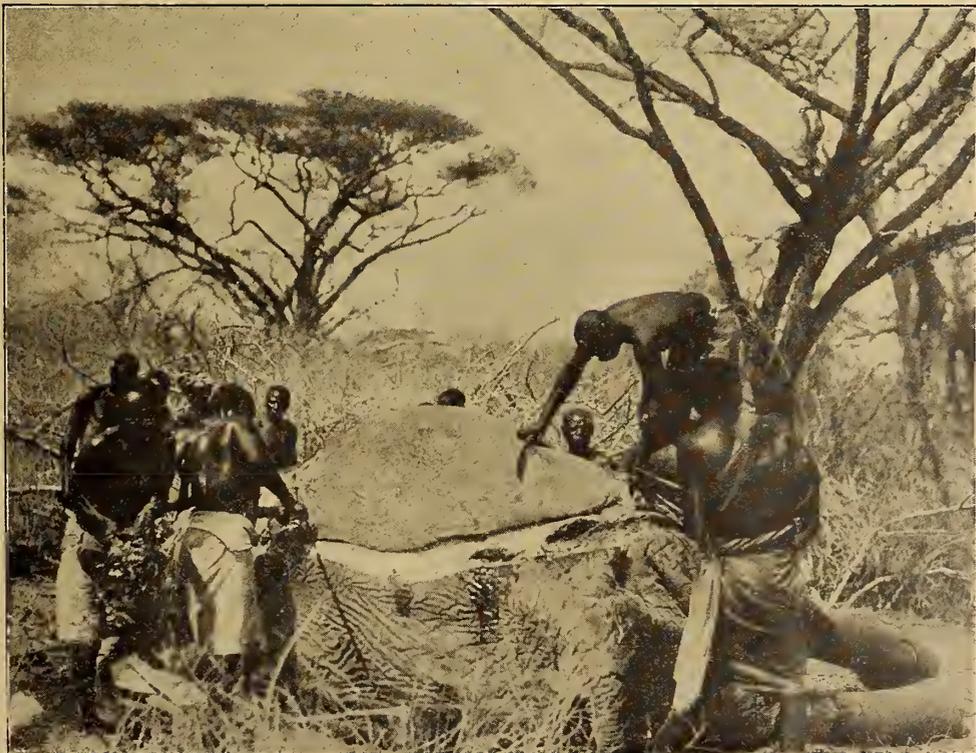
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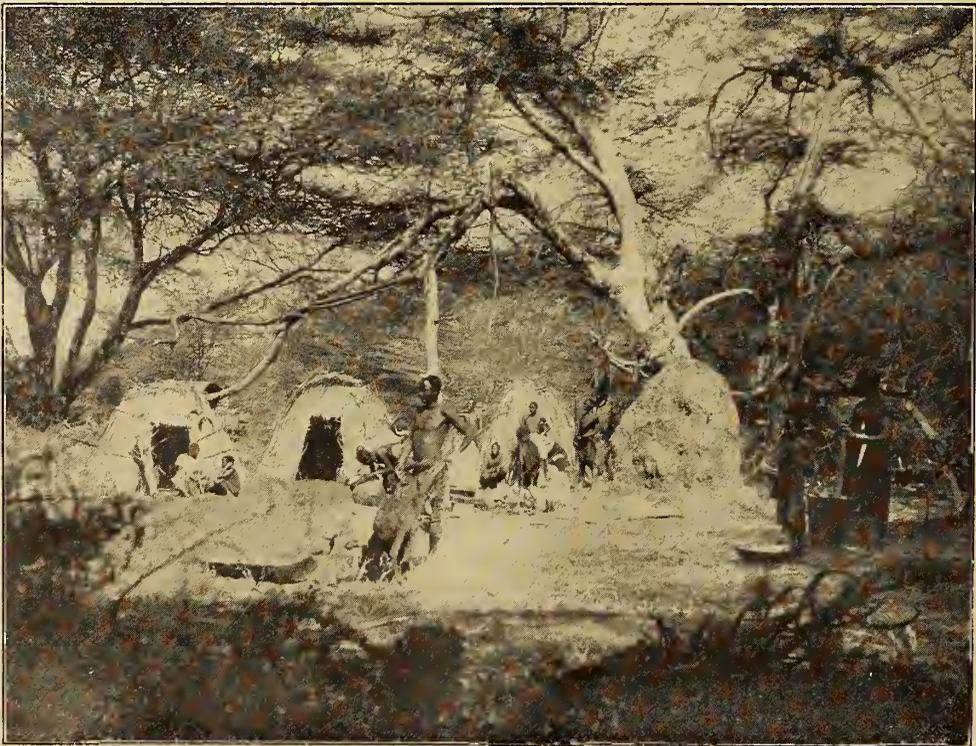
*Pori* is the native name of the vast African plain, thinly sown with sun-burnt shrubs and inhabited by tribes that Europeans have not yet civilized nor

exterminated. A family of emigrants has established itself there. While the white children play with their black companion Kibo, herds of animals may be seen raising huge clouds of dust on the horizon, zebras and gnus chiefly. Crested cranes, flamingoes and pelicans occupy the adjacent lake and flocks of wild birds, like clouds, darken the sky. A hippopotamus comes slowly out of the water and looks about, a giraffe moves its long and ridiculous neck and a rhinoceros decides to abandon the place, probably resenting the presence of the white intruders.

But from among the branches of a distant tree human eyes have observed the small white settlement and before long news reaches the Kraal of their presence. The natives decide to resist this invasion of their natural boundaries but the chief of the Massai tribe intervenes; he has already had experience of white men and knows their strength and fears their deadly long-distance rifles. So a new decision is taken; they will approach the strangers and treat them as friends until they learn their purpose. They are soon persuaded that the white people mean no harm to them and friendship springs up between them. The negroes give the white valuable hints about hunting the numerous varieties of animals which live on the plain; African antelopes with long dangerous horns which are their only protection against lions and tigers, small cockatoos so difficult to be hunted, wild goats, leopards that wait for hours for their unsuspecting prey.

Before dark every evening they all crowd towards the water-hole. One of the herd, the strongest male, hastens ahead to inspect and to warn the others if any of their enemies are in sight. Sometimes a gnu which has fallen behind





the herd may, in desperate self defence, overpower even a lion. Secretary birds, the terror of serpents, also drink at the pool. But the terror of all animals is the lion. Vultures spy on him and wait until he has had enough of his unlucky prey and then swoop down upon the remnants; hyenas live almost exclusively on carrion of his victims.

After a very patient preparation, the settler succeeds in killing a lion. The natives make a feast to celebrate the fortunate hunter and amid fires and dances, conversation turns chiefly on hunting. While dances of young girls are followed by the weirder ones of fierce warriors, an expedition to the hot springs nearby is proposed by the white settler, because, as the natives assert, there are many elephants to be hunted there. But an obstacle exists: the Wambalus who inhabit that region are implacable enemies of the Massai and the expedition would present many perils; the white man insists on putting his plan into effect. At sunset he starts off, while the natives advise him to use prudence and attention, he, on his side, begs them to protect his family during his absence.

Soon after his departure, a huge fire breaks out among the sun-scorched shrubs and the natives flee towards the hills so that they may be above the flames that devastate the plain. In the meantime the settler is captured by the Wambalus and taken to their village while a negro

guide he had taken with him succeeds in escaping and running back to inform the hunter's family. The Wambalus decide to kill their prisoner and are about to do so when news spreads in their village that a herd of elephants is destroying their plantation. They abandon the victim and turn their rage upon the elephants; naturally the white man finds occasion to escape in the confusion.

\* \* \*

A skirmish between the Wambalu tribe and the Massai adds interest to the last part of the picture. The Wambalus attack their old enemies because they want to capture the settler again, and the scenes that follow, full of action and movement, show how they were completely defeated.

The situation, as one may easily observe, is very simple and a common one in documentary films. The dramatic elements are slight; eroticism and passion are left completely out; in fact they are contrary to the fundamental principles of educational cinematography.

The film was directed by A. von Dungen and taken during the African expedition conducted by von Gontard and Herbert Krüge.

We may mention that the German censorship has authorized this film to be projected before minors.

G. de F.

# CONTEMPORANEOS

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## *Echoes and comments*

### CINEMATOGRAPHIC CRITICISM

A recent judgment (December 12th, 1930) by the Paris Court of Appeal defines the limits of cinematographic criticism and claims for a conscientious critic the right to a free expression of his own opinion about a film without having to consider the possible economic effects of his statements to the producing or renting firm.

The action in question was brought by the "Société des Ciné-romans" against Léon Moussinac in 1926, as the result of an article criticising the film "Jim the Harpooner." The article concluded with these words, which formed the subject of the charge: "This is a film which deserves to be shouted down" ("Voici le type même du film à siffler!").

The court of first instance gave judgment against Léon Moussinac, but the Court of Appeal, employing the following arguments, once again confirmed the right of free criticism and for the first time in France extended this right to criticism of films.

"Whereas the words complained of cannot in themselves justify the inference that there was any intention to do injury, which alone could put the writer in the wrong, and whereas it is clear that Moussinac, a professional critic, intended to express his own opinion in the form of a written article and to justify that opinion with a statement of reasons that shows no evidence of bias; and whereas his verdict, however severe, does not exceed the functions of a writer who holds it to be his duty to draw public attention to a performance and who points out not only the defects he has noticed, but also qualities, as, for example, the photography, which he mentions;

"Whereas the concluding words of the article may therefore appear, even in a violent form, as a permissible appeal to the critical sense of the spectators and to their right to express their feelings; and

whereas the "Société des Ciné-romans" does not advance against this interpretation any proof that Moussinac acted otherwise than as a frank and loyal writer or that this unfavourable and — if compared with the verdict of all other papers — unfair criticism conceals any campaign of slander against the "Société des Ciné-romans" gravely prejudicial to the Company's interests..."

Then follow further arguments of interest from the point of view of the right to criticise films freely. The Court of Appeal ends by observing that a claim for damages undoubtedly presupposes the existence of some actual injury standing in the relation of cause and effect to the action brought and that in the case in point the "Société des Ciné-romans" has not proved that Léon Moussinac's criticism kept the public away from the cinema.

As regards this last point, the case of the Paris Court of Appeal is certainly strong. To admit, even in theory, that the "Ciné-romans" was entitled to claim damages if it could be shown that Léon Moussinac's article or the words complained of had caused economic prejudice to the Company would directly contradict what has already been said concerning the right to free cinematographic criticism.

The question whether damages were due was clearly a previous (and an essential) question. If answered in the negative, it would automatically dispose of any question as to the amount of damages, whatever economic injury the prosecutor may have suffered. Even if the effect of Moussinac's article had been to empty the Paris cinemas, that article continued to be a perfectly legitimate act and, as such, could not justify any claim for damages against its author.

The Company's case rested upon the legitimacy of the action complained of. Let us suppose, for example, that some

impresario should show an anti-religious film in some strongly Catholic community and that a Catholic journalist, in the exercise of his right of free criticism, endeavours to put his co-religionists on their guard. Let us imagine, again for the sake of example, the same effect caused by an anti-Semitic film containing matter of a nature to arouse popular passions, but which the censor has not seen fit to forbid.

The public gives expression to its feelings, either spontaneously or stirred by newspaper outcry. The public reads the accounts and, if it believes what is said, stays away from the theatre. The film has to be withdrawn and the producers and renters suffer heavy loss.

Responsibility without guilt is admitted by the law and jurisprudence of the principal countries in certain specific cases which cannot be arbitrarily extended. The act that caused the damage is recognized as legitimate and as due neither to malice nor to other motives that may invalidate the right of everyone, and especially of journalists, to the free expression of their personal opinions. The question of responsibility, therefore, lapses and the question of the damage actually sustained by the company ceases to be relevant.

On the other hand, apart from the purely legal considerations, another argument may be adduced which has a certain social value. A newspaper is either the expression of the free opinion of its collaborators or it is the mouthpiece of financial groups which use it as an instrument for their own more or less personal and more or less honourable ends and distort facts and ideas with a view to influencing the minds of their readers.

In the second case the question arises of industrial competition in all, even illicit forms, conducted in order to push one's own goods at the expense of other people's, and it is therefore permissible to examine the motive by which the critic's article was inspired. In the first case, however,

the article is written in the exercise of a free right of criticism; it is the expression of an opinion that can be contradicted by the use of the same methods, that can be discussed, with which one can agree or disagree, but which cannot in any case be impugned on the grounds of its honesty.

This and nothing else was what the court was called upon to examine and decide. Other arguments can only attack or invalidate the question of principle and prove that the purely legal considerations were probably associated with immaterial and non-judicial considerations of mere expediency.

Apart, however, from all such points the International Review is glad that France has for the first time laid down a principle on the right to freedom of film criticism and the free expression of a writer's opinions. This, as has often been pointed out in these pages, is the only possible means of obtaining an effective system of censorship. Official censorship is an excellent thing, but it is incomplete and does not give general satisfaction. A gathering of eighteen respectable matrons in one room to view and discuss a certain film does not necessarily mean that they all possess the experience and knowledge of life which justify their imposing their opinion upon forty or a hundred million people. The real censor is the public, which flocks to or stays away from the theatre, according as the film does or does not satisfy their aesthetic, technical and ethical needs.

Newspapers, if they are free organs and truly express their opinions, represent the views of their readers and have the right to raise the alarm, to denounce, and to appeal to all like-minded persons without regard for the possible economic consequences to third parties, even if these involve the boycotting of goods which, wrongly or rightly, are thought to be damaged or contraband.

G. DE F.

## B I B L I O G R A P H Y

CARL LOUIS GREGORY, *Motion Picture Photography*, Falk Publishing Co., Inc. 10 West 33rd St. New York City, 435 pages, 108 illustrations, 55 diagrams.

Mr. Gregory's book, beautifully illustrated and written in a pleasant style, discusses the technical aspects of the moving picture industry. He also gives a brief outline of the history of cinematography and, strange though it may seem, numerous controversies have raged around the facts and dates of its very short life. He, for instance, attributes the first steps of any importance to the experiments made by Horner in 1833, while we all know that even before that date several machines very similar to the modern cinema, at least in their rudimentary form, had already been studied in Europe. M. Coissac, in his "Histoire du Cinematographe," confirms our assertion. (This latter book is most interesting to those who wish to learn the progress of cinematography in its various stages) However, the historical part of Mr. Gregory's book is a real contribution to the discussion.

In a long chapter he explains the very important role of the cinema in spreading all kinds of knowledge. Statesmen, educators and captains of industry have often found in it a precious ally for their propaganda, and the result of its collaboration has always confirmed its utility. The author attributes to motion pictures great efficiency in putting an end to the World War and to the success of many of the national loans. Recently a very important task has been entrusted to cinematography: the education of youth and the training of the army and the navy.

In the following chapters the writer treats of various questions such as illumination, developing, production of educational films, moving sketches, submarine films, coloured films, sound-films, etc., showing a wealth of knowledge and wide experience.

The book ends with a large bibliography of cinema technique.

HERBERT C. MCKAY, *Amateur Movie Making*, Falk Publishing Company, Inc. 10 West 33rd St., New York, 460 pages.

The large and increasing number of motion picture amateurs has given birth to a new and already vast literature which is decidedly favourable to their movement. We have before now had occasion to refer to Mr. N. Gleason's book on scenarios; we are now calling attention to an interesting volume which undoubtedly will be of great technical aid to amateur movie making.

The author has divided his subject into two parts under the following titles: "The amateur producer;" and "The amateur operator." He considers the various problems which amateurs have to solve and we find many interesting illustrations and diagrams concerning object glasses and optical apparatus, natural and artificial illumination and scenery.

He is personally convinced of the great possible value of amateur cinematography but he asserts that it is still at a very early stage (he calculates the number of amateurs in the United States to be about 125,000). He also suggests that amateur movie making should co-operate with industrial film-making in order that cinematography may reap the maximum possible benefits.

JAMES R. CAMERON and JOHN F. RIDER, *Sound Films and Trouble Shooters Manual*, Cameron Publishing Company, Manhattan Beach, Brooklyn, N. Y.

The advent of the sound-film has set the film industry new and difficult problems to solve and numerous books treating the matter have already been published.

We have very little to say about the authors of this publication for they are well-known to all who are interested in technique: Mr. Rider has published, besides several other interesting volumes, *Mathematics of Radio* and Mr. Cameron, since

1902 has written eleven books dealing with the technical problems of the cinema.

The present volume, of 1120 pages and containing several illustrations and many diagrams, is strictly scientific and leaving aside questions of acting and renting of films, deals exclusively with apparatus for registering and reproducing sound.

While the book was in the press, the "Fox Film Corporation" presented at the Roxy Theatre in New York their first *grandeur* film, so the authors took occasion to dedicate a chapter to this important invention. Other chapters treat of the general principles of electricity and wireless in reference to sound-films.

Every moving picture operator will find this book full of valuable and interesting facts relating to sound-film technique.

Dr. A. JASON. *Handbuch der Filmwirtschaft* (Handbook of the Cinema Industry), Containing cinema statistics, a list of educational and entertainment films, names of authors, producers and renters, halls for sound-films, etc. Published by: Verlag für Presse, Wirtschaft und Politik, Berlin SW 48, Friedrichstrasse 240-41, 1930.

This book is a thorough scientific study of a new branch of industry and business: the Cinema.

On the basis of a careful statistical study of the situation, Dr. Jason, in less than two hundred pages, gives an accurate account of the moving picture industry during 1929, a year which, with the advent of the sound-film, marks a new era in motion picture production.

In the introduction which speaks of the importance of statistics and their reference to scientific management and trade, he quotes articles by eminent experts of the cinema world such as Berthold Kuhnert, Josef Somló, Wilhelm Meydam, Ludwig Scheer and Lupu Pick on the organization of labour, censorship, importation of films and the quota system. The book also contains a German film price list and a list of producers, actors, renters, authors, operators and directors. Those who are interested will also find valuable suggestions in reference to labour legislation.

E. J. WALL, HON. F. R. P. S., F. C. S., *Photographic Emulsion*, American Photographic Publishing Co., Boston.

The author of this book undeceives those who still think that they could easily and cheaply prepare film material by themselves. The facts regarding the manufacture of the impressionable part of plates and films are as yet laboratory secrets. Mr. Wall himself after a careful search through existing cinematographic literature has not found the least hint of any value.

This is a book that without doubt will be appreciated by all who are interested in photography.

ERIC ELLIOTT, *Anatomy of Motion Picture Art*. Pool Riant Chateau, Territet (Switzerland), 151 pages.

The writer asserts at the outset that cinematography is art and to convince us, he uses the method of analysis and synthesis (which he calls anatomy).

He begins his analysis by examining all the elements which concur in the production of a film. Although it may seem so obvious as to need no comment, it is well to quote a truth to which the author attaches fundamental importance; a film must be considered as a pictorial whole and not as a sequence of scenes, for in this second case one would be getting away from the cinema and going towards the theatre. The pictorial is just as important in the cinema as the scenic is in the theatre. The screen is pictorial; the stage is scenic.

He discusses the familiar controversy: is photography and, therefore, cinematography, art? His conclusion is that photography is an art if in the mere mechanical reproduction, the author has impressed his artistic personality.

The writer abstains from speaking of criticism and classifying the best films, for, criticism not being an exact science, every judgement is open to dispute. It seems demonstrated by statistics that generally only 60% of every film is understood by the public and the same film usually receives contrasting judgements. Recently an American film was attacked by Christians and atheists alike.

Cinematography is an art which has difficulties of its own. The creator of a film must make one harmonious unit out of the disjointed participation of every co-operator, and the whole must embody the art of each of the collaborators. All this may require qualities which are very hard to find united in one person.

There are many, even refined and cultured people, who do not perceive anything in music but a series of sounds more or less loud, and so with the cinema there may be those who distinguish only a succession of pictures. The two arts may be very well compared; in both there is sequence, of scenes in one, of notes in the other. The screen gives harmonized details, scenes and motives; a symphony of pictures in terms of Time, Space and Movement.

BRYHER, *Film Problems of Soviet Russia*, Pool Riant Château, Territet (Switzerland), 140 pages, 71 illustrations.

Our fathers used to say "Historia Magistra Vitae" and thought that after all if their errors only brought evil to them, they would at least serve as example to future generations. But now we usually hear that other people's experience is of no use to us. Through effort and struggle every individual and so every nation must learn to make its own way. History has shown us that revolutions and wars are immeasurable evils to nations' life but it has not shown us how to avoid them. In fact our generation has witnessed two among the greatest tragedies of humanity: the World War and the Russian Revolution. Artists have always received their strongest inspirations from these gigantic calamities. Events may be narrated by historians or photographed but there is nothing real and vivid in mere reproductions while the same events live again in an artist's composition. The Russian Revolution, for example, has greatly inspired the youngest of all arts: the cinema, and has given elements which have found in motion pictures pure artistic

expression and we must admit that Russian films have done much to demonstrate the artistic value of the cinema.

In Russia there are numerous artists who fight for this ideal. They have attained the highest degree of technical perfection with which they give form and vitality to their artistic conceptions. The author of the present book speaks of several of them: Eisenstein, Pudovkin and Room are among those to whom he assigns the merit of having treated subjects which had never been realized before. Mr. Bryher is very enthusiastic about the Soviet cinema and does not hide his resentment against the censorship of many nations which is decidedly unfavorable to its production, though sometimes they have to admit that the films they censor are compositions that reveal forms of pure art. The reason of this is naturally to prevent communist propaganda. Many maintain that very few Russian films are projected before the public because governments try to prevent communist propaganda, but one cannot formulate such a judgment without having seen the films in question as Mr. Bryher has. In his book we can get quite a good idea of them from his various descriptions. The subject of almost all these films is episodes of the Russian Revolution upon which an educational and social scenario is created. The themes are open to much discussion above all for the realistic way they are expounded.

The differences, he maintains, between Russian films and the others do not depend in the least on political divergencies. What we find original in Soviet pictures is the psychology. In other nations censorship reduces the subjects that may be treated to a very small number and most are unreal and do not correspond to situations of actual life; the result is that cinema production has standardized subjects, while the Soviets may search for inspiration in the infinite depths of the human soul and the everchanging situations of life.

This, briefly, is the author's idea and we fervently hope that before long he will give us a second essay on this important matter.

L'ENFANT. Fortnightly review published by the General Society for the Protection of Childhood. — Athens, 4 rue de Lycabète.

*The movement for the protection of infancy in Greece.* (The child's week, from December 20th to 28th). *A speech by Dr. Doxiades President of the National Society for the Protection of Motherhood and Childhood* (delivered during the 1st Congress for the Protection of Motherhood and Childhood) — *Protection to the new-born* (Report presented by Dr. Solon Veras to the 1st Congress for the Protection of Motherhood and Childhood) — *Tuberculosis among students* — *The protection of youth in Greece*, by Dr. Constantine Saroglou — *The protection of adolescents seen from a pedagogic and social point of view* (Report presented to the 1st Congress for the Protection of Motherhood and Childhood) — *The pan-Hellenic Congress for the protection of Motherhood and Childhood*, Oct. 19th to 26th, 1930. — *A school for visiting - nurses.*

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CINE-PHONO-MAGAZINE (6 rue Guénégaud, Paris VI).

SUMMARY OF THE DOUBLE NUMBER: DECEMBER 1930-JANUARY 1931: *Our second year*, by the Direction — *Whose fault is it?* by Ch. Duclaux — *Between two films*, by Raymond Berner (drawing by Pedro) — *Let's go to the cinema, but what is there to be seen?* — 100 % talkie, by Pierre Duclaux — *Panoramic view of the month's cinema*, by Lucie Derain — *New motion-picture halls in Paris and Brussels*, by Raymond Berner — *Let's get ready*, by Jacques Noel — *Corporation and Cinema*, by George Clare — *Francine Mussey; Going through moving-picture studios; Big corporative films*, by Alceste — *A Paramount sound-film; Information and communications; From one country to another: In Yugoslavia*, by Maria Zickovic — *In Italy*, by D. A. Pietri — *An impeachment against the Jury of the C. I. D. A. L. C.*, by Jean Vitiano — *A film: Paris by night*, by Yvonne Fuzel — *1930's record production*, by Jean Royer — *Hints for your record collection*, Theo Duc — *In the wireless world: spongers and enemies*, by André Simon — *News and comments; Olym's post.*

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DIE SCHULPHOTOGRAPHIE (a review for professional and amateur photographers, edited by Herr, ex-counsellor of public instruction: Berlin-Zehlendorf; published by Weidmann's Library, Berlin S. W. Zimmerstrasse 94).

SUMMARY OF THE FEBRUARY NUMBER 1931: 1° Otto Ehrler, *School photography* — 2° Walter Thiem, *Tricolour photography* — 3° Conrad Müller, *Photography and electric or magnetic influences* — 4° Walter Wolter, *How to determine focus distances* — 5° Oscar Kaubisch, *Old films for plugging leaky developing rooms; Scholastic photographic practice; Photo exchange; Criticism; Book and review exchange; Exchange of views.*

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L'EGO DEL CINEMA (Florence, via S. Antonio, 8).

INDEX OF FEBRUARY'S NUMBER, 1931: *Vox Mundi* — *Causes and remedies* — *Northern profile (Greta Garbo)* — *Dorothy Jordan* — *Anthony of Padua* — *Buster Keaton* — *Kisses* — “*La Canzone dell'Amore*”; “*Corte d'Assise*”; “*Nero*”; *a scale of film perfection* — “*Alleluia*” — “*Dynamite*” (continuation) — “*Railways*” — *Film subjects*, by Prof. Matteucci — *Wireless programme* — *Cinema gossip.*

CINEGRAPH (94, rue Saint-Lazare).

SUMMARY OF THE FEBRUARY NUMBER: *Information: Samson Fainsilber, Simone Surdieux - Films of the month, André Hirschmann - David Golder, André Hirschmann - Rumours and echoes, Halleluiah, André Hirschmann - Cinema and Labor, Robert Jarville - Erotic films and modern youth, E. de Goldendach - Charlie Chaplin, Robert Chochon - The last battle, Jean Velu - Antoine Bourdelle, Katia Hirshman - Jean Borlin is dead, Pierre Tugal - Duhamel, civilization and the cinema, Vié-Parodi - On the world's highways, Katia Hirshman - Theatre chronicles, Max Dorigny - Music-hall, theatre, circus, Max Dorigny - Rodolphe Conche, producer, Max Dorigny.*

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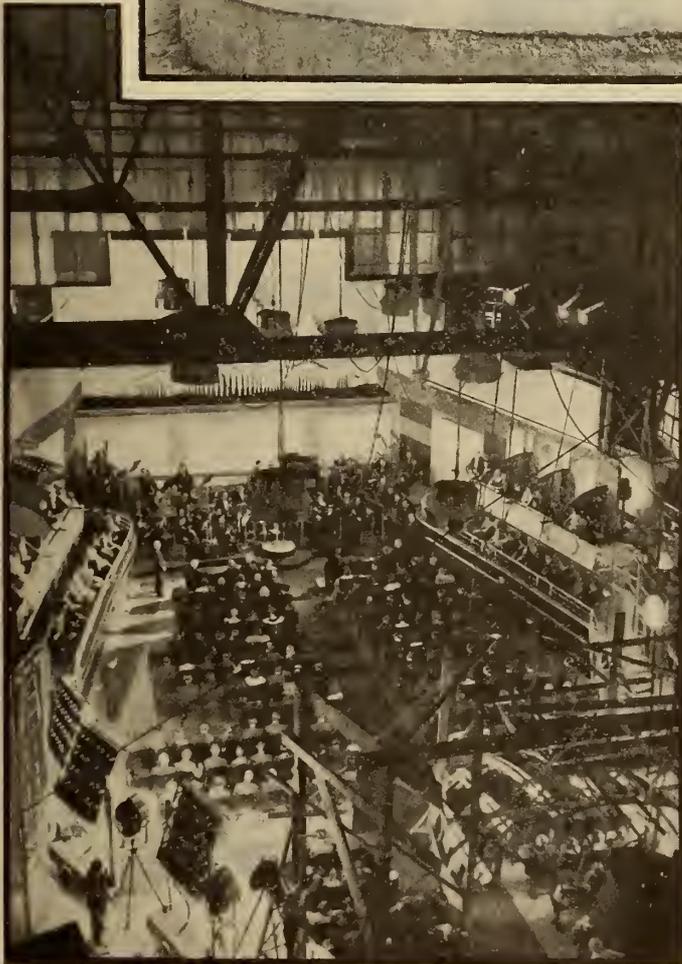
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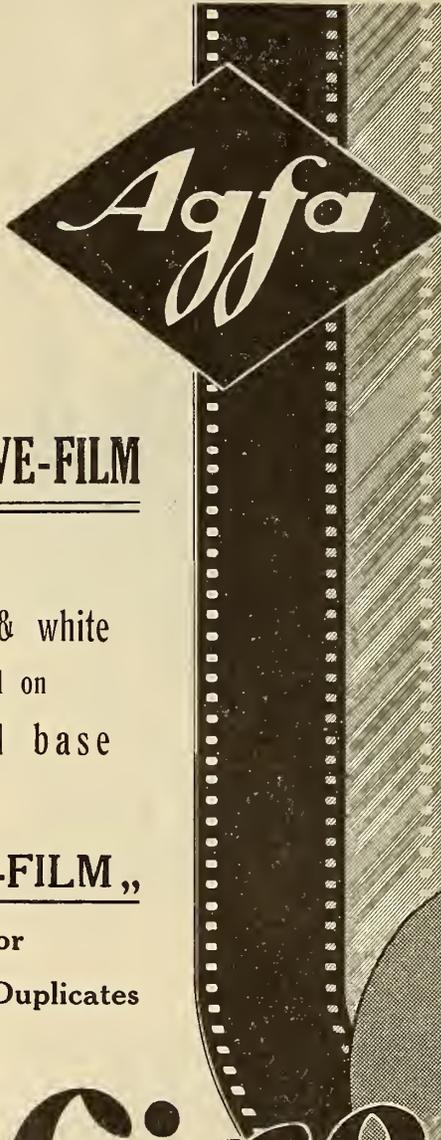
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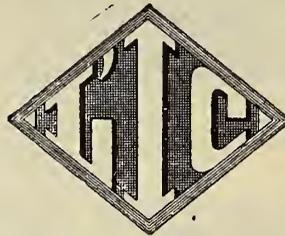
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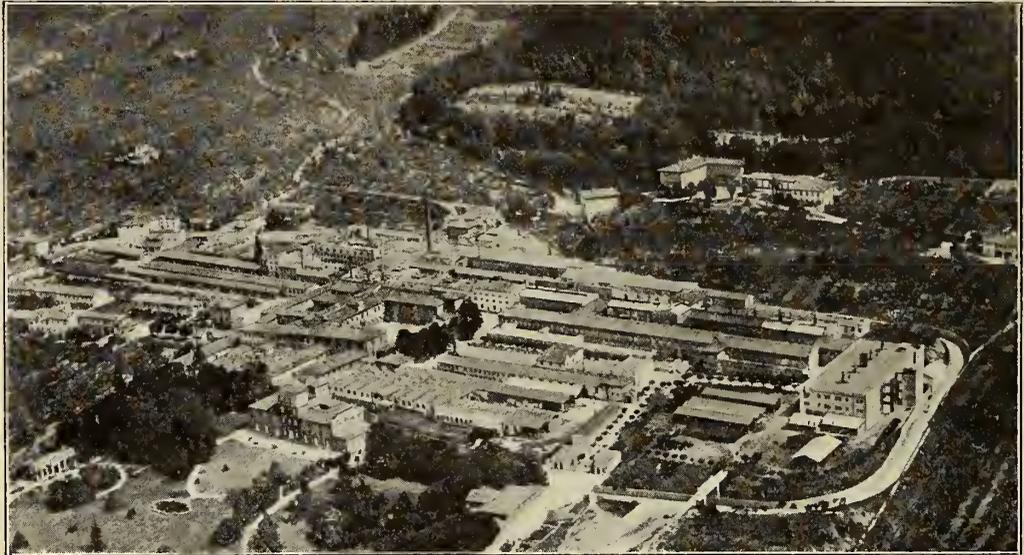
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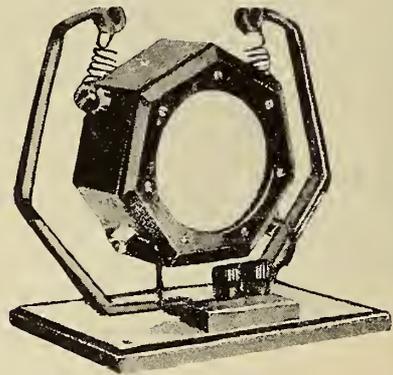
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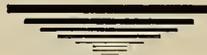
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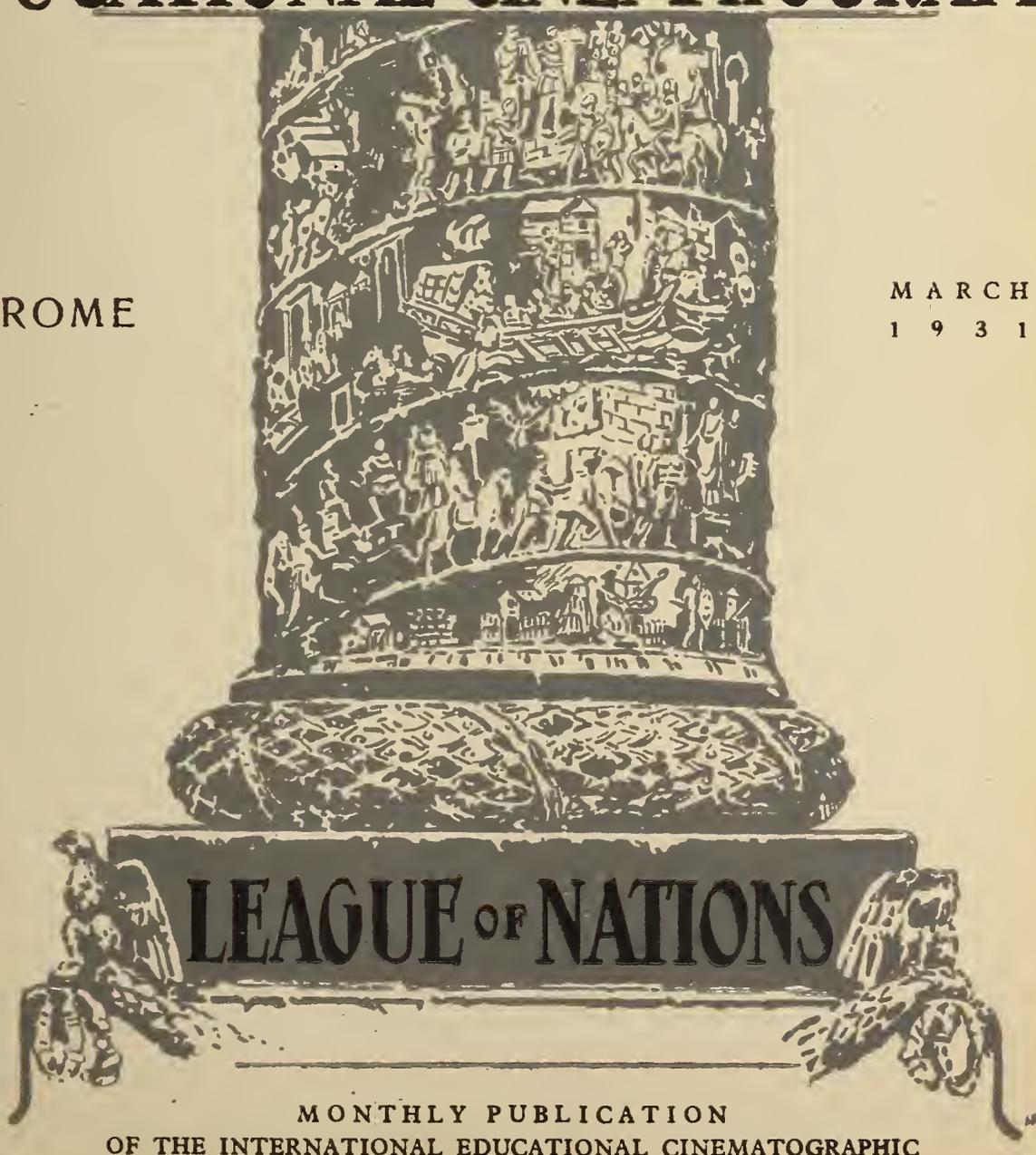
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# The Film Collection of the Austrian Ministry of Education

(from the German)

In pursuance of my article published in the Review for January 1930 "Why Film Collections should be instituted in the several countries" and of the information on pages 105-6 of the same number, I am pleased to be able to announce the recent creation in Austria of a film collection to include not only educational films for schools, but important historical and cultural films. These film archives form a section of the Austrian Photography and Film Office and are housed at No. 88a Mariahilferstrasse, Vienna VII. The main offices of this institution, including the photographic department, are now at No. 3, Sensengasse, Vienna IX. The object of the new collection corresponds to what I wrote in the article alluded to above and on this point there is nothing I need add, but it may interest experts to learn how the scheme I outlined in my earlier article is now to be given effect in Austria.

## COLLECTION OF INSTRUCTIONAL FILMS.

*Chief features.* — In order to be able to provide schools with the films they need, the Ministry of Education a few years ago invited the Austrian Cinematograph Association, the Teaching Films Union and the Secondary School-teachers' Filmwork Organisation to submit, on behalf of elementary and secondary schools, a statement of their requirements in the matter of films. This work was done and appeared in printed form (1), but subsequently, owing to changes of syllabus and the progress of educational cinematography, became quite out of date. The Ministry of Education accordingly returned the list to these same associations for revision. The Ministry expressed a particular wish that teachers should specially consider the claims of the *short teaching film* taking not more than 15 minutes to project. Hitherto, the Teaching Film Union, for example, which together with the Vienna "Urania" Association has established what is known as the Austrian teaching-film archives (not to be confused with the collection of educational films at the Ministry of Education) has been mainly engaged in collecting longer films which are shown by teachers to a large number of classes gathered together from different schools. Such films, however, are

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(1) «Der Film als Lehrmittel», Vienna 1928, *Deutscher Verlag für Jugend und Volk.*

not strictly teaching films, but serve rather as general instruction or for purposes of recapitulation. At these joint representations and at the school performances organised by "Urania" long cultural films, documentary or scientific films of 2,400 metres can be shown. But these are only very indirect aids to teaching and there is a great shortage of real teaching films. A systematic collection must first be made, and the aim must be not to gather together as many films as possible, but to collect those films which are carefully selected by experienced teachers as being the best suited to illustrate a given subject.

It is in accordance with this method that the Vienna Ministry of Education proposes to establish its educational film archives. The film teachers included in the above-mentioned associations and all other teachers who feel called upon to assist in this work will decide when stationary pictures and oral explanations cease to be fully effective and require to be supplemented by the cinema. All views and pictures, for example, which require to be looked at at leisure or for a long time on end or which do not involve the study of any movement, will be shown as stationary photographs. On the other hand, animal life, physical or meteorological phenomena, the growth of plants, vocational science, the teaching of industrial work and scientific methods and also traffic questions, are matters which require to be explained and illustrated with the aid of films. It should be emphasized that Austrian teachers, generally speaking, recommend a *sparing use of the film in teaching*. What they desire to ensure is that the *content* of the film shall be properly assimilated by the pupils themselves.

*Technical conditions.* — Most Austrian schools are unable to take the necessary technical steps required for reasons of safety in the case of inflammable films. In most cases the solution is found once again in a common projecting hall which classes can only use in turn. Teaching proper, therefore, has to dispense with the film, while many schools are unable even to provide a projecting room. There is the danger of panic as well as the risks of fire, and this involves multiple exits and a certain position of the hall in the school building. Accordingly, no general use of films in schools can be expected until the unflammable film becomes universal, for even in countries where the regulations are strict these films may be projected in class even without an operator's box. This means that a *teaching film collection should only lend out unflammable or not easily inflammable films*.

*Small-size films.* — The standard film requires a comparatively large projecting apparatus and the machines so far available for normal films, whether inflammable or not, are relatively large and expensive. Such few smaller projectors as exist are not satisfactory. It is to be hoped that the use of teaching-films on a large scale may stimulate the inventive faculties of the industry and lead to the manufacture of projectors which will allow of standard-size films being shown in class at a comparatively low cost but

under satisfactory conditions (stopping arrangement, etc.). The same thing was experienced with the epidiascope. As long, however, as the standard film and its projection are so expensive, the small-size film is the only practicable solution for the problem of class-teaching by film. Whether the size is 9 ½ mm. or 16 mm. is of minor importance, the point being that at present the necessary instructional films are unobtainable in any size. They will have to be manufactured, but it is not for a teaching-film collection to wait until all the films have been made. If the work is to be done with proper thoroughness, it should be the result of free competition. Especially must teachers themselves cooperate to secure due recognition of their special point of view. The ideal would be that they should make the films themselves, since they could incorporate in them the experience of the subject of tuition acquired in the course of years. Teachers cannot be expected to buy normal-size film projectors, but they might be able to purchase small-film projectors, possibly on the instalment system. On this account, therefore, substandard film has a special importance. I know the objections to substandard film, but do not wish to discuss that matter now, as I am concerned only with the practical execution of the scheme for an instructional film archive.

The logical conclusion to be drawn from the above is that a collection of teaching films must stock and be prepared to lend out standard-size and small-size films of different kinds. All these must be of material not easily inflammable. The length will be up to 300 metres and the collection must also include continuous films representing cyclic processes.

As in well-kept collections of lantern-slides or photographs, the most important thing is to have a good *collection of negatives*, but this will be very difficult to obtain. The collection of photographs in the possession of the Federal Ministry of Education in the photographic section of the Austrian *Lichtbild- und Filmdienst* is exceedingly rich in negatives, and the same aim will be pursued in the collection of instructional films. Needless to say, every account will be taken of the best principles of modern teaching.

*Available stock.* — This is a legacy of the former Federal Film Office and consists of about 24,000 positives and about 37,000 negatives. The Federal Film Office was recently converted into the film section of the Austrian *Lichtbild- und Filmdienst*. The collection includes nature films and also vocational and agricultural films. The surgical films and a number of big films (on drugs, etc.) constitute a group apart. This stock is kept constantly up to date and systematically added to in accordance with the principles set forth above. In addition to teaching films pure and simple room is found for instructional films in the wider sense, e. g. folk-lore and similar films. Already the instructional film archives have sufficient negatives to be of service to schools and assistance is furnished by a special teachers' committee.

#### COLLECTION OF GENERAL FILMS

The archives also serve general purposes. They collect and carefully preserve all those films which are handed over by various central offices, university institutes, etc., either for the sake of convenience or because of the inflammable nature of the film or because the institute in question cannot afford to make its own arrangements for safe-keeping. The telephone and a delivery service enable any film to be withdrawn for exhibition at any time at the shortest notice. By these means it is possible not only to look after existing films, but to order new films at less expense and more conveniently. The preservation of *historically important films*, whether they relate to public life, distinguished persons, scientific achievements or expeditions is particularly valuable, as is their scientific cataloguing once and for all. A place in the collection must be reserved for certain folk-lore films perpetuating traditional customs that are dying out. Examples of such are heathen ceremonies and processions, national games, folk-dances, etc. Perhaps, too, like the gramophone collection of the Academy of Science, the film archives might include films about distinguished savants, poets and artists. Here the sound-film will play an important part (voice recording, etc.).

Somewhat akin to this collection of films, although pursuing quite a different aim, are *the film industry archives of the Austrian National Library*. No films are kept here, but only photographs of scenes and posters relating to films; the archives are part of the Library's theatrical museum. These two collections, both under the Ministry of Education, will work hand in hand in their task of collection. The film industry archives have already 15,000 photographs of scenes and portraits of famous film-actors, as well as 500 posters.

#### INFORMATION ABOUT CULTURAL FILMS.

With reference to No. III, para 3 in my article already mentioned (January 1930 number of the Review, pp. 38-9), a film intelligence service will be attached to the Office, in the same building, but with an organisation of its own. This service, like those already in existence in Berlin and Munich, must decide as to the *fitness* of teaching films or cultural films. In the case of the latter this will mean judging whether a particular film is ethically and aesthetically valuable and whether it is likely to promote the culture, health or welfare of the people. Both the Ministry for Education itself and all other central departments in Austria will utilise this intelligence office, and so will the provincial and communal authorities of the different federal States, for the assessment of the amusement-tax is often determined by the educational or cultural character of a film. Finally, cinema pro-

prietors and film manufacturers have a direct interest in this service, so that we are justified in hoping that its creation foreshadows genuine cinematographic reform. It has nothing to do with the censorship, since it has no power of veto, nor is anyone compelled to apply to it. On the other hand, the stamp of its approval will be coveted in the same way and have the same economic effects as that of the Motion Picture Office of the Central Institute for Education and Instruction in Berlin.

In creating the instructional film archives and an intelligence service the Austrian Ministry of Education has established two more buttresses of cultural cinematography in general and teaching films in particular. At the 1924 Cinema Reform Congress in Vienna and later in my report on "Photography and instructional films in Austria" prepared for the Educational Film Congress at Basle, I pointed out that educational cinematography presupposed the fulfilment of four conditions:

1. a satisfactory solution of the technical conditions of projection;
2. the creation of an adequate supply of films;
3. the technical and pedagogic training of teachers for film-teaching;
4. a service of film documentation.

Of these four conditions three are now in large measure fulfilled. As regards (1) we may refer to the "Rules governing the technical requirements for cinema performances in schools" (1), while the second and third conditions have been dealt with above. A start has also been made with the training of teachers, the Austrian Film Union having organised courses for operators and directors of school cinemas. The first course will be held in Vienna from the end of April until the middle of June with the assistance of university professors and the best technical and educational experts. Interesting in this connection is the instructional film competition recently organised by the Austrian Film Union with a view to obtaining good teaching films on certain subjects for use in secondary schools.

The school authorities, especially the Ministry of Education, but also the provincial educational authorities and the Vienna School Board, are encouraging these activities. For example, the Austrian *Lichtbild- und Filmdienst* of the Ministry of Education is lending a number of small-size film projectors and even cameras to schools or teachers who undertake to use them either for systematic experiments in teaching with the aid of films or for systematically making instructional films for teaching.

It would be very interesting to know what other countries are doing in this field.

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(1) Decree of October 14<sup>th</sup>, 1927.

# Film Censorship and the School

(from the French)

In order that a work of art may provoke discussion, it must have something unusual about it; either it must have exceptional artistic value or it must represent the facts of life in some abnormal if not revolutionary light. And this is the case with the film *The Blue Angel*. In Roumania where an official censorship commission exists, the discussion of this film passed beyond the control board, disputes arose in educational circles and opinions were interchanged even by ministries.

Taking this picture as an example, and, leaving aside for a moment what official censorship has judged about it, let us consider under what aspects film control should be exercised.

A film must be considered from an artistic and from a social point of view. *The Blue Angel* is artistically perfect, but the same cannot be said of it socially.

Aesthetes affirm that an artistically beautiful film can never be even socially harmful. Educationists, on the contrary, maintain that the better the artistic means, the more pernicious the influence of a bad subject, they also say that they as teachers can determine the direction and extent of this influence.

Teachers, professors and the like are entitled to be heard if the subject of a film concerns their world directly. And when the danger presented by a film is such as to influence their authority and respect and to diminish their efficiency they should more than ever defend themselves without any regard whatever for art and aesthetics. Poison will have the same effect even if taken in a delicately chiselled silver cup.

A Roumanian statesman, interviewed on the subject, answered, "The beautiful does not justify moral filth", and all great thinkers have protested against the anti-social effects of certain forms of artistic expression.

This general protest of the school authorities must be compared with the attitude of the official censorship. Their view is that government film control's task is to protect morals and public welfare and not to ban pictures which are not artistic. The school is a State organ just as important as the army or the police and the state must be considered endangered when any single one of its institutions is involved. Scholastic institutions, moreover, should be given special consideration, for their importance is moral and ethical, not purely material.

There is a class of extremists, opposed to any form of organized state control. I do not intend to discuss their views. I only want to call attention

to a fact: government censorship exists. It would be illogical to claim that a government should allow its respect to be lessened or its organs to be endangered, for aesthetic reasons; and the only defence against such perils is official control.

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*The Blue Angel* is a direct attack on the school. Even among those who are favorable to censorship, there are many who find in this film questionable artistic as well as educational elements. As regards the first, there is no doubt whatsoever, but as to the latter, it is very questionable whether there is anything educational in the figure of a demoralised and degraded professor who, at night, dressed as a clown, goes to die miserably at the schooldesk at which he was unworthy to live. The chief fault of the film is that it does not consider the case of one single professor, but the whole school; its mark is the school and it hits through the person who teaches. Not that the professor should have been spared: everyone reaps what he has sown; it is the light under which students are represented which is blamable. The diligent and serious pupil is considered a fool and a laughing stock. The worse students, the idle ones, swaggering, blustering, vicious, passing their nights with music-hall dancers are presented as the brightest, the most handsome and the most intelligent; they instantly receive the public's benevolent sympathy. In Professor Rath is depicted the hapless decline of the school and the triumph of the music-hall.

I can easily understand that this film may succeed in pleasing many modern minds always seeking new sensations even if they are not morally wholesome. The great majority however finds no healthy pleasure in the scenes of vice amid which the ingenuous adolescent and the mature, experienced man are alike corrupted. But if there are people to whom such pleasures appeal, then it is our duty to do our utmost to prevent such abnormal recreation. The film is all the more harmful because it offers no wholesome counterpart to its depressing scenes and shows no remedy for the evil it depicts. It is a regrettable fact that the most successful films from the artistic point of view and the best acted are those which introduce the public to low and demoralising haunts. In this way life is totally falsified. With the maximum of artistic skill, the spectator is shown the very dregs of society, and the effects are bound to be disastrous. For example for cinema spectators who have never been to Paris, that city must be in their imagination, a centre of debauchery and crime, populated exclusively by spendthrifts, apaches and harlots. Almost all the films that have Parisian life as a background show the worst side of the French capital; and the titles, to quote the most picturesque, do not differ much from one another: *Nights in Paris; The streets of Paris; Pleasures of Paris; Homes of Paris;* etc. They are all films that reproduce scenes lived in a very small part of Paris and by a part of the population least interesting and least French.

I think it really astonishing that no measures have as yet been taken by the cultured classes in France to prevent this increasing tendency, which is gravely compromising the *Ville Lumière* and its population.

Film control reacts with all possible energy, although, unhappily, not always with success, against the evils of some films. If in the present campaign educationists are fighting side by side with censorship, it is because, being directly affected, they feel it their duty to prevent the diffusion of moral poison in the name of Art.

CONSTANTINE KIRITZESCO  
General Director of Secondary  
Education in Roumania

Herr HEINRICH MANN, the well-known German novelist, to whom the I. E. C. I. had communicated the opinions of our collaborator, M. Kiritzesco, has given, in synthesis, the following answer:

1. Mr. Kiritzesco is the director of Secondary Education in Roumania; in Germany, and I believe almost everywhere, students were forbidden access to halls where the "Blue Angel" was being projected, moreover, censorship can always take special measures for minors when a film presents dangers for them only and not for adults.

2. The "Blue Angel" has not been censored, at least in most countries, as being morally faulty. Criticism has seen in it exactly what the public had already perceived, namely, that the film treated a moral problem. Before projecting the film for the first time, the subject was examined by persons, among whom were some of a very conservative mentality; the general opinion was that the picture did not offend either persons or institutions, it treated a situation of every-day life.

*The Blue Angel: another film which has raised divergent judgments and criticisms, although the bulk of public opinion was favorable.*

*M. Kiritzesco, a collaborator of the Review and a well-known educationist, is among those who do not give their approval to this film, because he maintains that, although The Blue Angel is not decidedly immoral, it attacks an institution of high social importance and lowers its prestige.*

*He affirms that the spectacle the film offers of low haunts frequented by students, the example of their depravity followed by a professor, the grotesque death of the latter, dressed as a clown, in the same classroom where it had been his mission to elevate the spiritual life of his pupils, is extremely demoralizing and suggests a deep misunderstanding and a great contempt for the school as such.*

*Although Heinrich Mann, the author of the novel which inspired the film has remarked that in Germany, where the picture was produced, young students were not admitted to its projection, we may ask whether the authors had any special aim in mind.*

*Their purpose was certainly not that of slandering the School as a public institution and written therefore with a capital S, but of representing an aspect*

of life, which, if not simple, is yet human and true and therefore suitable for reproduction on the screen.

Alongside M. Kiritzesco's thesis, another may be considered. The School may be an incidental background for the vicissitudes of Prof. Rath and his pupils. What do the professor, on one hand, and his scholars on the other, stand for? Not certainly the School; the latter is only the stage of the conflict between a group of adolescents and a mature man.

Youth: riotous, singing, laughing, excited by the physical charms of a music-hall dancer. Prof. Rath: severe, dour, strict, whose life of austere study was bounded by the chalk-marked walls of his class-room.

Life suddenly offers new attractions to the man of study and ideals, who had hitherto lived in an atmosphere high above every-day strife and drags him relentlessly into the mire. The woman with her serpentine contortions seizes and holds him fast. He falls lower and lower, is maddened by jealousy, breaks away from his low companions and, struggling back to the scene of his former labours, dies broken-hearted at his old school-desk.

A human tragedy, surely, not immoral at all, still less, a deliberate libel on schools.

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M. Constantine Kiritzesco's article and Herr Mann's note, however, raise another problem of high interest which we will now turn our attention to: special film censorship for minors.

It is very useful to examine, if only briefly, the various systems of film control, adopted in different countries, for children and adolescents. The typical systems may be classified as follows:

(a) the Belgian censorship only takes into consideration those films the purpose or the scenic and artistic realization of which are apt to influence the minds of the young;

(b) in many countries, European and extra-European, censorship is a State function which considers motion pictures a possible means of corrupting the public, both adult and minor;

(c) the English system, which grants powers of control to private initiative or semi-official bodies, like the British Board of Censors, and authorizes the police to follow their rules and apply their decisions.

The outstanding fact is that in some way or another, in every country, protection is granted to children from elements in films which may demoralize growing minds. Where the government has provided no special legislation, the police, which have a general supervision over public entertainments, are given direct powers.

In the case of *The Blue Angel*, how should the censor act? Censorship can always avoid banning a film completely and neglecting its artistic qualities, by taking special measures in reference to minors only, thus leaving the picture

to be freely projected to adults. The middle way, in fact, which is often the best if neither original nor daring.

Let admission be forbidden to children, when the law confers such power upon the censorship body; and when the law is silent, let the police cooperate to secure the necessary protection.

It may be a good thing that children should be unable to see films of the kind we are discussing. A child's mind is not accustomed to distinguish good and evil or to realise the inward significance, the tragic meaning of a work of art whose outward manifestations may shock the feelings.

This however, must not prevent a work of art as such from being shown upon the screen, to delight or stir the human heart by the representation of a vital psychological truth.

G. D. F.

# The cinema and civilization

(from the French)

*Common sense. The moral crisis of to-day; a specific remedy* by P. de Vuyst, formerly delegate of the International Institute of Agriculture of Rome.

The cinema is a wonderful instrument for educating humanity. It could, by wise suggestion, secure the moral, social and economic equilibrium of the world.

But to succeed in this it is necessary for those who direct and control the cinema to have a better knowledge of what civilization actually needs and how these needs vary from nation to nation. I do not think it impossible to follow a fixed programme with this purpose in view and the League of Nations could better than any other institute, after careful study, propose a programme to those who are responsible for the course of human progress. The realization of this plan evidently requires considerable time and effort, and if the end is to be attained a scheme of action must be carefully prepared and pursued with perseverance.

What now seem airy hopes may become reality in a very near future.

## A) COMMON SENSE.

If the cinema could diffuse more common sense, wouldn't that already be an achievement? But what is common sense? What are its rules? And how can it be reproduced on a screen? Where can it be found? It must be sought among men of good sense who live a normal life in normal surroundings. There are men who have natural faculties resulting from a sound balanced environment. Unconsciously they follow certain rules which may be discovered and offered to others who need to be pointed out the right direction. Some time ago I published a pamphlet on the subject under the pseudonym of A. Lecensier entitled: "How to develop common sense," (*L'Action Commerciale*, 81, Chaussée de Haecht, Brussels).

It may be observed that men of good sense unconsciously follow a certain technique which may be summarized in seven or eight principal rules. One can imagine these rules as finger-posts indicating the right direction and showing the by-ways to be avoided. They constitute a practical philosophy of life which can be easily spread and its use can be acquired by practising exercises just like physical, intellectual and other exercises.

Let us examine briefly these eight principal rules.

1. *In every case begin from the beginning.*

A man of common sense reflects before speaking, he plans his journey before starting out, he studies his enterprise before tackling it, he prefers preventive measures rather than remedies.

At present common sense is very rare. Parents are not sufficiently aware of their educative mission. Everyone is trying to reform youth; reeducation is given more attention than education. It is now necessary to take an immense amount of curative measures against social evils which have their origin in faulty family education. The ideal would be to give each family the necessary instruction regarding the education of children and thus minimise the number of physical, mental and moral abnormal. A better family education means a higher moral level.

2. *Proportion in all things.*

A man of sound principles never exaggerates, he very rarely uses superlatives when he speaks. He always uses comparisons so as never to mix the accessory with the principal term, the secondary with the essential, he gives everything its due importance and no more.

We are much inclined to lose sight of the proportions and reality of things. In the cinema, the needs of moral education are neglected and things of minor importance are given undue attention. We shall speak further ahead of just proportions.

Very often men are misled by words, that is, by the form instead of the substance. They call instruction education; they develop instruction, which is theory, while practical exercises, which are really educative, are neglected.

3. *Everything must be well-timed.*

The farmer prepares his land before sowing and waits for a favorable season.

Contingencies of time and space must always be borne in mind. Many times men have failed because they arrived either too late or too early.

4. *Look before you leap.*

A sensible man never speaks of what he doesn't know; he keeps quiet, listens, asks questions, makes enquiries and before advancing on new ground acquires the necessary knowledge.

The scientific method is to experiment on a small scale before generalizing. But in pedagogy and sociology this is very often forgotten.

5. *Exercise all possible toleration.*

To have common sense means to have a broad mind; broad-minded men always seek points of agreement. Instead of being irritated by divergent opinions, they try argument; they use the means which civilization has put at their disposal: the force of persuasion and arbitration.

There are too many quarrelsome people; more importance is given to force than to right. Disputes and wars are considered unworthy of a high standard of civilization by a sensible man.

6. *In case of doubt, verify.*

A man of common sense is never naive or credulous. If an unusual or odd proposal is made to him, he instinctively thinks, "I must first check what truth there is in it." He checks himself also so that he may not be deceived.

Many people are continually in error because they refuse to make sure of what they are doing and do not exercise sufficient check.

7. *One must be optimistic.*

It may be maintained that all men of good sense are friends of progress. They never destroy, they never criticize with the purpose of demolishing, they rather suggest how to construct better. They do not complain of difficulties, they try to resolve them. They look on the bright side of life. They dwell on the best views, and hasten over uninteresting places.

Pessimists on the contrary see difficulties even where they do not exist and do not recognize good opportunities; so they waste half their possibilities and discourage others.

8. *Everyone must do his duty.*

The sensible man attends to his own business, namely: the performance of his duties. A Chinese proverb says: If everybody would sweep the portion of street before his house, the whole road would be clean.

Too many people nowadays assume responsibilities that belong to the community. On the other hand many governments encroach upon private initiative instead of encouraging it. If governments keep on following their present direction, the number of State employees will increase indefinitely and people who otherwise would do things on their own account, save themselves the trouble because they know that there are public officials who do for them what they really could do by themselves.

Such are briefly the few landmarks and signposts, the few rules that sensible people unconsciously follow and which should be pointed out to the mass of mankind as examples.

B) THE MORAL CRISIS.

This wonderful instrument of publicity could also help to remedy the present moral crisis, which is after all a crisis of disequilibrium. During recent years, man has striven to attain perfection in every thing that conduces to his material comfort. Often he has even had to adapt himself to his own inventions; for example, he does not cross the street as safely

as he used to. But has moral perfection kept pace with material perfection? Is man's moral stature at the level of his material achievements? Considerable progress has been made in physical, hygienic, intellectual and technical fields, but what has been done towards improving man's character and his morals? Youth is continually urged to do numerous exercises to develop health, children are made to spend years in studying their native tongue, but what methodic exercises do they do for the betterment of their moral qualities? Political and economic developments, industry, commerce and education have not done as much as they should to develop character. Hence a disturbed equilibrium, a kind of moral crisis.

Men who employ primitive methods to settle disputes are theorists who may have gone through secondary school and university but their moral education, which is the touchstone of civilization, has been arrested. The increase of crime, the growing number of financial and political scandals are signs of a decline. And enquiries have demonstrated that the origin of these evils is the defective training of conscience and will-power. Everywhere combative instincts prevail and the common weal is sacrificed to individual interests. Humanity with its modern material progress is like the newly rich, incapable of making good use of the wealth at his disposal. Unless moral progress keeps up with material, disaster is in store. It is a general belief that school education will contribute to humanity's return to a balanced mind. But modern education has many faults; if I point them out it is because I hope that the cinema, with suitable films, may provide an effective remedy.

a) There is too much theory in the knowledge imparted to youth, there is a lack of action and life; the school does not develop the common sense and initiative so essential in life.

b) The school is a more or less artificial milieu.

The teacher does not live in the same world as the pupil's family. The realities of his life are not theirs.

c) As a rule, the teacher's capacities are inferior to those necessary for developing his pupil's character. Training colleges turn out a standardized type of pedagogue who completely loses his personality by dint of the restrictions imposed on his initiative and the detailed programme which he has to observe in teaching.

Private teaching, with fewer government circulars and more individual initiative is more effective.

d) Modern schools supply an excessive number of employees, salesmen, etc., producers are sacrificed to consumers; hence *economic disequilibrium*.

e) Modern schools supply too large a number of young men equipped for intellectual careers, very few of them find situations suitable to their social standing, hence *social disequilibrium*.

f) Although books on pedagogy speak of harmonious development of all faculties, care is usually taken to train memory at the expense of other

important faculties. In fact are not examinations only memory tests? This leads to *intellectual disequilibrium*.

g) No grade of instruction gives scholars, who are the future parents, the necessary training for their educative mission. This we may call *moral disequilibrium*.

In view of this preparation for future family life, cooperation is necessary between teachers and parents.

h) In a word, many accessory things are taught at school while other fundamental ones are neglected, which means a waste of time and money. Schools should be organized scientifically according to modern principles, and adapted to humanity's real needs.

### C) A SPECIFIC REMEDY.

The remedy to the above evils, very well-known, but not sufficiently used, is that everybody should do his part, and do it well, towards improving the character of future generations. Good principles are not wanting; what's wrong is that they are not put into effect. Slow progress is attributed to human weakness; but each is cause and effect of the other. Will-power and firm character must be developed and then these are the forces which will give impulse to human progress.

The fact is that all study needs a system and a technique. If in other fields empiricism has been abandoned, it must be *a fortiori* abandoned as a means of improving man's character. Comparing is not reasoning, but a comparison always provides the clearest explanation. Everyone knows what precious aid biological comparisons and experiments have given science in solving difficult problems relating to human life. By making researches on the proper cultivation of each plant, agricultural output has increased 50 % during 50 years, to such an extent that abundant production has led to a crisis in many countries. Why not make researches to solve the problem of improving youth's character? *In this field there need be no fear of over-production.* Parents and *future parents* must be taught the best methods of family education. This is the best escape from the present social depression. It's the only sure way, but if the aim is to be attained we must enlist the good-will of one and all: A well-organized school can certainly do much for instruction especially if it gives the necessary preparation to youth for its future educative mission, since the character is formed at home and not at school.

Let us examine this point briefly and objectively:

1. The child passes, at home, under his parents control, ten times as much of his childhood as he does at school and in church together. The first six or seven years of his life are completely passed at home, so that when he begins going to school his character is already formed.

2. Parents are 50 times as numerous as priests and professors.

3. The training of character must be individual, a teacher has too many pupils and he cannot give his attention to any one of them particularly.

4. Although there are admirable exceptions, as a rule teachers have no special aptitude for the education of children. In fact when they have a family, their own children do not differ at all from others as far as education is concerned. How then could they possibly do better with other peoples children?

5. Science has demonstrated that infantile mortality is higher when artificial feeding is used or when babies are not nursed by their mothers. If a mother errs she can always be corrected, but what can be done if a nurse's milk does not suit a child? The same may be said of the child's morals.

6. It is a great mistake to suppose that the school should give youth its moral education. We have seen why it is not possible to give proper moral training to youth at school; and the most serious mistake is to make parents believe that they need not worry about their children's moral education and that they can shelve their duties and their responsibilities as educators.

7. It may be objected that very often parents cannot offer their children a favorable environment, often parents are not morally capable of educating their family. In these cases measures must be taken to remedy these conditions and instruction must be given to parents to develop their capacities. It is for the Church and School to prepare future parents by giving them the necessary training and developing their teaching aptitude.

\* \* \*

It must be always borne in mind that it is not upon wealth, good manners and instruction that individual happiness and civilization depend. A man with a first-rate education can have a bad character and even be a criminal.

It is possible to enjoy all the comforts of modern progress and still be stingy, sour, envious, or to have perfect manners and still be jealous and underhand. It is the sum of moral qualities that give individual welfare; initiative, common sense, charity and self-control. It is through *family education* and better environment that individual character can best be improved.

#### D) A PLAN OF ACTION.

As an example I quote the programme planned by the Belgian League of Family Education. This programme could be followed all over; naturally in each country it would have to be adapted to particular necessities. Every point in the plan could be illustrated by a well-made film.

A) *In order to inform directly parents and future parents, pamphlets, books and reviews, such as the following should be circulated among them:*

1. J. Herbé. "How to bring up children." Published by Action Commerciale, 81, Chaussée de Haecht, Brussels. Price: 1 franc.

2. J. P. Philippe. "Advice to parents." Published by De Wit, 53, rue Royale, Brussels. Price: 12 French francs.

3. Reports made to the 4th International Congress of Family Education Published by M. Pien, 44, rue Rubens, Brussels. Price: 10 belgas; 7 belgas for members of the League of Family Education.

4. "Review of Family Education," 67, rue de l'Orme, Brussels. Price: 5 belgas in Belgium and Luxemburg; 7 belgas in other nations.

Other journals and reviews are invited to publish extracts from the "Review of Family Education."

B) *Schools should prepare future parents by the following means:*

1. Develop in pupils a love for their home and a family mentality.

This is not difficult; in every branch of instruction, preference should be given to exercises which relate to family life. A series of reading exercises on family education would be very effective. See: J. Herbé, "Lessons of Family Education." Published in Paris by Nathan, in Brussels by De Wit.

2. Practical lessons in family pedagogy should be given in the higher classes of secondary schools.

The League of Family Education gives a diploma to those pupils who show proficiency at these lessons. Several girls' schools have introduced these courses with great success and are obtaining remarkable results. Mdlle A. de Vuyst, 22, Avenue de l'Yser, Brussels will give all the information desired on the subject (See the exchange of opinions on the subject at the 4th Congress of Family Education already quoted).

3. Institute courses of family pedagogy in Universities, with *experimental laboratories for studying the best methods to be used by parents*. Universities have courses of scholastic pedagogy for training school teachers, but family education is much more important; as we have said, parents are 50 times as numerous as teachers and the influence they exercise on their children lasts 10 times as long as school influence does.

C) *All religious, social and scholastic organizations, with the help of the cinema should support this propaganda by:*

1. Organizing periodic meetings for parents and teachers at all schools.

In Belgium these meetings are officially prescribed. M. J. Herbé has published a handbook on the subject entitled, "Les Cercles d'éducation familiale" (Brussels, De Wit).

2. Professors, together with parents should form small groups for investigating the best methods of training character within the family.

These groups would give advice about moral training; just as mothers can consult special organizations about child feeding, parents ought to be able to consult these societies about the moral education of their children.

3. Family Education Days should be organised, to encourage lecturers and consultants.

4. In each region, once or twice a year, the directors of every organization, social and scholastic, male and female, should meet to exchange views on the question with reference to their own work; emulation among them would thus be stirred.

5. Everyone should contribute to the development and documentation of the International Institute of Family Education. The Abbé Froidure, Professor at the Cardinal Mercier College, Braine-l'Alleud, librarian and archivist of the Institute, is at present preparing a bibliography.

If all these measures were taken simultaneously in every country the moral crisis would, without doubt, be surmounted and humanity would really be on the right road to moral equilibrium and welfare.

E) *Conclusion with reference to the cinema.*

All human activities should tend towards a higher degree of civilization and the improvement of human character is one of the elements indispensable to progress in this sense.

It is essential that the natural educators of youth should be kept well-informed of the most efficient methods of training strong and balanced characters.

The cinema is the surest and most powerful means of securing this end and the authorities of the cinematographic world should see that films are made more or less in accordance with the following scale:

25 % of films should aim at refining the character of future generations and at developing common sense, individual initiative, self-control, honesty and sociability, etc.;

20 % at intellectual development at school and elsewhere;

15 % at the development of hygiene and physical health;

20 % should relate to economic questions: agricultural, industrial and commercial;

10 % at the development of good taste;

10 % at harmless entertainment.

These are in theory the proportions; they may naturally vary from country to country. But would it be sensible to invert them? For example by giving more attention and time to amusement films and neglecting educational films? By no means; the cinema with social and educative aims can do much for civilization.

P. DE VUYST

former Belgian delegate to the  
International Institute of Agriculture.

# Hygiene and social films in the U. S. S. R.

(from the French)

The protection of working class health in the U. S. S. R. is a problem of the utmost importance in the organisation of the new communist polity. Hence great attention is paid in the Soviet Union to the construction of new hospitals, institutes for scientific research and various prophylactic institutions, the general aims of which are the evolution of a New Man having *mens sana in corpore sano*.

In this struggle for a healthy every-day life and for the creation of the most favourable hygienic conditions for man's labour, special importance is attached to raising the cultural level of the working classes and to encouraging individual initiative. This factor is regarded in Russia as of primary importance; indeed the health of future generations depends upon the inculcation and spread of sound principles of hygiene.

The attention paid to propaganda has naturally contributed directly to the sanitary education of the Russian working man; every day new and effective steps are taken in this direction; every day numerous courses and lectures are organized to deal with problems of social hygiene. Several health museums and exhibitions have been created, and pamphlets and books, treating of scientific problems in a popular form, have been published in enormous numbers at very low prices; there are also many films on the same questions. Year by year new means of imparting health education are studied, and existing means developed. Constant research is made to discover more effective methods of propaganda and the cinema is more and more realised to be an invaluable instrument of culture and education.

During the past few years in fact the cinema has penetrated every branch of sanitary instruction. Year by year its rôle becomes more and more important and an increasing number of cultural films are being produced by the various Russian film companies and projected all over the vast Soviet territory. This enormous output covers a wide variety of subjects, form and quality. The vast majority of these films have a purely instructional and sanitary character; but not a few are story-films, art-films and films dealing with biology, geography and ethnography. The latter furnish interesting information on social and labour conditions among the different nationalities inhabiting the remoter parts of the Soviet Union.

In 1928 the Health Training Section of the Department of Health at Moscow began a complete and systematic study of all health films that have been shown to the public during the last 10 years. The results of

this interesting enquiry were published in a volume entitled: "Survey of Health Films during the 10 years of the Revolution (from 1917 to 1927)". This book treats of 112 films and gives the following information for each: 1. factory; 2. date of production; 3. place of production; 4. name of scenic director; 5. brief note on technical assistance given; 6. number of reels; 7. length. These films are divided into twelve distinct groups:

1. Biology,
2. Microbiology and infectious diseases,
3. Tuberculosis,
4. Venereal diseases,
5. Drug addiction,
6. Hygiene and health,
7. Sexual relations,
8. Occupational hygiene, sanitary protection of labour, psychotechnics and scientific management,
9. Protection of maternity and infants,
10. Health protection of children and youth,
11. Physical culture,
12. Organization of public health and new forms of social life.

School films have not been included in this classification, especially films for schools of medicine, relating, for instance, to the technique of special operations, which are not of general interest.

The first part of the list relates to a series of films which aim at familiarising spectators with the elementary principles of biology and microbiology, infectious diseases and methods of preventing and combating them. In this first group particular importance is attached to tuberculosis.

Tuberculosis is a social evil. Its origin and development are closely related to the special conditions of social life and of labour. Moreover it is very widespread and therefore forms one of the principal targets of the social hygiene movement. Naturally a large number of films deal with the subject; let us briefly examine some of them:

(a) "*Tuberculosis is a social evil*". The purpose of this film is to determine which are the conditions of social life and labour that favour the development of this disease and to demonstrate that the betterment of these special conditions is the best remedy against the ravages of tuberculosis.

(b) "*Infant tuberculosis and its prevention*". This film shows the importance of protecting infancy against the attacks of this disease. The spectator is shown the work of the committee which assigns children to the various dispensaries and he is taken through the special out-patient sanatoria.

One of the most interesting problems of public health, is the prevention of venereal diseases.

The Soviet Union has undertaken the task of exterminating every possible germ of future infection. Accordingly, many films have treated this subject and have proposed various solutions of the problem. These films indicate the general features and the characteristics of each venereal disease, their effect upon the individual and on society, the possible means of preventing them and methods of social co-operation against them.

Special attention has always been paid in the U. S. S. R. to the prevention of alcoholism. The output of films which aim at encouraging this movement is considerable and the remarkable results already attained by this campaign are largely due to propaganda by the cinema.

The problem of occupational hygiene has also been carefully studied and many films have been made on occupational fatigue and its prevention, first-aid in cases of accidents, protection of industrial labour, etc.

Of all the many subdivisions of health films the most important are undoubtedly "*Organization of public health in modern society*" and "*Hygiene among the workers and in the daily life of the Soviet people*". Films in this group are numerous and relate to the construction and organization of Soviet cities and summer resorts, hospitals and sanatoria, etc.

During the last few years the collection of films has been considerably enriched as regards both quantity and quality. At the present time the stock of health films in the various groups numbers more than 200. The studios of the U. S. S. R. have produced many first-class health films in this period, some of which have had considerable success abroad, as, for example, *Shattered nerves*, a film dealing with neurasthenia and its remedies. We ought also to mention *Woman and hygiene*, which is especially remarkable for its form. It aims at demonstrating the importance of creating favourable conditions for the development of woman's life from early childhood. The spectator's attention is called to the period of her puberty, the most important factor in female development. The film shows by concrete examples the immense danger of overworking young girls and how premature sexual experience exhausts and distorts the female organism. The Soviet laws permit women to work, as being socially useful, but at the same time they encourage motherhood as a necessary condition for woman's moral and physical health. This, in a few words, is the subject of *Woman and hygiene* and it is easy to see why it has attracted so much attention and made such a deep impression; its importance, from a health and educational point of view, is due to its faithful presentation of facts.

Another film which has had almost as much success is a motion picture reproducing the great Olympiad organised in the U. S. S. R. and in which the remotest areas of the Soviet Union all took part. 6,500 representatives of 36 countries (the number of athletes in the world is reckoned at more than 3,000,000) gathered at Moscow, the cyclists alone numbering 700. The participants were representative of Moscow and the different parts of Russia as well as of the working-classes of Great Britain, Uruguay, Germa-

ny, Finland, etc. The film recorded the enormous development of physical culture in the Soviet Union and this is its great merit and main interest.

Alongside these films of primary importance, the Russian studios have produced many shorter films dealing with subjects of lesser importance; these may be considered supplementary to the main programme of film production.

In this instructional film movement exceptional attention is given to propaganda. The preparation and projection of a good film are not the only things to be done; the public must be informed of the event. It is only too well-known that the cinema is a powerful instrument of popular education but it must be used with understanding. Experience has shown that many films which have not been presented with the necessary skill, have failed to convey to spectators the desired ideas. Even the smallest details require special attention. Cinema halls should be organized for the exclusive projection of instructional films, with reading-rooms and libraries attached. The theatre staff, too, should be carefully chosen, and thus a Centre of Health Education would be formed.

Generally, each projection of a social hygiene film is accompanied by a lecture by a skilled physician. The film is preceded by a short introductory talk and during the projection brief explanations are given as the matter requires; at the end of the show the lecturer may add a few words in conclusion and will then invite discussion. We would highly recommend the organization, in the lobby of the theatre, or in the attached library or reading-room, of exhibitions in reference to the subject of the film. All this preparation aims at creating the best conditions for the film's full effect. As soon, in fact, as the spectator steps into the theatre he is unconsciously influenced in the desired direction. Everything has been prepared to serve this purpose: a spacious foyer with a library, interesting exhibits, a comfortable reading-room with reviews and publications likely to enrich the mind and offer pleasant recreation.

Arrangements must also be made to prepare the spectator's mind so that it may assimilate the contents of the picture. For this purpose small pamphlets are printed and handed to the spectator containing a summary of the film and thus familiarising him to some extent with the problem which is to be presented. He will enjoy reading this in the foyer, which of itself will ensure his absorbing a store of useful knowledge.

Films on social hygiene may be used in association with instructional excursions. For instance, if a group of workers of a certain factory have planned a visit to an exhibition relating to the protection of public health, a few days before a lecture could be given accompanied by the projection of an educational film on the subject. The spectators are thus supplied with preliminary knowledge while the film draws their attention to the principal features of the projected excursion. Naturally a group of workers,

after having heard the lecture and seen the motion picture, will arrive at the exhibition with a certain foundation of knowledge and thus derive more profit from their visit.

In the public cinema halls, the Soviet authorities combine the exhibition of social hygiene films with other forms of cultural and instructional propaganda. During the representation of *Man's invisible enemies* (the world seen through the microscope), a microscope is brought into the hall and after the projection, the spectators are shown the apparatus, one after the other. In this way spectators are better able to understand the scientific problem set before them.

Special attention is given to the dissemination of hygiene and social films in Soviet villages. Russia's innumerable villages are scattered over a vast territory, but with the aid of cinema lorries carrying social hygiene films, the Soviet peasant in the remotest parts may acquire a knowledge of the structure of the human body and of the harmful effects of alcohol and tobacco and many other subjects, such as the importance of keeping a clean home and clean linen, the use of water, the rational distribution of working and leisure hours, etc. Thus the social hygiene film is steadily gaining ground in the U. S. S. R. As time goes on, health education by means of the cinema will become of greater and greater importance.

A scheme is afoot to produce a complete series of films dealing with the fundamental problems of social hygiene. Each film will be adapted to the cultural level of the class of spectators it is to be presented to. Thus two or three different editions of each film will be made: one for the town worker, one for the adult peasant and another for children.

Hygiene films confront workers in this branch with a number of theoretical and practical problems, the solution of which calls for serious scientific investigation. The Scientific Institutes of Social Hygiene and Health Instruction have organised special sections for scientific cinematographic work on hygiene and social films. In studying the various problems involved, three factors claim especial attention (i) the scientific value of the film, (ii) the technical quality of the film (iii) its propagation among the people. To solve these different problems on rational lines, distinguished professors are employed to collaborate with experts in health instruction. All questions of any importance are discussed and settled collectively. Before releasing the film for public projection it is shown to the workers of various factories and their opinions are given due consideration. This contributes largely to the greatly improved quality of the Soviet health film.

Prof. SOUKHAREVSKY.

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## *Echoes and comments*

### “Alleluia!”

*(from the French)*

Many good writers have chosen to describe the witchcraft still practised in the dark continent. It would seem that the soul has to be initiated into many mysteries before it enters this nebulous world of demons. We are apt to smile... until one day a single word will wing its way across the world and cast its spell upon even the most emancipated and sceptical minds.

The magic word that has recently been echoing in our ears is “Alleluia.” This strange-looking word, like some enormous spider has drawn the film critics into its web and with one accord they join — by analogy, no doubt — in singing alleluias to the honour and glory of the film which bears this name. Not one discordant note in this hymn of praise. To be of a different mind is to confess oneself a dolt and a philistine. According to the critic of *L'Ami du Peuple*, anyone who is not moved by this film must be “as stupid as he is insensitive.”

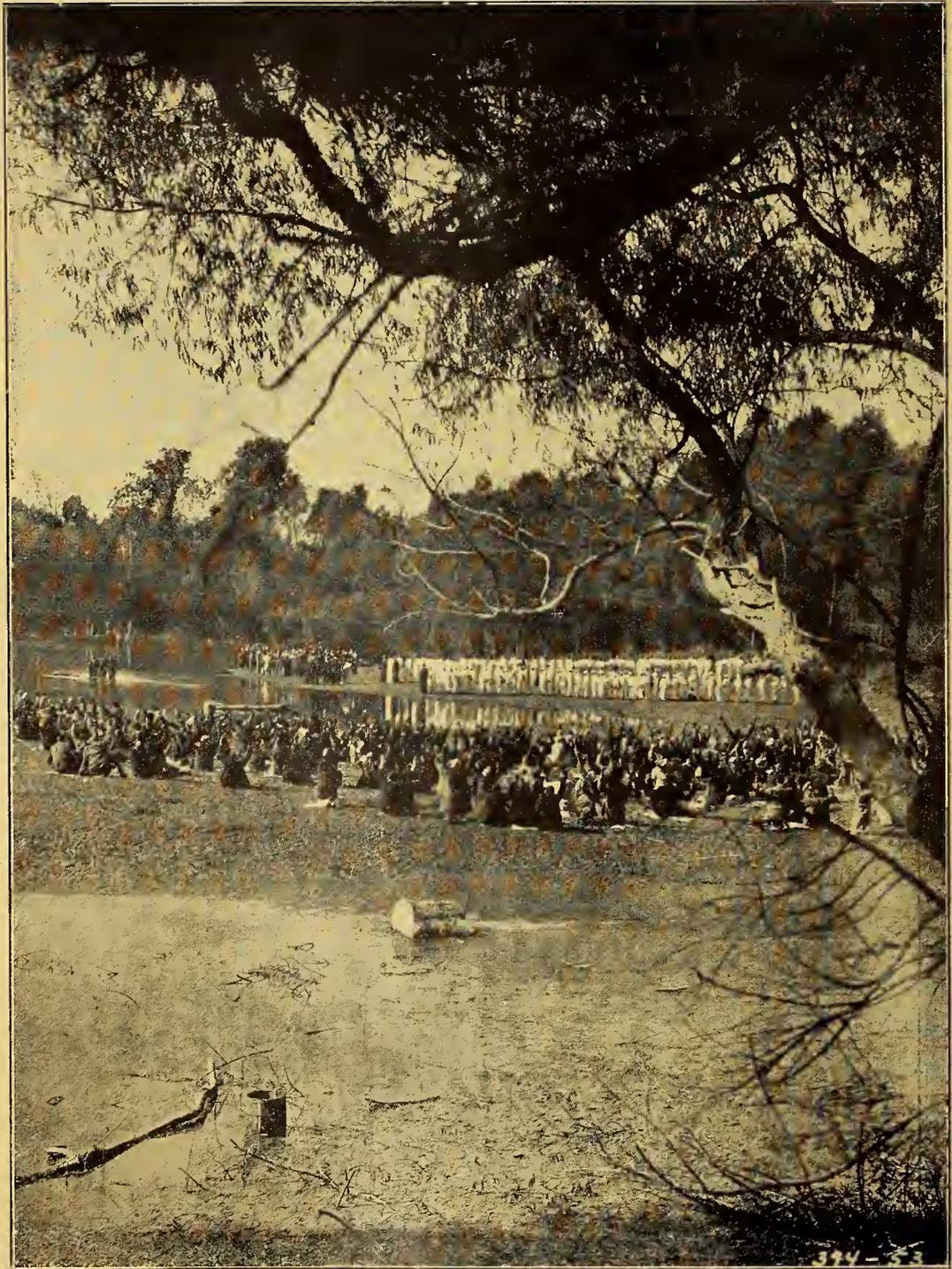
Must I admit the soft impeachment? For, in truth, my withers were unwung; my tears refused to flow. I certainly suffered — which is not the same thing — from these collective scenes of religious hysteria. I was even moved but only to discomfort and distress.

Are we to blame the negroes for these grotesque manifestations, the simple, ingenuous “darkies,” more like grown-up babies? Although the outward forms may be ridiculous, their intentions are obviously excellent, and that alone counts in the eyes of Him they worship. But are we humans to be similarly indulgent? Are we not justified in thinking that in art selection should be used and that there is something shocking in seeing baptism, instituted by John the Baptist, provoking frenzied contortions? Such things may happen — no doubt they do — but should they be shown on the screen? Again, in the conversion of the little wanton it is impossible to conceal the two impure motives that inspire her — *fear* of Hell (not desire for Heaven) and *carnal love* for the black preacher.

Where is the sublimity — for this word has been used — where “the moral lesson” in these scenes of possessed blacks worked up to states of mystic exaltation, very similar to the frenzies which witchcraft and rhythmic dances stirred in their ancestors?

Uneasy and bewildered, I sat wondering if I alone had failed to appreciate the film, if I really was so stupid as I seemed, when I overheard a remark that reassured me. A young woman turned to her companion and said “That’s what comes of going to church too much!”





There's a good example to set the public: to risk turning from religion souls hitherto at peace, by frightening them with the exaggerated effects of religious feeling upon primitive beings ill prepared and lacking any real spiritual guidance.

It is the story of "Thais," one critic wrote; others mention the Prodigal Son. But since when has the story of the Egyptian courtesan claimed to be a popular moral treatise? And is Zeke, who relinquishes his mission for a pretty mulatto girl, like the Prodigal Son? He may be, but it is hardly encouraging to follow the pernicious advice of Oscar Wilde, who said that the only way to resist temptation was to yield to it.

Later we see Zeke, by now a murderer, digging the earth and breaking stones as his punishment, and then returning to the fold, a smile on his face and glad at heart, as if nothing at all had happened. No marks of suffering upon his grinning countenance. Everything has been washed away. No lines upon his forehead, no hollowing of cheek. Time has healed all. And this is greeted as "marvellous" and "unique." Such naiveté is certainly rather marvellous. How the Americans love a happy end!

I cannot deny that there is some interesting and beautiful photography in this film — the scenes of the cotton harvest, the "avenger in pursuit." Moreover it is excellently acted, especially by the mulatto girl. The music too, is not without charm, although some of the hymn-singing is carried to excess.

#### EVA ELIE.

No film has ever provided so strong a contrast between public opinion and criticism as *Halleluiah*. This goes to show that the judgement of critics has not the influence it used to have on spectators. Now people who go to motion picture shows do not give much heed to the papers but formulate a criticism on their own account which very often assumes a collective form, is always impartial and usually intelligent. It is a very effective criticism also, because producers and film-renters are directly affected by it, for although newspapers may judge a film favorably, spectators hiss and leave the hall.

Mme Eva Elie in the present case is on the public's side. She finds elements in *Alleluia* which are grotesque and unreal; carnal desire is cloaked as religious sentiment and faith is represented not as divine love but as fear of Hell's torments. The whole action, she says, seems to conform to Oscar Wilde's precept: "The best way to resist temptation is to yield to it."

*Alleluia's* scenario is quite simple, its plot presents no original elements: plantation life of a family of "darkies" in Alabama; scenes of pleasant simplicity among the cotton fields. Two sons of a negro squire Johnson set out for the neighbouring town to sell their season's cotton produce. They settle their business, but Zeke, one of the brothers, is lured by the fascinating wiles of a pretty music-hall dancer called Chick. The dusky beauty, together with her lover and partner, Hot-Shot, succeed in stealing from the young farmer Zeke all the profits of the cotton-sale. A violent fracas ensues in which Zeke accidentally kills his brother. Scenes of desolation and repentance follow; Zeke decides to become a preacher. Hot-Shot and Chick turn up and jeer at the young minister of God. But unexpectedly a new complication arises: the inspired words of Zeke's sermon take hold of Chick (although it is really a form of physical attraction) and Zeke falls in love with the

soul he thinks he has converted. In the scenes that follow we see how Chick proves to be unfaithful, Zeke's terrible revenge, his expiation, his return to the peaceful cotton fields and to the ivory-smiling missy Rose, who had faithfully waited until calm had returned into Zeke's troubled heart.

The film could be judged as banal were it played by white actors, but it's a *negro film* and that makes all the difference.

Being a negro film, I consider *Alleluia* a real documentary picture. The passions, the drama, the very milieu in which the film was taken are interesting because they constitute a novelty for almost everybody. It is a life completely unknown to us; so far from ours that we seem transported to an unreal world, almost a dream-world; the masks are somehow grotesque, as M<sup>me</sup> Eva Elie finds, but we cannot say that they are not human, deeply human, although they are black. And this covers all. No one can affirm that just because he is white and more or less civilized, the negro soul is completely open to him.

Every act of *Alleluia* has a deep religious meaning. The eternal conflict between divine and earthly forces, Evil and Good, is in every scene. It is the story of a simple soul, his struggle with the Devil's relentless grip, his fall under temptation and his redemption through God and the family. Could a film contain more moral elements?

Artistically, many scenes are perfect. The baptism, the night jubilee, Zeke's revenge, his wild pursuit through swamps and woods have been marvellously realized by King Vidor with his negroes, whom Roger Sesbats in *Le Populaire* terms *born artists*.

The scenes of religious fanaticism, of the primaeval night jubilee and the baptism convey a vivid visual impression of what have been and what actually are religious manifestations among primitive peoples, who cannot give expression but through inhuman cries, frenzied exaltation and spiritual intoxication which smother all reasoning powers.

For primitive souls, songs and dances

are the physical expression of spiritual sentiments and it is the highest degree of expression possible to their limited faculties. It may therefore be said that those inhuman contortions are a necessity of their crude ethical system.

They are like children; we see them laughing, weeping, suffering, letting off revolvers with tragic simplicity, without any of the seriousness white folk would attach to such acts. Negro souls, but deeply and genuinely human.

The death of his brother, the murder of Chick who dies blessing him and begging him to pardon her, the wild pursuit through the swampy forest and Hot-Shot's miserable end, are the necessary expression of the turmoil within Zeke's simple soul. It's in his sin that he seems to see his redemption.

The scenes of Zeke's preaching and the jubilee immediately preceding the savage chorus of fanatical shrieks, which the Metro-Goldwyn has reproduced with amazing sound-film technique, are quite natural if they are not viewed and judged by the criteria of the logical white. We must let ourselves be carried along and follow unconsciously, with the simplicity of the negroes, their strange puerile life. Exaltation, fanaticism, hysteria that is what it may seem to us; but *Alleluia* is a real veritable document of negro life.

Many spectators forget that colored people have been slaves till a few scores of years ago, they do not bear in mind their endless martyrdom and expect to find the colored race at our own moral level. They do not reflect that they will lose their savage simplicity and acquire psychological complexity only after several centuries; such people judge from their own viewpoint and are dissatisfied.

But criticism has given its approval and will continue to do so until experiments of this sort become more and more numerous, until documentary films are as numerous as dramatic cinematography.

G. D. F. L.

## *Studies and Enquiries*

### CHILDREN'S RESPONSES TO THE MOTION PICTURE "THE THIEF OF BAGDAD"

A STUDY OF THE FIFTH AND SIXTH GRADES, HORACE MANN SCHOOL,  
TEACHERS' COLLEGE, COLUMBIA UNIVERSITY

by MARY ALLEN ABBOTT

(Contd.)

Their I Q's were in order, 92, 99, 110, 95, 105, 105.

In the ability to recall titles, those who had seen the film before seem to have had an advantage, for seven of the total number in the Sixth Grade who could give three or more titles had seen the film before. Of these one had an I Q of 109, the others were all of superior mental ability.

Judgments may have been affected by seeing the film before. The most apparent is the opinion on the part of a small minority that there was nothing that would scare younger children in the film. However, figures are small and other factors are present. The slightly larger median score of those who had seen the film before,  $92 \frac{1}{2}$ , instead of 91, does seem to suggest that the knowledge of how the story was coming out left one freer to observe and remember details.

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In reviewing the responses of the Horace Mann Fifth and Sixth Grade children to the test on the Thief of Bagdad, it seems to the writer that a very simple form of questionnaire, which could be used in connection with any motion picture and which would probably yield answers that would show to a considerable degree what the children saw and remembered of a motion picture, would be Question 3 (1) (in an extended form) and Question 21 (2). To ask children beginning with the Sixth Grade to name and describe five or more places they thought most exciting and to quote titles, would reveal what impressed the individual child. If to these two questions, certain judgment questions were added and if large groups were questioned about the same motion picture, very definite information might be obtained about the screen interests of children of different ages and grades. Discussion of the judgment questions on the Horace Mann test on the Thief of Bagdad will be given in Section IV.

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(1) Question 3. "What do you think were the most exciting places in the story? If you can, give five places."

(2) Question 21. "If you remember the words of the printed captions, quote them here."

SECTION III.

A COMPARISON OF SCORES ON A MOTION PICTURE TEST WITH MENTAL ABILITY AND OTHER FACTORS

by CECILE WHITE FLEMMING

Director of Psychological Service, Horace Mann School Teachers, College, Columbia University

RELATIONSHIP BETWEEN SCORES ON A MOTION PICTURE TEST AND MENTAL ABILITY AND SKILL IN READING.

For the 107 pupils in Grades V and VI of the Horace Mann School who took the Motion Picture Test on the picture "The Thief of Bagdad", data were available to show their mental ability, their chronological age, and their skill in silent reading. Mental ability was measured by the Stanford Revision of the Binet-Simon Individual Mental Examination, in terms of mental age and intelligence quotient. Reading skill was tested by the Thorndike-McCall Test in Silent Reading. It seemed of interest to see what relationship existed between their scores on the Motion Picture Test and each of these factors.

As stated previously, 46 pupils in Grade V, and 61 in Grade VI, participated in the Motion Picture Test, which included questions designed to check their understanding and retention of the facts and incidents of the picture; and also questions which involved attitudes toward and judgments of incidents and characters in the picture. Only the questions involving the understanding and memory of the picture were scored quantitatively.

The following table shows the range and tendencies in each group for the score on the Motion Picture Test, chronological age, mental ability, and reading skill:

TABLE A.  
Grades V and VI.

| SCORE<br>Motion Picture Test |     |     | Chronological<br>Age |      | Mental<br>Age |      | Intelligence<br>Quotient |     | Thorndike-McCall<br>reading test.<br>Grade level |      |
|------------------------------|-----|-----|----------------------|------|---------------|------|--------------------------|-----|--------------------------------------------------|------|
| Grade                        | V   | VI  | V                    | VI   | V             | VI   | V                        | VI  | V                                                | VI   |
| Lowest score                 | 15  | 30  | 8-7                  | 9-5  | 9-8           | 10-7 | 96                       | 92  | 3.8                                              | 4.9  |
| Median "                     | 64  | 91  | 10-3                 | 11-0 | 12-3          | 13-8 | 120                      | 124 | 5.7                                              | 7.1  |
| Highest "                    | 100 | 115 | 11-4                 | 13-7 | 15-4          | 17-5 | 178                      | 174 | 11.0                                             | 11.4 |
| No. cases                    | 46  | 61  |                      |      |               |      |                          |     |                                                  |      |

Date of test, October 15, 1928.

TABLE B.

*Entire Group of 107, Grades V and VI combined.*

| S C O R E S<br>Motion Picture Test | Chronological<br>Age | Mental<br>Age | Intelligence<br>Quotient | Thorndike-McCall<br>Reading test<br>Grade level. |
|------------------------------------|----------------------|---------------|--------------------------|--------------------------------------------------|
| Lowest score . . 15                | 8-7                  | 9-8           | 92                       | 3.8                                              |
| Medián » . . 83.6                  | 10-8                 | 12-11         | 212.6                    | 6.4                                              |
| Highest » . . 115                  | 13-7                 | 17-5          | 178                      | 11.4                                             |

To analyze the relationship between scores on the picture test and mental ability and reading, the two grade groups were combined into one group of 107 pupils. The range of scores and medians are shown in Table A. The factor which seems most closely associated with the scores on the film test is skill in silent reading as measured by the Thorndike-McCall reading test (1). The greater the skill in reading, the more effectively the child followed the development of the story. It is at once apparent that the child who reads well is also aided in his understanding of the questions themselves. The high correspondence between the best score and reading skill is of additional interest when it is noted that no child in the group falls below a grade level of 3.8 in his reading score. This means that no child read less well than is expected of a pupil completing in May the work of Grade 3. At the other extreme, many pupils in these grades read as well as is normally expected of pupils in Grade 11 of the high school. The median score for the group is the norm for the grade 6.4.

Immediately the reader may question whether this correspondence between reading skill and high score on the picture test is not itself due to some factor more fundamental which conditions both the acquisition of reading skill and the understanding and recall of the film story. This factor is the mental ability of the pupil. It is found that there is a considerable correspondence between the mental ages of these children and their picture test score. This relationship is indicated by a correlation coefficient of .42 which would increase to .59 if the group showed a normal unrestricted range of mental ability from the very inferior to the very superior. All of the children studied in this group were average or superior

(1) The coefficient of correlation (obtained by the Pearson-Product-moment method) is 60. This is a high coefficient for a group restricted to two school grades, and including only children of normal, or better, mental quality.

in mental ability. There is then a definite relationship between the mental ages of the pupils and their scores on the picture test. The abler and mentally more mature the pupils, the higher their score showing understanding and retention of the pictured incidents. This is shown not merely by a so-called coefficient of correlation, but by the increase in median score (1) (made by Grade VI as compared with Grade V). The median mental age for Grade V is 12 years 3 months, and their median test score is 64. The median mental age of Grade VI is 13 years 8 months, and their median score is 91.

These figures indicate that insofar as the understanding of a film can be measured by a test such as that used in this study, the mentally more mature the audience and the better their skill in reading, the better is their understanding of a twelve-reel film such as the "Thief of Bagdad". The extent to which such understanding and retention affect their enjoyment of and liking for the picture is of course another question requiring further investigation.

Is there any relationship between chronological age and the score on the motion picture test? For this group there is very little correspondence between these two factors. What little exists tends to be negative; that is, there is a very slight tendency for the older pupils in Grades V and VI to make lower scores on the test. This is to be expected, since a fairly high relationship was found between mental age and test score. Within the limited range of these two grades the children who are older chronologically are the less able mentally and the youngest children in the group are the "brightest", those who have developed mentally more rapidly than is normally expected, and have reached Grades V and VI at an age younger than the average or norm for these grades. That is, within the range of but one or two school grades there is an inverse relationship between chronological age and mental age.

#### SECTION IV

### Responses to the Judgment Questions

#### Part I

#### FIRST GROUP OF QUESTIONS.

(Anything funny? scary? cruel? silly and too foolish?)

*The Judgment Question on the Motion Picture Test.*

"What was the funniest thing in the picture? Name two other things that made you laugh".

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(1) The median score is roughly the mid-score. More accurately, it is the value or score on either side of which one half the scores are distributed.

“ Was there anything which would scare children younger than yourself? If you think so, name some of these things ”.

“ Was there anything that seemed to you cruel in this film? ”.

“ Was there anything that seemed to you silly and too foolish? ”.

“ What made you like the Thief in the first part of the picture? ”.

“ What made you like the Thief in the second part of the picture? ”.

“ Which of the four men who tried to win the Princess did you like the most? ”.

“ Which of the four men who tried to win the Princess did you like the least? ”.

“ Should the Mongol Prince have been punished at the end? ”.

Question 3, “ What do you think were the most exciting places in the story? If you can, name five places ”, was discussed with the fact questions in Section II, but will be referred to in this discussion.

#### GENERAL UNANIMITY OF OPINION.

The responses to the judgment questions showed general unanimity of opinion. All except eight of the 107 children remembered things that they laughed at. Some failed to answer these questions (1). Of those who did answer all except seventeen answered “ Yes ”, there were things that would “ scare younger children ”; all except fifteen answered, “ Yes ”, there were things that were “ cruel ”; all except twenty-three answered, “ No ”, there was nothing that was “ silly and too foolish ”. The reasons given for liking the Thief in the first part of the film before he gave up stealing and in the second part where he “ worked honestly ” to win the Princess showed that 60 % of the children expressed approval of the change in his character. 90 % liked the Thief the best of the four men who tried to win the Princess; 85 % liked the Mongol Prince the least and 81 % thought he should be punished at the end. Not only was there general agreement on all these questions, but in naming what was funny or scary or cruel, over 60 % of the children named the same things (2).

Quite as interesting as the strong majority opinion is the independent opinion of the small minority on each question. These minority opinions on some of the questions, seem to show where to look for the opinions of an older group of young people.

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(1) For the number not answering the questions see Table I and Table IV.

(2) For the number of those who gave the “ majority opinion ” the “ minority opinion ” and who failed to answer see the Tables at end of article. Some of those who failed to answer scored low on the fact questions, — that is, they did not have in mind the material on which to base a judgment. Others, however, who scored well on the fact questions failed to answer some of the judgment questions. The number of no answers suggests the relative difficulty of the question.

It should be emphasized that the Horace Mann children here studied rated high in intelligence. In the Fifth Grade group of 46, the median chronological age was ten years three months and the median mental age was twelve years three months. In the Sixth Grade group the median chronological age was eleven years and the median mental age thirteen years and eight months. The median Intelligence Quotient of those in the Fifth Grade group was 120, and of those in the Sixth Grade group 124. The I Q's of those in the Fifth Grade group ranged from 96 to 178, fourteen having 9 Q's of over 130; in the Sixth Grade from 92 to 174, twenty-six having 9. Q's of over 130.

Study of the fact questions on the test (see Section II) showed the increased ability of the Sixth over the Fifth in the power to observe and recall the scenes and titles of the film. Study of the judgment questions shows on most of the questions little difference in the opinions held by the majority of the Fifth Grade and by the majority of the Sixth Grade. A more evident difference comes out in the number, kind and variety of things named by the Sixth Grade as funny, as scary, and as cruel. Here and there in the responses to the judgment questions are some slight indications of sex differences, which with large numbers and with the use of a different type of film might be more evident, but are here barely noticeable. Grade and sex differences where they occur will be referred to, but the basis of the following analysis of the judgment questions will be instead this classification, — namely, Majority Opinion and Minority Opinion.

#### Analysis of Responses to Judgment Questions by 107 children, Fifth and Sixth Grade, Horace Mann School, New York City.

Question 5: "What was the funniest thing in the picture? Name two other things that made you laugh?" (1).

All but eight of the 107 children recalled one, two or three funny things. Nineteen in the Fifth Grade (fifteen boys and four girls) and twenty-seven in the sixth Grade (twelve boys and fifteen girls) remembered having laughed three times.

Very striking is the number of funny things mentioned and the exactness with which the moment that was funny is specified (2). There are in all 222 comments. The situations most frequently mentioned are the Thief and his actions as a thief. The Thief is funny whether eating, smelling, jumping, climbing or "making faces". Stealing the food and escaping

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(1) For the complete list of questions given to the Fifth and Sixth Grades see Section II of this study (page 73 of January number of the Review).

(2) The same fact as to the frequent vividness with which the exact moment was recalled was also seen in the responses to the question asking for five most exciting places. See Section II January number of the Review.

by means of the magician's rope is very funny. The quick action and sudden surprises in this rope-stealing incident prove to have been followed accurately. The boys in the Fifth Grade could do this more easily than the girls, but by the Sixth Grade, both boys and girls followed and enjoyed and remembered the tricks of the Thief. (1).

FUNNY THINGS MOST GENERALLY MENTIONED

|                                                                                 | Fifth Grade |       |       | Sixth Grade |       |       | Both Grades |      |
|---------------------------------------------------------------------------------|-------------|-------|-------|-------------|-------|-------|-------------|------|
|                                                                                 | Boys        | Girls | Total | Boys        | Girls | Total | Total       | %    |
| The Thief and his tricks as a thief . . . . .                                   | 11          | 7     | 18    | 25          | 26    | 51    | 69          | 64.5 |
| Magic (Invisible Cloak, Winged Horse, Thief's Army, Flying Carpet) (2). . . . . | 14          | 8     | 22    | 9           | 7     | 16    | 38          | 35.5 |
| The Fat Prince; the fat Guards                                                  | 12          | 7     | 19    | 6           | 11    | 17    | 36          | 33.6 |
| The Little Man in the Moon .                                                    | 5           | 5     | 10    | 3           | 2     | 5     | 15          | 14.0 |

The Thief and his tricks, the fat Prince of Persia, and the three Fat Guards, and magic, — these are to most of the children the chief sources of amusement in the film. The nature of the amusement depends, it seems, on comical movements, facial expression, sudden surprises, the sudden changes of magic and by happy solutions in moments of crisis.

First in the order of fun-makers stands the Thief. 65 % of the 107 children found the Thief and his tricks as a thief funny. Next come the fat people, the Prince of Persia and the three slaves who guard the princess' treasure chest. 35 % of the children remember laughing at the fat Prince or at the fat slaves or at all these fat people. The way they walked, or looked, or rode, or slept, or ate, seemed funny. It should be added that the children were not laughing at slap-stick action, for these men were not clowns, they did not chase or punch or kick one another, or tumble down.

A difference appears between the two grades; a larger proportion of the Sixth Grade remember the Thief's tricks as amusing, and a larger proportion of the Fifth Grade remember the fat people as amusing.

Magic is funnier to the Fifth Grade than to the Sixth. In answering another question a few of the Sixth Grade even said magic was "silly and too foolish". To the Fifth Grade the Flying Carpet is especially funny; since the three princes on the carpet are mentioned in Fifth Grade answers more often than the Thief and the Princess on the carpet, probably part of the fun was due to the fat Prince. Raising the magic army, and the Winged Horse, were also funny. Invisibility was funny to both grades.

(1) As in almost every numerical statement made about the two grades the Sixth Grade in proportion to their numbers shows a gain over the Fifth Grade in observing and recalling. See Table III at end of article.

(2) The Flying Carpet had 13 Fifth Grade mentions and 3 Sixth Grade.

As one girl phrased it, it was funny "when we saw feet running upstairs". Magic, with its surprises so cleverly shown in this form, was funny to 38 boys and girls, 37% of the total number. The responses, — especially what the children say of the fat Prince, the Thief and the Thief's partner, give evidence of their great attentiveness and their enjoyment of changing facial expression, or to use their familiar expression "making up faces". Answers to a later question show how carefully the Mongol Prince's face was observed but found hateful rather than amusing. One Sixth Grade boy, however, a boy of unusual intelligence, found funny "the look of the Mongol Prince when the Thief jumped into the rose-bush".

Amusing action wherever it occurs is noticed. There are 15 mentions of the little old man who ran down the steps of the Moon Palace, shouting, "and then", as one child notes, "ran up again". In the audience this running-up again brought very marked laughter.

### Minority Responses

The Thief, the Thief's partner, the Flying Carpet, the Cloak of Invisibility, were very funny to many of the children, but these same things, some of the children said, would scare younger children. The Monsters, many said, would scare younger children, but to three Sixth Grade girls monsters were funny. "The Monster's Blood" was funny and the situation was funny, "When the octopus was just going to close over him". The Sixth Grade girl who gave the first answer must have noticed, as did the small boy whose comments were audible at the showing of the film, that the blood of the "terrible dragon" was only water. Another situation which "would scare younger children" and which was "cruel", seemed to a Sixth Grade girl "funny"; as she describes it, the situation is, "Where he stabbed the girl and she thought he was still stabbing her". The last situation and the make-believe monster might be described as intellectual jokes, based on the superior knowledge of the individual.

Another situation which was said would scare younger children was "When the horse reared and he fell into the rosebush". Seven of the Sixth Grade group said this was one of the things that made them laugh. Laughter here was partly due to relief that the Thief by being the first to touch the rose-tree had passed the test for the successful suitor.

Some situations which adults as well as Sixth Graders would recall as quietly amusing are,

"When he carried his Boss as a present" (One comment from Fifth Grade).

"When he posed as a Prince".

"The Other Thief all dressed up".

"When the Thief's man was in the garden with the cloak and the wig".

Certain titles are recalled as funny. All of these, when shown on the screen, caused laughter from the Horace Mann audience. A Fifth Grade boy recalled "When the Thief talked about the Mongolian Pig". Sixth Grade children recalled, "When the Thief said that pocket book was empty", and "When the Thief kept saying, 'Tis here'".

"When the Mongols are hanging by their pig-tails" seemed funny to three boys, two in the Fifth and one in the Sixth Grade. This punishment at the end of the film seemed very funny to a down-town audience at the first showing of the film some years ago, but was received almost in silence by the Horace Mann audience.

The situations quoted in the preceding places as Minority Opinion are named by fewer than a dozen or by single individuals. For 64 % of the children the situations which are the funniest are those in which the Thief performs as a thief. The Thief has no powerful rival as a fun-maker in this film, although the Fat Prince and the three fat Guards are enjoyed by as many as 34 % of the children.

The Fat Prince and the three fat Guards are funnier to the Fifth Grade than to the Sixth Grade; 41 % of the Fifth Grade group name the fat people as funny, and only 28 % of the Sixth Grade group. The Thief's clever tricks in stealing are funnier to the Sixth Grade than to the Fifth; 84 % of the Sixth Grade group and only 39 % of the Fifth Grade group mention the Thief's tricks. The Sixth Grade differs from the Fifth Grade also in the variety and kind and number of situations found amusing. Occasionally, however, one of these unusual situations is noticed and recorded by a Fifth Grade child.

There seems to be little difference between the boys, fifty-four in all and the girls, fifty-three in all, as to the things that made them laugh. Larger numbers might perhaps show the beginnings of a sex difference, the greater liking of screen comedy by the boys than by the girls, — a difference which becomes very apparent in the High School (1). As soon as the Fifth Grade girls acquire the ability to observe and to remember screen material as well as the boys do, they seem, in the Sixth Grade, to enjoy the same funny things as the boys. In another Horace Mann motion picture study, the difference in liking for comedy was evident in the films which ranked highest. Among the ten films most liked by the Seventh Grade, there were five comedies in the boys' list, and three comedies in the girls' list. Beginning with the Eighth Grade the liking for comedies suddenly dropped; two comedies appear in the boys' most-liked ten, and one in the girls'. In the Twelfth Grade or Senior Year, the boys, too, had only one comedy, and the girls had none at all. In a study of the screen preferences of this Sixth Grade, following the Thief of Bagdad test, among the boys'

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(1) The Attitude of High School Students toward Motion Pictures by Clarence Arthur Perry, page 36. Publ. by the National Board of Review 1923 New York City.

most-liked ten are three comedies; among the girls', two comedies. Evidently the Sixth Grade and the Seventh Grade are the years for much laughing by both boys and girls (1).

“ Was there anything that would scare children younger than yourself? ”

The question was worded in this way so that no young commentator would be ashamed to record things that impressed him as scary, — for younger children, of course. The median age of those scored in the Fifth Grade was at the time of the questionnaire ten years and four months, and of those scored in the Sixth Grade eleven years and three months. Fortunately for this study, among those who answered the questionnaire, were nineteen children who were ten years and younger. Whether children under ten should go to the movies is often a subject for discussion by those interested in better films for children (2). The responses of this group of nineteen will be given later in this article.

Sixty-two percent of the 107 children agree that the monsters with whom the Thief had to fight would scare children younger than themselves. There are in all eighty-three mentions by sixty-six children of the various monsters in the valleys and under the sea. Second in number of mentions is the Thief in the Valley of Fire. Thirty-three percent of the children say that the Thief in the Valley of Fire would scare younger children.

In naming the most exciting places in the film (see Section II) over half of the children named these same situations, the Thief in the Valleys and under the Sea, and in the Valley of Fire. Evidently these exciting places had for the majority a bit of a scare, too. Some with superior intelligence, some with average intelligence, some of the older, some of the younger children say that younger children would be scared by the monsters and by the Thief in the Valley of Fire.

THINGS MOST FREQUENTLY NAMED THAT WOULD SCARE YOUNGER CHILDREN.

|                                                        | Grade V |       |       | Grade VI |       |       | Both Grades |       |       |        |
|--------------------------------------------------------|---------|-------|-------|----------|-------|-------|-------------|-------|-------|--------|
|                                                        | Boys    | Girls | Total | Boys     | Girls | Total | Boys        | Girls | Total |        |
| Monsters in the Valleys and<br>under the Sea . . . . . | 21      | 8     | 29    | 19       | 18    | 37    | 40          | 26    | 66    | 61.7 % |
| The Thief in the Valley of<br>Fire . . . . .           | 9       | 8     | 17    | 5        | 13    | 18    | 14          | 21    | 35    | 32.7 % |
| Beating the Thief. . . . .                             | 0       | 3     | 3     | 0        | 9     | 9     | 0           | 9     | 9     | 8.4 %  |
| When they were going to<br>throw him to the apes.      | 3       | 1     | 4     | 1        | 3     | 4     | 4           | 4     | 8     | 7.4 %  |

(1) In the study of Russian vagabond and other middle-class and lower-class children reported in the *International Review of Educational Cinematography* for Jan. 1930, only 8% of the children preferred the comic films. The writer thinks that “ a more home-like and domesticated manner of life is conducive to a serener view of life and therefore induces a preference for its comic side ”. Let us hope that the Russian “ waifs and strays ” did laugh sometimes at the “ Thief of Bagdad ”.

(2) See *The Parents Magazine*, Jan. 1930, New York City.

#### DIFFERENCES IN THE RESPONSES OF BOYS AND OF GIRLS.

Beating the Thief was named as something that would scare younger children by nine girls but by no boys. The most striking difference is that the monsters seemed more of a scare to the boys than to the girls; 74 % of the boys as compared with 49 % of the girls said that the monsters would scare younger children. The fights with "terrible monsters" seem doubtless more real to the boys than to the girls, since the boys tend to put themselves in the place of the hero. In "Children and Movies", 19.2 % of the grade school boys studied as compared with 9.6 of the grade school girls, found "scenes of fighting and duelling" thrilling. Their answers to "How did the picture make you feel?" led the author to conclude that "boys like to see an act of bravery because it makes them feel that they are participating in the brave deed. The boys imagine themselves in the place of the hero; the girls wish they were in the place of the heroine" (1). The things most frequently named as scares have been given above. Next in number of mentions, is "The Enchanted Trees", named by four. Other things named by only one or two, will now be given with the age of the boy or girl added.

#### OTHER THINGS THAT WOULD SCARE YOUNGER CHILDREN.

##### Fifth Grade Boys.

"When the horse threw up his hind legs" (10-2).

"The invisible cloak" (10-2).

"Soldiers" (10-3 and 10-6).

"The Mongol Prince" (10-3 and 10-6).

"When the magic carpet was flying" (8-9).

"The Thief" (9-10).

"The Hermit" (10-6).

##### Fifth Grade Girls.

"When a man fell dead at the statue" (9-8).

"When he stuck a knife at the Princess' back" (10-2).

"Killing people" (10-2).

##### Sixth Grade Boys.

"When he was thrown from the horse" (11-7).

"When he goes after treasure" (10-6).

"Putting the knives in the basket that contains the woman" (9-8 and 10-9).

"When the man fell from the idol (or fell dead at the statue) (11-1 and 10).

##### Sixth Grade Girls.

"Himself" (10-2).

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(1) "Children and Movies", Alice Merrill Mitchell, Table XXV, "Specified Scenes in Movies that Produce Thrills as Named by Children, p. 169.

- “ His evil companion ” (10-7 and 10-4).
- “ The Mongol Prince ” (11-10 and 12-2).
- “ The fisherman was killed and brought to life ” (11).
- “ Poisoning the Princess ” (11-2).
- “ When the Princess is sick ” (11-2).
- “ When the man who gets the crystal falls ” (11-2).
- “ The End ” (11-10).

The above list represents the opinions of twelve boys and eleven girls, who are near enough their own childish fears to make their opinions valuable. In mental ability they differ, having “ I. Qs ” that range from 96 to 163. An adult might not think “ the magic carpet ” and “ the invisible cloak ” would be cause for fright. Perhaps it is the element of sudden movement that they think scares “ younger children ”.

The largest number of things named by one individual were these, “ Fire, soldiers, sea inhabitants, monsters ”. The Fifth Grade boy who named these was only nine years and five months; his mental age, however, was fifteen years and four months.

Summing up, the things which these Fifth and Sixth Grade children think would scare younger children are: monsters, fire, flogging with swords, things that change suddenly, such as the magic carpet, the invisible cloak, “ the tree that came alive ”, and the face of the fisherman who was killed and brought to life ”; the facial expressions of cruel or strange people; torture by the gorillas (not shown but imagined by the children); soldiers; killing people; poisoning the Princess and the fisherman; the magician’s trick with the knives and the basket that contained the woman; and the Thief’s trick when he stuck the knife into the slave’s back. This seems quite a list of scares for one film; to experience them rather a doubtful pleasure for younger children.

#### Minority opinion

Question 6: “ Was there anything which would scare children younger than yourself? ”.

Only six in the Fifth Grade and eleven in the Sixth Grade answered “ No ”. To answer “ No ”, it seems, was not evidence of good judgment. Even if a boy or a girl had no younger brother or sister, and was himself too “ brave ” to be scared, all about in the audience were young children who very plainly expressed fears.

#### MOVIE EXPERIENCE.

Those in the Fifth Grade who answered “ No ”, differ among themselves in mental ability, in scores on the test and in answering or not answering other judgment questions. Instead, the group in the Sixth Grade will be considered here.

One striking characteristic of the Sixth Grade group is that eight of the eleven had seen the film before. These knew that everything was coming out all right and nobody needed to get scared. A boy and a girl who had not seen the film before, had had more experience of motion pictures than most of their class-mates. In a questionnaire given to the Sixth Grade about two weeks after the test on the Thief of Bagdad, was a list of fifty well-known films to be marked. The boy had seen twenty-one of the fifty and the girl had seen seventeen. The median number seen by the forty-nine Sixth Grade children who took the test was eight. The responses of these two to the judgment questions on the Thief test showed that they regarded the scenes just as part of a story. In answer to the question, "Was there anything that seemed to you silly and too foolish?" the boy said, "Not if the story was like the Arabian Nights". And the girl answered the question "Was there anything that would scare children younger than yourself?", "No, because it was just a fairy tale".

Seeing the film before or seeing other motion pictures may have to some extent caused these children to answer "No". One of the group (1) however, had not seen the film before nor had he seen any of the films on the list of fifty. One would need to know more about this group. All one can say surely is that they were interested in and were recording their own feelings, not those of younger children (2).

Question 9: "Was there anything that seemed cruel to you in this film?"

As in the answers to Questions 3 and 6, we find a majority of the children mentioning the same situation. In this case, the situation was the beating of the Thief. Sixty-two out of the 107 children say that the beating, — or the "lashing" or "slashing" or "the way he was beaten, — was "cruel". This scene was only a flash, but held long enough to show the soldiers surrounding the Thief and beating his back with the flat side of their swords. "I hate to see that with swords", a small boy in the audience said to his companion. This scene and the similar scene of the punishment of another thief, made such a deep impression on the children that twelve thought it one of the most exciting places in the film, nine said it would scare younger children and sixty-two said it was cruel.

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(1) The mental age of this boy was 15-11. I Q. 154, and score on test 95. The range of mental age in this Sixth Grade group of 11 was from 10-10 to 16-8; I Q's ranged from 95 to 154; and the scores on the test from 70 to 100.

(2) Experience with the "Thief of Bagdad" or with a number of other motion pictures did not in itself cause the Sixth Grade to find nothing scary in the film.

Of the twenty-eight in the Sixth Grade who had seen the Thief before, twenty answered "Yes". Of the 12 in the Sixth Grade who had seen from 17 to 37 films on the list of 50 films, nine, including the boy who had seen 37 films, answered "Yes", there were things that "would scare younger children".

In other motion picture studies at the Horace Mann Schools, "too cruel" has been a frequent reason for dislike of films. The reaction to the scenes of lashing with swords is another bit of evidence that in reviewing motion pictures for children, a safe rule is not to recommend ones that have scenes of torture.

With *The Thief of Bagdad*, the impression of the whole film afterwards, judging from what the children reply to Questions 15-18, seems to have been admiration for the bravery of the Thief. But their memory of the scenes of "torture" was very vivid indeed.

#### CRUEL THINGS IN THE THIEF OF BAGDAD

|                                                                                                       | Fifth Grade<br>Boys | Grade<br>Girls | Sixth Grade<br>Boys | Grade<br>Girls | Total<br>% |
|-------------------------------------------------------------------------------------------------------|---------------------|----------------|---------------------|----------------|------------|
| 1. Beating the Thief, or the other thief . . . . .                                                    | 16                  | 7              | 17                  | 22             | 62         |
| 2. Making the man climb the statue (mentioned by three).                                              |                     |                |                     |                |            |
| 3. Throwing the Thief to the gorilla (mentioned by three) and the following, mentioned by one or two: |                     |                |                     |                |            |
| 4. Where the Thief stuck the knife into the slave's back.                                             |                     |                |                     |                |            |
| 5. Where the Thief went through the Valley of Fire.                                                   |                     |                |                     |                |            |
| 6. Poisoning the Princess.                                                                            |                     |                |                     |                |            |
| 7. Poisoning the Fisherman.                                                                           |                     |                |                     |                |            |
| 8. The Mongol Prince.                                                                                 |                     |                |                     |                |            |
| 9. "When the Mongol Prince said that if he married the Princess, he would get Bagdad".                |                     |                |                     |                |            |
| 10. "When the Mongol Prince meant to take the Princess by force".                                     |                     |                |                     |                |            |
| 11. "When the Princess' father wanted to choose for her".                                             |                     |                |                     |                |            |

It is apparent that the sufferings of the hero seemed much more real to the children than the sufferings or the death of other people. Numbers 3, 4, and 5, did not actually happen with the reality which those who named these cruelties imagined; the king only threatened to throw the Thief to the gorilla, the slave was not actually "stabbed" nor did the Thief go through real fire. Numbers 9, 10 and 11 are quite different in character from the others. These situations are cruel not because of any immediate physical suffering. One would say that the three Sixth Grade children who named them must have a fine sense of justice and high ideals.

#### Minority opinion

"Was there anything that seemed to you cruel in the film?"

There were only fifteen (eight in the Fifth Grade and seven in the sixth Grade) who answered "No" to this question. The Sixth Grade group will be studied here. The Sixth Grade group (five girls and two boys) who answered "No, there was nothing cruel", stand even higher in

scores on the test and in mental ability than the Sixth Grade group who found nothing scary for younger children. Their scores range from 75 to 110, with four scores of 100 and over; mental ages range from 12.6 to 14.11; the lowest I Q is 110 and the highest 145, (four with over 140). A response from these intelligent children is worth attention, especially since it is contrary to the opinion of the majority.

#### MOVIE EXPERIENCE.

In movie experience these Sixth Grade children who said "No, there was nothing cruel," differ a good deal. Four had and four had not seen the Thief of Bagdad before. Of the six who did the second questionnaire and marked the list of fifty films, three had seen four or fewer films, one had seen eight, one seventeen, and one twenty-one. Numbers are too small and "movie-goers" in this group too few to make any comparison between movie attendance and a callous attitude towards screen scenes of cruelty. One boy who seen twenty-one films will be quoted later.

Four of the eight in this Sixth Grade group certainly did not have a callous attitude toward scenes that would scare younger children. They share the majority opinion that the monsters and the Thief in the Valley of Fire would scare younger children. One of them seems particularly sensitive to scary things and his age, nine years and nine months, suggests that these are scares for himself also. He names, "The tree cave; the terrible animals; the hermit; putting the knives in the basket that contained the woman". This boy had an I Q of 144 and scored 100 on the test.

Four (1) however, in the Sixth Grade group of eight, who found nothing cruel also found nothing to scare younger children. Their attitude does indeed seem either callous or unusually "brave" and "grown-up" (2). The girl, aged 10 years and 11 months, certainly had stronger nerves than the other children; she said it was "funny" "When the octopus was just going to close over him". This is the girl who said there

(1) The Four who recalled nothing to scare younger children and nothing cruel:

|                    | Age   | Mental age | Score on Test | Had Seen "The Thief" | No. of films seen on list of 50 |
|--------------------|-------|------------|---------------|----------------------|---------------------------------|
| Number 1 . . . . . | 11.9  | 12.9       | 100           | no                   | 21                              |
| Number 2 . . . . . | 10.11 | 12.6       | 85            | no                   | 17                              |
| Number 3 . . . . . | 11.9  | 14         | 95            | yes                  | no report                       |
| Number 4 . . . . . | 10.7  | 14.7       | 75            | yes                  | 4                               |

(2) A Sixth Grade discussion quoted in part in "Motion Pictures for Different School Grades" brought out the keen desire of the children to be brave and not get scared. One small girl even said that her mother wanted her to go to the movies because "She knows I can be scared, so she wants me to go and get grown-up".

was nothing to scare younger children, "Because it was just a fairy tale". Another boy in this "callous" group was ten years and seven months. His answers to other questions are not very self-revealing, except that he shares the view of the large number who think the Mongol Prince should be punished. It is a very childish hand that prints the "Yes" in capital letters and adds a huge exclamation point.

The two older ones in this group a boy and a girl each aged 11 years 9 months are actually more "grown-up" in their reactions to the film, and seem well worth quoting.

The boy had seen twenty-one of the films on the list of fifty. He may perhaps have become over-accustomed to sensational scenes on the screen. His choice of three films liked best is not taken from the list given in the second questionnaire; instead of "Old Ironsides", "Speedy", and "The Circus "or" Chang", favorites of the other Sixth Grade boys, he writes down "Dr Jekyll and Mr Hyde", "Metropolis", "The Phantom of the Opera", and "The Bat", and he says he likes these "Because they were mysterious and spooky". "Chang" "The Circus", and "Speedy" as well as two other comedies and "West Point" (with a football game) he recommends for children younger than himself! The Douglas Fairbanks film which he likes best is "The Gaucho", because as he truly says, "I like excitement". This boy may be getting too much excitement from pictures.

It should be emphasized, however, that this boy's reason for disliking films is the wholesome reaction characteristic of boys of his age, about twelve, "too silly", "too much love". Also his responses to the questions on the test of the Thief of Bagdad show him to be like many others of the Horace Mann group studied, in finding the Thief's tricks amusing, the Valley of Fire and "the dragon" exciting, in liking the Thief best and the Mongol Prince least; and also in saying, "Yes", the Mongol should be punished at the end. But he mercifully adds, "Not so much". His reasons for liking the Thief best and the Mongol Prince least, show the experienced movie-goer, "The Picture made you".

This boy is unlike most of the children in finding nothing that would scare younger children and nothing that was cruel. The scene "When he was flogged", which was named by 12 children as something that would scare younger children and by sixty-two children as cruel, he names as "exciting." To the question, "anything silly?" he answers "Not if the picture was like the Arabian Nights".

Summing up the responses of this interesting boy to the two questionnaires, one sees that he is part child and part a rather onesided adult. The same is true even more markedly of a girl who like the boy found nothing in the film that would scare younger children and nothing that was cruel. The responses of this girl also seem worth analyzing.

This girl makes an excellent and a more adult selection of exciting

places. The Thief's tricks or his fights with monsters or danger from fire do not seem as exciting to her as some more critical moments in the story. "When he's in the castle" — this, it will be recalled, includes the theft of the necklace —, seeing the Princess, his discovery by the slave girl and his escape, taking the Princess' slipper as a treasure instead of the necklace. This is a romantic as well as exciting sequence. The age of the girl is eleven years and nine months. Her answers to the judgment questions are as follows:

Most exciting places? "When he's in the castle. 1, 2, 3, 4, 5, moons. When the Mongol takes control of the city. Army appears by throwing little bullet on the ground".

Anything funny? "No".

Anything that would scare younger children? "No".

Anything cruel? "No".

Liked Thief in first part? Why? "The way he went about stealing. He had personality".

Liked Thief in second part? "His adventures".

Which of the four suitors liked best? "The Thief".

"He was most handsome and likeable".

Which liked least? "The Mongol. He was horrid and dishonest".

Should be punished at end? "Yes".

This girl is unlike most of the children in finding nothing funny: only eight out of 107 fail to record one, two or three things that made them laugh. She is one of the very small number, four, who found nothing that would scare younger children and nothing that was cruel.

She is like the majority in not being too critical and not finding anything "too silly and foolish." She is also like the majority in liking the Thief best and the Mongol least, and the strength of her dislike is suggested by the word "horrid". Unlike 60 % of the other children, however, she does not express any interest in the Thief's change of character and likes him only for the entertainment and pleasure he furnishes. This is an adult, and not the most discriminating way of judging stage and screen characters. This girl is eleven years and nine months and is not too young to be wondering what kind of hero she admires. Would she apply these same standards of liking to her friends? Would she prefer a "handsome" boy friend who has "adventures" and goes about stealing "with personality"? No, her hero must be honest, it seems; at least the Mongol Prince whom she dislikes is "horrid and dishonest".

The responses of these two Sixth Grade young people, have been chosen for quotation from the seventeen who found nothing that would scare younger children and the fifteen, nothing that was cruel, because of striking indications of "growing up" in their screen attitudes. The boy's eagerness for more excitement and the girl's liking the hero merely for his entertainment value suggest, however, a one-sided growing-up. They have been quoted

also by way of suggesting a method of analyzing responses on a motion picture test (1); namely comparison with the other responses of the individual, and also by comparison with the opinion of the majority in the grade-group.

The minority opinions, especially in what is exciting, funny, cruel, scary, or too silly are also worth attention, since it is easy to conjecture that these minority opinions suggest the lines along which development, whether desirable or not — may come in the screen attitudes of the next older grade group.

“ Was there anything that seemed to you silly and too foolish ”?

This question, it was thought, would bring out the characteristic objection to love scenes noticeable in small boys and girls at Horace Mann and elsewhere. Some small boys in the audience had expressed disgust at the scene of the Thief and the Princess' slipper, but their fears were groundless, for the love scenes were few and mild. The Princess was apparently accepted by all as a necessary part of the Thief's adventures. What was “ silly and too foolish ” proved to be not love but magic.

Sixty-four of the 107 answered “ No ” to this question. The only one who modified the “ No ” was the Sixth Grade boy, just quoted, who said, “ Not if the picture was like the Arabian Nights ”.

#### MINORITY OPINION

Twenty-three differed from the majority and answered “ Yes ”.

Of these, thirteen named magic, five did not name anything, five named the following:

“ When he went under water ”; “ The conversation in the cave ”; “ The Fat Prince ” (two mentions); “ The Fat Guards ”.

Those who objected to magic named, “ the Dragon ”, “ The Invisible Cloak ”, “ the Winged Horse ”, “ the Magic Carpet ”, “ Making things with the Magic Chest ”, “ the Enchanted Tree ”, “ the Magic Rope ”, “ the Crystal ”, “ the Magic Apple ”, “ Killing the fisherman and bringing him to life ” and “ Magical things ”. One Fifth Grade boy objected to five “ magical things ”.

Were the thirteen children (eleven boys and two girls) who objected to magic in the Thief of Bagdad silent when the audience was laughing at the Winged Horse and the magic carpet and the invisible cloak? Are these thirteen lacking in an enjoyment of fun? No, their response to a previous question shows that all of them found something to laugh at and some of them even

(1) “ Motion Pictures in the Class Room ”. Wood and Freeman, page 227.

“ Analysis of the intellectual, aesthetic and emotional reactions of classes and of individual students of various types, ages and backgrounds to specific elements in films and in film sequences will furnish the surest foundations for increasing the educational values, economies and adaptations of class-room films ”.

laughed at some form of magic in the film. Perhaps these thirteen are matter-of-fact children who don't care for the improbable. Perhaps they have reached the stage where certain things, like fairy tales, are considered childish. One boy in this group of objectors has a mental age of sixteen years and five months and another a mental age of seventeen years and five months.

It is interesting to notice that these two boys, whose I Qs are 173 and 174, although more critical than most of the children about what was "silly and too foolish", found things to laugh at and agreed with the majority on the other judgment questions. Their answers, including the response to the question "What were the most exciting places in the film?" will now be given, serving as a summary of the questions so far discussed and an introduction to the last group of judgment questions (1).

#### SECTION IV

##### Part II

#### Second Group of Judgment Questions

(Character Judgment and Moral Value of Film)

#### ANSWERS TO JUDGMENT QUESTIONS BY TWO SIXTH GRADE BOYS.

Among the Sixth Grade children scored are twelve whose intelligence rating places them in a markedly superior group, since they have I Qs of 140 and above. At the very top of the group are two boys whose I Q's are 173, and 174. It is interesting that these boys hold the same opinion as the majority on most of the judgment questions, with the striking exception that each of them considers the magic in the film "silly and too foolish".

What were the most exciting places?

Five exciting places?

Boy No. 1. "When the King of the Mongols goes to touch the rosetree. When the hero is in the Valley of Fire. When he fights the octopus. When he takes the city. When he goes away".

Boy No. 2. "Jumping to the magic rope. Getting the crystal. Killing the dragon. Poisoning the Princess. Riding home".

What were the funniest things in the picture?

Boy No. 1. "When he stole the magic rope. When he steals the pancakes".

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(1) "What do you think were the most exciting places? If you can, give five places". This question was scored, a value of 5 being given for each place mentioned. The places the two boys give include some less frequently mentioned. For Majority and Minority Choices of Exciting Places see Section II.

Boy N<sup>o</sup>. 2. "The look of the Mongol Prince when the Thief jumped into the rosetree".

Would anything scare children younger than yourself?

Boy N<sup>o</sup>. 1. "When he is fighting the monster".

Boy N<sup>o</sup>. 2. "Yes, the octopus covering the Thief".

Was there anything cruel in in this film?

Boy N<sup>o</sup>. 1. "Yes, the Thief being flogged".

Boy N<sup>o</sup>. 2. "Yes, the flogging".

Was there anything that seemed to you silly and too foolish?

Boy N<sup>o</sup>. 1. "Yes, the magical things".

Boy N<sup>o</sup>. 2. "Yes, killing the fisherman and bringing him to life".

What made you like the Thief in the first part of the picture?

Boy N<sup>o</sup>. 1. "He was daring. Brave".

Boy N<sup>o</sup>. 2. "No answer".

What made you like the Thief in the second part of the picture?

Boy N<sup>o</sup>. 1. "He was honest".

Boy N<sup>o</sup>. 2. "He was undergoing danger bravely".

Which of the four suitors did you like best?

Boy N<sup>o</sup>. 1. "The Thief, because he was the bravest and did things himself".

Boy N<sup>o</sup>. 2. "The Thief. He was brave".

Which of the four suitors did you like the least?

Boy N<sup>o</sup>. 1. "The Mongol Prince. He was unfair".

Boy N<sup>o</sup>. 2. "The Mongol Prince. He was treacherous".

Should the Mongol Prince have been punished at the end?

Boy N<sup>o</sup>. 1. "Yes".

Boy N<sup>o</sup>. 2. "Yes".

The mental ages of the boys just quoted were 16-5 and 17-5, but their chronological ages at the time of the test were only 9-8 and 10-2. Each made the good score of 90 on the fact questions of the test. In the first group of judgment questions, their opinion is the opinion of the majority of the children, with the exception that the magic in the film seemed to them silly and too foolish. In the last group of judgment questions, Questions 15-19, their responses show that one of the boys was impressed with the change in the character of the Thief and that both preferred the brave Thief to the unfair or treacherous Mongol Prince, who should be punished at the end. This reaction to the moral values of the film is also the reaction of the majority of the children.

#### QUESTIONS 15-19

Question 15 "What made you like the Thief in the first part of the picture?"

The reasons most frequently given by the Fifth Grade children are,

because he was "funny" and "clever". He was liked because he was "sly", "bold", "strong", and "quick". Some of the answers are:

"Good at stealing things. He pretended to sleep on the fountain".

"Smart getting in the palace".

"Quick when he took money out of a bag".

"Brave and bold".

"Limber and a sport".

"He jumped into jugs and things".

"He went through all funny motions".

The reasons given by the Sixth Grade are similar, "bold", "clever"; "athletic", "jolly", and "funny". Some answers are:

"The way he went about stealing. He had personality".

"Did things so easily".

"So bold, always got away".

"He did things so gently and took the rings off the fingers so quietly".

"He was sly, because thieves have to be".

"The funny way he stole things".

"Clever, care-free and good-looking" (the word "good-looking" appears several times).

There are some whose liking for the Thief is not based on his qualifications as a thief, namely, "bold", "sly", "clever" and "strong"; nor because he is funny. These might be classified as "Drama Lovers" and "Moral Enthusiasts".

#### DRAMA LOVERS.

These are the children who like the Thief for what we may term his qualifications as a hero, especially a screen hero. Besides a few who like him because he is "good-looking", are the following:

A Fifth Grade boy says, "I like him from other pictures. I like his looks and his acting".

Three Sixth Grade girls say, "He had personality".

"Because he was clever and cunning and he loved the Princess".

"Because he was a thief and it was exciting".

#### MORAL ENTHUSIASTS.

These are the children who find in the Thief even in the first part, before he reformed, a moral quality which they like. These are Sixth Grade children; the first quoted is a boy, the others are girls (1).

"He shared his jewels with an old man. It showed that he was generous".

"The way he was good to the poor".

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(1) Intelligence quotients are in order of the quotations 134 101 121, 123 and 144.

“ Partly because I knew he was going to earn happiness at the end ”.

“ His boldness. His pity in spite of being a thief. I admire those qualities ”.

“ His true face. It showed that he was born to be honest before his life was over ”.

To this ethical group, four others might be added, for these four, in contrast to the very general liking for the Thief in the first part of the picture, do not like him.

A Sixth Grade boy answers Question 15, “ I do not like him ”.

A Sixth Grade girl, “ I did not like him because he stole ”.

And two Fifth Grade girls, “ I didn't like him because he stole things and was very mean ”.

“ I didn't like him because he stuck a knife in the servant's back ”.

Twenty-five, a large number, did not answer Question 15. Possibly some of these also did not like the Thief in the first part of the picture. More probably, since thirty did not answer Question 16, the reason for not responding was the difficulty of deciding just what was “ the first part ” and what “ the second part ” of the picture.

Question 16. “ What made you like the Thief in the second part of the picture ? ”

The responses of those who did answer this pair of questions show that that 60 % of the 107 liked the change in the character of the Thief after he gave up stealing and “ worked for happiness ”.

Typical answers to this pair of questions are,

A Fifth Grade Boy

15 “ So tricky ”.

16 “ So brave ”.

A Fifth Grade Boy

15 “ His way of stealing things. It was funny ”.

16 “ His fights with monsters and how he reformed ”.

A Sixth Grade Girl

15 “ The funny way he stole things ”.

16 “ After beginning bad, he won her honestly ”.

Instead of comments about his character, a few note his accomplishments. Interest in accomplishment is marked in the answers of a Sixth Grade girl.

Question 15. “ Because he was a thief and it was exciting ”.

Question 16. “ Because he turned into a prince and could hunt for a treasure too ”.

There are a few who like the Thief for the same reason in both parts of the film. The reasons given are, because he was “ good-looking ”, “ so funny ”, “ so daring ” and “ so athletic ”. A Fifth Grade boy liked him for “ the thrill and the acting in him ”, and a Sixth Grade girl for “ his adventures ”. These six seem to like him for his entertainment value only.

## SEX DIFFERENCE.

In the answers of the Sixth Grade boys to Question 16, the word "brave" appears oftener than the words (or the idea) "honest and good"; in the girls' answers, the reverse is true (1). The boys seem to be more impressed with what the Thief had to do in order to win the treasure. They understand fighting better than the girls do. However the answers to the next two questions show that in comparing the Thief with such a tricky and treacherous man as the Mongol Prince, the boys also prefer a hero who is honest.

Question 17. "Which of the four men who tried to win the Princess did you like the best?"

Question 18. "Which of the four men who tried to win the Princess did you like the least?"

89 % of the children liked the Thief the best of the Princess' suitors and 87 % liked the Mongol Prince the least.

"Liked least" is rather a mild expression for their feeling about the Mongol Prince. They say "he cheated", was "mean", "sly", and "cruel", — these are the words most frequently used. Others say he was "treacherous", "vicious", and "mysterious". He was "too fierce", "always a sneak", "such a sinner", "used foul means for everything". Specific charges against him are,

"He poisoned the fisherman".

"He set spies on the other princes".

"He put an army in the walls".

"He was bad and took the city by force".

An interesting charge against the Mongol Prince is,

"He thought too much of himself"; "He was conceited"; "He thought he was wonderful". The five boys and girls who dislike him for his conceit, might themselves be conceited, as their school records show.

The Thief, on the other hand, is liked for the reasons given in the previous answers, for being "brave" and "honest". In comparison with the other suitors, he "worked harder to get the treasure" (or "the Princess"); "He did things himself"; "He earned it (or her); "He didn't cheat".

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(1) Reasons given by Fifth & Sixth Grade boys and girls for liking the Thief in the second part of the film:

52 % of the boys like him for bravery and accomplishment.

20 % of the girls like him for bravery and accomplishment.

52 % of the girls like him for changing and becoming honest.

17 % of the boys like him for changing and becoming honest.

Other reasons are,

“ He saved the Princess ”.

“ He had more character. The others were too cruel ”.

“ He did not show off. The others were too stuck-up ”.

“ He was the hero of the film. The Mongol Prince was so much the villain ”.

Admiration of accomplishment, of doing things oneself, without cheating or cruelty are evidently sincerely felt by most of the group. Surely these are fine qualities for children to admire in their hero!

A romantic reason for liking the Thief best is given by a Sixth Grade boy, “ Because the Princess liked him ” and by a Sixth Grade girl, “ Because he was the only one who truly loved her ” (1).

Other reasons for preferring the Thief are, by a few Fifth Grade children, “ He had personality ”, “ good-looking ”, “ so funny ”. Similarly a few Sixth Grade children say, “ He had a more exciting experience; “ He had more adventures ”; “ He was most handsome and likeable ”; “ More things happened to him ”. The seven children here quoted in selecting such reasons as their sole reason for preferring the Thief to the wicked Mongol Prince, show a very different reaction from the majority of the children.

A Sixth Grade boy who had had a good deal of movie experience wisely answered the two questions in this way,

Question 15. The Thief. “ Because the story made you ”.

Question 15. The Mongol Prince. “ Because the story made you ”

### Minority Opinion

#### QUESTION 17 AND 18.

“ Which of the four men who tried to win the Princess did you like best? ”.

There are seven (two in the Fifth Grade and five in the Sixth) who did not like the Thief the best. Five boys, one in the Fifth and four in the Sixth, like best the Fat Prince of Persia. They like him best because he was “ so funny ”, “ so fat ”, and “ Because he always was eating ”. Two of these fun-lovers dislike the Mongol Prince because he was “ solemn ” and “ so serious ”. To want to have the Mongol punished at the end seems rather severe!

*(To be continued)*

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(1) This Sixth Grade boy seems to be imagining himself the hero and the girl to be imagining herself the heroine. In the reaction to the “ Thief of Bagdad ”, the Horace Mann group seemed to show very few sex differences. In the recent Chicago study, there seem to be evident sex differences, even among the grade school children.

See “ Children and Movies ”, page 124 and pages following, and page 169.

## *Information*

### THE CINEMA AND SOCIAL LIFE

*At the request of the Italian Section of the International Federation of University Women, the I. E. C. I. has decided to send out a third questionnaire on the cinema, addressed this time to mothers.*

*The Institute realises the probable difficulty of obtaining from this source a contribution to the discussion on the social aspects of the cinema that will be of real practical value and not merely the theorising of a few isolated voices, but it refuses to be discouraged. The following, like all such questionnaires, doubtless has its shortcomings and will be found adapted in varying degrees to the mentality of women in different countries.*

*Once again, however, the I. E. C. I. is aiming at a genuinely practical method of enquiry. By launching this questionnaire and inviting women's organisations throughout the world to help in distributing it and by publishing it to-day in its Review, the Institute appeals to every woman with a sense of her responsibility to her children and to society to cooperate with us and send an answer to be classified among the innumerable replies that will reach us from all over the world.*

*We repeat that the Institute's wish is to ascertain the right lines of future film policy, on a basis not of pure theory but of data drawn from practical experience. We cannot believe that women upon whom motherhood has imposed the greatest and most sacred of duties will fail to respond to the Institute's appeal or content themselves with mere theorising. Given the contribution of their views, the social problem of the cinema will have made an enormous stride towards its final solution.*

*Below then is the text of the questionnaire which the Institute proposes to circulate among mothers of families:*

At the beginning of 1930 the International Educational Cinematographic Institute launched a twofold questionnaire about the cinema. One of these was addressed to schoolchildren and circulated in about 200,000 copies in Italy and various other European and extra-European countries with the approval and active support of the school authorities.

Pending an analysis of the replies (of

which more than 25,000 from different Italian schools have already been received and sifted), the Institute drew up a second questionnaire for teachers, who were asked their opinion on the value of the cinema, its good or bad influence upon the training of character, methods of teaching by film and other points relating to cinematography.

The replies to this second questionnaire, which was warmly approved in Italy

and elsewhere, are also being sifted and summarised.

Now, the opinion of the children who attend the cinema and of the teacher who, through the school, is in touch with the child's mind, needs to be supplemented by the views of the mother of the family, who, better perhaps than anyone else, can understand and interpret the individual mentality of her own child, living as she does in daily contact with him and familiar through the experience of daily life with all his shortcomings, his desires and his needs.

\* \* \*

In an enquiry addressed to mothers and intended as the complement of the Institute's other two enquiries, the questions obviously cannot assume too categorical a form. They are intended only to furnish an idea of what the Institute wants to know; the persons addressed must be left entirely free to make additions or qualifications as they think best and to include in their answers such suggestions, information or remarks as their experience of family life may prompt.

\* \* \*

1. Does the *attendance* of children at the cinema distract them from their school duties?

Should children visit the cinema often or seldom?

What impressions do children bring away with them from cinema performances (distinguish according to age and sex)? How do they refer to them at home?

Do they repeat, with an understanding of their meaning, phrases, gestures or actions seen at the cinema? Do they reproduce them in their games?

Do they express special admiration for some actor or actress? How do they speak of them?

Do they show a desire to imitate them or to live the same life?

2. What impressions (again according to age and sex) do children derive from the cinema.

Of terror?

Of joy?

Of enthusiasm?

Of moral depression?

Are children and young people as a rule influenced by the good or by the bad elements of what they see at the cinema?

On returning from the pictures, have the children given evidence of having derived some practical benefit from them, or of having acquired good or bad ideas concerning the choice of a trade or profession or concerning other aspects of their social life?

Have they shown signs of having acquired information of another kind, historical, geographical, political, artistic, etc.?

3. *What signs of visual, physical or cerebral fatigue* have children manifested soon after a projection, or even later, in cases when the fatigue can be definitely traced to the projection?

4. *Influence of the cinema* on the training of character, the sense of duty, sense of responsibility of the child in relation to his social environment?

5. Can the cinema be regarded as a *potential source of immorality*, as giving a distorted picture of life, as inciting to crime? (again distinguish according to age and sex) What cases can be quoted to support such a charge?

6. *What kinds of films* do you as a parent think suitable for children?

Documentary?

Cultural?

Generally educational?

Dramatic?

Comic?

7. *What kinds of films* do children themselves, according to their own statements, prefer?

Documentary?

Cultural?

Generally educational?

Dramatic?

Travel or adventure?

Historical?

Comic?

8. Are the variety numbers which sometimes accompany projections found beneficial or the reverse? How do they impress children? On returning home, do they feel a need to imitate the actors or things they have seen, to repeat snatches of song or bars of music, and, if so, what are their preferences?

Do you as mothers think that the performances themselves can exercise an immediate or later influence on the lives and minds of your children?

9. Are *school films* regarded by the pupils as useful aids to teaching?

What do the children think of them?

What importance should be given to this kind of film, either as an instrument of teaching or in its merely educational aspect?

10. Are sound-films and talkies regarded as a useful development or not, both as regards teaching possibilities and entertainment value?

What are the special observations of your children about this kind of film?

\* \* \*

Such are the questions asked of mothers of families. As we said before, they are only meant to give a general idea of the information wanted. The important thing to learn, besides the ideas of mothers about their children, is what practical proposals they have to make as regards the future

of the cinema in order that it may exercise an educational and socially elevating influence and not corrupt or demoralise children's minds.

It is therefore of the utmost importance to know whether mothers are in favour of maintaining the existing system of film censorship or whether the system itself needs modifying and, if so, how; whether they think an age-limit should be fixed for admission to ordinary shows, whether special performances should be organised for children or, finally, whether it would be possible to establish cinema theatres reserved exclusively for children's and young people's shows.

The Institute's wish is to obtain a spontaneous and first-hand expression of their views from the mothers, who know their children better than those children can know themselves.

Any observations communicated to the Institute will be welcomed as an authentic contribution to the campaign on the social aspects of the cinema launched under the authority of the League of Nations.

## GERMAN INTRODUCTORY COURSE ON THE SYSTEMATIC USE OF FILMS IN SCHOOLS AND POPULAR EDUCATION

*The Review has pleasure in publishing the programme of the course in cinematography held at Prague from March 28th to April 2nd, 1931 under the auspices of the Urania Association.*

*The reputation of the various lecturers and the importance of the matters dealt with are further proof of the need of propaganda to make known, especially among the masses, the elements, theoretical and practical, of school-teaching by film and slide.*

*This vital problem will continue to offer fresh fields for study and research and it is therefore to be hoped that the example set at Prague may be followed elsewhere. Popular training in film technique and its applications will, as time goes on, produce the necessary experts and the added knowledge that will undoubtedly profit the further technical developments the future has in store.*

Organised by the Urania Association at Prague by agreement with the Czech Ministry of Education and in co-operation with the German Teachers' Union in Czechoslovakia.

### PROGRAMME.

*Saturday, March 28th, 1931 — Prof. Josef Boser, Reichenberg.*

Optical and electro-technical principles of projection.

Dia- epi- and micro-projection.

Technical exercises (work with different methods of projection Dia-, Epi- and Micro-projection, projection of standard and substandard films).

*Sunday, March 29th — Dr. Kurt Libora, Prague.*

Photographic principles of projection (making of a film — the photograph from moment it is taken until ready for projection — preparation of series of pictures — improvement in film preparation, including toning and colour development — the film and its use — technique of making and touching up).

Practical exercises in the making of films (group-work).

*Dr. Lange, Berlin.*

2-4 — Photography and the school.

*Dr. Kurt Libora, Prague.*

Small-size films for school use (Chief forms of small-size film — their use in teaching — the film and methods of projection).

*Educational films.* Projections of standard-size and small-size films.

*Monday, March 30th — Prof. Josef Kühnel, Prague.*

The educational film in schools and popular education (legislation, cinematography, methods).

Cinema technique (projection technique and film technique).

*Dr. Kurt Libora, Prague.*

Small-size films.

Technical exercises. Projection work (Standard-size and small-size film).

*Tuesday, March 31st — Dr. Anton Moucha (Archivrat), Prague.*

The film and the book.

*Dr. Steiner, Pohrlitz.*

The film (standard-size and small-size) and its use in country districts.

*Dr. Schulze, Dresden.*

The physical principles of the sound-film (with illustrations).

Acoustics.

Technical exercises. Projection work (standard-size and small-size films).

*Wednesday, April 1st — Dr. Schulze, Dresden: or Dr. Jaensch, Dresden.*

Recording and reproduction of sound-films. Disturbances and their remedies.

*Followed by a conducted visit to the Educational Film Exhibition.*

Soirée arranged to introduce to members attending the course representatives of the film trade and industry; musical items, etc., by Prague artists.

*Thursday, April 2nd — Excursion to the Zeiss Ikon Works at Dresden.*

## SCIENTIFIC FILMS

In the September number of the *International Review of Educational Cinematography* we published an article on the use of the cinema in biological research, in which the writer, M. Coissac, dealt more especially with the work of Dr. J. Comandon.

We wish now to draw the attention of readers interested in this question to an excellent contribution by Dr. Comandon to the December number of the French review *Recherches et Inventions*. M. Comandon attributes the mechanism of cinematic vision mainly to a psychological process and only to a lesser degree to the persistence of luminous impressions upon

the retina, the explanation generally accepted.

He explains very exactly the fundamental principles of the apparatus used to represent accelerated or retarded movement and decides that the reduction of the angle velocity of any movement to a speed perceptible to the eye can also be effected by a modification of space and time. For example, stars, which to the naked eye appear stationary, seem to move with a certain velocity when observed through a telescope.

The result, in fact, is as if we were to use a machine to represent the speed of movement, but in that case we are conscious

of an artificial modification of the space-element, whereas on the cinematograph the illusion is complete. A modification in time is so rare a phenomenon that we cannot make the necessary mental adjustment and we then get the impression that the actual rhythm of an action is the same as that conveyed to our senses.

It is well that these elementary facts should be clearly expounded, and they will interest more particularly those who have not received a scientific training.

Dr. Comandon also discusses recent progress in the filming of especially rapid movements and describes the different

kinds of apparatus used. With the aid of these new technical devices, it is now possible to follow the combustion of the gaseous mixture in the cylinder of a Diesel engine or the passage of a projectile through steel plating.

Finally, the writer emphasizes the part played by the cinema, aided by optical instruments, in modern biological research. Phenomena difficult to reproduce can now be fixed upon film and examined in all their phases. Cinematography has succeeded in showing the dissection of micro-organisms — the extraction, for instance, of the nucleus of an amoeba by means of fine needles.

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# Legislation

## FILM CENSORSHIP IN BULGARIA

SOURCES-GENERAL RULES. — A recent law, promulgated on April 15th, 1930, has provided Bulgaria with a system of film control and a complete set of rules regulating public and private motion picture halls.

The principal aim of the law was to unite in one text, conforming them to the necessities of modern cinematography, all the measures required in Bulgaria for the supervision of film industry and trade.

Article 2 gives the Ministry of Education the faculty of conceding cinema hall licences the hall must, however, be inspected beforehand by government civil engineers.

Naturally, whoever intends to open a motion picture hall has to give previous notice to the Ministry of Education and indicate exactly under whom the licence is going to be run. The person who is to be directly responsible for the permit must never have committed such crimes as treason nor violated laws regarding public morals, he must furthermore be possessed of the qualifications referred to in art. 30 of the Bulgarian penal law.

The general rule which art. 2 dictates is that the supreme supervision of the cinema is given to the Ministry of Education, subordinate to the technical and hygienic authorities for all that regards their special province.

As regards censorship, all films must be controlled by an official board.

OFFICES. — The official control Commission, which has its headquarters at the Ministry of Education, is made up of the chief of the cultural section of the Ministry, who acts as President, the District Attorney of the Court of Sofia, one representative of the police, appointed by the Ministry of the Interior and of Public Safety, a member of the Teaching Com-

mittee and two experts appointed by the Ministry of Education.

When required, the Commission may be completed by representatives of other organs, if the film involves their institutions directly. These special members are appointed by the ministries interested, and have an equal right to vote.

Mode of Operation. — The Commission has, more or less, the same attributes as similar organs have in other countries. It may give films its complete or partial approval; in this second case it suggests the changes and decides what cuts have to be made before public projection is allowed. It may ban a film definitely.

For every film censored and approved a permit is released. The permit may be recalled whenever government or social interests require it; this, however, must operate through the Ministry of Education.

On the permit, the Commission itself inscribes the definite title of the film, the name of the producer, the number of reels, the names of the artists featured and all the titles. It also mentions whether the picture belongs to the scientific or educational class and if it can be shown in schools.

The first part of the authorization, viz.: the number, date and name of the picture, the name of the producer and his signature, have to be projected on the screen immediately before the film is shown.

Even the titles and dialogue of imported films must be censored by the Commission, and these, as well as all publicity matter have to be translated into Bulgarian although the original text may be reproduced alongside of the translation.

AUXILIARY ORGANS. — Besides the censorship Commission, another organ has been created: a superior council for the cinema. To this belong all the members of the commission, a representative of the

Ministries of War and of Agriculture, a delegate from the Holy Synod, a representative of the Chamber of Commerce of Sofia, the Secretary of the Ministry of Education, representatives of primary schools, of the Union of Public Libraries of Bulgaria, of the Board of Health, of the Press and Art Association and the director of scholastic cinemas.

The Council assembles under the presidency of the secretary of the Ministry of Education and its chief aims are:

(a) to prepare a programme for the development of teaching through films in Bulgaria;

(b) to create a Bulgarian Cinema Instruction Fund;

(c) to dictate the criteria for putting into effect the law on the cinema and to recommend any necessary amendments.

The censorship commission and the council have subsidiary organs in all the larger towns of Bulgaria which see to the enforcement of the cinema law Art. 15 of the Bill gives this subsidiary power to directors of the chief institute of public instruction in each town; in small centres where only elementary schools exist it is the headmaster of the school or his substitute who represents the Commission and Council of Sofia.

These auxiliary control organs must ascertain that each film to be projected has a permit and that all the rules regarding the authorisation are observed. And they may:

(a) prohibit the projection of any film or part of film that has not a regular permit or whose title, on the authorization, is not the same as the one published on post-bills;

(b) prohibit the projection of written matter not passed by the censorship except business advertisements, notices given by public authorities, etc., and all such matter as is exempt from censorship;

(c) prevent the exhibition of posters and photographs relating to banned pictures.

In order to exercise their control, the members of the Commission and of the auxiliary organs have free entrance to all cinema, theatres and halls where motion

pictures are projected and may if necessary demand the intervention of the authorities.

**TAXES.** — Members of the Censorship Commission and of the Council who are not government officials are given remuneration for each meeting provided by the Cinema Instruction Fund. The auxiliary organs also may receive payment for special work on the proposal of the Commission.

In order to raise funds for emoluments and other expenses, Art. 10 fixes a fee to be paid by the producer or whoever asks for the permit, proportionate to the length of the picture censored 20 lei a metre for educational films; 50 lei a metre for entertainment films.

**CRITERIA.** — Arts. 4 and 5 summarise the criteria to which the Commission and the auxiliary organs should conform.

The elements to be borne in mind in censoring a film may be classified as follows:

(a) films which influence public opinion against the government or tend to subvert the existing social organization are banned and also those which disturb the political relations between Bulgaria and other nations.

((b) films or even photographs offending religious sentiment or that ridicule religion itself, its rites and its ministers are forbidden.

c) obscene and vulgar scenes must be cut out and films which for their immorality and suggestiveness encourage delinquency are to be prohibited.

Moreover the projector of sensational films which represent life in an untrue manner and put events and situations of life under a false light is to be prevented.

**MINORS.** — As regards minors, adolescents under eighteen years of age are forbidden access to films which have not been given a special authorization.

This authorization is granted by the Censorship Commission to films judged adapted for schools and reading halls. The Commission can authorize private projecting halls to give spectacles to

elementary schoolchildren if the picture is recognized as suitable. At these shows, children may be accompanied by their parents.

In every case the special authorization has to be inscribed upon the permit and mention of it must be made on the post-bills.

**CULTURAL FILMS.** — Art. 6 lays down similarly to what the Italian government has arranged with the « Istituto Nazionale L.U.C.E. », that at every public show the programme must feature an educational or cultural film at least 200 yards long. This picture must be projected at every performance.

**PENALTIES.** — Arts. 51 to 61 establish the penalties for offences against the present law.

— proprietors who do not include the obligatory cultural film in their programme may be fined to a maximum of 10,000 lei; the same penalty is applied to those who give public shows without having previously presented their programme to the local organs for approval;

— film-renters and producers who do not observe the exact rules for exporting films are fined from 2000 to 20,000 lei and so are those who open motion picture halls without having demanded and obtained a licence;

— a penalty varying from 2,000 to 20,000 lei may be imposed upon proprietors who project films which have not been censored, or who project censored ones with a different name or with alterations which have not been authorized by the Control Commission. The penalty increases to 5000 with a maximum of 50,000 lei if the uncensored part contains immoral dialogue or scenes apt to encourage crime; in special cases the fine may be replaced by imprisonment. The same penalty applies when photos, posters and publicity pamphlets are found to be immoral.

— proprietors of cinema halls who admit minors (under 18) to projections which are not specially authorised are fined from 2,000 to 20,000 lei.

Furthermore, in cases of the above infringements, the hall may be closed

for a certain time, or definitely if the offence is repeated.

Art. 57 determines how infringements may be proved by the members of the Commission or of local organs. All fines are handed over to the « Cinema Instruction Fund ».

**INSTRUCTIVE, CULTURAL, EDUCATIONAL CINEMA.** — Arts. 22 to 42 regard cinematography with special purposes.

(a) The headquarters of the scholastic film service are at the Ministry of Education and this section deals with the circulation of films through public schools and the equipment of vans with projectors. All scholastic film material is exempt from customs or taxes of any sort, governmental, provincial or municipal; the post-bills and admission tickets for scholastic shows are also exempt from taxes.

Vans can also be equipped with projectors by other state or provincial organs but they may not circulate unless the Ministry of Education has previously given its consent. The Ministry also reserves the right of defining the exact educational or scientific purpose of projections and it may also cancel the authorization if infringements are committed.

Art. 30 determines the principles scholastic cinematography should conform to: it should complete the scholar's knowledge; it should supplement school instruction with experimental teaching on each subject; through cinema projections, national, religious and family sentiments should be strengthened and artistic taste diffused.

The moving picture vans, on the other hand should diffuse, especially among the rural populations, recent achievements of science and culture and their practical utilization in agriculture; special attention should be given to the moral needs of country folk.

The scholastic cinema is a State organ; therefore in all the motion picture halls destined to this use may only educational films be projected after having been judged adapted for this purpose by the control Commission.

Arts. 32 to 40 regard the organizations of school cinema and motion picture vans.

(b) Public Reading Rooms films should conform to the aims of Reading Rooms themselves which are regulated by a special law.

The Popular Reading Rooms may also organize public shows in halls rented for the occasion but they must obtain a previous authorization from the Ministry of Education, to which they are subordinate and the Ministry must also be consulted as to the programme of the spectacle. Needless to say the films must be judged adapted for the purpose they have to serve.

This category of cinemas also has the privilege of not paying customs or taxes for its material.

(c) Another category of cinemas are the military ones which serve educational and instructional purposes in barracks, military colleges and special military courses; they are naturally under the Ministry of War. They have the same fiscal privileges as the other two categories.

As regards the control of films for military instruction, the Commission has nothing whatsoever to do with them, because they interest directly the Ministry of War.

In Art. 41 of the law on cinematography they are however referred to: 5 percent of the admittance fee to these shows must be devoted to improving the standard of military cinematography.

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## A SCHEME OF SOCIAL IMPORTANCE

The protection of health does not concern only each individual, but it is a moral obligation of social importance. In fact physical welfare is indispensable to secure moral and economic welfare; unless health is guarded, the general prosperity of an individual, of a family, of a whole nation is not safe.

Much public provision is made against the social evils of physical infirmity and many private schemes aid governments in their beneficent enterprise, but however numerous, sufficient forces can never be recruited in this uneven combat and new energies must be continually sought for.

It is with this aim that the **ISTITUTO NAZIONALE DELLE ASSICURAZIONI**, a pioneer of every movement that increases and protects social welfare, has recently devised a vast programme.

In putting into effect its programme the Institute has realized a noticeable advance in comparison with all other similar movements in Europe. The sanitary organization of the Institute has been divided into two distinct sections; one, which may be called active, offers the insured many facilities for getting the right medical treatment, the other vigilantly supervises their health and guards them from possible dangers:

1) Every person insured for more than 20.000 liras is visited gratis, twice a year, by a doctor, whom the insured himself chooses from the list of the Fascist Medical Syndicate. The doctor is not obliged to report the issue of his visit to the Institute;

2) All those insured for more than 50.000 liras may profit twice a year from an accurate urinary analysis and two blood tests.

Among the facilities for medical treatment are the following:

1) Reduced rates (50 %) for all those insured, at the Thermal Springs of Acqui and of Salsomaggiore, at the latter there also is a reduction of 20 % at the Hotel Porro and the Hotel Valentini;

2) a 50 % reduction at the hot springs of Chianciano and a 20 % discount at the hotels: Savoia, Palace, Terme, Acqua Santa and Macerina;

3) a 50 % reduction for treatment at Acque Albule, Tivoli;

4) the same reduction at the thermal springs of Agnano, near Naples;

5) all the dentists of the Fascist Medical Syndicate offer a 30 % discount to all insured persons.

The numerous facilities offered by the Institute clearly demonstrate the important role it plays in protecting public health and its sanitary vigilance constitutes a most important social function.

## *Documentary films*

The Italian "Istituto Nazionale L. U. C. E." has recently made two noteworthy films of African life. One shows certain aspects of life in Abyssinia, a nation which has a very ancient civilization and which is now firmly astride the path of progress. The other was taken in a region where social life (except along the coast) is still at a very rudimentary stage, Portuguese Africa; where the white man must rely upon his own will-power and daring if he is to survive.

### THE CORONATION OF THE NEGUS OF ABYSSINIA.

As the Press has already told us, Tafari Makonnen has been solemnly crowned Negus Neghesti at Addis Ababa; in the presence of the official representatives of the principal European nations, he assumed the title of Halié Selassié the First.

The L. U. C. E. picture reproduces the ceremony in all its details. A vast pavilion was erected for the occasion near St. George's Cathedral, which was itself not large enough to hold the august assembly of guests. After the foreign missions had paid their homage to the new Negus, the lion-hunters, decked in their characteristic war-dress, filed past the cheering crowd of spectators, followed by warriors from every part of the Empire whose magnificent trappings lent colour to the scene.

These pomps and ceremonies are undoubtedly interesting to the student of folk-lore, far removed though they are from the spirit and mentality of the Western world.

Some day soon, when Ethiopian life will have changed beyond recognition, the films collected in film libraries will constitute the sole record of bygone times:

### AT THE BACK OF BEYOND

Although Africa has always been and continues to be a happy hunting-ground for explorers, geographers and movie operators and although the visions of it obtained from photographs, films and books do not always furnish us with anything remarkably new, the film taken during the recent expedition to Angola by two deputies of the Italian Parliament, the Hon. Carlo Baragiola and Count Gian Giuseppe Durini, is one of the fullest and most authentic records of Portuguese Africa.

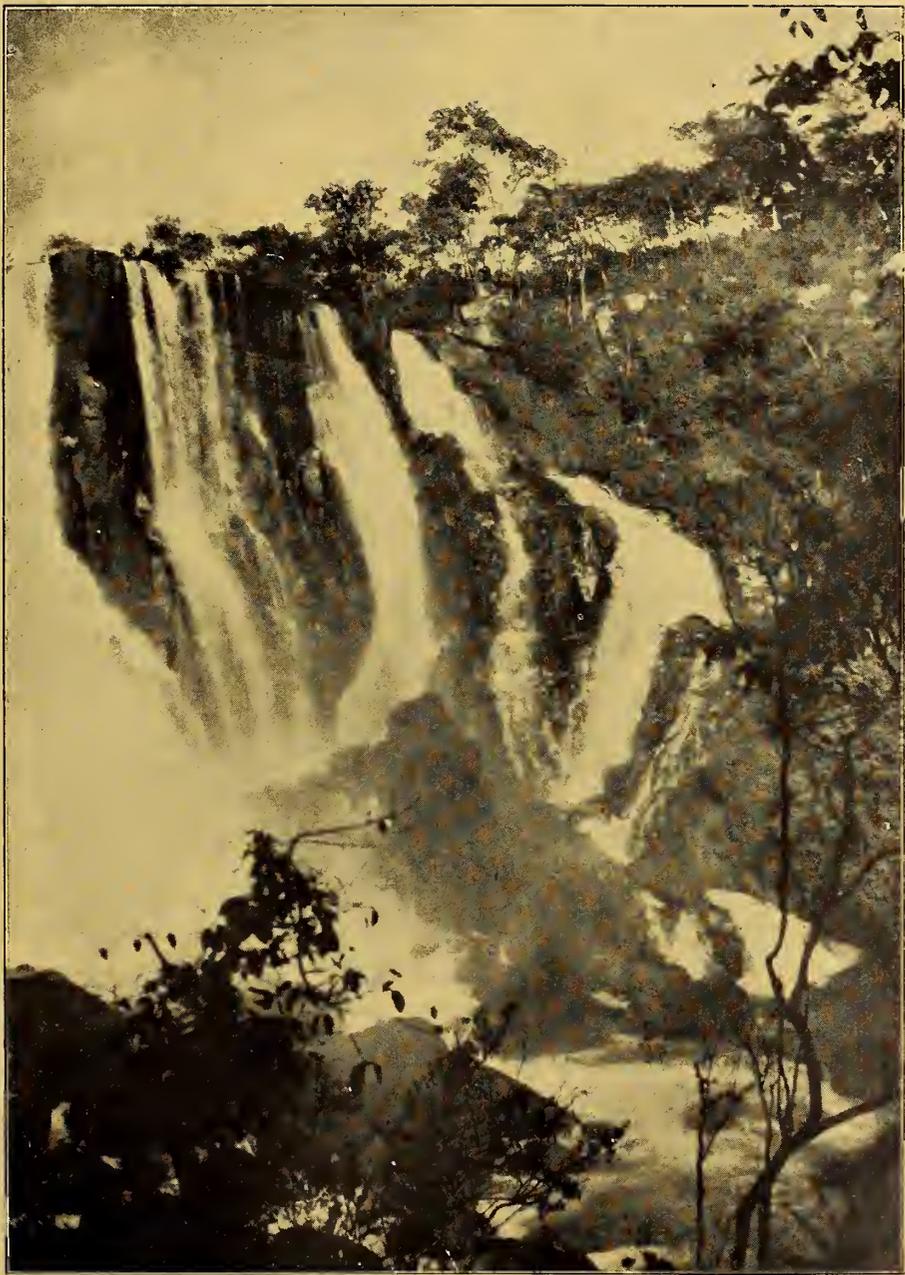
The party landed at Lobito, at the mouth of the Guanza, the principal river of Angola; they then followed the course of this stream towards the high plateaux.

The film gives a detailed picture of the methods of cattle-raising and farming practised by the tribes, and of the fauna and flora found in regions, some of which, like the area under the Sultan of Libolo, are still inhabited by cannibals. The explorers penetrated far inland, leaving the coast several hundred miles behind them; their camera registered many scenes of rare natural beauty on the fertile uplands such as the wonderful falls of the Coemba.

The picture is also of exceptional industrial interest; it shows the modern hydro-electric plant by which civilized man procures the electric power he needs for the exploitation of the many natural resources of the country.

Africa is no longer the dark continent it used to be. The white man is steadily conquering it and his slow progress is due more to obstacles set by Nature than to native resistance. Africa has now for the most part a developed social life; modern machinery has reclaimed for industry and agriculture endless tracts in which earlier explorers met with an untimely death.

G. D. F.





## H E R E   A N D   T H E R E

### SOUND-FILMS AND "TALKIES"

The sound-film and the "talkie" continue to occupy the columns of the world's cinema newspapers, to the exclusion, indeed, of certain other questions.

From time to time, the use made of the "talkie" attracts more than usual attention by reason of the speaker's personality. Recently, for instance, M. Steeg, ex-Prime Minister of France, Signor Mussolini and General Smuts have all made "filmed" speeches, which in many respects exercise more influence over their hearers than broadcast messages. To see someone talking is even better than to hear the voice only, and perfection will have been reached when, with sound-recording technique improved, we also have colour and perspective accurately reproduced. It will then be as if the speaker on the screen were really present in the room. There is always something a little remote and mysterious about the wireless' loud-speaker.

The talking-film sometimes finds unexpected application. TO-DAY'S CINEMA (London, January 8th) quotes the case of an eccentric who conceived the idea of making his will by "talkie". The film, he decided, should be shown to a selection of friends and relations after his death and should represent him reading his own will. His first words are: "Now that I am dead, I claim the right to speak frankly to you". Whether the message was calculated to please or reassure its hearers may be doubted.

The number of newspaper and magazine articles on the various aspects of cinematography is legion. The Information Section at the I. E. C. I. has these duly filed, but, for our purpose, we will be content to quote only a few of the more interesting.

In an article entitled "Cinematography and Spanish America", which appeared in LA LIBERTAD (Madrid, December 31st, 1930), M. José Mora Guarnido discusses the possibilities of the "talkie" and urges upon Spanish-speaking countries the duty of encouraging the production of films in Spanish.

In the DAILY FILM RENTER (London, January 1st), Mr. George Smith refers to the French film market, which, he says, systematically excludes films spoken in foreign tongues. Mr. Smith, like many others before him, concludes that the spoken film works nationally rather than internationally in its effects.

Mr. Tamar Lane takes this view, when he states in THE FILM MERCURY (Hollywood, January 2nd) that the American industry has lost the European market and is only wasting money in continuing to produce foreign versions of American "talkies".

The fact is that the "talkie" and the sound-film are very costly. According to recent statistics published in the EXHIBITOR'S HERALD WORLD (Chicago, December 27th, 1930) concerning film output in 1929, one thousand sound-films were made at a total cost of 100,000,000 dollars, while 1500 silent films cost only 17,000,000 dollars.

There are, however, silents *and* silents. The PARIS-MIDI of February 1st says that the new Chaplin film "City Lights", which the critics have unanimously acclaimed as a triumph of silent over sound film, cost 130 million French francs and took three years to make.

At the same time, sound-film technique has undoubtedly made great progress since 1929. Mr. Cavazzi King may be right when he says in THE CINEMATO-

RAPH TIMES (London, January 3rd) that Hollywood sound production has not yet reached the standard of perfection that the silent film had attained, but progress has certainly been made and is bound sooner or later to result in a lower cost of production.

Many new inventions and innovations have lately been reported. In the EXHIBITOR'S HERALD WORLD (Chicago, December 20th, 1930), Mr. F. H. Richardson enumerates the changes made during 1930 to the Western Electric and R. C. A. Photophone systems.

The FILM DAILY (New York, December 22nd, 1930) announces that an American firm has put on the market a portable sound-film apparatus specially suited for schools, lectures, etc. It can be purchased in monthly instalments.

According to THE FILM MERCURY (Hollywood, January 9th) another portable machine has appeared on the American market, but this is for *recording* sound. It is an invention of Mr. Stewart E. Whitman.

In EXHIBITOR'S HERALD WORLD (Chicago, December 27th 1930) Mr. H. C. Silient explains a new system of the Western Electric known as "Noiseless Recording". It eliminates all extraneous noise in the recording of sound.

The AAFA BULLETIN (Berlin, January), mentions a new musical instrument called the 'trautonium', after its inventor, Dr. Trautwein; more generally, it is known as "electric music". It reproduces sounds electrically and records nuances which no other instrument has succeeded in catching. This "electric music" has already been used in making German sound-films.

MOTION PICTURES HERALD (Chicago, January 17th) refers to a patent invention of Mr. L. D. Strong called "Strong Remote Volume Control", by which the operator can at will control and modify the volume and quality of sound during projection.

FILM KURIER (Berlin, January 13th) learns that Fox engineers have succeeded in perfecting the Movietone system so as to eliminate the effects of interference.

The CINEMATOGRAPH TIMES of January 2nd speaks of the advantages of the modern perforated screen over the compact screen in reproducing sound.

The following are a few miscellaneous reports about sound-films and "talkies" Referring to recent statistics, the COURRIER CINÉMATOGRAPHIQUE (Paris, January 3rd) says that the importation of American films into Holland, which in 1928 was 90% of the total import of films, has fallen since the advent of the sound-film to 40%. German films, on the other hand, are being imported in larger numbers.

According to THE TIMES of January 7th, Mr. A. Dent, recently back from the United States, has stated that the American film industry is passing through a serious crisis due to the all-round economic depression, the plethora of cinemas and the falling-off of the enthusiasm which greeted the first arrival of sound-films.

MOTION PICTURES DAILY (New York, January 7th) reports Mr. Henry L. Dans as having at a lecture in Boston on "The future of the theatre and talking-films" recommended the abolition of the censorship, which he considers inimical to the progress of these two art-forms.

According to THE CINEMA (London, January 21st), increasing experimentation is taking place with the use of sound-films in teaching. Following the example of other Middlesex schools, Hendon has decided to introduce this experiment.

A St. Louis message to the MOTION PICTURES DAILY (New York, January 5th) says that the American Federation of Musicians has obtained six million votes against mechanically reproduced music.

#### THE CINEMA AND YOUTH

To protect young people against films that may be dangerous to their moral and spiritual welfare, but to allow them at the

same time a form of entertainment that has become almost a necessity, is a problem confronting all those who would shield the young from the ill-effects of those elements in modern life that represent the darker side of human progress. This concern is reflected in numerous newspaper articles, schemes and legislative provisions, from which we herewith extract a few examples.

THE TIMES of January 7th reports that at its recent congress in London the British Incorporated Association of Headmasters emphasised the influence of the cinema on children. Referring to a recent circular from Mr. Shortt, the President of the British Board of Film Censors, one of the speakers regretted that film producers, thinking too much of the money-making side of their business, did not realise the splendour of their opportunities and the awfulness of their power.

The circular mentioned above, according to the DAILY FILM RENTER of January 3rd, was issued by Mr. Shortt to producers of films. Its purpose was to give notice that, as no amount of alteration could make a bad film worth showing, the British Board of Film Censors would in future only pass films which from the very beginning satisfied the necessary moral requirements.

According to the EXHIBITORS HERALD WORLD of Chicago (December 20th, 1930), the Saint Louis Board of Education has decided that henceforth schools shall specify what films the pupils can see with profit and pleasure.

L'INTRANSIGEANT (Paris, January 8th) recommends that special cinemas shall be created for children, the programmes to be recreational and educative.

According to the DERNIÈRES NOUVELLES of Strasbourg (January 7th), the "Aide Sociale à la Famille", a charitable organisation, is about to organise free monthly cinematographic performances for the entertainment and instruction of children.

The Los Angeles BULLETIN FROM FOX WEST COAST THEATRES publishes at the beginning of every month a list of films suitable for children's matinées.

On December 27th, 1930, THE CANADIAN DIGEST, of Toronto, deplored that nearly every film pictured the use of fire-arms and it drew attention to the danger of accustoming spectators, especially youthful spectators, to the sight of fire-arms let off on the slightest provocation.

Confirming the fears expressed in the Canadian review, the newspapers have reported the case of a little French boy who, "in imitation of Douglas Fairbanks" fired a revolver at members of his family because they were slow in obeying his order to them to put up their hands (POPOLO DI ROMA, January, 10th).

THE CINEMATOGRAPH WEEKLY (London, January 8th) announces that the Beau Nash Cinema at Bath is giving special performances for children every Saturday morning.

On January 15th the same paper reports the establishment of a cinema in the large dining-room at Nether Edge Secondary School, Sheffield. A supply of educational and comedy films are obtained by a weekly contribution of twopence from each pupil.

M. Eugène de Goldenbach publishes in the Paris CINEGRAPH (February), an article entitled "Erotic films and modern youth".

He says that it is illogical and unfair to blame the cinema for exercising an unwholesome and immoral influence upon the sexual life of the young. Films, like all other forms of art, are only reflections of social life, and the sources of corruption must therefore be sought in society itself.

The January number of the BOLETIN DE LA ASOCIACION PRO CINE CRISTIANO of Bilbao, opposes the arguments of Mme. Eva Elie in the "International Review of Educational Cinematography"

in favour of war-films for children, on the grounds that children have not developed the same faculty of self-criticism as adults.

L'IMPRIMERIE À L'ÉCOLE of Saint Paul (France, Alpes-Mar.), in its number for December 1930 publishes an article on the dangers of the cinema to children and pleads for special children's cinemas.

According to the DAILY FILM RENTER (London, January 1930), the manager of a Liverpool cinema has been fined £ 10 for admitting children under 16 without previous permission from the competent authorities.

The report of the British Kinematograph Renter's Society pays special heed to the influence of the cinema on young people (THE TIMES, January 4th).

In conclusion, we may quote VARIETY of New York (December 10th, 1930), which points out that it is no waste of time to consider very seriously indeed the possible effects of films on the minds of the rising generation. It is calculated that in the United States alone 20 million children of between 4 and 16 visit the cinema each week; this means to the film industry an annual revenue of 208,000,000 dollars.

#### CINEMA AND RELIGION

A report in TO-DAY'S CINEMA (London, January 2nd) confirms the view that in the United States films, like music and singing, are figuring more and more frequently as part of religious services. In the four presbyterian churches of Houston (Texas) the service now includes cinema projections; recently the congregations were shown a coloured film version of the twenty-third psalm.†

According to NIEUW WEEKBLAD VOOR DE CINEMATOGRAFIE (The Hague, January 16th), Dr. Mitchell, the pastor of Worchester, Mass., tells us, in a book entitled "A Seven-Day Church at Work" how he came to fit up his church as a cinema hall.

The DAILY FILM RENTER (London, January 13th) says that ordinary Sunday cinema shows are good for people despite the outcry of the church: managers of local cinemas have protested strongly against the opinion of the Blackpool Free Church Council that Sunday films are contrary to the spirit of the Lord's Day; they quote the evidence of police reports to the effect that drunkenness in Blackpool is now almost unknown thanks to Sunday cinemas.

Nevertheless, this argument has not put an end to the campaign for and against the Sunday opening of cinemas. On the one hand, the Bishop of Chichester, in his diocesan magazine, though unable to approve the modern craze for amusement, rejects the possibility of resuscitating the old law of 1780 on Sunday observance (DAILY FILM RENTER, January 7th). Bishop W. W. Perrin on the other hand, Chairman of the Imperial Alliance for the Defence of Sunday, writes an open letter to THE TIMES urging the necessity of closing the cinemas on Sundays.

Nor does the question stop at theoretical discussion; the matter has come before the courts. According to THE TIMES of January 29th, London cinema managers have decided, in spite of the verdict by the Court of Appeal, to continue Sunday performances and, as before, to hand over part of their takings to charity — this, until they are officially informed that they must comply with the old law of 1780.

Films with a religious tendency or based on a religious motive, often compete in interest with the best documentary films. LE FASCINATEUR (Paris, December 1930) quotes three such films. One is "The Holy Cruise", illustrating the stages of a pilgrimage to the Holy Land. By a series of moving pictures the spectator participates in the pious journey through the classic scenes of Palestine and Egypt. The second film, quoted by many newspapers as of great documentary value was made in Dahomey by Father Aupiais, of the African missions from Lyons. It illustrates the habits and customs of the Dahomey natives and also describes the civilising work of the missionaries. The

third film, similar in kind, is "From Dakar to Gao" and is a record of native life and the work of the White Fathers in Africa.

Apart from the production and use of films for religious purposes, denominational bodies more particularly concerned with the cinema continue to occupy themselves with the moral improvement of films in general. The *RIVISTA DEL CINEMATOGRAFO* (Milan, December 1930) publishes a report on the cinematograph submitted by the Abbé Canziani, Secretary of "Cuce" (Consorzio Utenti del Cinema Educativo), to the Congress on Public Morals held at Bologna from November 14th-18th last.

The same Milan newspaper announces the forthcoming meeting of the first Cinema Congress of Italian Catholics at Milan from April 13th-18th next.

The M. K. B. FILM RUNDSCHAU (Essen, January 6th), reports a meeting held in Berlin by the "Association of Friends of the Cinema". Discussion turned upon the importance of parochial cinemas, the censorship and the practical means of giving effect to Catholic aims in regard to cinematography. The Association recorded its unanimous disapproval of the sacred film of to-day, which, it declared, accords ill, both technically and artistically, with the idea of the "Catholic film". It also severely censured Catholic circles for failing to appreciate the cinema's powers of suggestion and not using it as an instrument of propaganda.

A very delicate and thorny question is that raised by the conflict between certain advanced scientific ideas and revealed religion. Is the cinema perhaps calculated to accentuate this conflict? We may be tempted to think so, when we consider that the cinematographic representation of pure hypothesis, may, by its vivid impression of reality, make mere inductions look like scientific truths. Hence the preoccupation of religious circles with films of this kind. An article in the *OSSERVATORE ROMANO* (Vatican City, January 24th) entitled "Pithecanthropos and education" deals with a film illustrating Haeckel's doctrine of the origin of man and of the world. The writer seeks to

refute Haeckel's theory and to show the danger — from the Catholic point of view — of spreading these views by the film. The *OSSERVATORE* concludes by urging upon schools the duty of equipping themselves scientifically to repulse all attacks against religion's faith and "true" science.

It is not only in the world of science, however, that the cinema may be regarded from the religious point of view as a two-edged sword. Since every moral belief inevitably aims at extending its influence to the body politic, arousing opposition in the process, and since the cinema is now universally regarded as a first-class means of propaganda, it cannot fail, like books and newspapers, to become a weapon of attack and defence in the armoury of the two camps. It should not therefore surprise us when we find *LE POPULAIRE* (Paris, January 14th), in an article signed "Chanteperle", urging upon the secular cinema the duty of countering the active and powerful propaganda of the Catholic cinema.

#### DOCUMENTARY FILMS

The documentary film is figuring more and more prominently in the life of the screen. Possibly it owes its growing popularity to the mediocre quality of the average dramatic film, a class which has developed in the last few years to such an extent that it sometimes seems as if it would expire for lack of new ideas. Again, the favour enjoyed by the documentary film may be due — especially among the young — to its revelations of the unknown or of things known only through travellers' accounts illustrated now and then by drawings or photographs which cannot wholly satisfy the reader's curiosity. The advent of the sound-film, too, is probably responsible for an awakened interest in the documentary cinema. Whatever the reasons, documentary films are gaining ground and, though far from rivalling theatrical productions in the favour of the general public, they are entitled to the great merit of having reconciled to the cinema many who had hitherto refused their allegiance,

Mr. W. J. Hutchinson mentions this point in an article which appeared in *THE CINEMATOGRAFH TIMES* (London, January 3rd). He deals especially with news reels, which, he says, create strong links of mutual understanding between peoples. In order that they may serve this useful purpose, these reels must, of course, be carefully chosen and it is perhaps on this account that the Egyptian Government, according to the *CINEMATOGRAFHIE FRANÇAISE* (Paris, January 3rd), has decided that they shall henceforth be subjected to control by the Chief of Police at Alexandria instead of by the Committee of Censors.

This Review has already referred to the establishment in many countries, notably in Russia and the United States, of cinemas where newsreels are shown exclusively. *HONESTY* (Dublin, January 10th) announces that a miniature motion picture theatre is being built in New York to contain 244 seats and in which none but news reels will be screened. Performances will last exactly an hour and will be held in daylight thanks to the use of a special method of projection.

The popularity of newsreels is reflected in their production figures. *THE CINEMA* (London, January, 21st) tells us that in America seven companies are engaged in this production and that many firms will follow suit during 1931.

Without disparaging news reels it is, however, a fact that, in comparison with documentary films proper, they are of rather secondary value. They stand in the relation of daily news items to leading articles in journalism. While news reels are a growing feature, as even the most casual cinema patron must have observed, the big documentary film also occupies a place of honour, as we shall see from the following press extracts:

*MOTION PICTURE DAILY* (New York, December 23rd, 1930) reports that Mr. and Mrs. Johnson have spent a whole year in the Congo making a documentary film on gorilla life.

Another notable achievement is "Africa Speaks" the well-known sound-film by Columbia Pictures, reproducing the cries of wild animals, the songs and war-dances of the Pigmies, lion-hunting among the Manai tribes and the religious ceremonies of the desert populations.

It will be remembered that one scene in this film was the cause of hostile demonstrations in Berlin and elsewhere, the scene in which a boy is torn to pieces by a lion. *THE DAILY TELEGRAPH*, to reassure the public, announced that this scene was turned at Hollywood by a process of fake, known as the "Dunning" process. Be that as it may, many people will justifiably criticise this excess of realism in a documentary film and, after this admission, will begin to wonder how far such films are really documentary at all.

*THE COMOEDIA* of Paris (January 14th), announces the preparation of an expedition to explore and film unknown parts in the interior of Guiana.

*MOVIE MAKERS* of New York reports a film of 500 ft. made by R. P. Ewing on Mount Purace, an active volcano in Southern Colombia. The same paper learns that W. L. Parmenter has succeeded in filming the Victoria Falls.

*THE INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY* has already spoken of the documentary film of Mt. Kilimanjaro made by Mittelholzer, the famous Swiss aviator, and now *THE TIMES* refers to another film of the same mountain by another airman, Mr. F. Roy Tuckett, who has shown it at a lecture before the Aero-Club at Reading.

*MOTION PICTURES HERALD* of New York (January 3rd), mentions a short Paramount film entitled: "From Siam to Korea".

*THE FILM KURIER* of Berlin (January 5th) discusses a 5000 metre documentary film shot in China by the geologist Walter Stötzner, of Dresden, and exhibited by Ufa. This film is more particularly a record of the life of a people living in

Manchuria, with a civilisation reminiscent of the stone age. This film, which is everywhere considered of great scientific value, has been extremely successful.

Lastly, *VARIETY* of New York (January 3rd), states that the increasing popularity of travel films has led cinema firms to go in much more for their production. *VARIETY* says that during 1931 American firms are organising some hundred scientific and documentary expeditions for the purpose.

\* \* \*

The foregoing extracts show that the cinema is more and more serving the cause of popular education through the illustration of unknown or little known parts of the world and through the recording of the habits and customs of remote peoples whose very existence is hardly known. Apart from the topical film of daily events there is another form of documentary film which illustrates in full detail epoch-making events and thus provide authentic material for historical archives. Films of this nature meet with a ready response.

*IL MESSAGGERO* of Rome (January 17th), gives a short account of a lecture at Naples by Major Barretta, of the Air Ministry, on the Italian air flight to Brazil. The lecture was illustrated by a film of the undertaking.

The January number of *CINÉOPSE* (Paris) quotes two films which are to form part of the collection by the Ministry of Marine: the first is a record of a tour in Morocco by the President of the French Republic, the second is a short film on the centenary of the Naval College and the opening of its new buildings by the Minister of Marine.

According to the *DAILY FILM RENTER* (London, January 30th), the Mayor of Bradford has asked "British Movietone News" for a copy of the film of the Round Table Conference to be kept as an historical document in the city archives.

\* \* \*

Another class of documentary film is the propaganda film to encourage tourist

traffic, a form of propaganda that is becoming more and more widespread. Its aim is economic and commercial, since it is an invitation to the public to travel, and the money spent on such travel all goes into the coffers of the countries whose praises the film is singing. Not everyone can afford to accept this invitation, but that matters little, for this kind of film, even if it does not achieve its commercial purpose, reveals countries or districts under — naturally — their most favourable conditions and thus helps to develop sympathy between the different peoples. We can therefore only welcome the growth of tourist propaganda by the film.

*LA SEMAINE CINÉMATOGRAPHIQUE* (Paris, January 27th) learns that the Paris municipality, with a view to encouraging tourist traffic, has begged the management of the Chamber of Cinematography to secure the co-operation of the film industry in this propaganda work.

*HONESTY* (Dublin) in its issue of January 10th, announces the organisation of a film publicity campaign to make known the scenery of Ireland in Great Britain, Canada and the United States.

According to *BORDEAUX-CINÉ* of January 9th, M. Raymond Millet has made two maritime and colonial propaganda films, one called "Travels in Barbary" about Algeria and Morocco and the other "A Circular Tour" (Marseilles-Ajaccio-Tunis-Sousse-Sfax-Malta-Bastia-Nice-Marseilles).

*LA FRANCE DE L'EST*, of Mulhouse (January 13th) publishes a report of a lecture on "Normandy" given at Gebwiller in Alsace under the auspices of the Upper Rhine Committee of the "Renaissance Française" and accompanied by interesting documentary films on this province.

In its issue of December 19th last, the *NIEUW WEEKBLAD VOOR DE CINEMATOGRAPHIE* of the Hague, speaks of numerous tourist propaganda films produced by the big French shipping and railway companies and shown at The Hague. Of these the Dutch paper particularly commends a

film illustrating a tour of Syria and Egypt and another on winter sports in the Pyrenees. The same paper, in its issue of January 16th states that the firm of "Profilti" has made a film to advertise the beauties of Amsterdam.

According to *COMOEDIA* (January 26th), arrangements have been made, through a member of the Swedish Legation in Paris, to exhibit all over France a film called "Sweden", which affords a survey of the scenery and art treasures of Sweden.

#### INDUSTRIAL FILMS

Whether the aim is to show the development of a country's industries or whether, in the interests of commercial propaganda it sets out to show improvements in the plant of a particular business due to private enterprise, the industrial film usually has a very high documentary value and is in any case of an instructional nature. The spread of this class of film is therefore a matter for satisfaction.

The *FILM DAILY* of New York (January 8th) tells us that the Washington Department of Commerce has carried out an enquiry into the use of the cinema as applied to trade and industry. It appears from data so far collected that up to the present more than two thousand American firms have made use of the cinema on a considerable scale.

The *LONDON BIOSCOPE* of January 8th states that representatives of an American steel-building company, who recently came to London in search of capital brought with them, to show the importance of their business, several films depicting skyscrapers built by the company and the famous Chrysler building now in course of construction.

*L'HUMANITÉ* (Paris, December 28th), mentions a number of films which are being made in Russia, in particular, one on the restoration of the oil industry in the Baku basin, another on the development of electric power, another on the steel industry and another on motor-car construction in the works at Nijni-Novgorod.

*MOVIE MAKERS* of New York (January) makes mention of "Within the Gates", a film on women's work in the shirt-manufacturing industry.

According to the same paper, the General Electric Company has had a film made on the history of artificial light from the era of the primitive torch to the incandescent lamp of the present day.

*BORDEAUX-CINÉ* of January, refers to a film by M. Raymond Millet on the French furniture industry.

The *FILM-KURIER* of Berlin (January 12th) reports a meeting held at the Berlin Polytechnic by the National Research Association at which a film was to be shown before representatives of the Ministries concerned and local authorities on "Economic methods of house building."

According to the *LONDON BIOSCOPE* (January 14th), architects are now having films made of the successive stages of building work in order to control building operations.

From *MITTEILUNGEN DES DEUTSCHEN KULTURVERBANDES* (Prague, December, 1930) we learn of a film on German aviation, showing the use of various types of machine.

*MOTION PICTURE HERALD* of New York (January 17th) states that a world-famous American motor-car firm has had a projecting-hall installed on the premises used for its annual exhibitions and shows the successive stages in the manufacture of its cars.

The same review mentions a film series published by the General Electric at Schenectady (N. Y.) under the general title of "Marvels of Science". Special mention may be made of "The Conquest of the Cascades", "The Electric Ship" and "Mountains of Copper".

The *NIEUW WEEKBLAD VOOR DE CINEMATOGRAFIE* of the Hague (January 16th) refers to a small-size film on the manufacture of linseed oil produced by "Profilti" for an oil factory at Zaan (Holland).

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# B I B L I O G R A P H Y

ERNESTO CAUDA, *Cinematografia sonora: Elementi teorico-pratici*, Milan 1930, Ulrico Hoepli, 266 pages (18 lire).

The author, who is a member of the « Gesellschaft für Kinotechnik », Berlin and of the Society of Motion Picture Engineers of Rochester, New York, in an introduction to his book defines his purpose as follows: " to explain as simply as possible a complex matter and above all to interest the intelligent reader who, without being an expert, desires not only to be acquainted with the general principles of sound cinematography but also to learn something of its practice so as to appreciate the great victory of human genius over enormous obstacles." The book is divided into three parts: (1) general account of the different systems of sound-film; (2) account of the theory of the sound-film; (3) installation and use. Existing sound-film systems may be divided into 4 main groups, according to the principle on which they are based: 1. Incision (on gramophone records and on film); 2. Electro-magnetic systems; 3. Absorption and luminescence; 4. Photo-acoustic recording systems (*variable density system* and *variable area system*). We may further distinguish five large industrial groups: 1. the German electric group (A. E. G. — Siemens — Halske); 2. the American electric group (General Electric Company and R. C. A.); 3. the American Western Electric group; 4. the Anglo-American group (General Talking and British Talking) and 5. the group of the various independent gramophone systems.

After the explanation of the various systems, the author proceeds to discuss the theory of the sound-film, under the following headings: acoustic and electro-acoustic elements; photometric and phototechnical elements in photo-acoustic recording; sound-film recording by the intensity system; photo-acoustic recording

by the transverse-line system; the photo-electric cell; amplification; microphones and loud-speakers.

Part III is devoted to the installation and use of sound and is divided into: sound-film studios; synchronisation-printing of positives-projection; projectors and their adaptation to the sound-film. The book is furnished with interesting synoptic tables of the principal sound-film systems and with numerous diagrams and illustrations, all of which, helped by a clear exposition, will give the reader a much better knowledge of this miracle of modern science.

DANIEL C., KNOWLTON, PH. D. and J. WARREN TILTON, PH. D., *Motion Pictures in History Teaching*. Yale University Press, 182 pages, 23 tables, 16 illustrations.

" Nil novi sub sole ", spake the preacher, as if anticipating the presumptuousness of our twentieth century and its pride in its conquests over nature.

The encouragement of history teaching by film is really only a modern application of the old Aristotelian pedagogics. Throughout the ages enlightened minds, following to some extent Greek models, have urged the need of visual education.

The book under review describes the authors' experiments and achievements, and may be recommended alike to teachers and to all who are interested in the subject of teaching.

The films selected for the purpose belong to a series known as the " Yale Chronicles of American Photoplays ", illustrating the most salient events in American history. The aim of the experiments was to determine whether history can be better taught by films or not and, especially, whether this method does or does not help to cultivate memory and intelligence and to arouse a pupils interest. The results, which are set forth in detail in a number of tables, show that with the help of

films the average pupil can be brought up to the standard reached by the more gifted when taught by ordinary oral methods. Such results speak for themselves and we recommend them to the notice of all teachers.

HAROLD B. FRANKLIN, *Sound Motion Pictures*. Published by Doubleday, Doran and Company, Inc., Garden City, New York, 401 pages, 20 illustrations.

Among the many books about sound-films this is one of the best suited to furnish a clear notion of the origin and development of this new art-form. The author is a sturdy champion of the sound-film, but his judgment is a balanced one and he realises not only its magnificent possibilities but its actual achievements up to the present. One of the most interesting chapters is No. 14, dealing with the various uses to which the sound-film has already been put in medicine, science, education and commerce. It is now quite a common thing to find politicians and ecclesiastics resorting to this new means of airing and popularising their political and religious views.

The author, who has operators and technical experts especially in view, devotes space to sound-reproduction, sound-recording apparatus, cinema theatres and studios, and ends with a chapter on television. Finally, there is a useful dictionary of the technical terms used by the writer in the course of his book.

RUDOLF HARMS, *Kulturbedeutung und Kulturgefahren des Films*, Verlag G. Braun, Karlsruhe, 1927.

The object of this little book is to bring home to the reader the importance of the cinema in human life and its possible dangers. The author rightly maintains that the technical perfection of cinematography and the worldwide diffusion of films make it all the more necessary that the cinema should fulfil its cultural mission. Its influence is enormous and its triumphant progress in the course of two or three decades a phenomenon unique in history. The writer tells us that in America about

750,000 dollars, are spent every day on the making of new films and that the world now counts more than 50,000 cinema theatres. The advent of stereoscopic films and television will only enhance the influence of the screen. The following are the names of the different chapters: History of Cinematography — its importance economic and cultural — film technique and psychology — film propaganda — cinema and theatre — entertainment films as purveyors of ideas — cultural and educational films — cinematography and the modern man.

S. A. LUCIANI, *L'Antiteatro: Il Cinema come Arte*, published by "La Voce", Rome (10 l.), 126 pages, 14 illustrations.

Convinced that cinematography is a valuable art-form perfectly distinct from the drama, the author seeks to construct a separate cinema aesthetic. He therefore first defines cinematography, the film and the scenario and shows how they differ from plays and novels. He then discusses the work of the film director and his various assistants, technical and other, and indicates the artistic qualifications required of each.

To illustrate his points, Signor Luciani adds in an appendix the film scenario made from "The Three-Cornered Hat", the well-known spanish story by P. A. de Alarcón.

ERNEST COUSTET, *Le Cinéma*, Librairie Hachette, Bibliothèque des Merveilles, 186 pages, 111 illustrations. Price 12 frs.

In 9 chapters the author gives us a clear and most readable account of the history of the cinema. He describes how films are made, he explains their documentary or artistic value, the vast and interesting fields of application and the progress already made, and now being made, towards the fuller reproduction of the various aspects of life.

This book which belongs to Hachette's admirable "Bibliothèque des Merveilles" series, is indeed one of the best and most comprehensive works on the cinema yet published.

**CINEMATOGRAFIA** – A progressive Art journal, edited by Dante Mandelli, Milan, Via Bossi 7, tel. 88-726. Published on the first and fifteenth of the month.

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**CINÉO** – A Belgian weekly, publishes regular reports on film shows (by the Editor, M. Julien Flament), a "Chronicle of records" (specially intended for managers, by Marcel Rival and Charles Peygy), articles on the making of films, their preservation, etc. (by Lucien Backmann), various notes, comments, etc.

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**DIE SCHULPHOTOGRAPHIE** – A magazine for cinematographers, both teachers and learners – Editor: Herr Lange, Berlin-Zehlendorf. Published by the Weidmannsche Buchhandlung, Zimmerstrasse, 94. Berlin S. W. 68. Ist year, No. 6, March 1931.

Lange, *Photography and school notes*. – Luft, *Photography with invisible rays*. – Pauschmann, *Photography without lens* (The importance of the small-aperture lens-less camera for teaching photography). – V. Holleben, *What the cinema student should know about the elements of photographic chemistry*. – Baier, *New methods of film criticism*. – *Subjects for practical photographic work by students*. – *Exchange of films*. – *Review of books and periodicals*. – *Correspondence and discussion*.

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**L'ENFANT** – A fortnightly scientific review published by the General Society for the Protection of Children and Young People.

CONTENTS OF JANUARY-FEBRUARY NUMBER: Mme Anne Papadimitriu, *Juvenile courts*. – Mme Marie Svolos, *Children and work*. – A. Cotulas, Member of the Nauplia Court of Appeal, *Vagabond children in the country districts*. – Dr. Charitachis, head of Social Hygiene Section at the Ministry of Health, *Work of the Ministry of Health on behalf of public health and the protection of mothers and children*. – *Child Welfare Movement in Greece* (The Children's Week organised by the National Union for Child Welfare). – *Foreign News: Index of the International Review of Educational Cinematography*, January and February numbers. – *Bibliography*.

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**CINEGRAPH** – March 1931.

CONTENTS: Jean Velu, *The Dreyfus Case*. – André Savoix, *The Dawn Patrol*. – Eugène de Goldenbach, *The cinema and prostitution*. – Pierre Leprohon, *In the Basque country*. – André Langère, *A Press Campaign*. – André Hirschmann, *The crazy adventure*. – *Cinema press news*. – André Hirschmann, *Propaganda and instruction by "talkies"*. – Jean Velu, *Maryse Choisy*. – Michel Galréon, *Mademoiselle Ginette Gaubert*. – *Studio news*. – Katia Hirshman, *Pascin*. – José Bruyr, *On the edge of the record*. – Vié-Parodi, *A literary gossip*. – Katia Hirshmann, *News from all quarters*. – Max Dorigny, *Round the theatres*. – Max Dorigny, *Music-hall, theatre, circus*. – Max Dorigny, *Robert Burnier*.

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**REVUE DE L'ECRAN.**

CONTENTS OF NUMBER FOR MARCH 5th, 1931: Georges Vial, *All quiet in the south-east*. – André de Masini, *Shows*. – Gaston Mouren, *Mechanical music*. – (Official page): *Association of Marseilles and district cinema proprietors*. – G. L. Pujolas, *Modern installation of cinema theatres*. – *Local news*. – *Round the studios*. – *Short items*. – *Echoes*.

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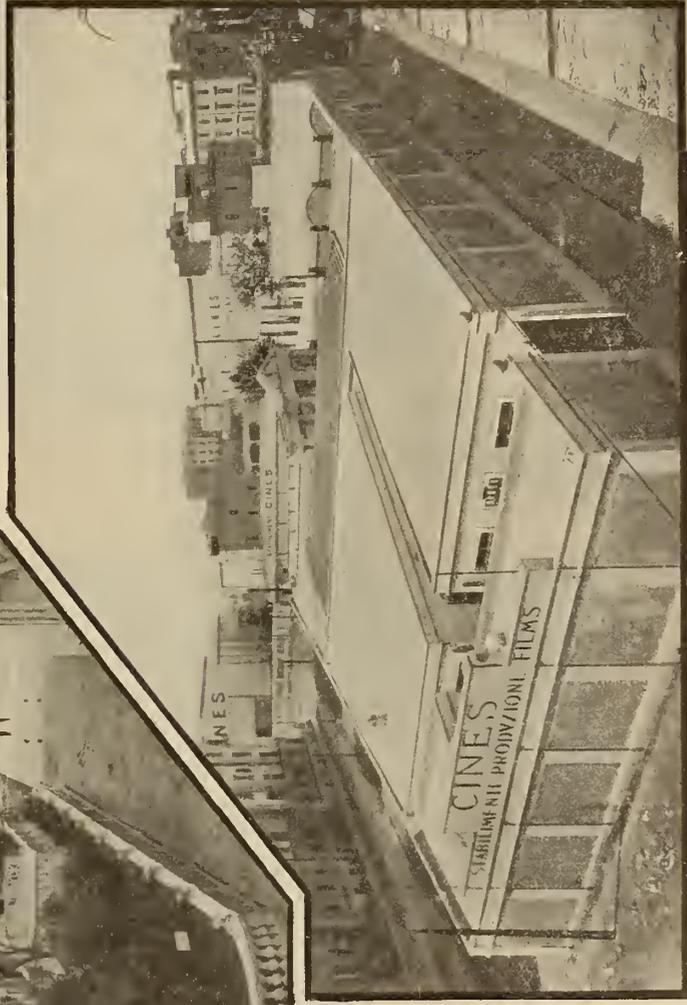
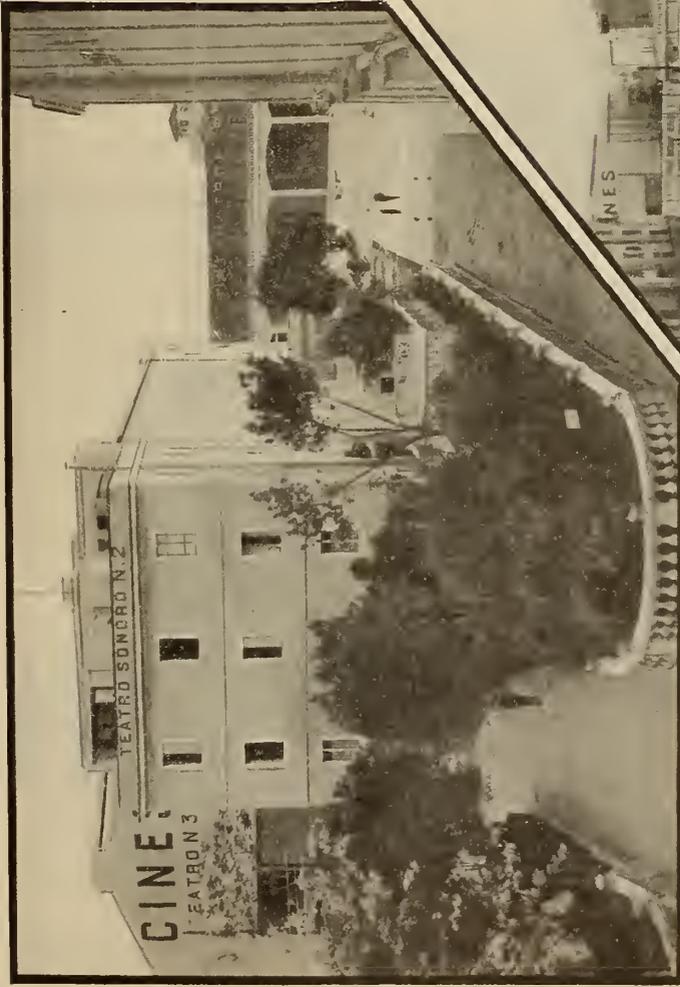
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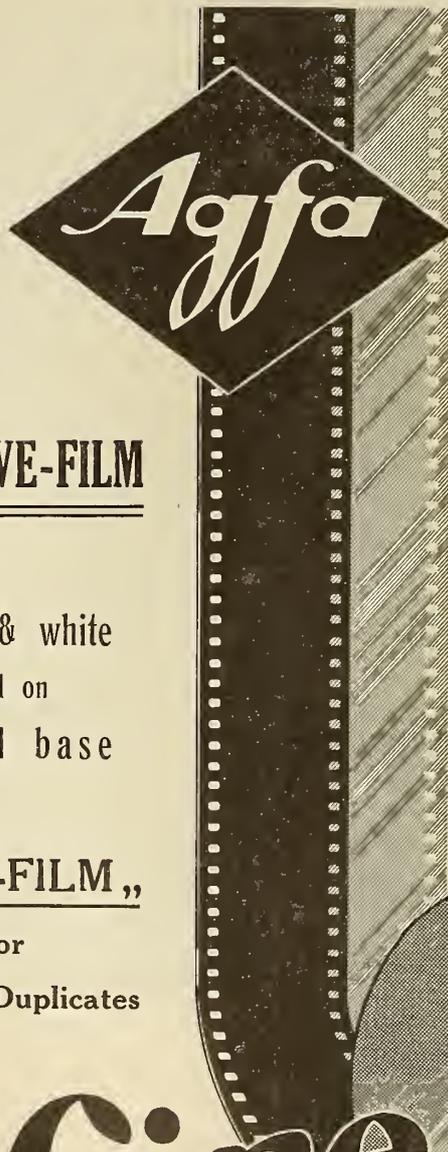


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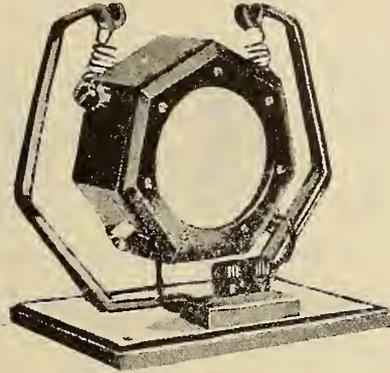
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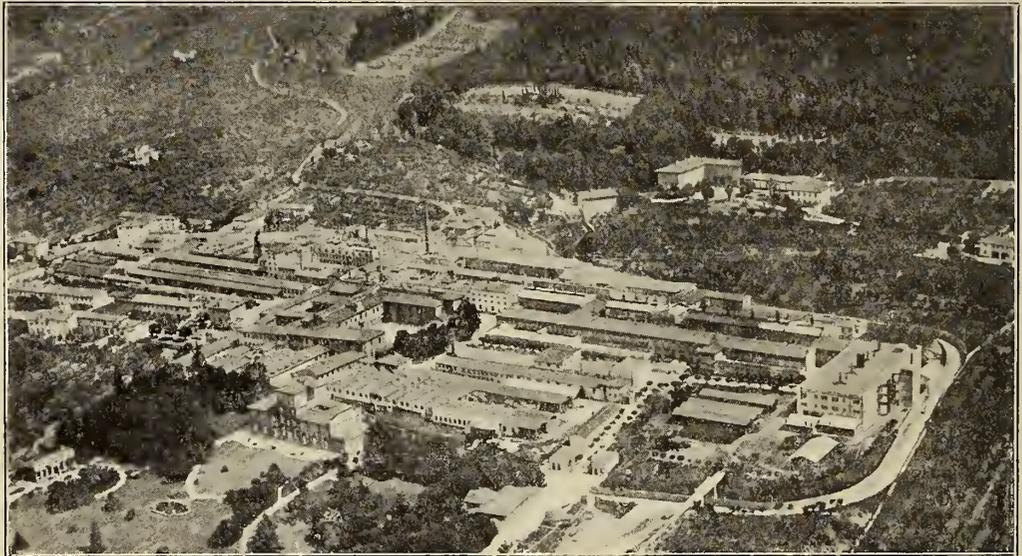
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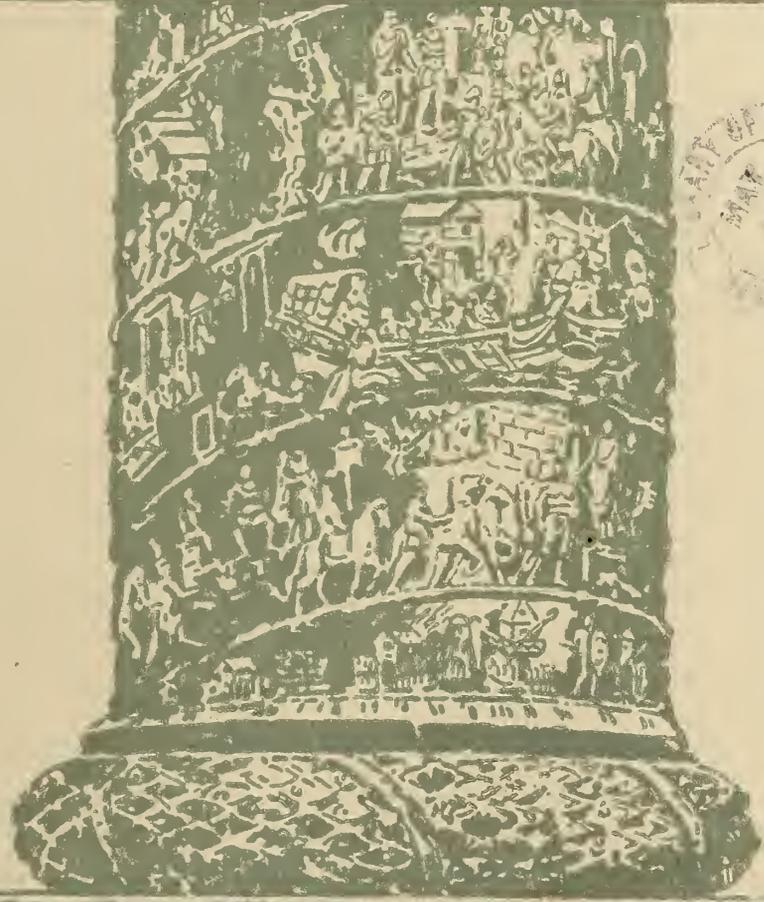
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ROME



APRIL  
1931



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MONTHLY PUBLICATION  
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# Films in school

by Ronald Gow

Probably the most important single event in the history of the educational cinema in England was the report issued in 1924 by the Imperial Education Conference. Their main conclusion is striking: « That a strong *prima facie* case has been established in support of the view that the cinematograph can be of real value as an adjunct to present educational methods, that properly used it may be of great assistance by way of illustration, and that it should accordingly be recognised as part of the normal equipment of educational institutions ». There have been several practical investigations into the value of the cinema in school, and a mass of statistical evidence has been placed at the disposal of teachers, but the most interesting of all investigations has yet to be published. I refer to the research undertaken by the Historical Association in schools all over the country, and it is certain that the forthcoming report will be of the greatest significance. But on the whole the record of the past twenty years is a sad one. Teachers have tried and failed because there were no films. Producers have failed because they did not understand either teachers or education, and because there was no money in it. (It is axiomatic that film producers think in millions and school teachers in sixpences). At the same time I must confess that it is very wrong to think that teachers have all the ideals and the cinema people all the brass. The ideals of a Bruce Woolfe are expensive, even if they do gain deserved recognition in the long run.

Conferences, commissions and investigations have followed one another and said friendly things about the cinema. And yet the fact remains that it is the opinion of the teacher that really counts. (The average teacher, so far as his accursed rut of public examinations will allow him, is hungry for the cinema in school). A tremendously powerful instrument that can turn our children into criminals, teach the black man to disrespect the white, destroy the morals of us all, or even denationalise of us, is a force that cannot be ignored. The teacher feels that, properly controlled, this force might be of use in the deplorable business of knocking knowledge into the heads of little boys. It is certain that we are on the threshold of better times for the educational film. The teacher is beginning to notice really cheap apparatus that can be used without unpleasant legal formalities. That there is a fair supply of educational films is now evident. It is not a very great supply, but having used those films which are available, the teacher will have the right to demand what he really wants. He may call the tune when he has paid the piper. We

members of the teaching profession have erred in criticising the musical ability of an unpaid, if hopeful, piper.

We must all recognise exactly what the film can do, and what it cannot do in education. Incidentally, it should be pointed out that nobody seems to know what « education » means, which makes the problem rather more difficult. All that I propose to do is to suggest where the film may be applied to the practical business of teaching, my observations being based on seven years constant experience of making and using films in school. The Altrincham County High School, where I have had an exceptionally free hand in carrying out my experiments, is equipped with a full-size professional projector in a regulation projection room at the rear of the School Hall. We have used also 9 and 16 mm. machines in our class-rooms. I mention these facts to show that we have demanded perfection in our apparatus, because many enthusiasts have been damped by shoddy and unsuitable projectors. In the first place I have no great belief in the cinema as an instrument for teaching facts, or definite, concrete, examinable information. Unfortunately, that is a great part of school work, and perhaps real education suffers as a result. I prefer to regard the film as a creator of background, or atmosphere, or as an arouser of interest, or as a stimulant to the imagination — call it what you will. It is certainly a powerful stimulant and the doses must not be too large.

The chief function of the cinema in school, then, is to stimulate the imagination. There are some critics who say that the imagination is atrophied by films, but that is impossible in reasonable practice. Our experiments at Altrincham have followed this line of investigation. Briefly we find that as a « fact machine » the cinema has little or no place in education. But for stimulating the imagination and creating a background of interest in the pupils' work we find a definite value in the cinema. Rather than admit that the imagination is atrophied, one would prefer to say that it is like a flame that burns brighter and leaps higher for the fuel you give it. Perhaps these analogies are dangerous. Then let us get down to the « blood and tears » of the classroom. Teach about Ancient Egypt to a dull form. The barriers are up. But let your pupils fly down the Nile with Cobham, and you will know the sublime meaning of stimulating the imagination.

There are, as critics remind us, other ways of awakening interest in the subject of a lesson, but that the film is one of these ways, and a respectable way, is my only contention. The good teacher may need none of these aids, and that also I am prepared to admit. But as that supreme genius, the good teacher, is probably one person in a thousand, I see no reason why we ordinary workers should not have every reasonable aid in the business of teaching.

Perhaps it will be of some interest to give details of one of our earliest experiments. The test concerned itself with « Stimulation of interest ». This seems hardly a measurable quantity, and the test was devised to measure the reaction in the pupils' work. It was hoped that « stimulation of interest » would manifest itself in the increased interest of the pupil in the lesson.

An examination of the result of the lesson might show, not a numerical valuation of the film, but that the «stimulated» portion of the class had gained more from the lesson. The test, it will be observed, is nothing more than an approximate estimate of the value of the cinema, but we contend that more definite statistics are not possible. The form of boys under test was divided into two equal groups of, as far as possible, equal ability. The division was made upon the marks gained by the boys in all subjects over a period of six weeks. The average ages of the two groups were 11 years 11 months, and 11 years 10 months. In each experiment Group A was shown the film, one or two days before the lesson. (This was unnecessary, but was a condition imposed to make the test more stringent). Group B did not see the film but received the lesson in company with Group A. In the second of the three experiments, Group A of the first experiment became Group B, in order to eliminate errors in division. The actual examinations were set upon the subject matter of the lesson and not upon that of the film. The facts gained from the film would not assist a boy in the test, so that Group A boys were not receiving two lessons. The time occupied in showing the film was about ten minutes in each case, the lessons occupying about thirty minutes.

Summary of Results.

| Film                            | Group A (film) | Group B | Gain |
|---------------------------------|----------------|---------|------|
| Panama Canal. . . . .           | 55.6 %         | 52.6 %  | 6 %  |
| Amazon Rubber Industry. . . . . | 58.1 %         | 56.5 %  | 3 %  |
| Sugar Cane Cultivation. . . . . | 81.2 %         | 78.9 %  | 3 %  |

We would emphasize the fact that the percentage gain in marks of 3-6 % does not pretend to be an exact numerical expression of the value of the cinema. It is significant that a more expensive and ambitious experiment carried out some years later by the Eastman Kodak company gave substantially the same result.

We have, at Altrincham, produced our own films, not only as a co-operative educational activity, but also with the more serious purpose of showing what teachers mean by a teaching-film. We have made films dealing with pre-history, with the co-operation of the chief archaeologists in the country. We have made nature films, revealing the movements of such plants as the Sundew. We have collected and edited «junk» for our own use. For a few giddy moments we were not unknown in Wardour Street, when the kindly Mr. Bryson took us under the Universal wing, and gave public release to our first experiment in propaganda, a Boy Scout film. Then we threw all our resources into a mediaeval picture which combined history with peace propaganda. But the sum total of all this effort lies less in any definite contribution to the educational cinema, than in enabling us to arrive at a clearer conception of its value and potentialities.

The greatest cause of misunderstanding between the film companies and the schools in the past has been that the producer has had little knowledge of the practical problems of the classroom. The producer has failed to realise that the technique of education is not the technique of entertainment. A schoolmaster has to make people think, a film producer has, at any cost, to prevent such a box-office calamity. A film producer must make a direct appeal to his audience, and change the subject frequently to prevent boredom. It is a schoolmaster's business to prevent the subject being changed. Unless the educational film producer is conscious of the presence of the teacher as essential to the success of the lesson there is small hope of that understanding between them which alone can bring success. Unless one has had real experience of modern classroom methods, of driving a team of thirty or forty young minds along a certain definite track, it is hard to realise the exact function of the teacher. But the teacher has a function, and a technique, and it is the job of the educational film producer to understand it. It is not a question of eliminating the teacher, and probably no intelligent educationist has ever considered that the cinema could do such a thing. It is a question of helping the teacher, and that is why sympathy and understanding are the only key to the problem.

And now for a few frank questions to the latest arrivals in the world of screen education. The talking picture companies assert that the silent film is as dead in the school as in the cinema. Perhaps we may be permitted to wonder if they are right.

They have been so devastatingly right in the entertainment world, that it would be hardly surprising to see them stampede our educational institutions. The Board of Education, however, is not the Public, and the talking picture educationists will need stronger ammunition than they have produced so far. Have they considered, for instance, that a running commentary made on a silent film by even a good teacher, is not educationally sound? With the juvenile mind, an attempt to engage both eyes and ears at one time will mean that the eyes have it. From the entertainment point of view, where hard work is not demanded of the senses, a spoken commentary can be very excellent. One would like to know if it is sound from the educational point of view. The study of drama and foreign languages by talking films has much in its favour, but it is impossible under present conditions in any but the very wealthiest private schools. Talking films have entered the arena just at the very moment when interest was being shown in the possibilities of the silent film in school.

The trend of the film in school has been towards intimate classroom teaching with the 16 mm. projector. It is cheap, portable and easily operated. The best opinion has held that there is little future for the cinema when the children have to be moved to a larger hall for exhibitions. Teachers have begun to realise that within a reasonable distance of £ 20 they can equip themselves with efficient apparatus. Now they are asked fifty times

that amount for sound apparatus. Can schools pay so much? The answer is that ninety-five per cent of the schools in this country would have to move heaven and earth to get an additional expenditure of a mere £ 20 on any aid to teaching.

It is a sorry fact that there is very little money available for education in this country, and many more essential things will have precedence over expensive talking picture aids, however valuable they may be. One would like the talking picture educationists to succeed. One would like to think that they have a very great mission to perform. One would like to believe that we have a civilisation healthy and wealthy enough to provide every luxury that education demands. But the talking picture educationists must explain themselves to the teacher, and show us some samples of the films they promise before we can allow them to destroy the work of thirty years. They must realise that however uncommercial a school may seem, it is an organisation that must maintain a high standard in its output, and show a dividend in its examination results. If they can offer a business proposition as good as the one they offered theatres in 1928 we shall be satisfied. But heaven knows who will pay them for their trouble!

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*(Editorial Note).*

It is a matter of particular pleasure to us to be able to give the publicity of our columns to the splendid work that Mr. Ronald Gow has been instrumental in initiating at the Altrincham County High School for Boys, of which he is a member of the staff. The article contributed to this number by Mr. Gow himself will tell the reader something of his views on the functions of the school cinema, especially its power of stimulating imagination, but, as regards his own practical share in this work, the author has been modest, and his achievement is one that will bear a little embellishing.

Film production has been established as one of the educational activities at Altrincham School for seven or eight years, during which time a dozen films have been made—entirely by the masters and boys themselves. Not one minute of school-time has been given to them: they have been the spare-time product of boys and masters in their after-school and holiday hours — a splendid tribute, this, to their enthusiasm and — we suspect — to the encouragement of an enlightened headmaster.

The financial difficulties would appear to have been anyhow partly overcome by the sale of the films and by valuable box-office support at local theatres. Indeed, the fame of the Altrincham boys has spread beyond the neighbourhood, for Mr. Gow informs us that the first two films made — history-teaching films dealing with life in the Neolithic and Bronze ages — have already run into several dozen copies and have been used in Sweden, Canada, New Zealand, Germany and Switzerland (where a copy was sold to the Municipality of Geneva).

These first two efforts were followed by an essay in nature-study called « The Sundew » and a more ambitious attempt in the form of a Scout propaganda film—this was designed to carry its message to cinema audiences not as a subsidized advertisement film, but as an entertainment exhibitors would pay for. The result was most successful and it has been shown in some 250 British theatres.

More remarkable still, perhaps, is a film made in 1929 having disarmament as its theme. It is called « The Glittering Sword » and takes the form of a mediaeval legend. A mighty sword is hidden somewhere in the world and the boy-king (representing the

mentality of the militarist monarch) would have the sword. A boy offers to go in search of it and aided by two mysterious strangers (The Devil and Death) finds the sword and brings it to the King. Throughout, the word disarmament is not mentioned and the film is neither educational nor propaganda, but a medley of adventure and fantasy combining the magic of fairy-tale legend. The only problem the audience is asked to solve is contained in the last sub-titles, which run « And the Children of the Future must decide the Fate of the Sword... for they alone can answer... is it Peace or War? ».

« The Glittering Sword » is in fact a genuine children's film and as such deserves encouragement.

Although the Altrincham enterprise may not be one that could be imitated in every school — various difficulties, geographical, financial and other, may prevent this — we feel sure that the enthusiasm and the achievements of Mr. Gow and his young friends will arouse interest and admiration among our readers.

H. L. F.

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# Application of the cinema to teaching

by A. Ferrière

Deputy Director of the International  
Bureau of Education, Geneva

(from the French)

In my capacity of founder of the *Bureau International des Écoles Nouvelles*, which in 1926 was amalgamated with the *Bureau International d'Éducation* at Geneva, and in my capacity of co-founder of the *Ligue Internationale pour l'Éducation Nouvelle* (1921) and founder of the *Ligue Internationale pour Films d'Éducation Nouvelle* (1927), I have frequently had occasion to study the question of cinematography as applied to teaching. The danger of the cinema lies in the spectator's passivity, a passivity which is directly at variance with the first requirements of modern teaching as expressed in the term "école active". The advantage of the cinema, as everybody has found, is the rapidity with which it can impart information and the fact that it gives a general bird's eye view in cases where verbal description could only proceed by stages.

In order to utilize these benefits without undue disadvantages, it is better to unite the watching of the film with action on the part of the pupil, whenever the film is to serve the purpose of teaching and not of mere amusement. The latter category includes the illustration of tales designed to feed the imagination, such as fairy-tales in children's libraries; apart from this, however, little children should be shown actions they can imitate. In this process there will be four stages:

- 1) Listening to and understanding what is wanted.
- 2) Watching the action develop on the film.
- 3) The children's own action in imitation.
- 4) Seeing the film again in order to compare the imperfect action as carried out with the proper action as shown on the screen.

For the older pupil the action may consist in oral or written descriptions or in drawing some essential part. Here the stages will be: 1) coming to grips with the subject; listening to and understanding what is wanted; 2) seeing the film; 3) describing what is remembered of it, trying to concentrate on essentials (standard of values); 4) seeing the film again to compare the description with what was seen, fill in omissions and re-adjust values; 5) correcting the work in the light of this second viewing.

What are suitable subjects for films?

In the first place, trades. 2) geographical facts; 3) the course of certain mathematical processes (e. g. curve of analytic geometry) involving diagrams, statistics, etc.; 4) the reconstruction of history. Here care must be taken, but, in the case of the life of some hero (for the importance of biography see my book "L'Ecole Active"), we can observe environment and objects, etc. in use at that epoch, and can thus by comparison get a very good idea of human life in different ages; leading us on to the history of labour and the working classes; 5) natural science; here, as in geography, films can be of great use.

Sometimes explanatory leaflets intended either for the teacher or for the pupils will be better than books, for it must be possible to link up films with certain places or events which cannot be anticipated and therefore cannot be arranged in books in a pre-disposed order. In other cases, however, series of films may be obtained correlated with the text of some book, i. e. different aspects of natural science or history, geography etc. Here we must distinguish according to the ages of the pupils. In the case of the youngest, the book would have to be addressed to the teacher; but for older children, of fourteen and over, to the children themselves. There will always be a number of exceedingly interesting films not directly connected with any given series of the kind we have been considering.

The question of books and loose pages is, moreover, associated with the question of languages, which in its turn involves an economic question. The whole matter will be infinitely simplified when teaching films can be internationally exchanged, free of customs duty and with no other expense than postage. As things are now, it is only in large countries that films can circulate sufficiently freely to offer schools any really profitable choice.

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# Cinematography and Culture

by Walther Günther

Director of the Berlin  
Film und Lichtbildamt

(from the German)

## A. Films and their Public.

Films, from the point of view of the services they render to the community, are of three kinds:

(1) *propaganda* films, that is, films which have some message, announcement or statement to deliver on politics, economics or culture generally;

(2) films used for purposes of *instruction* (either systematically in schools of all kinds or *voluntarily* in clubs and associations for popular education;

(3) films forming part of an ordinary *entertainment programme*.

Most people see such films in cinema theatres only, but many also in such places for organised gatherings as school-halls, gymnasiums and

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*We have pleasure to-day in printing the first of a series of articles by Dr. W. Günther, whose name will already be familiar to our readers and to all enthusiasts for the educational cinema. We spoke a few months back of what Herr Günther has already done in Berlin for film-teaching and we hope that we shall shortly be able to give a detailed account of our contributor's future plans on behalf of the same cause.*

*By this means the I. E. C. I. aims at creating ever closer collaboration with the world of experts in educational cinematography and — let it be said — with experts who do not spend their time in deploring work left undone, or in theoretical speculations, but whose courage, intelligence and energy furnish us with concrete achievements to serve as an example the world over.*

*The Institute proposes to make its comments upon the articles by Dr. Günther and other distinguished film experts as they appear. To-day it draws the attention of readers of the Review and of all interested bodies to a problem which Dr. Günther sets forth in its many aspects — that of the distribution of educational films and their wide dissemination among all classes in the interests of popular culture.*

*After sub-dividing the different kinds of film, Dr. Günther refers to the social circles or groups before which educational films are at present exhibited and to the obstacles in the way of their wider diffusion — a question, in our opinion, of the first importance.*

*There is no doubt that the cinema is slowly but surely proceeding towards higher moral and intellectual, and therefore more educational, ends. The very*

small workshops. In some of these premises (theatres and other well-equipped projecting-rooms) the apparatus is not immediately perceptible, in others it is either in the room itself or just outside on a podium or balcony, visible and — sometimes quite disagreeably — audible.

In accordance with film-renting practice, it is customary to divide the film business into two groups, *commercial* and *non-commercial*, which may concern themselves with any or all of the three above-mentioned classes of film. The *essential difference* between the two groups is a matter not of technique, nor of organisation, but only of *purpose*. We cannot here define the exact differences — that is a problem apart —; nor can we express our views concerning the ordinary cinema programme, nor, as has been done so often in the last thirty years, develop a scheme of cinema reform, which would involve us in a discussion of the nature of commercial film shows, spectators, the making of films, in fact, all the separate functions of cinematography. Clearly, space does not allow of all this. I propose therefore to speak only of performances *erving the cause of popular education*.

Here we must distinguish between two main groups, namely, per-

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*power of the film industry, its repercussions upon social and intellectual life in all countries, the increasingly-felt need of employing this wonderful recreational instrument for purposes of education have led the authorities in the chief producing countries to study the question closely and to codify certain general rules and principles that film-producing firms must observe. It would be foolish to expect a change of policy all at once. Moreover, the work of cinema regeneration is one that should preferably proceed slowly and steadily and, by reaching wider and wider circles of the population, gradually educate the masses to a higher standard of film. A satisfactory feature is the success of many entertainment films having a definite documentary or folk-love basis. This is already a good step forward, but it is not enough. Parallel with the admirable work of special groups, to which Dr. Günther refers — cultural cinema clubs, pioneer film movements, young people's cinemas, «dopolavoro» projections, etc. — there is need of some practical form of State aid and encouragement on behalf of educational films in public cinemas.*

*The problem is by no means insoluble. One solution may be sought along German lines — by the granting of total or partial fiscal exemption to cinema performances the programmes of which contain films recognized by some special organ (in Germany, the Lampe Committee) as educational. Or along Italian lines, by the inclusion of a short cultural film in every public programme; the exhibitor pays a minimum duty for the renting of these films, but the obligation to show them means that they are projected in so many cinemas that in the end they yield a substantial commercial profit. This system, of course, implies the existence of national organs or seriously controlled film businesses. The system,*

formances which are organised by *business managers* and those which are arranged to meet the requirements of what are known as *cultural organisations*.

The functions of the two are totally different. In the first case we recognize a dawning realisation of certain cultural needs of the mass of the people — needs which even the theatrical manager feels he must do something to satisfy. His patrons are unorganised spectators bound together by no outward or inward tie, drawn from every possible social and intellectual *milieu* and in the habit of regularly visiting the particular theatre, even when cultural films are shown.

In the second case the ideal and the possibilities of culture occupy a place in the foreground. For this we cannot yet look to the public cinema. In its present form it is not adapted to exercise any conscious influence in the direction of what we here mean by culture. Such influence would still be slight even if the programme consisted entirely of cultural films, films not only cultural in name, but of definite and established educational value. The commercial cinema of to-day cannot serve really educational purposes for as long as it continues to *appeal indiscriminately to all-comers*, people who visit the cinema with the sole

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*which has been in force in Italy for some years, is, it may be noted, spreading to other countries. Roumania, for instance, has recently adopted similar legislative provisions.*

*To us both systems appear equally effective.*

*Until a few years ago many countries were in the habit of supplementing entertainment programmes by the projection of documentary, scientific or educational films. Little by little, this practice, worthy though it was of praise and encouragement, succumbed to the invasion of the screen by international news reels and then to the sound-film, which introduced a series of "shorts," animated drawings, etc. But why should not the sound-film continue the work of the "silent?" The accompaniment of sound and spoken explanations can surely only enhance the attraction and the interest of a documentary, cultural or scientific film. The success and popularity of sound news reels is the strongest evidence of this. Recently we have seen scientific films, which as "silents" would have lost half their interest, but which owe their success to the teacher's spoken comments and to the interspersion of short scenes cleverly illustrated by sound.*

*We very much hope therefore that a campaign may be organised in every country urging Governments, who cannot neglect the needs of popular education, to encourage action of the kind our contributor refers to and, more than that, to consider the adoption of one of the two systems mentioned above — the "German" or the "Italian" system — to the end that educational films may figure more regularly and more prominently in public cinema programmes. Such work would be a contribution to that gradual training of public taste essential to the development of better films.*

desire to be entertained, whether by the pictures, the music, the general effects, sensational stuff or even so-called cultural films.

Any systematic programme of popular education presupposes a class of persons who desire to *educate* themselves or be educated. The definite announcement by the theatre management that a film had a certain educational content and purpose, would itself create a separate and distinct public; the majority of the usual public would stay away, realising the educational aim. The more enthusiastic among cinema proprietors have purposely and often skilfully catered for a special class, held matinées for cultural film societies, made arrangements with cultural associations and by so doing — i. e. by acting for a time as the rallying-point of a specific group instead of continuing to supply cinema for all — have given valuable assistance to the work of popular education; they have recognized the distinction between culture *picked up casually* and culture *as part of a system*.

Systematic education and an unselected public are nearly always mutually exclusive. The function of the cultural theatre or association is generally speaking, to provide “high-standard”, “cultural” or “artistic” entertainment for a large class of people who, it is understood, will derive therefrom and take home with them a modicum of recreation if not also of culture. A theatrical film, therefore, which contains both elements, will serve both purposes. When a cultural institution makes it a principle to shun the film, while offering its members every kind of dramatic rubbish, the reason very often lies in sheer ignorance of the cinema or an attitude of contemptuous superiority towards it. If the same institution chooses a subject, such as, for example, “Humour in music”, the motive is rather a desire to satisfy the demand for amusement than any really educational aim. The important point, however, is the specific public catered for; in the form, that is, of associations pursuing a cultural aim or some other ideal and incidentally offering their members educational fare, while for the rest providing facilities for sport, social intercourse or whatever else it may be. All of them can count upon receiving the support of a circle of members united by a common mentality and aim or by community of class. These bonds of union — created by statute, organised meetings, allocation of responsibilities, cultivation of community feeling, a mutual agreement on a wide variety of matters even outside the constitutional objects of the association — also determine the attitude towards entertainment, art, culture and cinematography. There is a desire, even an obligation to abide by the verdict of the class, professional group or the club, to accept what is applauded by the majority and to reject what it condemns. We may or may not deplore this state of things, but it is the sociological foundation upon which we can alone build.

Alongside this selection of human material, we find a certain unity within an only semi-articulate or conscious group living in any not too

large environment where there is a definite centre or nucleus which constitutes "society" and moulds opinion. The theatre, especially the "little" theatres, philharmonic concerts and opera have long created publics of their own separate from the rest of the community and possessed of what we may call a common cultural mind.

Such a development has long been recognized as in the best interests of cinematography, and Béla Balász is quite right when he hopes that the segregation of the cinema's functions may lead educated people to form various "Little Cinemas" and Artistic Film Societies.

The link between the two groups of spectators — the cultural organisation and the semi-conscious group of votaries referred to in the last paragraph but one — is their common aim as spectators. In the former group the basis is sociological, that is, the members are bound by social ties even outside the cinema; in the latter the bond that unites them is the screen and it is independent of their social environment *at home*. Theoretically, this second group would seem the more valuable to us, since its members approach the cinema in a more objective attitude towards themselves and one another, being unassociated outside the theatre. It will be a long time, however, before this group evolves, and our endeavour must be to help create it. It will only come into being when every cultured person is assumed to be familiar with this or that film, just as he is to-day assumed to be acquainted with certain plays, operas, symphonies, books and pictures. The time will then be ripe for a serious cinema.

Meanwhile, educationists have to reckon with the existing group of like-minded persons. If the special film group does not yet exist, it will have to be founded — as a Cinema Club, an "Urania", a school film society or educational cinematographic association.

In any case the educationist will be guided in his choice and use of films by what is the main objective of his group. In some cases this will be *self-improvement* in general. The members will have imbibed cultural matter, knowledge and art, either organised in schools and universities, or unorganised, through books, magazines, newspapers, travel, etc. They now desire to pursue that aim as an organised body, in order to "keep things up" and pass for educated people. The ideal may not be a very lofty one, but it is the most prevalent. For this class may be recommended films of travel, exploration and adventure, folklore films and historical films.

A smaller group consists of those who are in search of what we may call "recapitulatory culture". "Faust", "The Nibelungen", "Rose Bernd", "Wallenstein", in fact, any film with a literary or historical basis, will provide an opportunity to resume acquaintance with old friends. It should be made clear to this group, however, that the film does more than introduce them to what they already know; it contains fresh elements of form and substance, the beginnings, indeed, of new art. In spite of the restricted

original objective, the educationist may hope to achieve two things from the film — a new and closer acquaintance with what is known and also *fresh knowledge* of the film itself. The film becomes more than a means of culture, it is *itself educational matter*.

The group formed for vocational and professional ends demands that the cinema shall advance them in their occupation or calling. From this group comes the strongest condemnation of anything technically false or sham — a doctor, for instance, who is seen thoroughly at home in the *salon*, but seldom seen to use his stethoscope. A metal-worker, weaver, farmer or carpenter, brain-workers of every kind, the commercial man and the sailor are all dissatisfied because they see themselves falsely represented. A merchant, fresh from his business, will go and see “*Buddenbrooks*” and “*Soll und Haben*” and will want to show his younger colleagues or his family — especially nowadays when business and family life are becoming increasingly divorced — what conditions in his profession are like. For himself the film should have an ethical significance, representing a vision of the future or the fulfilment of his dreams; it should in fact help him in his business and infuse into him energy, faith and hope. To be sure, this is not a purely aesthetic or generally humanitarian motive, but in education we are concerned not so much with aesthetic canons as with beings of flesh and blood, with whom and for whom we are working. Accordingly, we can only wish that there were far more films for this vocationally-connected group than there actually are. The German peasant does not yet get what he wants from the cinema; nor does the modern workman, business man or intellectual worker. We cannot ask that an entertainment film should supply vocational training in manipulation or technique or by illustrating new methods of work, but only that it should show to members of a trade or profession the higher aspects of their calling. Granted that the film is an honest piece of work, that alone will prove a boon and a blessing.

This *intentional* culture through the film may also go hand in hand with *incidental* or *fortuitous* culture, derived from classical music and still more from the contents of the film. This tallies with the point we have already made. One man seeks, besides entertainment, instruction in geography or natural science, another has literary tastes, while a third is mainly interested in the actors (especially the provincial spectator who rarely has the chance of seeing a Paul Wegener or a Werner Krauss). These are the incidental rewards of a literary education, catered for by the recreational film — secondary impressions absorbed by the spectator often subconsciously but occasionally quite consciously.

The artistically educational values are often to be found in these fortuitous elements. The aesthetic effect of light and shade contrasts, of a well-selected “*shot*”, of the movement of figures, of harmony between man and nature or between man and his environment, the fixing of the picture

in the mind's eye, the pleasure conferred by the purely pictorial — these are often quite incidental effects, although for the class in question they are effects that can be easily enhanced by instruction and guidance.

This brings us to the *special functions* of cultural organisers, namely, their duty in respect of cinematography and the duty towards their members to be discharged *through* cinematography. All enquiries into the really permanent impressions left on spectators by a film lead to the conclusion that the attention is seized and held according as the spectator is made to sympathise and identify himself with a particular scene or reel or even with the film as a whole. Reminders of personal experience, of things read, seen, thought about or even dreamt of, and fellow-feeling with the figures on the screen, granted these are true to life, touch us all very closely. We surrender ourselves, for as long as we find the experience true, that is, possible. Criticism, even by an unsophisticated public, begins as soon as the treatment becomes inherently false and the characters act like automata. The cinema has already performed one unforgettable service; it has taught people. The hissing of rotten films by uncultivated people is more eloquent than critical paragraphs.

Béla Balász once said that the cinema made people visible. This power to make us perceive things and persons — not only on the screen but also perhaps in life — not as they should be, but as they *are* — is the quality which we educationists should cultivate above all others. Here school education and popular culture outside the school join hands, the task of both being to bring their disciples *to grips with realities*.

Nowadays, when men, individually and collectively, in groups and even whole classes, are seeking a refuge from life in a misty neo-romanticism, artificially destroying their sense of realities in literature, pictorial art, music and conversation, gropingly exploring an uncomprehended past and an unknown future, dabbling in the occult and other forms of mental confusion — it is all the more important that the recreational cinema should help us in our work of indicating the proper way to regard the world about us. What is wanted of the educationist is careful guidance, unhampered by too much moralising, and in this work recreational films, true to life and in close touch with realities, are an absolutely indispensable aid.

Not that our efforts must be confined to mere projection, as so many suppose. Exhibition must be followed by analysis, discussion and exchange of views within smaller groups. Just to show films and nothing more argues a very imperfect understanding of the cinema's possibilities.

The great service of films is that they are looked at. The viewing of a film affords concrete impressions, ideas or conceptions. It has always been a fact that visualisation has facilitated plastic or concrete thought, especially in minds incapable of, or not yet trained for, abstract thinking. When people have shared a common experience, seen and grasped something,

there is the possibility of mutual understanding. I have often been asked why so much fuss should be made about the cinema, and the real reason may lie in the knowledge of, or rather, belief in the possibilities of understanding by means of films. The wide gulf between the cultured and the uncultured, the privileged person and the under-dog, the master and the servant, those who give orders and those who execute them, is due to the fact that the one does not understand the other; the one thinks in abstract, the other in plastic terms, and the latter fails to understand the former. If the abstract thinker could be brought to learn how to *see* things and to *give plastic expression* to what he has seen, and seen with his mind's eye, so as to make it *clear* to others, then mutual understanding would be greatly facilitated. If we knew how to *see*, we should know how to *express ourselves*. Here is an important part of the cinema's social mission.

If in addition the separate scenes or "shots" in a film can give pleasure, if we can add a little to our stock of knowledge, and learn something about ourselves and if all this can enlist the services of all who are keen on education, recreational cinematography has unexampled opportunities. Improving entertainment, spiritual care, juvenile welfare, the transmission of knowledge and education in art can all follow if only those in charge have faith in the cinema and are given the chance of utilising its possibilities.

To this end, however, we must have educationally valuable films. We have no use for brigands, drug-fiends with complicated emotions or artificial milieux with half-a-dozen servants, motor-cars and such-like. We want none but good films.

Also we ourselves need to *understand cinematography*. We must know how films are made, how out of an idea derived, perhaps, from some familiar literary source, there develops the picture-sequence — the new and to us technically unfamiliar art-product. It must be brought home to us by experience how the collective organised efforts of author, scene-painter and architect, actors and director, lighting expert and photographer — in fact, the combination of art and industry, create a product unlike anything we know in the way of artistic creation, differing from our conceptions of literature and drama and unfamiliar to those whose experience of cheap literary classics leads them to suppose that cinematography, too, is an affair of *words*. We need to be initiated into the secrets of the film as a pictorial composition. We do not want to make films ourselves; in our educational zeal we have no wish to press for reforms where reform has already been carried out.

If we can succeed in bringing the cinema to those circles for which we feel responsible and *vice versa*, we shall have started a movement which may end in the majority of film distributors' becoming the transmitting agents of those cultural values which it is in the hands of cinematography to bestow.

## B. The Purpose of Educational Cinematography.

The question whether educational cinematography really has a purpose is one that unfortunately still demands an answer. Daily conversation still reveals doubting Thomases, others not infrequently ask to be explained all this fuss about educational films, while the press, the censorship, some conspicuous failure, or amateur enthusiasts among themselves, sometimes raise the question of the value of the work. It is perhaps not altogether a bad thing that our new task — let us avoid the seriously overworked word “movement” — should be called in question and compelled again and again to take stock of its real *meaning*, its *purpose*, its *ways and means*. If workers put these questions to themselves and honestly seek an answer to them, it can only be to the good of the cause. At the present time, to be sure, economic circumstances give the discussion an especially lively turn.

Neither hostility nor enthusiasm for the school cinema can affect our particular method of teaching by film. Both have assumed exaggerated forms and have on that account often proved shortlived. That violent hostility which foretold the time when every school and every class would have its own mechanical soul-killer, when children would be cut off from real life and fed on potted culture and canned experience; or again that hostility clothed in irony or sarcasm which consigned all educationists who believed in or worked for educational cinematography, to America or recommended that they should become commercial travellers in cultural films; these forms of animosity have helped nobody. They have not improved a single film and have not enriched or impoverished any organisation; they have simply supplied catchwords for those who in conversation are accustomed to use catchwords as brickbats; at the worst they have served to discourage a few potential helpers.

On the other hand, those ultra-enthusiasts for the cinema who said in 1911 that *all popular education would shortly be by film* and led Edison to dream of books, newspapers and teaching matter being all replaced by the cinema, while Lemke spoke of “reforming education through science” under the pre-war impression that the way of school reform lay through the simultaneous use of gramophone and film — all this enthusiasm has not helped to advance the cause it had at heart. The enthusiasts were blind to the one fundamental fact that what you want done, you must do yourself. Their love stopped short of that. Such enthusiasts are apt to take refuge behind the State, which is expected to realise (and to finance) their ambitions and to do the work of its own citizens. All this enthusiasm found vent in books and newspaper articles on educational films, in speeches and majority decisions, in programmes and manifestoes, even in plans and sketches, but it did not result in a single concrete creation for the purpose of practising what had been so loudly preached.

Not that the problem of educational films can be solved without enthu-

siasm. But it must not be of a merely rhetorical order. And it is far more than that when first one man and then another — in small villages or large towns, from the Memel to the Saar, in working quarters, business circles and factories — all on their own, with or without assistance in the face of obstacles, but also with eager helpers, have made their own apparatus, under great difficulties and often privations, eking out their resources as best they can — a wife making the curtains and giving up her Sunday or holiday so that the work does not get behind time — the children playing in the orchestra or teacher-colleagues acting, singing or lecturing to collect money for the cause or, perhaps, the whole circle of friends and acquaintances taking a hand in the job on Sundays and week-days in order that nothing may be left undone. Now and then perhaps a bad subject was chosen or someone may have received from incompetent predecessors a film fit only for the dust-heap; certainly there was no lack of self-reproach at bad musical accompaniment or an unsuitable lecture: none was afraid of self-sacrifice for the sake of the cause he believed in. It has been said that anyone who promoted the educational film had some axe to grind and sought to make something out of it. This may possibly be true of one or other out of two thousand, but for the majority the work was honorary and disinterested. Anybody who supposes that he is going to make money for a world-tour out of the business, had better leave it alone. Nor should anyone work at educational cinematography, who wants a soft job. Neither as regards the construction of studio and apparatus, nor preparations for individual projections nor in the adaptation of films for teaching is there any chance of taking things easy. Indeed, no less easy method of instruction may be said to exist. True, many of the obstacles are likely to be removed in time, for instance the difficulties at present attending installation of premises. One day, when teaching-films are a recognized method of instruction, it will no longer rest with the individual “consumer” to see to all the technical preliminaries and raise the money to carry through the undertaking of a film-lesson. When that day arrives, he will no longer need to project entertainment films and hold big parents’ evenings in the hope of raising funds to teach by film without the children themselves having to contribute, or in order to pay for the projector, the carbons, the spare resistances, and to set aside a reserve. He may then be able to provide genuine instruction and not just occasional entertainment. For the moment, however, there is no choice but to make a virtue, many virtues, in fact, of necessity and to create one’s own show with one’s own resources and by enlisting the wholesale assistance of children and parents. All the work of painting and building, hammering and wiring as well as cadging and propaganda work will one day cease to be necessary, or let us perhaps say, be no longer so necessary as it is now. On the other hand, this will mean the drying up of that fresh stream of enthusiasm, which alone inspires the canvassing of parental cooperation. What everywhere gives school cinematography its vitality

is its campaign to enlist in its service parents, old boys, etc. — in fact, its effort to reach out beyond the confines of the school curriculum. If, after securing the needs of class-teaching by film, it could still remain possible by a series of parents' evenings to retain their active support — the whole work of the school would reap the benefit.

These cinema evenings in schools, particularly in large towns, have often furnished parents and parents' committees, or parents and teachers an opportunity of discussing not only the film of the evening, but other more general topics, and these discussions have been especially profitable because they brought together the parents of boys of different schools, thus spreading the chain of links beyond the single school. Such opportunities should be preserved, even when questions of finance and organisation have long been settled. Parents, too, should feel themselves included among the vocationally interested. One of the best and most fruitful features of the Educational Decree of June 25th, 1924 is that which prescribes lantern-lectures and film-shows for parents as a school activity to be developed. The educational purpose, however, must be kept well in view. If entertainment is the only objective — even when the subject is a serious one — we are only competing with other undertakings which live by entertaining, and that is no job for the school. If it is the duty of the individual school, as an organism with a conscious mission, and through the co-operation of all concerned, to foster creative and vital effort, how much more is this the task of the school cinema association, whose influence frequently extends beyond the school itself. Care should be taken that it does not abandon this ultimate aim of promoting as a corporate body the welfare of all the schools within its radius. It is a fundamental error on the part of school cinemas and still more on the part of associations of school cinemas to forget that they are not ends in themselves but members of a corporate body. Even a strictly officially established educational cinema should always remember that.

Important, however, as all this is and essential though it is that these corporate endeavours should be brought into harmony with the work of the school as a whole, it does not really touch the bedrock of the whole matter, which is teaching itself. To some the efforts to which we have been referring may seem outward forms, economic conditions unrelated to the ultimate purpose of our work.

Some critics find fault with the present-day forms and manifestations of educational cinematography, many of which can be explained by external difficulties. Workers feel hurt, depressed and discouraged when they find existing methods quoted to prove the uselessness of film-teaching itself. We may as well frankly admit that nobody is content with these methods; none of us feels at home with them and we all — whether we are organisers or teachers — know that we are only doing pioneer work for the future. When we give a film-class to 400 or 500 children, including children of neighbouring schools quite unknown to us, we do vio-

lence to our own conviction that 65 children is not the ideal size of class; how much less than 400. *Au fond* we are on such occasions only "teaching" by film in order to satisfy our professional consciences and in order ourselves to learn the art of film-teaching. We are all quite aware that 80 % of the class is beyond the reach of our instruction. We realise that of this 80 % the great majority is not digesting what is being taught and pointed out, but is passively engaged in watching. In this case what is lost and is bound to be lost are the explanations of things not at the time understood and of things imperfectly seen. Subsequent explanations during the ensuing weeks — only practicable if the form-master or specialist was present at the showing — cannot as a rule replace the commentary which should accompany the film at the time of projection. The large number of children has the effect of converting co-workers and class-mates into a public of spectators animated by mass-psychology, the individual cowed by numbers — with the result that only a few timid questions will be put or, on the other hand, following the collective instinct of the mass, questions will be asked, if at all, then noisily and all together and just for the fun of it. Such consequences will destroy the effect of whatever teaching may have been found feasible.

Let us therefore acknowledge that mass-instruction is not ideal even with the use of films. Whether we employ the touring teacher with his improvised efforts or the extension lecturer with a cut-and-dried film-lecture, or whether we ourselves attempt to discharge the functions of both, makes no great difference from the point of view of systematic teaching. Those who learn are quite certainly we ourselves; whether the children will also learn depends upon circumstances.

When films are projected, not for their subject-teaching value, but as classics, that is to say, film classics, the position is, to be sure, essentially modified. By these we mean certain travel films — the Scott and Shackleton expeditions — films about strange parts — "Nanuk", "Moana", "Chang" — classified by the unfortunate name of "cultural" films, or again dramatic films made from fairy-tales, novels, plays or from original scenarios. Experience of such projections even now *may* be, though it is not always, comparable with the experience of a stage-play. It is to be anticipated that one day motion-picture plays will take their place with the spoken drama in the German curriculum. True, the material is as yet scanty, but it exists. The supple ski-jumper, in *Marvels of Ski-ing No. 2* (Fox-hunting in the Engadine), whose enormous jumps seem to solve the lighter-than-air problem, the expert runner, as he cuts his lightning track through the glorious winter snowscape, its poetry and silent beauty made perceptible to the senses, furnish material for experience of no small value, material that will one day form part of the schoolroom's normal stock-in-trade, to be regarded as the equal and no longer subordinate of the spoken or written word, but conceived on lines and designed to produce effects

different from plays and also from music, which like the film is still knocking for admission at the school door. And if such films are as yet few in number, let us in justice admit that the supply of plays suitable for serious school study is also not inexhaustible.

Here then — among these film-classics, as we will call them — lies work for the school cinema as a mass-undertaking, though there is nothing to prevent these films being used also for direct class-teaching. I fear, however, that in this case — when the wave of educational reform has perhaps momentarily spent itself — the old anatomical method of treating plays in the class-room will be succeeded by the vivisection of films — the enumeration of scenes and checking of gestures, accompanied by the weaving of aesthetic theories and blackboard exercises in cinematography and — needless to say — our old friend essay-writing. If there is any danger of this, it would be better that such films should be reserved for larger gatherings. Their aim is pleasure, the development of sensibility, enjoyment, if you will. If we can educate children to a critical enjoyment of motion pictures — proceeding with due care for the children's minds and sternly rejecting unsuitable films — our work will have a definite and quite useful purpose. We cannot provide our children with a better equipment than a strong dislike for the inferior and the commonplace even in this sphere.

To be sure, this road will not end in the *teaching-film*. If proper use is to be made of this, it is essential to abandon all idea of the film as a thing apart. Among teaching material films are no more singular or exceptional than globes or maps or coloured chalks. The sooner this mental reservation in face of the new method disappears, the better for the method. The difficulties of technique, the commercial and scientific, that is, the operating obstacles still to be overcome, also the fire-proof and building requirements imposed by the police — all these are either passing phases or things which in the physics and chemical laboratories have in other spheres become matters of everyday experience, now that the era of blackboard physics is past. Whether *every school* should have a special projection room or *every class* have facilities for film-teaching are minor questions; the point is that all schools should be able to conduct class-teaching by lantern-slide and film. It would be asking too much of many schools that every class-room should be fitted up for film-teaching. As regards lantern-slide instruction, the suggestion is more feasible, in spite of the alleged danger that time would then be spent in turning the magic lantern instead of using lantern-slides for some specific lesson. Incidentally, I have no great fear of this.

We will suppose then that film-teaching is in every school a technical possibility. Also we shall have no objection to a colleague seriously concerning himself with this instruction, even if he himself does not conduct it. There is plenty of unassuming talent which, although it does not seek the limelight, could be of the greatest help to us, if we only cared to employ it.

What we shall object to is the demand from outside — based on economic and interested motives — that film-teaching shall be compulsory. It is a favourite cry — not of the film industry itself, but of certain hangers-on of educational cinematography — that the State should prescribe the use of films in all teaching or at any rate the employment of all existing films. We teachers can appreciate the motive behind this wish, but it is impracticable. There is no one and only applicable method, and teaching by film would be the first teaching method to be laid down by order. We film workers should probably be the first to protest against such compulsion and we should be bound to do so, if we had any sense of honesty. To those who have for so long been tentatively experimenting, it is essential that their educational film work should be the spontaneous expression of their own convictions. For us regular film-teaching must on no account mean compulsory film-teaching. This system, advocated in interested quarters, of ration-tickets and bread-cards would incur general odium.

It is quite likely that, if they are left free, the best friends and keenest supporters of educational films will be the most sparing in their use. For the aim should be not to make a class-film of everything that has a possible film value, but to utilise *good* films in such a way that they give their maximum yield. Films must be used not only to add to a pupil's knowledge, but to *train his faculties*.

Psychologists are for ever telling us that we do not know how to look at things. Still less is our capacity for quick apprehension. That this is a matter of practice we have been learning from Pelman for years. Without Pelman, however, and other exercises by correspondence, we could learn both to see and to apprehend from the cinema and must indeed do so before deriving any benefit from films. It is precisely this that hinders the progress of *film-teaching* to-day.

To begin with, we ourselves do not know how to look at films, and nor do the children. Accordingly, they need first to be taught how to take in the contents of a picture. Not after the manner of Hölzel's wall-pictures of the seasons in three or four languages, those pictures about which the children are asked the same eternal questions, knowing perfectly well that they need not attend, because the picture will still be hanging there to-morrow, a week later and after the summer holidays. They know in fact that the little girl with the straw-hat is more likely to fall into the water among the ducks than they are to have done with that picture before the end of term. And even then they are only quit of the German version; the whole boring business starts again in English and French. Picture-teaching is surely the dreariest form of instruction, at any rate after the third lesson. Nothing new to look at, talk about or delight in; nothing but grammatical exercises and practice in composition. We have learnt to hate these pictures in several tongues and not "The Seasons" only, but all those pictures used in natural science, engineering and cultural history

— the result of an unsystematic mania for the accumulation of facts. Nuremberg having failed to give us the last item of information about municipal life in the middle ages, we are bidden to look at views of Rothenburg and Dinkelsbühl, Frankfurt a. Main and Windsheim, with a bit of Hans Sachs, the Mastersingers and Baron von Mönchhausen thrown in. We boys made the only protest we could against all this collection of dry-as-dust matter — we slept.

Once we have had practice in absorbing film-matter and learnt how to pick it up quickly, then will be the time to start film-teaching. The motion picture melody is not composed of a single note. It embraces the whole gamut; the subject is embroidered with so many secondary motifs that it is easy, especially for children to lose sight of the main theme. For instance, suppose we film the linnet feeding her young; after a space the camera-man's eye is caught by the swaying of the branch in the breeze, which he thinks worth a "shot"; just then a fat worm comes out of the ground and the bird is off. Connection is lost. The attention is diverted and an element of educational value sacrificed, whether the operator goes on turning or not. But if the film is frequently stopped and the children are made to correct their impressions, their attention occasionally roused by being deliberately misled, we may be certain then that they will take good care not to allow any room for doubt about their attentiveness and interest. As a young teacher, I often rejoiced at the lively discussion and bubbling enthusiasm which these methods evoked.

One of the first maxims of these lessons in seeing should be to avoid beginning at once with any writing work. Better to have a further spell of description and comment, to run off again some scene that has not been understood (by the reversing process) and to encourage talk about the film, even between the pupils themselves; above all, let us avoid the laborious system of questions. We shall soon notice a freshness in the air. Let ink give way to chalk and exercise-books to blackboards. It's a pity that teachers cannot draw better. A drawing, for instance, of a starling is improved a hundredfold if we can show its wings flapping and its beak opening and shutting. Nor could there be any more lively competition than a collective drawing effort by teacher and pupil, signed "Who saw most?" The teacher should not prize his superiority too highly. Tommy's little victory over teacher is educationally worth more than the elaborately prepared blackboard picture by the demonstrator. At the best we teachers are only stage-producers and should encourage the whole cast to play their parts for what they are worth.

I do not mean that later on, when utilising the results of film-projection, drawing is not perhaps the best method to employ, but only that film-teaching suffers from a too sparing use of *chalk*, as indeed of other aids to teaching — slides, maps, etc., and, of course, practical experiments and outdoor work. Much too little attention is paid to the possibilities of using these

instruments in combination with one another. Colour postcards have, it is true, been episcopically projected to produce the proper mood for appreciating a poem. But which of us is in the habit of showing his own or someone else's slides and photographs to illustrate the German lesson, for instance? At most, the few travellers who have brought back with them their own pictures. It should be an understood thing that nature-study parties, etc., should bring back good, clear photographs of what they have seen, to be shown to one another years later perhaps. Such exceptions are possibly to be found here and there, but they are nowhere as yet part and parcel of school equipment. Diaries or family snapshot albums are not enough; we must have permanent hooks upon which to hang remembered experiences and sensations. When maps and blackboard-drawings and the school work in general supplement the contents of a slide, when the exception becomes the rule and experience joins hands with understanding, no one will any longer be able to say that it is the picture which educates. It may be the chalk or what the teacher is able to suggest by or extract from the picture. If the latter supplies the impulse, it will have done its share.

The same, of course, applies, possibly with even more force, to the film, the living picture. But let us beware of film dogma and be careful not to abolish the other methods and aids, least of all, the expression of views by the children themselves.

All of us, especially we grown-ups, have become too abstract, so much so, indeed, that we no longer see clearly and therefore cannot transmit clearly. If we want a chair mended, or some small change made in the house, many of us cannot express our wishes. The workman has to find them out and tell us, whereupon we nod our heads and are glad to be "understood". But we've not been understood; our meaning has merely been guessed. The man is to be envied who can draw what he wants to say. This example, however, illustrates a daily occurrence, due to vagueness, inability to see clearly, imperfect conceptions. As a result, we stammer instead of speaking, we fail to understand or we misunderstand; a gulf spreads between the young and the old, the educated and the uneducated, the brain-worker and the operative.

Our passion for abstractions, the powers of abstract thinking we pride ourselves on, our search for "general principles" have deprived us of the faculty of sight, and especially of insight.

If stationary pictures and still more moving pictures can teach us to acquire or to regain our powers of sight so that we can reproduce what is shown to us and thus find our way back from the abstract to the concrete, the teaching film will have fulfilled its highest purpose. This indeed I hold to be the ultimate aim of film-teaching in schools: Not merely to make teaching more objective and thorough, more vivid and concrete, but to bring us into closer touch with life itself, making us simpler and by so much the more intelligible to one another.

# Teaching by film in Norway

by Augusta Stang

*(from the German*

In Norway the cinema as an instrument of teaching was popularised and encouraged by the cinema theatres. In 1919 the National Cinema Union circularised the Norwegian educational authorities asking their opinion concerning the introduction of the cinema into schools, enclosing at the same time a catalogue of projecting apparatus and a list of available teaching films.

In 1920 a committee was formed of well-known educationists and representatives of the film business. Its first work was to enquire what was being done for cinema teaching in other countries and it then carried out an experiment at the elementary school at Skien. This experiment consisted in showing the pupils a film and making them write an essay on what they had seen. The Committee came to the conclusion that the cinema was an admirable means of demonstrating things, both in nature and in human life, and it recommended that further experiments should be conducted with a view to determining the best way of going to work.

In the meantime, at the proposal of the local cinema managers, the city of Oslo voted in its budget for 1919-1920 a credit of 100,000 crowns for "Cinematography for educational purposes." In 1921 the Oslo school authorities appointed a committee to consider the value of the cinema as a means of teaching and to submit proposals for its introduction into the local schools.

This Committee consisted of M. Schulstad, Chief Inspector of Schools at Oslo, M. Henrichsen, a prominent business man, Rector Kriberg and myself. The Director was chosen president and it was he who conducted the subsequent experiments in the schools. The results of these tests speedily convinced the Committee that teaching by film must be adapted to fit in with the school syllabus and must be given in the schools themselves. Satisfied on this point, the Committee decided to pursue its enquiries to ascertain whether the advantages of film teaching would justify the considerable expense.

For this purpose five schools were selected in different parts of the town. The tests were set to the fourth, fifth and sixth forms, i. e. to classes containing children aged between ten and twelve, and included two subjects: geography and natural history. In each school three class-rooms were specially fitted up for projection; the apparatus was installed by the Electricity Company of Oslo under the supervision of the head of the fire-



4) the following examples were given to show how observations were to be counted:

“ They were making coffee ” = 1.

“ They were making coffee down by the river ” = 2.

“ Two men approached each with an axe in his hand ” = 2.

“ Two men arrived and marked the trees which were to be cut down; then two other men came along and cut down the trees ” = 3.

“ The men sat down and drank coffee ” = 2;

5) teachers were further told to count as mistaken observations things described in their wrong order.

These rules were applied to all the tests.

The latter were conducted in such a way that the same lessons were given to several forms of the same grade, some with the help of cinema projection, others by the ordinary oral method; the pupils of all these forms had then to do an exercise on the same subject. In correcting these exercises, the teacher added up all the correct observations on the one hand and all the mistaken ones on the other. The results showed that the pupils who had seen the film made more numerous and more correct observations than those who had not. As an example, we may quote the lesson on “ Codfish drying.” This lesson was given simultaneously to two classes with the film and to two classes without. The first two classes were shown the film without any further explanations, and in the other two classes the teacher was required to make use of all possible teaching material except the film. The results were as follows:

In the two classes which were shown the film observations by pupils averaged respectively 30.8 and 42 per child while for the other two classes, where the lesson took twice as long, the average was only 17.3. In an exercise on timber-floating the average number of observations made by the two classes which had seen the operations on the screen was respectively 14 and 24, whereas for two classes of the same grade to which the lesson was given orally the averages were 9 and 7. The teacher of the two latter classes had spent two hours on the lesson and declared that it was the most detailed lesson he had ever given; in the classes to which the film was shown the lesson only lasted an hour.

In order to complete the experiment the pupils were set the same exercise again a fortnight later. It was found that the impressions of the film had become more definite, the pupils giving fuller and clearer answers on this second occasion than on the first. In the sixth form the second exercise was given one month after the first and the recollections of the film were still quite clear. The pupils were, of course, not told that they would have to do the exercise again until just before doing it.

As the result of this experiment and on the Committee's proposal, it was decided to introduce cinematography into the Oslo schools, which

were authorised to purchase the necessary apparatus. The films were bought one after another as really suitable ones appeared on the market.

The use of films for educational purposes is not however confined to the schools. For a long time now the Oslo naval college has utilised the cinema to warn sailors against venereal risks. The popular universities illustrate their lectures by film and some of the public libraries in the provincial towns give very successful educational projections. The Library at Bergen has for some while held cinema shows for children; tickets are distributed to the schools free and the children are accompanied by their teachers. The films shown are first exhibited to teachers interested in the experiment in order that they may express their opinions; the great difficulty is to find films suited for the purpose. During the projection the school librarian explains the matter shown. He also mentions books dealing with the subject of the film which the pupils can find in the library, and the latter frequently ask for them. A proof, this, of the interest the film succeeds in arousing in its subject.

In three years sixty thousand children have each seen six cinema shows, and the school too has gained from these performances. It cannot, however derive full benefit from the cinema until films are perfectly adapted to the school syllabus.

The National Athletic Association has secured slow-motion films for teaching open-air exercises, rowing, boxing, etc. These pictures it lends to sports clubs throughout the country, and the demand for them is considerable, the cinema being recognised as of great value in this domain.

The Gymnastic Union also employs cinematography and has had a series of films made on German gymnastic apparatus and exercises. These are explained by captions and are then demonstrated, first at normal speed and then by slow-motion. The Union inspector says that these demonstrations are very instructive and that as soon as means allow the Union will make some films on physical culture exercises. Its intention is to show by these films not only the correct movements but also the mistakes most commonly made.

Films are still too expensive and this is mainly why the cinema as a means of education is only making slow progress in Norway. Nevertheless, interest in educational films is so great that, if prices become more reasonable, film-teaching will develop into a popular and valued method of instruction.

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# The Preservation and Treatment of Films in School Cinematography

by Dr. W. Rahts

(From the German)

The growing desire of all countries to make class teaching more vivid and actual first led to the introduction in schools of fixed projection by lanternslide or short film strips and later to the use of cinema film. The triumphant progress of commercial cinematography quickly prompted the idea of utilising this scientific invention for teaching purposes — all too quickly, indeed, for had the schools awaited the development of film technique, they would probably have solved the problem otherwise than by borrowing from the commercial cinema the 35 mm. celluloid film. For it is to be assumed that the schools do normally employ this 35 mm. celluloid film rather than the 35 mm. acetyl or safety film or the 16 mm. film, which under agreements concluded between raw film manufacturers is

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(Editorial Note). *The question of the treatment and safe-keeping of films is very relevant to the problem of cinematographic teaching. It is indeed one of its essential aspects and on this account the Institute decided to approach Dr. W. Rahts, a recognized expert, with the request that he would furnish the International Review of Educational Cinematography with a detailed account of the technical side of the matter.*

*As we all know, the systematic introduction of the cinema into schools as an aid to teaching is hindered by the heavy cost involved. It is not, however, the installation expenses alone that make the responsible authorities hesitate. The risks of fire, the need of preserving and replacing material both delicate and costly compel them to anticipate permanent and comparatively heavy expenditure.*

*We were of opinion that these aspects of the question needed to be explained. The creation of school-film collections does not entail undue initial expense (we are referring to the safe-keeping and not the purchase of films); films are quite easy to keep and, if the purchase cost is spread over several annual school budgets, the financial problem of establishing a collection is one that should be solved without much difficulty. Moreover, the risks of fire can now be excluded, either because teaching-films of to-day are made on a non-inflammable base or because by taking certain precautions celluloid films can be rendered almost entirely safe.*

*Dr. Rahts deals with the matter point by point with the knowledge and*

invariably safety-film. We may ignore the other sizes — 17 ½, 22 and 24 mm. — occasionally recommended.

The development of school cinematography means an increased number of teaching-films and, in view of the dangers of celluloid, the safe-keeping of these films becomes an urgent question. The lives and health of school-children must not be endangered by faulty methods of film storage.

Why is celluloid dangerous? We sometimes hear it said that after long storage celluloid undergoes chemical decomposition and even spontaneous combustion. The answer is that, in normal room-temperature, celluloid film never decomposes nor ignites; films have been kept for decades without any damage whatever. In rooms, however, heated to a higher temperature this is not the case. Up to 100° Centigrade celluloid experiences no appreciable decomposition; between 130°-140° Centigrade it begins to break up into oxides of nitrogen, but it does not ignite until the temperature exceeds 170°. If these degrees of heat are reached, celluloid will decompose and form poisonous gases, the composition of which will largely depend upon

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*experience of the expert. To some his account may seem somewhat technical, but that is what we wanted.*

*The adoption of the cinema for teaching has become an urgent question. The day is past when schools had to be coaxed to use films, under pressure from some association or business firm; the film is no longer regarded as a means of providing a little light recreation, but as a means of instruction and demonstration equal if not superior to any other. In every country the authorities are constantly installing physics and chemical laboratories in the schools; the educational budgets of States and municipalities often set aside quite large sums for the purchase of wall-charts and other inanimate teaching material. It is high time they realized that the progress of the cinema has put at the teacher's disposal material that supplements if it does not indeed excel that which already exists.*

*In collaboration with an expert educationist, our Institute is at present engaged upon a study which aims at showing how the need of supplementing oral by visual instruction has been realised by the best teachers, thinkers and philosophers all down the ages. Accordingly, the introduction of the cinema into schools is no revolutionary change, but a normal process of evolution in our methods of demonstration.*

*Dr Rahts approaches the matter from the technical angle and seeks to show that, from that point of view, development is easy and free from any serious risks.*

*We may, however, be allowed to make our reservations concerning two points in our contributor's article, those, namely, which deal with inflammable films and with the 16 mm. film. Dr. Rahts assumes that all teaching-films are unflammable. No doubt they should be, but in practice, unfortunately they are not. In point of fact, the inflammable standard film of 35 mm. is quite often used in schools. There is a real danger here, and it could be wished that in every country the government would intervene to remove this source of*

the amount of oxygen in the air at the time of combustion. In the extremely improbable case of combustion occurring in an abundantly aerated atmosphere the only products will be carbonic acid, water and nitrogen. In practice this never happens, since, when large quantities of film ignite, there is always less oxygen in the air than is needed to burn the whole amount; in every case only a part of the celluloid will be burnt. If all air is excluded, 1 kg. of film (1) evolves, in normal room-temperature, about 229 litres of gas, made up as follows:

|                             |                 |
|-----------------------------|-----------------|
| carbonic acid . . . . .     | about 57 litres |
| carbon monoxide . . . . .   | » 63 »          |
| nitrogen monoxide . . . . . | » 97 »          |
| cyanic acid . . . . .       | » 5 »           |
| nitrogen . . . . .          | » 7 »           |

(Report by Profs. Bodenstein and Günther, Berlin University).

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*risk. It would take too long to enumerate the difficulties which have hitherto hindered the general substitution of the non-inflammable for the inflammable film, but, as regards school cinematography, a definite decision will have to be taken. Until the question of film teaching has been solved as a whole, the decision we advocate will necessarily encounter great obstacles. At present, in the absence of an adequate supply of genuine teaching-films, many schools employ the cinema for purposes of general culture and to this end are in the habit of obtaining their cultural or dramatic films from the trade in order to keep up their shows. The question, however, remains an urgent one, especially as the installation conditions of most school cinemas do not conform to the general safety conditions which police regulation in the different countries has laid down for public cinemas.*

*The second point in Dr. Rahts' article which we desire to qualify relates, as we have said, to the question of the 16 mm. film. Our contributor leaves other sizes out of account, but, although the 16 mm. film is no doubt adopted on a large scale, there are others, much in demand and widely used, and it is this that makes the substandard film a subject of such discussion. Our Institute is following the question with close interest. Obviously, if it is really desired to encourage the development of school cinematography by the general adoption of substandard film — owing to its being cheaper and safer than the 35 mm. film — international action should be invoked for the purpose of standardising the size of film. For the moment we can only express our wish that a solution may be sought in this direction.*

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(1) The calculation was made with celluloid X-ray film, but the figures also apply to celluloid cinema film.

On the admission of air the figures will be somewhat modified; more or less nitrogen dioxide will form and rather more pure nitrogen. According to another calculation, the combustion of celluloid film in a rarefied atmosphere results in the formation of 286 litres of gas, including:

|     |           |                   |
|-----|-----------|-------------------|
| 72  | litres of | carbonic acid     |
| 107 | »         | » carbon monoxide |
| 95  | »         | » nitrogen oxides |
| 4   | »         | » cyanic acid     |

*(Report by Dr. Pleuss, Chemisch Techn. Reichsanstalt, Berlin)*

Even though some experts reckon that, owing to the large proportion of nitrogen oxides, the hydrocyanic acid content does not greatly add to the poisonous character of the decomposition gases, I am of opinion that on the other hand the combustion gases are quite exceptionally poisonous. 0,06 gr. of hydrocyanic acid may be fatal, and this quantity can be given off from 10 gr. of celluloid film. Moreover, danger arises from the combination of the rapidly acting hydrocyanic acid with the slow-acting poison of carbon monoxide and nitrogen monoxide. Hydrocyanic acid is often not immediately fatal, but merely renders its victim incapable of quick escape, so that he remains exposed to the effects of the slower poisons. As we know, poison gases of this kind cling to the walls of burning rooms or even undergo loose chemical combination, from which they are only released after a considerable time and through ventilation and so may be dangerous to persons in such rooms. Gas-masks are of no use against these fumes, for masks working on the absorbing filter system protect against hydrocyanic acid and nitrogen dioxide but not against carbon monoxide, while the special apparatus which keeps out the latter affords no protection against prussic acid. The only perfect protection is furnished by the oxygen gas-mask, which admits no outer air at all.

Apart from poisonous gases celluloid films are a great danger to persons working in their vicinity owing to the way in which they burn. By reason of the large volume of gas celluloid decomposes by way of explosions. It sends up fiercely hot sheets of flame which may set fire to inflammable objects at a distance and cause serious injuries. The excessive heat, too, may decompose any celluloid film in the neighbourhood. Moreover, the psychological effects of these sheets of flame cannot be overlooked. They are a frequent source of panic — a point of especial importance in schools.

These dangers inherent in celluloid film necessitate special precautions, and the authorities of all civilised countries are under an obligation to observe the strictest care in its storage. On the other hand, the storing of safety-film is unattended by risks and is subject to no police regulations at all. Both in Germany and America safety-film is stored under the same conditions as large stocks of paper.

In preserving school-films of celluloid every possible precaution must, of course, be taken, supposing that the films are to be kept on the school premises. This should, on principle, be avoided; a film-store is in any circumstances a source of risk, and such risks should be excluded from buildings where children congregate. Many schools therefore have ceased to keep their own films, but obtain them from a central distributing depôt or store. Here the films are kept as they should be and lent to schools one by one as they are needed; they only remain a short while in the school buildings and are returned to store immediately after use. Another advantage of this arrangement is that there is no need for each school to procure its own films, since a central film archive can serve a wide area and, on previous notice being given, every teacher can obtain from any large collection the particular teaching-film he needs. The most detailed existing regulations for the storing of celluloid film are those embodied in the Rules issued by the German X-ray Society for the safekeeping of celluloid X-ray films and those of the National Fire Protection Association (International) issued in respect of Photographic and X-ray nitrocellulose film. Although these regulations in the main envisage X-ray film, their principles apply equally to the storage of celluloid cinema film and they form the basis of the following specific proposals for film-storage.

In whatever way films are stored, there are always certain general provisions that have to be laid down:

1. *Smoking.* No smoking must be allowed in any rooms where films are kept and "No Smoking" boards should be prominently displayed near the entrance. Further, in rooms not used for storing no one should be allowed to smoke who is engaged in handling film.

2. *Fire extinguishers.* A reliable water or lather fire-extinguisher should be placed in the immediate vicinity of every film-storage room.

3. *Light.* Storage rooms must only be illuminated by daylight or electricity. No direct sun-rays should be allowed to enter through the windows (frosted glass, etc.) (1). The electric plant must conform to the national regulations governing premises on which there is danger of explosion. Switches and fuses must be covered. The bulbs must be suitably encased in an outer globe or in wire. The use of portable lamps with flexible cord is to be avoided. A naked flame must in no circumstances be permitted.

4. *Heating.* Films should be kept not less than two feet away from hot-pipes, chimneys and other sources of heat. Pipes which can develop a temperature of over 100° Centigrade should be covered with insulating material.

5. *Destruction of waste film.* It should be forbidden to destroy waste-film; such film should be sold to the special dealers.

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(1) Celluloid film was known to catch fire in a surgery by the passage of the sun's beams through a carafe of water, which, acting as a lens, refracted the light on to a sheet of film lying exposed on the table.

The ideal accommodation for films is a detached building distant at least twelve yards from other buildings so that in the first place the danger of fire from external causes is very slight and, in the second place, if a fire does break out, it will be confined to the building and not spread to other rooms and thus endanger human life. Such premises should have fire-proof walls and a lightning conductor and not more than 4000 kg. of film should be kept in one room.

In schools it will be a practical impossibility to provide isolated premises answering to these requirements and films will nearly always have to be kept in occupied buildings. In these cases storage regulations must depend upon the quantity of film stored in a single room.

1. All storage-space containing more than 150 kg. (— 23.000 metres) of film must be on the top floor, so that in the event of fire the flames will not be able to mount to higher floors.

2. Stores containing more than 5 kg. but less than 150 kg. can be accommodated in occupied premises, provided the rooms are furnished with special safety devices.

3. Film in quantities of less than 5 kg. (about 750 metres) can be stored in any room, provided it is kept in closed receptacles at a safe distance from open fires or hotwater pipes; such receptacles may be of hard wood or of any other non-conductor of heat and not easily inflammable material.

*Ad 1.* This top-floor room must be so situated that gases given off by burning film cannot penetrate staircases or landings used by persons not employed in the film store. Alternatively, the store and the stairs must be separated by two fire-proof and smoke-proof self-shutting doors. The walls of the room must be of fire-proof material, of at least the thickness of a brick, or correspondingly protected on the outside against pressure and heat from within. The floor must be unflammable. Communication with adjacent rooms should be such as to minimise the possibility of fire spreading from without inwards, or vice versa. The window must open directly on to the air and must have a surface of 5 % of the floor-space or not less than 0,5 sq. metres. The panes should be of thin windowglass. Staircases which lead to the main store must have at the top a ventilator worked from the ground-floor and having an aperture of at least 0,5 sq. metres.

*Ad 2.* Films must be kept in safety-cupboards (see below); moreover, the room must have fire-proof walls and a ceiling at any rate resistant to fire (1) and automatically-closing smoke-proof doors. The store-room must open only on to a landing, not on to other rooms. It must have a window opening direct on to the air with a surface of at least 0,5 sq. metres and fitted with thin panes of glass.

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(1) By resistant to fire is meant a door of hard wood, or an ordinary door of soft wood entirely surrounded by sheet-iron (There must, of course, be no window-opening in this door).

Further, there must be a ventilator giving access to the outer air, which will automatically open against internal pressure of 6 kg. per square metre. The aperture must be at least 0,25 square metres in diameter. Air shafts, if any, must not be connected with another room. The insulation of hot pipes or other heating apparatus must be such that films cannot be placed upon it. Open stoves must be forbidden. There should be no gas-cookers or other apparatus burning a naked flame and, except for the films themselves, no other inflammable matter should be kept in the room. Film must be kept in a safety cupboard.

In the case of celluloid film these regulations must be strictly adhered to. The cupboards prescribed are made in many models all of which guarantee the safety of films even in the event of fire. Among the best-known German makes are Garny, Geyer, Pillen and Blödner.

The necessary requirements of a safety cupboard are as follows:

(1) Under official test conditions, the film kept in the closed cupboard should not ignite or decompose without burning, until the expiry of half-an-hour.

(2) In order to prevent the whole contents from catching fire or decomposing as soon as the cupboard is opened, the latter must be divided into compartments, each capable of containing not more than 40 kg. Their construction and locking device must be such that only one compartment can be pulled out or opened at a time and that, in the event of the combustion or decomposition of the film in one compartment, the films in the other compartments are adequately protected against a spread of fire or transmission of heat (causing decomposition without burning).

(3) The cupboard must be such that, if the contents decompose without burning, the pressure will not burst the cupboard.

(4) Each cupboard should indicate the nett weight of film it is authorised to hold.

The Garny cupboard (Franz Garny, G. m. b. H., Hanauerlandstrasse 3-5, Frankfurt a. Main) has an automatic lock so that its contents are at all times protected. If a fire breaks out outside, it can never spread to the films in the cupboard, which are insulated by asbestos and airspaces. If a fire should break out within the cupboard, it will be confined to a single compartment and the resultant gases will find an egress by the front wall without any danger of the cupboard's exploding.

The cupboards manufactured by the firm of Andreas Pillen, 54 Hohenzollernring, Cologne, have, in addition to the safety contrivances mentioned above, a water-spraying device which comes into play automatically at a certain rise in temperature and whereby the contents of the cupboard and the escaping gases alike are cooled off substantially.

Cupboards made by other firms are nearly all constructed on these same principles.

The measures described should suffice to prevent any conflagration of

celluloid, but in the event of large quantities of film being set alight, it should be borne in mind that it is a very dangerous thing for the layman to attempt to put out the fire. Suffocation with blankets or by the exclusion of air should therefore only be applied to small conflagrations and in the case of more serious outbreaks, all concerned should be ordered to leave the room as quickly as possible and to do all they can by shutting doors to confine the fire to the one room. To try to extinguish a large film fire by means of water is generally quite useless.

Violent external accidents such as fire, however, are not the only causes of the destruction of valuable films. Defective storage and clumsy handling during projection, rolling and joining may gradually destroy a film.

The coating of a photographic film is made of gelatine, which contains about 10-15 % of water, and for the good preservation of film it is important that this percentage of water content should not vary in either direction. If the film is kept too moist, the gelatine decomposes and the picture is destroyed; if on the other hand the film is over-dry, the layer of gelatine and with it the whole film becomes too brittle. The next time it is projected and rolled, it will break or split at the perforations. Film is therefore best kept in rooms of normal humidity, and, in winter especially, care should be taken that heating does not extract too much of its moisture from the air. The practice of dipping film in a glycerine bath after use, so that it remains constantly damp, is dangerous. In the absence of a change of air the gelatine is liable to decompose. No less mistaken is the placing of bowls of glycerine solution near the film-store; the glycerine absorbs moisture from the air, the film is thereby dried up, becomes brittle and tends to break. The temperature of the film-store should, of course, be kept as low as possible.

The basis of celluloid or acetyl cellulose undergoes as a rule much less change during storage. As we know, celluloid film contains as a softening and strengthening agent a certain quantity of camphor, which undergoes sublimation, especially under the influence of a rise in temperature. It is therefore a good idea to put some camphor in the enclosed space containing the film in order to prevent the evaporation of the camphor and the consequent tendency of the film to become brittle. The camphor is best hung in little porous packets in the film boxes. Flexibility, too, demands a certain content of the volatile solvents of nitro- or acetylcellulose, and the over-evaporation of these substances must therefore be prevented.

To sum up, then, all that can be said about storage is that an endeavour should be made to preserve that humidity, solvency and solidity content which the film in the fresh state possesses. The temperature of the room should be kept as low as possible, the film, as far as is practicable, excluded from contact with the outside air and wrapt tight in paraffin paper within a close-shutting iron box — whenever possible, without unnecessary air-space — which should be made air-tight with some kind of insulating material and in which a little camphor has been put.

At all stages films should be handled with the utmost care in order to avoid premature wear and tear. First, as regards copies. Copying workers, it may be assumed, treat films with the necessary care, and there is therefore no occasion to enlarge upon the processes of copying and developing. We will only mention one important requisite of film durability — the freeing of the gelatine coating from salts. It must first be thoroughly fixed so that all silver bromide and any other silver salts are removed from the layer; next, the film, after being fixed, must be thoroughly washed to remove from the coating all traces of soluble salts; distilled water may be recommended for the final washing. Further, when drying the finished copy, over-drying must be avoided, or the film will become brittle and liable to tear; the gelatine coating should always retain its normal 10-15 % of water.

As regards further general treatment, the first things to avoid are dust and scratch. Friction easily charges the film with electricity and in this state it attracts particles of dust. The gelatine surface, as already stated, is always slightly damp, with the result that dust may easily adhere to it and in projection will cause spots or, if the film with its dust particles is drawn through a narrow passage, scratches. Accordingly, all rooms in which film is projected, rolled or joined together, must be kept very well dusted; the floor is best wiped with oil, and walls, tables and cupboards should be vacuum-cleaned so that no dust is raised. It should be remembered, too, that film is extremely easily scratched. The vertical lines running down the screen — the so-called “rain” effect — spoil the very best picture. Film should therefore never be dropped upon the table or floor in loose coils, for by rubbing of the corners and scraping along the floor or table-edge the film will receive scratches. It should be the invariable habit, when a roll of film has been unwound in the projector or by the roller, to wind it up again and not leave it lying about anyhow. If, as happens during joining work, the film cannot be immediately rewound, but has to lie about in loose coils, let a proper basket be provided and let not only the inside but also the edges be lined with cloth to avoid all scratching of the film. Films should on principle never lie or be carried about unpacked, except on reels. Let the spools be put into a close-fitting case and, if the case is too large, it can be stuffed with soft paper. Even when the film is in use, it should be left packed up as long as possible. For instance, a film should not be left longer than necessary beside a hot projector, not only on account of the danger of fire, but because it will become too dry.

Again, care should be exercised in letting film slip through the hand. When looking at separate frames, the film should always be allowed to pass easily along and not be grasped tightly in the hand; cotton-gloves should preferably be worn. The habit should be formed of not touching film on the coated surface and of holding it, whenever possible, by the edge. Supposing the border of a roll of film is not straight and even, don't try and force it into shape, that will only cause scratches. Rather see that the film is

properly rolled up at the start or, at most, push in the bits of film sticking out, only in the case of a quite loose roll. Throughout all operations it should always be remembered that film is exceedingly sensitive material.

Now as to projection. The projector, like all machinery, needs most careful looking after. It must be properly oiled at the requisite intervals, not too much, or oil will drop on the film and spot it, nor too little, lest the bearings seize or the sprockets press too hard and damage the perforations. All worn parts, especially sprocket-teeth, must be at once renewed. If the film is spotted with oil, it may be cleaned with a leather rag dipped in carbon tetrachloride. The film must be very carefully put into the projector and the gates on either side the aperture plate must be of the right size, for if they are worn, the film may easily tear. Besides, they will strike against the box or other parts of the projector and scratch the film. Special attention must be paid to this point when using box projectors. The film must also be guided properly over the sprocket-teeth. If it is askew or if the teeth do not properly take the perforation, the latter may easily be worn so as to become of irregular size. Within the projector the film is carried between two gates. It is held firmly fixed within the aperture plate in order that the picture may be absolutely straight; the film is carried over sprocket-teeth and thence conveyed in some projectors by the intermittent sprocket, in others by catches. At all these points the film is exposed to scratching. With standard film projectors the pressure in the gate aperture is so arranged that the pictures stand straight at the normal projection speed. If this speed is changed, the gate pressure must also be changed, by spring action. A special danger here is an excessive speed of projection; this results in excessive intermittent motion, whereby the film is unduly strained and the perforation especially suffers. If the title text is too short, the operator will often try by intermittent motion to reduce the speed of projection so as to project the titles for a longer time. Needless to say, this is extremely bad for the film. Substandard film is projected more slowly (16 mm. film moves at the rate of 7,3 metres per minute as compared with 17,3 metres per minute for 35 mm. film) and the question of gate-pressure regulation does not arise. Other causes of overstrain upon the film while being projected are undue friction in the winding process, dirt in the magazine and irregular feeding.

A film copy, when fresh, is soft, but gradually becomes harder with the hardening of the coating of gelatine, as this dries under the influence of heat from the lamp. In the absence of special precautions a perfectly fresh copy, when passed through a projector, would be seriously damaged by the metal rollers upon which the film runs. For this reason every fresh film should for the first few times be projected through an apparatus containing velvet rollers, before being projected normally. This is the only way of preventing bits of fresh film being broken off and becoming lodged in the rollers or in the gate aperture and so scratching the film after frequent pro-

jection and also destroying the perforation. For the film is particularly sensitive at the points between the perforations and continual scratching at these points will end by tearing the holes.

Among the essentials of careful film treatment are extreme cleanliness and regular removal of all particles of dust or dirt and of any little pieces of film that become detached. The gate aperture especially should be as a matter of principle cleaned after every projection. For the rest, the instructions issued with all projecting apparatus should be closely studied and exactly followed, if films are to be kept as they should be. A properly treated copy on celluloid film should last for 100-120 projections, one on safety film at least for half as many. It is impossible to give the exact number of projections a copy should be able to stand, since it depends entirely on how it is treated. Carelessly handled films may be spoiled after a few projections, while those that are well cared for will last a long while. In schools, therefore, films should obviously be handled only by persons with a thorough knowledge of how to look after them and their care should not be entrusted to pupils. If they are borrowed from a central collection, they should be closely inspected after every projection and any injuries immediately repaired.

There are, it should be mentioned, certain methods of removing scratches from film, but it cannot be too clearly emphasized that in this matter prevention is better than cure. The principle of these methods is to dilate or expand the coating of celluloid on the back of the film, wash away the ridges and fill up again with a substance having the same refraction index as celluloid; on the upper side of the film the gelatine deposit should be similarly expanded by acetic acid and a thin solution of gelatine applied, which will combine closely with the coating of silver nitrate and fill up the scratched surface. In Germany the best-known of these de-"rain"ing processes is that of Recono, G. m. b. H., but Kowo and Okopanzer, G. m. b. H. should also be named. This method has undoubtedly proved successful and in the case of costly films it may sometimes be worth while spending money on it. Very often it is a good thing to smear the gelatine side of copies with a thin hard coating of gelatine, which will prevent the silver gelatine from getting scratched. This, however, is not very effective, as it only protects the gelatine and not the celluloid side, which much more often gets scratched and with more serious results.

Another way, chiefly advocated in America, with a view to securing the better threading of the film and thus sparing it, is to wax the edges. For this purpose they are passed over molten wax; taking up just so much wax as is necessary for smooth passage through the projector but without any wax entering the aperture plate. The success of this method is questioned because, although waxing ensures a better passage of the film through the projector, it necessitates increased intermittent movement and this again places a strain upon the film.

The winding of film involves a constant danger of scratching, and old hands even maintain that films are more often scratched in winding than in projecting. As regards the relative merits of vertical and horizontal rollers both work quite well, but in unpractised hands the horizontal winder is undoubtedly to be preferred, as there is far less risk of the outer coils falling and thereby scratching the film. In this form of roller, too, the two spools are more easily aligned, so that the film will not overlap the spool edges. The spindles, especially the take-up spindle should be as large as possible as there is far more risk of scratching from a small spindle.

In connection with feed and take-up we must repeat our earlier warning against leaving unwound film upon the table or letting it fall on the floor. Further, regular braking is an important factor, if scratch is to be avoided. It is a mistake to take in the film quite loosely and then suddenly draw it tight by pulling at the free end; this will scratch the film. On the other hand, it is also wrong to "brake" the film when rolling so much that it becomes scratched by friction with gritty fingers, etc. The brake must be put on just as much as is necessary to wind the film up tightly without its getting scratched.

In order that film may last, it is very important to secure good joins. Copies shown in schools will mostly be joined in the copying studio and we need therefore make only a passing reference to the rules for ensuring proper joining. The perforations of the two pieces of film must fit into the teeth of the joining apparatus with mathematical exactness, so as to cause no break in the regularity of the holes. Otherwise the sprocket-teeth will no longer exactly take the perforations and the holes will lose their shape. The margin of difference between the perforations and the sprocket-teeth is less than 0,01 millimetres, so that the very slightest irregularity will spoil the holes. For the rest, every joiner has instructions issued with it, and these should be exactly followed. It should only be added that most film glue is highly combustible, which necessitates caution in the matter of smoking and the use of naked flames.

The difficulties attendant upon the preservation of celluloid film described early in this article do not apply at all to what is known as safety-film, which, instead of the ester of cellulose and nitric acid, contains the ester of cellulose and acetic acid. This film is completely safe, is recognized as such by all authorities and has, of course, for years been recommended for use in amateur cinematography. No special regulations are needed for its storage. In Germany a Bill has been framed by which all films of less than 34,9 mm. width must be made on a safety foundation. If this becomes law, it will mean that projections of 16 mm. film will no longer be subject to police supervision and that substandard films can be shown at any time and in any place before any number of people. The Bill prescribes that substandard films must be comparatively unflammable and incombustible. In order to reach an exact definition of inflammability, the use of a specially

constructed electric resistance-stove is prescribed in which at a temperature of 350° the film must not ignite within ten minutes.

For the more important purpose of determining combustibility the following are the provisions at present in force: a piece of film 35 cm. long is first cleared of emulsion by washing in hot water and after drying, is hung upon wire drawn through the perforations at intervals of not more than 10 mm.; the wire must not be thicker than 0,5 mm. At a point 5 cm. from the end at which the film is ignited, a postage stamp is affixed. A light is then put to this end of the film and the time is measured which it takes the film to burn from the moment the flame reaches the stamp until it is completely extinguished. Film is deemed comparatively incombustible, if after being lit, the flame goes out of itself or if a piece of film 30 cm. long requires more than a minute to burn completely out.

Accordingly, the advantages of safety-film are so great that school cinemas should in future use none other, while the advantages of substandard film — lower cost, easier manipulation, cheaper projection, sufficient transparency — are also so important that schools will probably decide before long in favour of the 16 mm. safety-film.

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# Educational Cinema

Summary, with notes, of a Report submitted to the school authorities of Montreal, Canada by M. René Fandrich

(from the French).

Every civilized country can presumably boast of at least one more or less notable contribution to the literature of film-teaching, but few of these combine conciseness with detail to the extent of M. René Fandrich's report to the school authorities at Montreal.

"Je prends mon bien où je le trouve," Figaro said. M. Fandrich, however, took greater pains; he went in search of the good things obtainable from the cinema and he scrupulously quotes his sources, namely, competent authorities met by him in the course of a special journey to Europe, technical publications and the analysis of experiments carried out in a number of countries. On the basis of this abundant and well-assimilated documentation, M. Fandrich condensed his observations into a report intended for the use of the school authorities in his own home-town.

This report, therefore, of which the author kindly sent a copy to the International Educational Cinematographic Institute, was intended for local reading. To us, however, it appears of such general interest that we have no hesitation in publishing it in our Review, feeling sure that our readers will share our view.

I may start this short report by quoting my sources of information:

M. Rosset, Director of Elementary and Higher Elementary Education in France;

M. Roger, Inspector-General of Elementary Schools in France;

The directors of various cinema collections and local Educational Cinema branches met during my recent visit to Europe;

The National French Cinema Collection, 41, rue Gay Lussac, Paris (part of the *Musée Pédagogique National*);

Branch offices of the "Cinéma Educateur" at Lyons and Colmar;

Educational and Film Museums at Fribourg and Berne.

I have also closely studied a large number of reviews and essays, of which I will mention the following:

1. "Le Cinéma Scolaire" by M. Reboul, head of the school cinema service for the Loire Department;

2. "Le Congrès National" of the "Cinéma Educateur" (a national French Congress is held every year);

3. "International Review of Educational Cinematography," published in Rome;

4. "Cinéopse," a monthly review of commercial and educational cinematography.

## EDUCATIONAL CINEMATOGRAPHY

It is now nearly fifteen years since I first realised the importance of the film in education. The occasion was a lecture on hygiene given in 1914 at the Fribourg Training College. For an hour the lecturer had poured forth a steady stream of impeccable French and the even flow of his music had lulled many of his listeners to sleep. Then the time came to show the film. The latter, silent but luminous, awoke the audience and firmly gripped and held its attention. The film was far more persuasive than the lecturer himself and I dare say that it was more instrumental in attracting foreign visitors than the name of the distinguished speaker. That lecture won one fresh adherent to the cause of educational cinematography.

During the last twenty years every civilised country has watched the development within its midst of a new and most important industry and trade — the construction and projection of films — in a word, the cinema. Unfortunately, the commercial cinema, being a *business*, is concerned first of all with profits. Sometimes it may incidentally deal a little in education and instruction, and in morals (or immorals). We need not waste time over those absurd and on many grounds harmful films, in which revolvers and apaches play the chief part. It is a deplorable state of affairs and, in my humble opinion, twentieth century society has been successfully inoculated with a virulent moral poison, but I would not be thought to condemn the cinema wholesale. It is like the human tongue in the fable and stands for what is best as well as for what is worst. In opposition to this cinema created to serve pecuniary interests, flattering human passions, often intellectually and morally degrading, we should, nay must promote a cinema disinterested and noble, a cinema to develop religious and social education, a cinema of goodness, truth and beauty, a cinema providing instruction in every form. This duty devolves first and foremost upon the school, whose sole mission it is to instruct and educate, but the school is not the only educator of society or even of children. Therefore I prefer the term *educational* to *school* cinematography. The wonderful power of the motion picture as an instrument of teaching and propaganda makes it a priceless aid to teachers in schools and for a variety of propaganda work, industrial, economic and even religious. M. Laureys, Director of the *Ecole des Hautes Etudes Commerciales*, to quote but one example, certainly appreciated its value when the other day he had a propaganda film made about his school. Let us now study the opinions of a few eminent representatives of the educational world.

### VALUE OF THE CINEMA IN SCHOOL.

A distinction must first be made between four modern teaching methods, each with its own qualities and defects and each closely akin to the other. All four form an integral part of the teaching in the schools of many European countries, pre-eminently, in Germany and Switzerland. They are:

1. The Cinema proper, used to-day as an aid in all subjects of teaching.
2. Fixed projections on glass or on special paper, specially used for history, geography and science.
3. Micro-projection, or the projection of very small objects (a fly's leg, a drop of water, living cells) through a microscope. This method is very useful in natural science, physics and chemistry.
4. The radio or wireless, used in several schools, more especially for the study of languages.

Of these four instruments, all worthy of our notice, I propose to deal with two only — the cinema and the fixed projection and my references to the latter will be more or less incidental.

Those entrusted with the delicate task of educating and teaching are, more than ever before, convinced of the need of officially and practically organising cinematography in schools, imposing its use upon all schools, beginning with teachers' training colleges. In Paris and Berlin, at Dresden, Brussels and Berne, everywhere in fact, annual conferences and frequent meetings are held to study the best way of introducing film-teaching and of adapting it to modern pedagogic technique. In nearly every country cinema committees have been formed under one of the ministries— Education, the Fine Arts, Commerce, Agriculture, etc. Local offices, too, are springing up on all sides: Lyons, Zurich, Basle, Nancy; in 1929 school cinema weeks were organised in Paris and at Dresden. From time to time bills are submitted to the chambers and senates of most countries, seeking to enlist the interest and aid of Parliaments in the cause of the educational cinema.

The influence of films is universally acknowledged and they are now in demand by all grades of schools. "In elementary schools," said M. Painlevé, "where the syllabus is a full one and allows of no time being wasted, the cinema has already won its spurs, thanks to ever-closer collaboration between technicians and teachers". "The French industry" he continued, "has made heavy sacrifices to produce films strictly adapted to our official curricula and we are only awaiting a sign to increase their number".

Last year the International Child Welfare Committee carried out an international enquiry on the admission of children to cinema shows. Answers were received from 47 countries, thus proving that the question had a very live bearing. At the present time more or less strict regulations obtain in 31 countries. But, asked M. Carton de Wiart, the Belgian minister and celebrated Catholic orator, is it enough to make regulations and keep the child from the cinema or the cinema from the child? M. de Wiart dealt in masterly fashion with the influence of the cinema — for good or ill — on the training of character and on the minds of young people. These are some of his conclusions:

"In the mysterious sub-conscious of the child's soul, decisions and notions take shape, of which we cannot guess the consequences. Thus films can become dangerous to his moral and physical health. This danger is far greater to him than the perusal of literature and the contemplation of pictures not adapted to his childish mind... In spite of the measures taken by most legislations, ...educators and judges are unanimous in declaring that the cinema is one of the most active factors in juvenile delinquency. Certain groups... demand that access to public cinemas should be absolutely prohibited to children." In M. Carton de Wiart's opinion, the remedy lies elsewhere. "The success of the cinema", he says, "is a fact against which it is vain to react. Moreover, is it not precisely children and young people who derive most pleasure from it?"

For children the cinema has a special fascination. Everything on the screen interests a child. First the figures catch his eager eye. Then, a figure moves and it is movement which delights him. At last the insatiable curiosity of youth has something on which to feed. Further, children feel no fatigue so long as they are interested, everything is novel, and their critical sense is rarely alive to purely psychological improbabilities. The screen acts as a spell. The screen, in fact, would seem to have been made for children, and we may even say that men and women enjoy the cinema to the extent that they have remained young. Children find in it their greatest joy, their supreme reward. They tremble with excitement before the photographs outside the theatre. No man of sense has ever denied the importance of the intellectual, moral and religious training of children. Why therefore should we omit what is perhaps the most valuable aid in this threefold process? In view of the difficulties of framing satisfactory and effective regulations in regard to the educational cinema, we take up our stand with M. Carton de Wiart, who says: "It would be a grave mistake to deprive

children of the cinema; let us rather make grand scenarios and numbers of films with all the necessary qualities. In the same way as children are given newspapers, books and, for the matter of that, food, why should they not have their films? It should be a delight and a privilege to make for children films that are neither stupid nor beyond their understanding."

Here, M. Fandrich, who has more particularly in mind the headmasters of Catholic schools, speaks of the work done by French Catholics in the field of cinematography and he quotes a letter of approval from Cardinal Dubois, Archbishop of Paris, written, a few months before he died, to Canon Reymond, founder and director of the *Office du Cinéma et de l'Education* and editor of its bulletin "Les Dossiers du Cinéma."

After Cardinal Dubois, M. Fandrich quotes the opinion of President Hoover, expressed on the occasion of the Eastman Kodak experiment, to which the President gives the full weight of his moral support. "The cinema," he says, "is probably the greatest of all forces contributing towards international understanding."

M. Fandrich's report deals fully with the Eastman Kodak experiment, but, as the Review has already printed a very detailed report on the subject by Mr. Thos. Finegan (August 1929), we need not dwell further on the matter, except to recall the fact that other experiments have been carried out in Scandinavian countries and in Switzerland, while an enquiry of a similar nature was conducted in the Paris schools in January 1929. Let us now return to M. Fandrich and pass on to his remarks upon the conclusions of the Eastman experiment.

These conclusions differ in no wise from the opinions of cinema experts in other countries. Germany, England, Switzerland and Hungary subscribe to them readily. France goes even farther and, not content with the elements of vocabulary acquired through projections given during ordinary class hours, proposes special vocabulary exercises with the aid of quite short films, the whole of which would help the study of the meaning of words. We shall revert to this when examining the value of the film in the teaching of the different subjects. It should be added that the Eastman Kodak Company's experiment was followed with interest by all promoters of educational cinematography and that its conclusions were enthusiastically welcomed by the majority of countries.

#### QUALITIES OF EDUCATIONAL FILMS.

To study all the different qualities that a teaching-film should possess is a venturesome enterprise; the educational cinema is still in its infancy and teaching methods evolve slowly. No common measure would fit all teaching-films. Until further experience on the part of the teaching profession makes it possible to establish a film-teaching doctrine, we can only attempt to ascertain certain desiderata and especially to determine what a good film should *not* be.

1. *There is no room for the shoddy.* The projector must be of the best, giving a maximum of light and a minimum of noise. The film itself must be above reproach,

and carefully supervised by an expert committee of teachers and technicians. Everything that is done for school books, must be done for films. Films may be few, but they should be good.

2. *The film cannot replace the teacher.* The cinema is only a means of illustration. If it is a well-made film, it will often present facts more forcibly and convincingly than real life but, for this purpose, the teacher's comments are needed. Visual effort supplements and completes mental effort. In order that a lesson may be really fruitful, the pupil must exercise effort during the lesson, reflection afterwards, initiative, and then some written or oral checking. In a film-lesson the same phases must be observed. A film reinforces other methods of teaching, replaces none of them. It must be short and have a minimum of titles and captions. It must always be accompanied by a list of the pictures and a scheme of the lesson for the teacher's guidance.

3. *A film-lesson must only deal with a single subject.* This is obvious, but the advice may bear repetition.

4. *Film-lessons should not be too frequent.* In order that the cinema may preserve its novelty and its stimulating powers, it must not be employed too often; too frequent a use of films would lead to superficial work by the pupil. "One film-class a week in each subject, one a month for drawing" is the maximum recommended by M. Bruneau, Director of the Paris *Cinathèque*. We shall mention further on certain other essentials of films intended for the different branches of the school syllabus.

#### CINEMA AND FIXED PROJECTIONS.

Fixed projections lose part of their value when compared with films and, in general, may be regarded as a definitely inferior method of teaching. Their only advantage is to show two-dimensional objects, plane figures, diagrams, etc. Anything that needs to be looked at from all sides and angles demands the cinema, which alone can give us a clear illusion of perspective and relief. A fixed projection gives a general view all at once; the child does not know what to fix his eyes on, whereas the cinema, by movement and the play of light, throws into relief essential and characteristic elements. The cinema, too, furnishes movement, which is especially stimulating to children. A Lyons teacher emphasised this distinction when she said: "Words have not the same meaning for children as for us." Whereas a child's mind is easily distracted from a fixed image, the moving picture keeps his attention constantly fixed. To-day, of course, modern apparatus enables us to project animated pictures and fixed images at the same time, the film being thrown upon the screen picture by picture.

Let us now study the cinema in relation to the different subjects of teaching and see how it can be employed.

##### (A) *Vocabulary by film.*

The important question of the teaching of the various subjects by film (as also by other means) should be a matter of more frequent discussion between teachers. How many chances have been missed, happy suggestions still-born, for lack of more frequent meetings between members of the teachers' association, meetings of smaller groups and for lack of an organ in which each of us would be free to develop his ideas. This is a drawback which is felt in Montreal more than in most other countries. I would place on the agenda of one of these meetings "Study of images by the film." Here it should be emphasised that the cinema will never replace the pupil's direct observation of things and beings; it must be reserved for acts and objects that cannot be put before him. To-day all European countries are using films for object-lessons, some of them voluntarily, some under compulsion. Grammar teaches the importance of the substantive, to indicate beings and things, and of the verb, which describes action or state. For this it must be possible to put an image alongside the word which denotes it. Acquiring a vocabulary means being able to utter or write the noun when the image or

object it denotes is shown; the verb, when its action is illustrated. But it also means finding the image of the thing when a noun is read out and conceiving the action corresponding to a certain verb. A mother, for example, holds out to her little boy some object; he takes it in his hand, looks at it, perhaps puts it in his mouth. A vague idea takes shape in his mind and, when the mother utters a noun, the child tries to repeat it. This natural method is the method of the moving picture. Here again the cinema shows its superiority over the fixed projection, for in most cases the object has to be linked with the corresponding action, before it is learnt. By repeatedly asking "what is that, what's that called?" an intelligent child acquires an extensive vocabulary of names. What it fails to acquire is verbs, since movement is not so easily observed as things we can touch. Thus the study of movement necessitates a number of exercises for which animated projection is essential. The study itself is as useful as it is fascinating. For instance, let us take a falling tree. The pupil is told that there are several stages in the fall of a tree; the successive pictures distinguish between each of these stages and familiarise us with several verbs — the tree shakes, it bends, it falls. The child learns not only the correct word, but acquires a wealth of vocabulary. We might also consider the utility and indeed necessity of the cinema for other parts of speech, such as the adjective, but this would take too long.

(B) *Narration.*

Preparation of lessons.

All lessons, even for tiny tots, have to be prepared. The teacher's explanations are not enough; they require supplementing by something that the pupil himself must learn and remember. A film lesson differs in this respect from an ordinary lesson only in the animated views it displays. The teacher's comments presuppose a careful study of the film, which should never be projected until he or she is thoroughly familiar with it. If, for example, I am studying on a film the felling of a tree in the forest, I project it for my own benefit: (1) the two wood-cutters make the notch at the base of the trunk; (2) the workmen stand aside; (3) the tree falls. First I note the substantives: wood, forest, wood-cutter, axe, splinter of wood, etc. The wood-cutter's tool is his axe; Next I note the actions: the wood-cutters make a notch in the trunk; the axe is held and wielded. So I go on, studying the splinters of wood, the death of the tree, the stripping of the bark, the squaring of the timber. In this way I fix the terms to be used to designate objects, persons and, especially, actions. A vocabulary and composition lesson is a long business to prepare, but, if accompanied by a film, the result is most profitable.

GEOGRAPHY, HISTORY AND THE CINEMA.

Geography and history must be given places of honour among subjects for school cinema treatment, as the Eastman Kodak Company's experiment clearly proved. The cinema is better able to make explanations more vivid and intelligible. There is indeed no need to dwell on the universally recognized value of film-teaching in history and geography and I will pass on to the study of vocational, scientific and technical instruction by film.

VOCATIONAL, SCIENTIFIC AND TECHNICAL INSTRUCTION.

In this and the two following chapters we are speaking about pupils in their seventh and eighth school years and in continuation schools. Children, especially nowadays, want to earn money as soon as possible; they also want to earn good money and, for that, to become skilled and reduce the period of apprenticeship to a minimum. On the other hand, the rapid progress of machinery and chemistry and foreign competition demand a higher and higher standard of efficiency. Only too often, a boy who wants to help his family rules out the professions — though they may be remuner-

ative to skilful workers — because they demand a period of apprenticeship during which little or nothing can be earned. This sad state of affairs should as far as possible be remedied and here the cinema can undoubtedly help. The child whose early-awakened intelligence asks nothing better than to be allowed to see and touch things, will be introduced at an early age to the life of hard work and sober fact that lies in front of him and will acquire a liking for it.

As long ago as 1916, M. Painlevé, in a report to the President of the Republic recommending the use of the cinema in all grades of education, said: "The cinema shows the object alongside the idea and hastens the process of understanding and experience", M. Guillet wrote fifteen years ago: "There is no doubt that the cinema is a very important aid to technical and scientific training" (Cf. also M. Druot, Inspector-General of Technical Training, page 44 of his "Quinzaine de Propagande").

If a high degree of skill goes to the making of an educational film, how much more is required for a technical or scientific film. In our technical schools all engineering and science should be taught with the use of the cinema provided the instructor has the necessary scientific equipment. As regards drawing, I may refer to the recommendations of the International Drawing Congress in 1920 ("Quinzaine," page 48).

#### AGRICULTURAL TEACHING.

At the present time, when one of the chief preoccupations of the different countries, and especially of the Ministries of Agriculture, is concerned with the conquest of the soil and the return to the land, it naturally occurs to us to ask how far the cinema can help in solving this big social problem. I shall not endeavour on this occasion to examine the causes of the flight from the land, which the French senator Chanal in a report called "Back to the Land via the Cinema," describes as "a grave danger threatening the national life." I will only mention one important point which claims the special attention of country teachers and of Ministries of Education and Agriculture. In all countries people know too little about the land, its chemical properties, methods of exploitation, farmstock, rational use of farm products, the manipulation of agricultural implements, their defects and how to remedy them. Too often the young agricultural labourer is not told of the material advantages, physical and moral, of his calling, the beauties of country life, the pleasures of the quiet fireside and the many dangers of city life that he escapes. Why should we not use every available means to make the soil, our common heritage, better known and loved? One of the most effective and important of these means, Senator Chanal points out, is the cinema, to be employed in the village schools by experts in agriculture and pedagogics. In all forms of teaching we hear the same lament — the absence of trained experts competent to teach as well as to project; teachers must be men of wide learning, especially in physics and technology. These qualities apply both to the maker of school films and to him who desires to teach from them. Nor must I forget the question of diction. A good language, technical, but correct, imparted to all our schools, both town and country, by suitable film-lessons and competent teachers would surely help to give effect to a policy which our best educationists have long been recommending. The question merits careful consideration.

To return to the agricultural cinema, we must recognize that its popularity is growing daily. Local and national film collections, with a system of free distribution of films, are unable to meet the steadily increasing demands upon them. Most countries make generous grants for the equipment of schools with projectors and big agricultural films are produced at fabulous prices. In France, about eight months ago the Prime Minister, then M. Poincaré, uttered the following words, first in the Senate and later in the Chamber: "We want to give the youth of our countryside some of those facilities for intelligent recreation of which our towns have so long had a monopoly. "The Mi-

nistries of Agriculture are still more closely occupied with the matter. Agriculture, which is concerned with life, growth and movement, lends itself, even better than other sciences, to cinematographic interpretation and propaganda. On February 8th last, M. Herriot spoke in effect as follows: "I am convinced that we need to develop a complete system of film-teaching. The cinema should form the heart of the educational structure. I am convinced that this modest work, still in its infancy, has a future before it, and there is much to be done before it fulfils our high expectations."

#### THE CINEMA AND THE UNIVERSITIES.

I am not exaggerating when I repeat that the cinema has a place in all grades of teaching from the humblest board-school, up through the high-schools, technical colleges and vocational schools to the big university faculties. In science, for example, as taught in our technical schools, secondary schools and universities, the screen alone, by slow-motion or acceleration, can reveal complex movements to the unaccustomed eye; the screen is the only substitute for costly and inconvenient visits to factories and workshops and, again by slow-motion, only the cinema can show us two or three times over certain obscure points in an industrial process.

In the medical faculties screen vision is a valuable aid and much resorted to. Every movement can be defined. Prior to its introduction, surgical and physiological demonstrations were lost upon all the students except those in immediate proximity to the demonstrator.

In physiology nothing was seen or learnt, except out of books, owing to the wall of listeners occupying the front seats. Dr. de Courmelles of Paris spoke to me of the sad moans of animals sacrificed in vain after having been reared, purchased and fed at great expense; with the cinema an animal is only required for a single experiment and then the filmed result can be used again and again for the same purpose. This means a saving of money and animal suffering, real progress, too, while doing something to satisfy the justified demands of Societies for the Protection of Cruelty to Animals.

In surgery, biology, mathematics and even in sport, we find real uses for the cinema. Films, in fact, are a most valuable aid in every branch of teaching.

#### THE CINEMA AND VOCATIONAL GUIDANCE.

Pursuing our track a little farther, we find that the cinema is able to influence profoundly the whole of a young man's future. We have already seen that it can teach him to know and love the country better and thus attach him to the soil.

What is meant by vocational guidance? It is the art of ascertaining a child's physical and mental aptitudes and then directing him towards a career adapted to his qualifications, health and inclinations. Boys of to-day are not always so well aware as they used to be of the existence, the advantages, etc., of the different avocations to which their nature may consign them. This they can learn at school from films. The influence of a film upon an alert mind is undeniable and, if it cannot determine the vocation, it can arouse the child's curiosity and he can then enquire of his teachers or parents; the film will have served a most important purpose. Senator Bruneau, Inspector-General of Technical Training in France and head of the Paris Film Collection, says categorically enough: "The cinema is the only means at our disposal for helping children to choose between the different occupations." A circular of October 23rd, 1923 issued by the French Under-Secretary for Technical Training, tells us that, for the purposes of intelligent vocational guidance, "all that is wanted are good films, made by qualified experts in collaboration with a *first-class producer*, a *teacher* and a *scientific organiser*." A vocational guidance film should contain all the essentials of a good general film.

Let us not forget, too, that the vocational guidance of our boys and girls is a singularly urgent problem, more especially, perhaps, for us in Montreal, and that this is particularly the case as regards the upper forms of our intermediate and secondary schools, though even in connection with smaller children the question should not be neglected.

#### TEACHING AND "TALKIES".

It may not be out of place in a report of this nature to say a few words about the latest important invention in cinematography — the *spoken film*. In my opinion, the advent of the sound-film will give the educational cinema an added impetus and lead to results exceeding even those to which the silent film can lay claim. The spoken film denotes a remarkable advance in principle, since it associates the word with the moving image it denotes. We must be careful, however, and while optimistic American companies, like the Western Electric, are making a series of sound-films for American and English schools and colleges, Europe is somewhat less enthusiastic, for reasons which I will try and explain.

Admittedly, a well-prepared, well-delivered and perfectly intelligible lesson by "talkie" is of great value. On the other hand, it is not ideal, because it cannot be adapted to the different classes; only the teacher is capable of this process of adaptation to the needs of each locality or class. No method, however, perfected, will ever replace the teacher. No two lessons on the same subject are exactly alike. The experience gained, the results sought, the reactions of the pupils and their intellectual level are all subject to change and development in obedience to a rhythm we cannot always perceive. A lesson in one place may, if transported to another class elsewhere, lose much of its virtue.

Without wholly condemning sound-film teaching, European educationists claim that it is too inelastic to suit the needs of elementary schools. With this most of us would agree. I think that we at Montreal at any rate should do well to restrict our attention to the silent cinema. There is plenty of work for us in that field and we can leave it to others to experiment with "talkies," Australia has recently furnished us with another reason in favour of the European case. Eminent members of the teaching profession in that country complain that American "talkies" offend the ears of all who speak good English. In consequence of these complaints the Government proposes to exercise a very strict censorship and to refuse any film in which the pronunciation or vocabulary are not above reproach.

We need not follow M. Fandrich beyond this point. He concludes his interesting report by enumerating the big national and international institutions which concern themselves with the cinema as a means of education and instruction and by formulating certain specific proposals designed to serve the local purposes he has in view.

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*(Editorial Note)*

Does our present economic crisis make it impossible to introduce the systematic use of teaching films? Is the consequent cost to the State and local administrations an obstacle to the adoption of film-teaching in primary and secondary schools?

Does the solution of the problem depend upon « possibilities » or upon « good-will »? Or is it rather a question of « understanding » or « not understanding »? Let us see:

1. In almost every country, even at times of financial crisis like the present, the budgets of the Education Ministries include substantial credits for the purchase of scholastic material. How often does the cinema appear among such material? Do we not more often find large quantities of maps, instruments and other objects which the progress of modern science has rendered useless? How many countries have thought of revising their lists of material, lists that seem indeed as fixed and immutable as the laws of the Medes and Persians, in order that they may satisfy modern requirements? How many countries have compared the means which *once* corresponded perfectly to the requirements of teaching (*and which were adopted, be it noted, as auxiliary « visual » means*) with the far more appropriate and effective means offered by modern progress? Finally, how many educational budgets include an item relating to the purchase of cinema projectors and the creation of film libraries?

And yet only a start is needed. It would be sufficient that every Government, every municipality should devote even a small annual sum to the introduction of film-teaching and complete success would be assured.

The first essential, therefore, is a « propaganda campaign ».

2. How many primary and secondary schools in each country have bought projectors of the various types and systems? Quite a considerable number, but what criteria were followed in buying them? What types of projectors are commonly used? Was the purchase of these pro-

jectors duly controlled and regulated, as occurs when other teaching material is bought?

In practice, every possible variety of projector is now being used in teaching — from the simplest type made for family purposes to the largest ones suited for use in public cinemas; they need different sources for their lighting; some can be run with 16 mm. film, others can only show standard film. Accordingly, we must press for control and regulation in order to make the best use of the limited sums available.

Why are the different types of apparatus not studied in relation to the needs they are to serve? For instance, in village schools and small elementary schools small-size projectors would be suitable, while larger schools and institutions, with projection halls capable of seating numerous spectators, require apparatus of the type used in public cinemas. Again, direct agreements between the school authorities in each country and the producers of motion picture apparatus could secure that schools at least should obtain apparatus at cost price. A good central organisation would mean cheaper and therefore more widely used projectors.

« Control » is therefore the second point to which attention must be given.

3. How much money is spent by schools in renting films haphazard and without any controlled policy?

Small film-libraries could quite easily be instituted for supplying films to groups of schools in the same area on the basis of a small subscription.

A step in the right direction would be to encourage co-operation between schools and organizations or businesses interested in the circulation of instructional films. Why, for example, should not schools project vocational guidance films which would at the same time serve as propaganda for certain national industries? Would there be any harm in projecting in schools geographical films aiming directly or indirectly at developing tourist traffic? How many health films are mouldering in the cupboards of health departments and institutions simply because the owners, although glad enough to distribute them, do not know where to apply?

« Co-ordination » therefore is the third plank in the programme.

By tackling the problem of the introduction of films in teaching, we propose in each number of the Review to deal systematically and insistently with the different aspects of the question, for what is above all needed is steady, firm and unwavering insistence.

# A CHALLENGE TO VOCABULARY

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*WHEN an Eastman Classroom Film is shown, the pupils, with their eyes on the screen, roam the world. What a spur to the imagination... what a force for stimulating original ideas... and what a challenge to the vocabulary, lie in the visual experience which these films bring!*

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# *The Institute's Enquiries*

## THE CINEMA AND THE SCHOOL

In June 1930 the I. E. C. I. supplemented the enquiry it was making among schools by a second questionnaire addressed exclusively to teachers.

The purpose was to facilitate a study of the cinema based no longer upon the impressions of children and adolescents, but upon the opinion of the teacher. Entrusted as he is with the care of the child's mind and the training of its character, it was desired to ascertain his views upon the screen regarded as a means of completing and aiding his own psychological observation.

The questionnaire was prefaced as follows (*International Review of Educational Cinematography*, June 1930):

“The International Educational Cinematographic Institute, of the League of Nations, at the beginning of this year started to circulate a questionnaire concerning the cinematograph, addressed to schoolchildren, in which they were invited to answer a number of questions drawn up by the Institute with a view to ascertaining the type of film best suited to the mentality of children and adolescents, their film preferences also in the domain of teaching and lastly, the impressions they had received from the films they had watched and the influence of these on their thought and lives.

“But this enquiry, which has already involved the distribution of over two hundred thousand questionnaires, and which is growing and spreading as a result of the success it has met with, is not sufficient in itself, and it is fitting that it should be completed by a further enquiry addressed personally to teachers, to those responsible for the education of the young and for forming their minds and habits.

“The youth and inexperience of the pupils inevitably render their evidence incomplete and one-sided in so far as their grasp of life in general and in detail is concerned. This is the *raison d'être* of the present questionnaire, which aims at completing the evidence.

“The Rome Institute, by its statutory rules and the distinct policy which the League of Nations laid down for it at the time of its foundation — a policy since confirmed by its Governing Body — as well as by its international function, which places it outside and above all business and commercial interests, aims at pursuing on the widest scale possible the study of all the educational, cultural, scientific and moral problems directly or indirectly pertaining to the cinema.

“Guided by these studies and enquiries, the purpose and the task of the Institute are to convert the screen into a means of social uplift, an auxiliary to all forms of activity of social educational value, and at the same time to ensure to the cinema its full and essential value as a means of healthy enjoyment, free from all the more or less deleterious influences it may produce.

“ In carrying out this task, which is one of universal interest, the Institute is supported by the cooperation of all institutions and organisations which, and all individuals who, either by reason of their office or spontaneously, are responsible for the guardianship of childhood and youth.

“ Without wishing to formulate for the teachers an actual questionnaire of a hard-and-fast kind, the I. E. C. I. has limited itself to suggesting certain questions to them, while leaving it to their own initiative to add to their answers any further suggestions, indications or remarks which their experience of life and teaching and their knowledge of the special psychology of the young may suggest ”.

Here, as in the case of the questionnaire to schoolchildren, success exceeded the most favourable estimates, Italy alone furnishing more than 3000 individual or collective replies. An enthusiastic response was evoked from teachers, male and female, of all classes and kinds of schools, rural and urban, elementary, vocational and secondary. Whether the answers were for or against the cinema is of no importance. Criticism and approval are both useful, criticism perhaps more so than unqualified agreement. The point is that the replies gave information of all the more value for being based upon daily practice and first-hand contact with children's minds. Some of the answers are in the form of studies which it will be possible to publish as such in the *International Review*. The rest have been examined and grouped together in the order of the various points in the questionnaire.

The I. E. C. I. was particularly anxious that the teacher's answer should not be confined to a mere affirmation or negation of the question asked. For the purposes of the enquiry it was hoped that each would feel free to express his opinion about the cinema problem as a whole, whether scholastic or recreational, at whatever length he might desire.

This wish of ours has been amply fulfilled and the Institute is grateful to all those who have already submitted their contribution and to those who still intend to do so.

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## I. Utility of the cinema.

### a) *As a means of entertainment.*

The first question asked related to the real *utility* of the *cinema* whether regarded as a means of entertainment pure and simple or as an instrument of teaching, science and culture.

Among the answers received by the Institute, omitting those which testify to the value of the cinema as a general source of pleasure, the following are deserving of particular mention:

“ As a means of mere recreation the cinema comes next to the theatre and is an effective substitute for it, especially in remoter parts ”.

“ The cinema as a recreation has an undoubted influence on young minds, but this influence is limited to boys and girls between 10 and 18. It is relative and is modified by the educational guidance derived from the family ”.

“ The utility of the cinema as a means of entertainment depends upon individual taste and temperament. It may be of use to persons not engaged during the day in intellectual work. I consider that watching films exercises all the human faculties, especially the visual ones and that, far from being restful, cinema-going is a definite mental effort. The cinema, in fact, can never be considered either useful or restful for brain-workers ”.

“ In itself the cinema is neither good nor bad. It is the one or the other according to what is shown and judgments can therefore only refer to individual projections. The cinema is an art with the qualities and defects of all art ”.

“ The utility of the cinema lies in its diffusion, in the possibility of showing films simultaneously to millions of people, of offering the identical spectacle and the same manifestations of beauty to all at the same time ”.

“ The utility of the cinema as a means of mere recreation mainly depends upon the educational and cultural value of recreation itself. I agree with Jean Goudal (*Revue hebdomadaire*, February 21st, 1925) that at the cinema a combination of material circumstances neutralises what Taine called the “ reducing mechanism ” of the pictures. Before the screen the mind is in a condition resembling the dream-state, the logical faculties are torpid, the forces of individual consciousness do not reduce the figures of the imagination to the scale of reality. If this happens frequently and in too intense a degree the reasoning faculties and powers of thought are weakened and mental balance is upset. Historical films, too, are very rarely of any instructional value; reality is wanting, the characters are unreal (on the stage they have at least corporeal substance and a voice), logical connection is lacking and essential facts are omitted as being artistically worthless ”.

“ Until I became a teacher I was for several years pianist at various cinemas in my native town. I have seen hundreds and hundreds of films and have listened to innumerable expressions of pleasure, distress, disappointment and delight from the spectators. On Sunday afternoons and holidays the cheaper seats were crammed with children of both sexes and all ages. I have heard their shouts of enjoyment, their laughter and applause as well as their comments. Sometimes they would remain in the house five or six hours on end to see the films and re-experience the same emotions over and over again. The entertainment value is beyond dispute, but it is by no means without danger ”.

Thus the cinema is in the main regarded as a source of physical and mental rest and recreation, especially for those whose work is manual rather than intellectual. Some would limit its recreational utility to a numbing of the mental faculties, such as occurs in dreams, when the body and brain are at rest and the dream fantasies emerge from the depths of our unconscious being.

Others find that the utility of the cinema, as a source of pleasure rather than of recreation, lies in the *frequency* factor, but this is a dangerous element for children and adolescents, owing to the intensity of the enjoyment and the consequent multiplicity of the sensations and emotions aroused.

It should be mentioned that many teachers did not reply to this question. The answers numbered a few hundred and were all in very general terms. Perhaps they wished to avoid embarking upon purely psychological

ground and analysing sensations and emotions observed at second hand, as it were. The examination is rather one for the family; the child goes home after the show and the parents can observe the immediate psychological effects of the film.

Directly connected with the utility which children and adolescents can derive from public cinema performances is the examination, made by some hundreds of teachers, into the question of entertainment films proper, as distinct from teaching films, of which more will be said later.

The answers, as before, are divided into favourable and unfavourable, and the following are among the most significant:

“ The entertainment film exercises a marvellous power of suggestion over the spectator, whether it is a psychological play, a great historical romance or scenes and events from contemporary life ”.

“ The cinema is an undoubted source of public entertainment. The screen is replacing the stage, the sound film is killing prose-play, the opera and operetta; cinematographic scenic production outdoes the often questionable magnificence of stage scenery. The question of public spectacles in general and of the theatre in particular is essentially a problem of perfectibility. Spectacles please and draw the public if they are perfect in every detail. It should be realised that, as regards their present and future possibilities, the cinema and the theatre are two absolutely separate forms of art ”.

“ With the drama the cinema is of all art-forms the most directly and immediately adapted for educational purposes. One of its virtues is to offer us, as it were, a mirror in which we see the reflection of our own feelings and passions, while it allows us to contemplate ourselves in detachment in a way that we cannot do when our individual emotions are concerned. Moreover, by presenting the spectator with pictures of every-day life or conjuring up visions of far-off persons and events, it acts as a direct stimulus to the imagination in proportion to the intellectual development of its public ”.

“ The cinema suffers from one of its essential characteristics — speed — a temptation to which authors and actors alike succumb. Consequently, a film often leaves spectators dissatisfied, especially youthful spectators, who need explanations. The cinema-goer whether grown-up or not, becomes a child again by his mere pursuit of enjoyment. He goes to the cinema to be amused and seeks to cast from him his load of care. He reverts to his child's mentality and this produces a certain homogeneity among cinema audiences. Less endeavour should be made to impress and stir the spectators, more to make them laugh. Clean minds should be respected and minds less pure, refined. Reality with all its consequences should be aimed at and, in the case of children, teachers and parents can help in bringing these consequences home to the understanding ”.

“ A glance at the answers given by my pupils to the questions asked of them by the I. E. C. I. has shown me how urgently they feel the need to cultivate the imagination, their young emotions and sensations. The cinema, which is their passion, is also the strongest stimulus to their latent moral and intellectual powers, and for this reason our cinemas should only show healthy films calculated to develop the feelings and inclinations lying dormant in children and adolescents. Films are to-day the most direct and effective means of popular education ».

“ Beyond all doubt the cinema is of the utmost value to young people. At the same time this great gift of modern civilisation must satisfy the exigencies of art and taste. The spectator’s enjoyment must be aesthetic, if it is to contribute towards his moral improvement. The film must pursue moral, religious and educational aims if it is to have any cultural value for children ”.

” I consider the cinema one of the most powerful means of influencing the mind, especially the minds of people who for a variety of reasons are not easily reached by literature and the theatre. The commercial cinema by its very nature specialises in films of adventure and these are valuable, since they introduce the spectator to new horizons, various interesting manners and customs. Twenty years of cinematography have done more in this direction than a century of cheap literature ”.

“ In order to profit children, the commercial cinema must conform to the following requirements:

1. For reasons of health, cinemas should not be visited too often and performances should not be too long,
2. Serious steps should be taken to make cinema theatres safe and healthy.
3. By a policy of cheap seats, facilities for visiting the cinema should be given to the very poor as a means of escape from their surroundings and of aesthetic education through the artistic representation of the misery and suffering they know only too well ”.

“ For the young the recreational cinema should be brought up to a high standard of perfection, become a means of spreading moral, scientific and cultural values. This would seem to necessitate special cinemas for children, where recreational or educative films would be exhibited, specially suited to young minds and supplied with suitable captions and printed notes. These performances would be given in suitable premises during day-time hours so that young people could receive entertainment and instruction without the drawback of a morally and physically unhealthy atmosphere. These children’s cinemas would become the normal meeting-place of the young, offering them pleasant entertainment along with food for the mind. Economic difficulties should not prove insuperable. Something in the same direction has already been initiated through the obligation upon every Italian cinema to show a Luce film ”.

Most of these answers emphasise the cultural value of the cinema, if only in the form of aesthetic enjoyment. This may be derived from the representation of things and events outside our common experience which only the screen can show, or from the psychological self-examination the spectator may be led to undertake by an objective analysis of the mental and psychological processes which form the stuff of cinematographic action.

As a rule, people go to the cinema after the day’s work; they are tired either in mind or in body. The film must do something to remove, not to increase, this fatigue and must offer some element of healthy, bright enjoyment, arousing mirth rather than stirring the feelings by scenes of storm and passion.

The recreational or entertainment cinema (by this term teachers mean all public cinema shows not intended for schools) offers educational food for the people. Some of the replies are specific on this point:

“ The cinema, which reproduces real life, may be a most powerful means of raising the standard of popular culture ».

“ In the opinion of many, the cinema is an extremely welcome pastime. Men of all ages and conditions seek in it rest and change, and many let no day pass without a visit to the pictures. Opinions vary according to temperament and habits. The teacher finds the film a valuable aid in geography, history and science. It can teach us something new about nature and mankind and, clearing barriers of time and space, can bring before us scenes of far-off lands, the habits and customs of peoples with whom most of us have no opportunity of first-hand acquaintance. Cinema attendance grows with the accelerated rhythm of modern life and the mania for speed which is seizing all classes, with the result that even infants in arms are now taken to the pictures. This means, of course a corresponding increase in the film's influence on human character and training ”.

“ Entertainment films can provide healthy enjoyment if they cater for the better instincts and desires of children and young people and do not inflame the imagination with harmful matter ”.

“ The cinema, largely on economic grounds, is a favourite diversion of the masses, who seek in it rest and recreation after the day's work. On this account, it could, if directed towards educational ends, be a very valuable source of mental uplift and prove a useful and agreeable reinforcement to the school. In order, however, that these benefits may be reaped, it is essential that not all the films at present shown should be freely exhibited to grown-ups and children alike, since the latter especially have their own psychological make-up and, as many teachers point out, need to be carefully treated while their minds are developing. Films must therefore be carefully chosen and, when the performance is open to children, nothing must be shown which is deleterious or dangerous in form or substance ”.

“ The cinema is very useful as a means of education, but small children should not be allowed to go too often, or they will neglect their school duties. It constitutes a recreation for children, but, unless care is taken, may do more harm than good ”.

“ The utility of the cinema is beyond question, but in order to serve its proper purpose, the films must be adapted to the needs of different environments ”.

“ The utility of the cinema as entertainment pure and simple is — as regards children — very questionable and in any case depends enormously upon the choice of films ”.

“ The mere entertainment film is not often suitable for children; either it contains love-scenes — often vulgar and silly — accompanied by gestures that excite the sensual instincts of both sexes, or it is a story of adventure and crime which exercises an undesirably powerful influence upon children ”.

“ Films may be of utility in all their aspects, but those who are responsible for a child's education must advise the children or accompany them to the cinema, taking due account of the work done during the day or in the course of the week. Thus after a hard day's work, an entertainment or dramatic film is called for; if the day has been comparatively easy, a cultural film may very well serve to supplement the days teaching without imposing undue strain upon the pupil ”.

By such means it should be possible to disarm criticism which at the present time is not without justification.

Hitherto, we have considered the very large number of favourable answers. Let us now turn to a number of replies less favourable to

the cinema as a means of recreation and less disposed to acknowledge its intrinsic merits.

“ Its utility is relative. A boy who on completion of his school duties regularly goes and shuts himself up for two hours or more in a cinema theatre, goes home with tired eyes and a tired mind ”.

“ The cinema as an entertainment is not of great utility, is often very injurious and only rarely beneficial to the training of character ”.

“ Considered as mere entertainment, the cinema does not achieve its purpose. To be healthy, amusement must be physically stimulating. A cinema show, on the other hand, although it may amuse, produces in the spectator, especially in children and delicate persons, a sense of fatigue and nervous excitement ”.

“ We cannot deny the entertainment film all utility, if the interest and astonishment it arouses and the mental pleasure it evokes counterbalance the natural fatigue it induces. In my opinion, however, 70 % of children prefer a walk in the country, with mind and limbs unfettered, to a cinema show. The mere act of sitting for two or three hours in an uncomfortable seat, condemned to semi-immobility and with attention constantly fixed is itself no small sacrifice ”.

“ The theatrical cinema is not to be recommended for children, since its programmes rarely have in view the training and education of the young. Moreover, a child's mind is more impressed by things seen than by things heard, which greatly adds to the dangers of the theatre ”.

“ The cinema can never be considered a means of entertainment pure and simple while it continues to represent scenes of violence and crime and to depict the erotic, the immoral and the nude ”.

“ The entertainment cinema may be of utility, provided the performance is short. The strain of following a projection lasting longer than an hour is bad for children's health. It is further desirable that performances should be in the open air or that rooms should be rationally ventilated ”.

“ The cinema as an entertainment owes its popularity to its cheapness as compared with the theatre. With the growth of popular education, however, it will gradually lose ground in favour of a cinema devoted to scientific, cultural and educational ends ”.

In this group of unfavourable or qualified replies the main preoccupation is the fear of the nervous excitement induced by films in impressionable minds and in the minds of the very young. Small children have not the adolescent's powers of perception and differentiation; they lack even the beginnings of a critical sense and are therefore doubly exposed to the dangers of possible film reactions.

One teacher recommends sport as a corrective, open air life, walks, exercise that does not condemn the child to sitting still under fatiguing conditions. He says that 70 % of children prefer these forms of recreation, but the crowds of children in front of our cinema-doors, the hours they spend inside watching a film sometimes over and over again would hardly seem to confirm this view.

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b) *As an instrument of teaching.*

Here the replies to the Institute's question are very much more varied. Very few are frankly unfavourable (these are quoted below); nearly all are favourable and contain some interesting observations:

“ As an instrument of teaching, science and culture, the cinema is a wonderfully effective means of developing the minds of the young, who in their innate desire to know everything, are incessantly worrying their parents and teachers and refuse to be content with the evasive and often incorrect replies given to keep them quiet. The cinema is an ever-flowing stream in which children can assuage their thirst for knowledge ”.

“ The importance of the cinema is undeniable; besides amusing and stimulating the mind, it can greatly enrich it with a wealth of useful information. The clear and accurate vision of places and incidents known, if at all, only vaguely and confusedly, makes a strong impression upon the mind. What is once apprehended in this way, is remembered and thus increases the sum total of culture ”.

“ As regards *teaching*, nothing enters and fixes itself in the mind so readily and firmly as that which we perceive with the keenest of our senses, the eye. In *science* the old-time mural diagrams shown over and over again in the same monotonous position are replaced by a series of pictures which reproduce the phenomenon in different phases. In the *cultural* sphere everybody's desire for travel exceeds his opportunities, and films can give us all the advantages and cultural benefits of travel itself ”.

“ The cinema is of utility when employed in teaching, science or culture, on two conditions:

1) The maker of the films, he who selects the subject-matter and the time of projection must be equal to his task; he must have an understanding of nature and science he must have prepared his matter in the class-room and have completed it in the laboratory, the museum or botanical gardens. As an artist, he should be acutely sensitive to the relations between man and nature. Skilled in the technique of the cinema, he should be able to combine sound and agreeable instruction with clear and comprehensible scientific ideas.

2) The pupil-spectators must be furnished with important photographic extracts from the film by which they can recapture what the film has shown them ”.

“ Facts and phenomena seen on the screen impress themselves upon the growing mind more easily and durably than any book ”.

“ School films, the educational value of which is acknowledged by the majority of parents and teachers, have gradually weaned children from the commercial cinema ”.

“ The State school text-book must be supplemented by the State school cinema to provide rational illustration of the various subjects in the syllabus ”.

“ Nothing can exceed the value of the cinema as an aid in teaching. Scientific films greatly help the teacher and the subjects dealt with make a deeper impression on the hearer. Excellent and clear as the teacher's lesson may be, it requires to be supplemented by the cinema. During lessons a pupil often pays more attention to what the teacher is *doing* than to what he is *saying*.”

“ All subjects are more easily taught with the help of films, for example, natural history (circulation of the blood, infectious diseases, plant life, etc.). Children are entertained at the same time that they acquire a closer knowledge of phenomena. In history, too, a child's enthusiasm is aroused as he learns the nature of patriotism, respect for the laws and for statesmanship ”.

“ School films are exceedingly useful; the cinema's wide outlook is unobtainable by any other art (painting, drawing, drama). Geography often describes unknown places, but the film offers an animated picture of the place — be it Constantinople, the Niagara Falls, the Lake of Garda, or a virgin forest in the Andes, the Russian steppes, a caravan in the Sahara, a Polar expedition or what not. A picture visualises the description of the geography book and makes a pleasure of what is sometimes rather dull reading. What otherwise demands an effort of memory in this way becomes an excellent and easily assimilated food for the mind.

“ History undergoes the same transformation. Celebrations of Ancient Greece are thus revived for us; the feasts of the Temple of Minerva, Olympic games; or perhaps a Roman triumph, the martyrdom of early Christians in the Colosseum; or again mediaeval incidents in the characteristic setting of the period. All these evocations are a delight to the mind, which lives the events over again as in a dream.

“ The cinema helps in the study of natural science by showing us the flora and fauna of particular countries. It offers us a wealth of varied knowledge, taking us into the bowels of the earth to watch miners at work, or into a busy paper-factory or revealing to us the mysteries of fishing, etc. The cinema, too, enriches the memory and helps us to understand better what we read in books ”.

“ The film is a valuable form of entertainment, superior to any other form of graphic illustration, because the luminous image strikes a child's imagination and leaves a strong and lasting impression ”.

“ The school cinema, besides being an amusement for children, is well-suited to the needs of modern pedagogy, for it combines pure study with intellectual and recreational activity. The cinematographic representation of subjects and scenes may supply material for agreeable exercises. All schools, from elementary schools to universities, can profit by the cinema. The boldest explorations, the most remarkable phenomena, however brilliantly expounded by the teacher, will never be made so vivid as they are on the screen. The film, which is life in motion, can replace expensive books ”.

“ Like the gramophone the cinema can valuably cooperate with an intelligent teacher (Ministerial Circular, *Official Bulletin* No 31 of August 4th, 1925) ”.

“ In view of the value of the cinema in teaching, science and culture, every school should be equipped with a projector and a number of films to aid the teacher ”.

“ The cinema is the simplest, most practical and cheapest way of explaining things to children in a way that will amuse without wearying them ”.

“ The cinema can greatly help in teaching, but, if we exaggerate its value and use, the film will end by becoming monotonous and will rob the school of that active element which is its greatest asset and thanks to which ideas seem to issue spontaneously from intellectual communion between master and pupil ”.

As we have already said, the value of school films in teaching is almost universally admitted. Teachers declare that wall diagrams and fixed projections are being supplanted by the more easily assimilated film and that the

screen's lesson is often more intelligible and profitable than the words of an intelligent and conscientious teacher.

The importance of such a statement is more than theoretical. It must be borne in mind that these replies emanate from persons in daily contact with the young who are in a position to appreciate the value of new methods. The quotation of a passage from a ministerial circular is of especial importance in this connection.

The spoken word, however eloquent and persuasive, is wearisome in the long run. It is also not strong on detail. Mural diagrams and fixed projections have the static value of lifeless matter. The cinema has all that they lack — movement, illusion of real life, with a wealth of technique beyond the reach of any other art; its mastery of detail makes it especially effective as a means of communicating knowledge. Further the cinema, unlike these older instruments of teaching, amuses at the same time that it instructs. The mind of children and adolescents requires distraction and the teacher's work is greatly facilitated by this mixing of the powder with the sugar.

Those teachers who hold a contrary opinion are few. Even they are not diametrically opposed, but advance a psychological argument of some force. School films, they say, do not altogether fulfil their function, because by their instructional aim and purpose they arouse an instinctive opposition in the child and thus have less effect than they should.

To a large extent this criticism only applies to old teaching films. To-day when the production of school films follows a more enlightened policy, the danger alluded to hardly exists. Science and culture are today in rapid evolution and the cinema must adapt itself to circumstances and be able to count upon competent experts to ensure that teaching films for children are suited for their purpose. The following are the few definitely unfavourable replies:

“ The cinema is more useful as entertainment than as an instrument for teaching ”.

“ School films bore children if their educational purpose is too patent, if the pupil sees at once that he is being given examples to imitate or shun ”.

“ With a few rare exceptions, the cinema has retained its power to amuse; as a source of culture and science its success is confined within very narrow limits ”.

“ If the film is to be of utility in teaching and culture, it must follow different criteria and must transcend the purely commercial and only rarely artistic aims of the cinema of to-day ”.

“ As an instrument of teaching, science and culture, the school cinema is still no more than a distant hope and a remote possibility ”.

Apart from these unfavourable or sceptical opinions regarding the utility of the cinema in teaching, educationists are unanimous in rejecting the idea that the screen can replace the teacher and make oral explana-

tions unnecessary. On the contrary, visual and oral instruction are mutually complementary. The cinema must step in when the teacher cannot impart colour, form or life to his subject. Obviously, the film and its captions cannot satisfy the whole of a pupil's awakened curiosity; even the best of "talkies" could not fulfil all the requirements of a lesson, for children, even more than adolescents, need the teacher's comments and the text-book to explain their difficulties. The teacher, moreover, must see to it that the film has been understood. The cinema, in fact, is an auxiliary in teaching, a supplementary method, not one satisfying of itself all the conditions necessary to good teaching.

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### **Influence of the cinema on the formation of character.**

The second point to which the attention of teachers was drawn was the potential influence of films on the formation of the child's character, distinguishing, as far as possible, between ages and sex. 90 % of the teachers asked (3000) expressed an opinion on this point.

Although nearly all of them acknowledge the cinema's strong powers of suggestion, teachers are far from unanimous in admitting that films exercise an influence on character-formation. On this point opinion inclines towards the negative or is, at the least, doubtful. Teachers' preoccupations take different forms, but they tend to stress the necessity of a serious control over films lest, under the influence of the screen, the young are encouraged in the direction of evil rather than good.

The views of the teachers in respect of the entertainment film are in strong contrast with those expressed about the teaching-film. They are in favour of the latter, but on the whole opposed to the former, even when they are qualified.

Teachers evidently feel that they are authorised to pass judgment upon school films to an extent that does not apply to commercial films. Nevertheless, teachers are in daily contact with their pupils, they follow their mental development step by step, are able to analyse their sensations and reactions, get to know their feelings as expressed by word and action or manifested indirectly. The teacher is therefore in a position to say whether the theatrical film, which often exaggerates the truth or reproduces aspects of life beyond the child's horizon, may exercise a harmful influence over the latter's moral and intellectual development.

The answers are remarkably categorical. They turn largely upon assiduity of cinema attendance. The cinema, many of them say, is not a danger in itself, because the very frequency of contact with the artificial world of the screen enables children and adolescents to differentiate between that world and their own. Many of the reactions to cinema shows reveal a process of selection quite unconscious, no doubt, but protective in its effects.

On the other hand, if attendance is irregular and spasmodic, the harmful or beneficial influence of a film will depend rather upon the individual reaction it sets up in the spectator.

According to this reasoning, assiduous cinema-going would be a good rather than a bad thing, but for this the shows must at least be varied so that the spectator may be offered contrasting passions and states of mind from which to arrive, through the above mentioned process of selection, at a position of mental balance. For this purpose young cinema-goers must not be left entirely to their own devices, or they may go from cinema to cinema in the pursuit of their favourite form of film, their favourite film actor or looking for some scene of passion, violence or crime which impressed them forcibly the first time they saw it. There will then be no multiple reactions and no consequent process of selection.

Of the following replies concerning the influence of the cinema on character-formation, some emphasise only its harmful effects, others exclusively its good aspects. The great majority, however, recognize that films exercise a good or bad effect according to the age, sex, temperament and mood of the spectator and, of course, according to the film shown. The latter class of answers would seem the most objective and nearest the truth.

### *Harmful influence.*

“ I consider that most films exhibited in public cinemas have a bad influence on the formation of character ”.

“ The cinema has no influence at all upon balanced minds gifted with mature discernment, but such qualities, rare enough in adults, are far more uncommon still in children, who eagerly seize upon the unreal as a thing of wonder and dream of a life altogether different from their every-day existence. Quite often young girls, when left to themselves, imagine they are miniature Greta Garbos and think they are being persecuted by their parents because they are not allowed to pencil their eyelashes and pluck their eyebrows but are encouraged in the direction of becoming good wives and mothers ”.

“ I do not believe that the cinema can exercise a good influence over the formation of character. I think it develops — according to the subject — certain special tendencies towards softness rather than towards strength and virility ”.

### *Good influence.*

“ The great importance of the cinema is undeniable. The examples set by the child's environment have a considerable influence over its character. If the examples set in the family are the outcome of sound moral training, the result will be a well brought up child; it will be otherwise, if the examples are bad. The cinema is a powerful instrument for correcting or strengthening character. A bad action, its unfortunate consequences and the punishment of the evil-doer may, if reproduced on the screen, show children the errors of their ways ”.

“ The cinema is able to present life in a way that will emphasise the nobler and better aspects of the daily round, giving a meaning to life and a dignity to work that are calculated to strengthen character ”.

“ The force of example is everywhere admitted. The cinema, which mirrors life, sets a lofty, attractive and powerful example. Beyond affording aesthetic pleasure, it trains and tempers the character ”.

“ Art is the exaltation of the power of the symbol over the human mind; it is the universal language spoken and understood in every country, because it is the language of things themselves. What a child sees influences his mind more than what he reads and more than anything that requires an intellectual effort before it can be transformed into images. The cinema is certainly an aid to self-training. It accustoms the child to observe, judge, criticise and think, freely and in silence; it thus helps to form independence of character ”.

“ The cinema of the future must be directed along quite different lines. Children must be given a faithful picture of life without its illusions, so that they may derive therefrom some moral, intellectual or spiritual lesson. Luxury and display, as represented on the screen, excite unhealthy desires, although they might be aesthetically educative if shown in their due relation to beauty and art. The cinema is largely instrumental in forming character, since it sets up in children a train of ideas, an intellectual ferment which operates within the mind and determines the character. Hence the importance of showing children wholesome films ”.

“ The cinema’s influence is due to the photographic accuracy and the permanency of its impressions. The child must be shown the bright side of life, taught to appreciate beauty and truth. These lessons are to be found in the many aspects of Nature and in Art, particularly in painting. Children should be spared the psychological complications and moral problems that beset humanity. A young girl can learn from the cinema better than from any other source to acquire a proper sense of duty to her family, her country and her fellow-creatures ”.

“ The cinema helps to develop conscience in children, awakening in them pity, indignation, admiration or joy. In this way the character is formed according to the impressions received ”.

“ The cinema, that is, the entertainment cinema, has a definite influence on the character; it teaches children to appreciate energy, quickness of action, courage, presence of mind. The hero of a popular film wins the hearts of the young, gives endless proofs of his courage, overcomes a thousand natural and artificial obstacles; his whole being is engaged in a superhuman effort to realise some noble ideal. Whether he is victorious or whether he succumbs, he has lived or died beautifully, “with vine leaves in his hair”. This indomitable sense of duty, this dazzling succession of deeds of sacrifice and valour this steadfast pursuit of right, this thrilling fight for the triumph of good over evil kindle the enthusiasm of the young inspire them with faith and impart to the character the temper of fine steel ”.

These last four answers amount to a glorification of the cinema as helping to popularise moral principles, optimism and a higher sense of justice and duty.

***Influence varies according to age and sex, and kind of film.***

“ The influence of the screen is relative owing to the inevitable diversity of film subjects. Nor is any systematic continuity desirable in the interests of either the industry or the young. The cinema can help in permanently strengthening the fundamental principles of individual and social conduct implanted in the child by the family and the school. The different ages demand a more or less wide extension of cinematographic spectacles proceeding from synthesis to analysis. Sex is a less important factor than age, since, in practice, sex difference facilitates the choice of subjects.”

“ The cinema’s influence varies with the film. These must be carefully selected, for children and adolescents, being ignorant of life, are easily impressed by pictures made more vivid by the plastic effects of light.”

“ The cinema is capable of exercising great influence for good and evil on the development of character. It can help to create soft as well as gentle characters, just as it can develop in girls traits of feminism as well as of womanliness.”

“ The factors which determine the formation of character are so many and varied that they elude the most careful psychological study. Their influence is slow, but sure and derives sustenance from circumstances and events as well as from reading and recreation. The influence of the cinema is certainly considerable, not so much, I think, in the case of regular cinema-goers as in the case of the more occasional visitor. The latter is a more interested spectator with a mind more open to impressions. Naturally, films leave deeper traces upon simple or weak minds.”

“ The screen can influence character-formation provided it is directed to that end. The Greeks found in Homer and Plutarch the basis of their civil and moral evolution; the Romans derived solid gain from Vergil’s *Aeneid* and from Livy the historian. In our times the cinema could become a great character-forming asset by skilfully reproducing human life throughout the ages in a definitely educational sense.

“ The magnitude and effects of screen influence vary according to the temperament, sex, age, social circumstances and education of the spectator. A healthy temperament and a sound education are the best protection against the ill-effects of the cinema.”

“ Just as a bad book can poison the mind of the adolescent, so a film in which worthless characters trample upon every human sentiment to gain their ends sets a bad example that may do harm.”

“ The cinema exercises especial influence upon children, whose minds receive an indelible impression. Boys and girls alike unconsciously imitate what they see enacted. How often have we grown-ups not been moved by scenes in a film! Imagine then the disturbance within the mind of a child who sees such scenes for the first time, especially children who are at the age of puberty.”

“ The cinema may exercise influence. When boys and girls first begin to distinguish between good and evil, the beautiful and the ugly, justice and injustice, they feel called upon to follow the one principle or the other. The character is subjected to a certain influence and given a definite bias. Although the contributory causes may seem simple the effects are life-long.”

“ Although my pupils unanimously maintain that films have no influence upon them, I myself am of a contrary opinion. I consider that the screen’s subtle and persuasive charm has a very strong influence over them. It acts imperceptibly and, for that very reason, has greater power over young people, especially girls, who are more impressionable and observant.”

“ The spectacle of pictures projected upon a screen has really the value of a book plus movement, and therefore what has been said of books as agents in character-formation applies also to the cinema. The only difference is that a film produces a more violent impression than any book, however pungent the style or exciting the story. Certain scenes have remarkable effects, particularly upon children who are too young to follow the development of the action. Certain scenes of brutality and violence are liable to remain fixed in the back of a boy's mind and subsequently give a twist to his character; the same is true of the effect of certain sentimental or emotional scenes upon girls. I should suppose that the danger to older children and adolescents is less, but parents and teachers cannot be too careful in their choice of films. I have often seen parents taking their children to films which contained various elements of danger.”

“ The good influence of the cinema depends largely upon the children's capacity for thought, the frequency of their attendance at the cinema and the way in which the film is shown.”

“ The cinema undoubtedly influences the formation of character. I will quote as an example a sentence taken from a boy's essay on ‘ Impressions of a cinema performance ’: ‘ This film (‘ Uncle Tom's Cabin ’) does a lot of good; now that I have seen it, I shall have more sympathy for beggars ’. The choice of subjects, however, should be strictly controlled; certain adventure films, for instance, contain characters whose moral standards are sometimes very low. The youthful mind has a natural leaning towards the fantastic and the exaggerated and, under the influence of suggestion, may easily be led astray.”

“ Aesthetically, morally and educationally, the cinema has a strong influence over the character-formation of children and adolescents of either sex and persons of inferior culture. It can awake certain sentiments and inclinations, through individual sensations, and can form collective judgments and mass-opinions.”

“ The cinema with its well-known power of suggestion, has great influence over children, who are all eager for knowledge. Films for children should be chosen with the same care as books, since they strike the imagination and stir the feelings far more than the printed page, to which the child pays hardly more than a passing attention. Examples of moral strength, love of work, determination, civic, patriotic and religious courage — such are suitable subjects for films.”

“ Attracted by the glamour of luxury and wealth, two poor Milanese girls ran away from home. Hunger and want were their fate and they returned to their father's roof, moral shipwrecks. A courageous voice was raised in the *Corriere della Sera* calling upon those responsible to do their duty, but so far it appears to have awakened no echo.”

All or nearly all the teachers who have answered the Institute's questionnaire emphasize the need of a special censorship of films for children. Not all films are suitable for them and the choice should be made from the least dangerous. Apart from those we have quoted, four replies particularly stress this point. One of them considers the effects of adventure films upon children of either sex; the other three declare not only that films must be most carefully selected, but that a distinction should be made between films that are suitable for boys and films that are suitable for girls.

“ Nervous and highly-strung children should not be allowed to see adventure films. No doubt they enjoy them greatly, but such films are unduly exciting and are bad for their health and bad for their minds. I don't think the adventure film will do much harm to girls, who are not greatly prone to adventure. Such films entertain without harming small girls.”

“ The cinema has an unquestionable influence upon the formation of adolescent character. Films must therefore be of high moral quality; they must prepare the spectator for life, make a better man of him, for their hold over the imagination is such that the scenes in them appear real and may be taken as models. No films are suitable for all children indiscriminately. The boy who is one day to serve his country as a soldier, to protect women and children and found a family requires to be shown very different films from young girls, for whom life has decreed other duties.”

“ The influence of the cinema on the moral development of the child is beyond dispute. We need only consider how children, especially little girls, imitate gestures seen in films. The kind of film to be recommended must therefore differ according to age and sex.”

“ A distinction between films for adolescents and films for younger children is much more important than a distinction between films for girls and films for boys. Generally speaking, education has a common basis and a common aim and, though a boy's education may be along more virile lines, there is no harm in girls' profiting by its effects to fulfil their mission in life, since, as we know, ‘ the hand that rocks the cradle rules the world ’.”

There is the further distinction of age. After the age of eighteen the cinema is not thought to be dangerous. This is the age up to which the legislative provisions of many countries protect the young against the possible dangers of the screen. Most teachers are of opinion that the influence of films is greater upon adolescents, especially girls, than upon smaller children, particularly small boys.

“ The cinema exercises a strong influence on character-formation, but mainly between the ages of 10 and 18.”

“ Boys and girls are more subject to the cinema's influence than adult men. Its influence upon either sex may be regarded as ceasing with the eighteenth year.”

“ In very early life the cinema exercises no serious influence for good or ill upon either boys or girls. The average film tends rather to palliate vice and dishonesty (if it does not actually glorify them) than to inculcate love of virtue and honesty.”

“ The influence of the cinema on character is mainly exercised upon young people, especially girls, between the ages of 15 and 18. Films intended for these young people should therefore deal with real life and their heroes should embody strength, steadfastness and moral rectitude.”

*(To be continued)*

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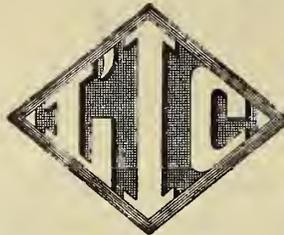
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## A SCHEME OF SOCIAL IMPORTANCE

The protection of health does not concern only each individual, but it is a moral obligation of social importance. In fact physical welfare is indispensable to secure moral and economic welfare; unless health [is guarded, the general prosperity of an individual, of a family, of a whole nation is not safe.

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It is with this aim that the **ISTITUTO NAZIONALE DELLE ASSICURAZIONI**, a pioneer of every movement that increases and protects social welfare, has recently devised a vast programme.

In putting into effect its programme the Institute has realized a noticeable advance in comparison with all other similar movements in Europe. The sanitary organization of the Institute has been divided into two distinct sections; one, which may be called active, offers the insured many facilities for getting the right medical treatment, the other vigilantly supervises their health and guards them from possible dangers:

1) Every person insured for more than 20.000 liras is visited gratis, twice a year, by a doctor, whom the insured himself chooses from the list of the Fascist Medical Syndicate. The doctor is not obliged to report the issue of his visit to the Institute;

2) All those insured for more than 50.000 liras may profit twice a year from an accurate urinary analysis and two blood tests.

Among the facilities for medical treatment are the following:

1) Reduced rates (50 %) for all those insured, at the Thermal Springs of Acqui and of Salsomaggiore, at the latter there also is a reduction of 20 % at the Hotel Porro and the Hotel Valentini;

2) a 50 % reduction at the hot springs of Chianciano and a 20 % discount at the hotels: Savoia, Palace, Terme, Acqua Santa and Macerina;

3) á 50 % reduction for treatment at Acque Albule, Tivoli;

4) the same reduction at the thermal springs of Agnano, near Naples;

5) all the dentists of the Fascist Medical Syndicate offer a 30 % discount to all insured persons.

The numerous facilities offered by the Institute clearly demonstrate the important role it plays in protecting public health and its sanitary vigilance constitutes a most important social function.

## Information

### INTERNATIONAL COMMITTEE ON SOCIAL INSTRUCTION AND EDUCATION THROUGH CINEMATOGRAPHY AND BROADCASTING

Plenary Meeting of the Committee held on March 14th, 1931.

Present: Dr. René Sand, Chairman; M. L. Gallié, Canon Reymond, Vice-Chairmen; Madame Dreyfus-Barney, Treasurer; M. Royon, Secretary-General;

M. de Feo, Director of the International Educational Cinematographic Institute; M. Bonnet, Director of the International Institute of Intellectual Co-operation; and M. Billaz, Dr. de Courtry, MM. Beltette, Vibrel, Foundoukidis, Lebrun, Barrier, Benoît-Lévy, Coissac, Cornelissen. Miss Butts, M. Dufour-Férence, M. Duvillard and M. Günther were unable to attend.

The *Chairman*, in opening the meeting, expressed the Committee's pleasure at welcoming the presence of Dr. de Feo, Director of the International Educational Cinematographic Institute and of M. Bonnet, Director of the International Institute of Intellectual Co-operation. He then called upon the Secretary-General to give a short account of the work of the Bureau since the last meeting.

M. Royon said that, since the last plenary meeting, when Mr. A. W. Burrows had made a detailed report on the present possibilities of broadcasting, the Bureau had met three times and, while in no way neglecting cinematographic questions, had specially dealt with problems of broadcasting. He reminded the Committee of its recommendation that messages should be broadcast from national stations through the good services of the International Broadcasting Union. The Bureau had considered the matter and was of opinion that the first message to be sent out by the Committee should be in the nature of an appeal to listeners specifying the principles and conditions necessary for the broadcasting of educational communications. Before this message could be issued, information was required concerning the experience of certain specific countries.

The Secretary-General had therefore been instructed to make these enquiries and had received some interesting replies, such as the Swedish report on school broadcasting experiments, of which copies had recently been sent to members of the Committee. M. Royon mentioned that the Bureau had lately been called upon to deal with the question of the free international exchange of educational films, which was still on the agenda and on which Canon Reymond would shortly be addressing the Committee. The Secretary also mentioned a request for co-operation received from Bulgaria with a view to the possibility of a film on the work of the League of Nations, which would make known in the Balkans M. Briand's endeavours to create a federation of European States.

In conclusion, he referred to the visit of M. Duvillard from Geneva.

M. de Feo said that the Rome Institute could not but be interested in the work of independent national and international bodies and that it was its duty to ascertain the point of view of these organs and to follow their work. He was very glad to have been able to accept the Bureau's invitation to take part in the work of the Committee. M. de Feo then outlined the various measures taken by the Rome Institute in the field of educational cinematography, more particularly, the enquiries made of teachers in a number of countries. Twelve countries had submitted 60,000 replies to a questionnaire containing 100 questions; the speaker referred to the valuable support to the Institute given by Roumania, who alone supplied 8000 answers to 8000 copies of the questionnaire. The main object of this enquiry was to establish a system of teaching by film.

He said that he was proposing to furnish the Committee with the data forthcoming

from these replies, so that it might examine the psychological and pedagogic conclusions to be drawn. He added that the Rome Institute would greatly appreciate the Committee's collaboration in this work.

This was indeed the Institute's normal method of procedure. It made no claim to enounce *a priori* principles but only to determine the practical conclusions suggested by facts, and to this end one of the Institute's first aims was to collect the necessary documentation.

The Rome Institute co-operated with every variety of organisation; thus it had applied to the International Labour Office to ascertain what part the educational film could play in the employment of workmen's leisure. Information on this subject had been received from Soviet Russia, the United States and Great Britain. In this field, as in all others, the Institute's enquiries were designed to include all groups. M. de Feo pointed out that, in general, these enquiries were hampered by the fact that in some countries it was not quite clear who should be addressed. He thought that the co-operation of the International Committee on Social Instruction and Education through Cinematography and Broadcasting would be particularly valuable to his Institute because it had easier access to certain international and national groups.

The *Chairman* thanked M. de Feo for his statement of the principles and methods of work of the Rome Institute; he congratulated him upon the results obtained and assured Dr. de Feo of the Committee's readiness to co-operate with the Institute as far as ever financial means would allow.

M. *Beltette* asked Dr. de Feo why the enquiry referred to had apparently not reached the hands of secondary school teachers.

M. *de Feo* replied that, if M. *Beltette's* federation had not been included, it was because the Institute had applied to Governments only. He added that the Rome Institute welcomed collaboration with all international organisations and mentioned that the Cinema Sub-Committee of the International Council of Women was

holding its next meeting at the offices of the Institute at Rome.

M.me *Dreyfus-Barney* desired once again to thank Dr. de Feo for allowing the International Council of Women to arrange the next meeting of its Cinema Committee in Rome and explained the circumstances in which this meeting had been organised. She said that the Cinema Committee greatly appreciated the benefit of M. de Feo's wide experience. She also hoped that the International Committee on Social Education through Cinematography and Broadcasting would be represented at the Rome meeting.

M. *de Feo* instanced, as a further example of the international interest aroused by the Institute's enquiries, the fact that the International Federation of University Women had asked the Rome Institute to communicate to them its questionnaire so that they might discuss it at their forthcoming Congress in Boston.

M. *Gallié*, reverting to M. de Feo's suggestion, that the results of the enquiry he had spoken of should be submitted to the Committee, asked in what practical way Dr. de Feo thought that the Committee could help.

M. *de Feo* replied that the documents would be forwarded to the Committee and, as soon as the members had had time to study them, a special meeting might be called which he would make a point of attending.

The *Chairman* proposed that they should pass on to the third item on the agenda and invited Canon Reymond to address the meeting.

Canon *Reymond* briefly outlined the history of the draft convention on the free international exchange of cultural films. He explained how the draft had been prepared on the basis of an enquiry by the Rome Institute and how, after a meeting of the Governing Body of the I. E. C. I., it had been accepted by the Economic Committee and Secretariat of the League of Nations and then submitted to Governments for their consideration.

M. *de Feo* said that so far 32 replies had been received supporting the idea of a diplomatic conference and he much hoped

that this meeting might take place towards the end of the year.

Canon *Reymond* drew the Committee's attention to the political and economic difficulties in the way of the adoption of the convention.

M. *de Feo* alluded to a further practical difficulty, namely, the lack of national bodies competent to determine the educational character of the films made in each country. Up to the present only Germany had succeeded in drawing up a list of 2680 German films that had been recognized as educational by the German Government.

M. *Barrier* agreed that a qualified national body was urgently needed. The State should invite suggestions and seek to give them shape.

Canon *Reymond* referred to negotiations now proceeding between German and French organisations for the free exchange of teaching material between the two countries.

A lengthy discussion ensued between MM. *Gallié*, *Barrier*, *Benoît-Lévy* and *Coissac*, who sought to define the functions of teachers and producers in regard to educational films.

M. *de Feo* continued to urge the expediency of establishing national organs competent to draw up a list of recognized teaching films. The Rome Institute would not be able to compile its international catalogue of educational films until each country had prepared its own list of teaching films.

M. *Coissac* said that in France official committees were already engaged in compiling catalogues.

The *Chairman* suggested that the importance of creating these national organs

without delay should be embodied in a resolution, which would also deal with the free exchange of educational films.

*The Committee agreed and Canon Reymond was requested to draft a recommendation to this effect.*

After a discussion the following recommendation was unanimously adopted and will be forwarded to the Secretary-General of the League of Nations:

**“ The International Committee on Social Instruction and Education through Cinematography and Broadcasting;**

**“ Consisting of various international associations concerned with teaching, education and social hygiene;**

**“ Having met at the League of Nations International Institute of Intellectual Cooperation;**

**“ Repeats its congratulations and thanks to the International Educational Cinematographic Institute for the steps it has taken to secure the removal of the obstacles in the way of the free exchange of educational films between one country and another;**

**“ Expresses to the Secretariat of the League of Nations its satisfaction at the reception accorded to the draft convention prepared by the International Educational Cinematographic Institute and;**

**“ Ventures to request the Secretary-General of the Leagues of Nations to draw the attention of Governments to the importance of drawing up, without delay, in the different countries lists of educational films, on the basis of which the International Educational Cinematographic Institute could then establish the international catalogue”.**

## THE MAKING OF SCHOOL FILMS IN HUNGARY

For the last twenty years an instructional film producing company, the « *Pedagógiai Filmgyár* », has existed at Budapest for the special purpose of supplying schools with cinema programmes adapted to the needs of the school curriculum. The films turned out by this Company vary, as regards

the different subjects, according to the grade of teaching for which they are intended.

The « *Pedagógiai Filmgyár* » was founded in 1912, with the approval of the Town Council of Budapest, by a group of well-known teachers including the present

Director, M. Adalbert Agostai, at that time Chairman of the «Chamber of Hungarian Teachers».

In the same year the Budapest Town Council, in order to fix the exact attributes of the new institution, convened a conference of all government organs concerned. This conference unreservedly recognised the educational value of the cinema and the need of using films not only in teaching but in public cinemas as an instrument of popular culture. A Committee was appointed to lay down a policy of film production, and this Committee, made up of representatives of all grades of school, from kindergarten to university, was of opinion that films, both as regards scenarios and sub-titles, should be made to conform closely to the school curriculum. For this purpose it was decided that the films dealing with each subject should be varied in such a way as to meet the requirements of the different types of school: elementary, continuation, vocational, secondary, etc. In other words, they were to be in the nature of summaries or outlines, to be supplemented or filled in later by more detailed demonstrational reels.

Accordingly, the Committee in question decided that the «Pedagógiai Filmgyár» should start by making recapitulatory films for the use of elementary schools, that is to say, simple films furnishing material for exercises in composition, and geographical films. These were later to be supplemented by more detailed films for use in secondary schools.

On these foundations the «Pedagógiai Filmgyár» in 1913 began producing instructional films regularly and systematically. Another of its duties was to organise cinema shows in Budapest schools, and to-day it has a special organ for the discharge of this function.

The Town Council of Budapest made film-teaching obligatory in all schools; it also decided that industrial workers and employees should be guaranteed free admission to cinema shows of a vocational nature.

By the time the war broke out the «Pedagógiai Filmgyár» had made about 19000 feet of negative and more than 90,000 feet of positive, as well as 2000 negative

and 3000 positive lantern slides. The work was completely suspended during the war, but resumed in 1922; during the school year 1923-1924 the «Pedagógiai Filmgyár» arranged for the largest possible number of projections in elementary and continuation schools.

To-day each school gives five or six cycles of films annually; the programmes of the 1st and 2nd elementary forms differ from those of the 3rd, 4th, 5th and 6th forms, and it is proposed to lay down a different programme for the 3rd and 4th forms on the one hand, and for the 5th and 6th on the other. In the continuation schools separate programmes will also be arranged for girls and boys. The programmes for vocational schools are again different from those of secondary institutions.

Before being sent out to the schools, each cinema programme is submitted for the approval of representatives of the teaching profession and the «Pedagógiai Filmgyár» has descriptions printed for distribution to the pupils before projection so that they can prepare the lesson. The «Pedagógiai Filmgyár» has, little by little, extended its activities to the manufacture of apparatus for fixed and cinema projections in schools; in particular, it makes a film projector called the «Hunnia», which has a device whereby the projection can be stopped without any danger of fire whenever the teacher wants to give a lengthy explanation of certain passages. Many school halls are equipped with apparatus manufactured by the «Pedagógiai Filmgyár».

The Company has huge premises for the manufacture of its films and apparatus and for its administrative work; its studio is perfectly up-to-date and attached to it are a small and large experimental theatre. One section is specially engaged in making trick-films and animated drawings for demonstrations in mathematics, science and chemistry. The establishment also comprises a fine hall capable of holding thousands of people and used in the summer for ordinary public performances.

In its early days the «Pedagógiai Filmgyár», in deference to the rules of the Committee already referred to, confined itself

to the production of school films, but it now makes general culture films, hygiene films (in compliance with a request from the Ministry of Social Welfare) and scientific films for high schools and universities.

We may quote as examples some of the films of different kinds made by the «Pedagógiai Filmgyár»:

*Films for practice in composition, for use in elementary schools* (Some of these, if desired, can be used for teaching natural science): — The Budapest Zoo — The farmyard — Useful domestic animals — The Stork — The Horse — The Cow — The Sheep — The cobbler's trade — The Flood in the *Comitat* of Bekés — Captain Pedlow's Farewell — Walks in Budapest — Our daily bread — The Pig.

*Geographical films*, for the use of 3rd and 4th forms in elementary schools and, if desired, for use in continuation and vocational schools: — Budapest (4 reels, 19,400 feet). — The Land of the Mirage (on the great Hungarian plain) — From Budapest to Esztergom — From Budapest along the Danube to Baja — Lake Balaton (2 reels) — The Mátra district — The foundries of Diosgyor et Lillafured — Pécs and its environs — Miskolcso.

*Natural science and agriculture films*: The Bulgarian method of gardening — Autumn and the farm — Fishing on Lake Balaton — Spring crops.

*Industrial, agricultural and natural science films* (for use in continuation and vocational schools): — The Potter's Trade — Artisanship in the Bakony — The slate industry — Hardwood industry and work — The resinous wood industry — The cobbler's trade — The stone quarries — The marble quarries at Ruzskica, etc.

*Physical and mathematical films*: — Proportions (direct and indirect ratio).

*Scientific films*: — The microbes in a drop of water — The operation for appendicitis — The tibio-tarsal fracture — The Fly.

The «Pedagógiai Filmgyár» also produces *recreational films* illustrating popular tales and Aesop's fables and further makes films on a *variety of subjects*, such as — An hour's physical training — How to type well — Rules for shorthand-writers, etc.

For the time being, the «Pedagógiai Filmgyár» is still obliged to buy a number of films from abroad, especially geographical films about distant parts. Films purchased abroad are adapted to the requirements of schools by a process of cutting and *montage*, whereby certain details are excised and others so arranged as to serve their particular purpose.

Apart from the activities of the «Pedagógiai Filmgyár», which, as we have said, organises cinema shows in Budapest schools, other institutions in Hungary also concern themselves with film-teaching; these are:

a) The Ministry of Social Welfare, which carries on health propaganda by means of films, many of them made by the «Pedagógiai Filmgyár».

b) The Post-School Popular Education Committee, created by the Government in each *Comitat*. The programmes organised by these committees make large provision for educational films and slides.

c) The Dutch-Hungarian Economic and Intellectual Association, which, as an institution approved by the Ministry of Education and Public Worship, organises cinema performances in all Hungarian schools, except at Budapest. Most of the films used by this Association are supplied by the «Pedagógiai Filmgyár», others are bought abroad; yet a few more are ordered from film-producing establishments instead of being made by the Association directly.

## AN EXPERIMENT IN FILM-TEACHING IN SPAIN

«La Escuela Moderna», a prominent Spanish educational review, contains an interesting account by Professor Blanco of an experiment in film-teaching carried out during 1929-30 at the Secondary

Teacher's Training College under the direction of Professor Pereira, Director of the Institute of Psychiatric Pedagogy, Madrid.

The films used were made by the Air

Photography Section in collaboration with the National Touring Committee and each film dealt with the geography, art, economics and folklore of a particular Spanish province. The provinces selected were Salamanca, Avila, Zamora and Santander and the films as a whole were well-made and exhaustive.

The main object of the experiment was, quoting Prof. Blanco, "to ascertain, by comparison with ordinary teaching methods, the value of the cinema as an instrument of teaching."

The programme was as follows:

(a) *preliminary* examination before projection: without previous notice, without the aid of any text-books, maps or other material and without consulting each other, students were required to write down all they knew about a certain province.

(b) Projection of the film dealing with this province; the projection was stopped from time to time in order that students might be given oral explanations of special more important passages.

(c) Examination *subsequent* to projection: under the same conditions and the same rules as the *preliminary* test.

(d) Repetition of the same tests for the other provinces.

(e) Grouping, analysis and interpretation of results on the basis of a comparison of each pupil's preliminary and subsequent paper, first for each province and then for all the provinces together, so as to determine the progress made between the beginning and end of this first part of the experiment.

(f) Selection of the same number of provinces as was studied in the first part of the experiment. Each province in this new series was chosen for a certain analogy — as regards characteristics, aspects, interest and difficulty of its study — with another province in the first series.

(g) Succession of exercises corresponding to those mentioned under (a)-(e) and applying to each of the provinces referred to in (f). The only difference was that the projection of the film was supplemented by an oral lesson in which use was made

of the ordinary teaching material commonly employed in schools.

(h) Comparative study of the results obtained from the two series of exercises.

If this programme had been carried out in its entirety, it would certainly have revealed the advantages and disadvantages of the new method of teaching. Various circumstances, however, prevented the experiment from being carried beyond the first part of the programme.

The tests were held in all classes and, in comparing results account was, of course, taken of differences of class.

In every class an index figure was fixed for each pupil and employed throughout the experiment so as to measure the progress made from one exercise to another. In this way it was ascertained that the method of teaching experimented with facilitated understanding and expression, thus confirming the theory that *he who sees well, writes well*.

In view of the small number of tests set and the difficulties of the problem, it was thought best to draw no definite conclusions from this experiment. Valuable information, however, was forthcoming and if the experiment were repeated under better conditions of technique and after removing certain practical difficulties encountered on this occasion, it should be possible to arrive at conclusions which would establish the value of film-teaching, as far, anyhow, as it is possible to be at all absolute in psychological matters.

Prior to the experiment, its organisers felt that this method of teaching was superior to any of the means in current use, but they could not trust to intuition. In the sphere of teaching, the value of a method must be determined scientifically and by experiment.

In the absence of final conclusions, the experiment in question enabled the following observations to be made:

(1) The cinema develops ideas to an appreciable extent which increases as the pupil becomes more familiar with the cinematographic method.

(2) This development of ideas does not stand in a fixed ratio to the class of student; the number and kind of ideas

assimilated varies from pupil to pupil; some remember all the details of a caption, others all the geographical details, others everything that relates to manners and customs, and so on.

(3) Most of the mistakes relate to matters of art. Confusion between styles, in particular, and mistakes in the enumeration of monuments.

(4) Before projecting monuments or works of art, their more important features should be shown first in the form of lantern-slides.

(5) Time should not be wasted upon details that are apt to confuse or in overlengthy verbal explanations.

(6) A film lesson presents great difficulties for the *speaker*; he should be thoroughly familiar with the film, very precise in his explanations, speak to the point and with clear articulation.

(7) The pupils should preferably not take notes during projection; this may prevent them following the film.

(8) Sometimes the *subsequent* examination is not as good as the preliminary one; undue importance must not be attached to this fact, which may be due to some inability to coordinate or express ideas.

(9) Such experiments should only be attempted with pupils already in possession of a good vocabulary.

(10) The subsequent examination should be held on the day the film is projected, to avoid all outside influence.

«La Escuela Moderna» proposes in subsequent numbers to give a full and detailed account of this interesting experiment. We for our part shall keep a close eye upon this publication and reproduce at any rate the main particulars, which we are sure will interest our readers.

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## Here and There

Among the reports and newspaper articles collected during the last few months by the press review section of the Institute, under the heading of education, we publish the following extracts to show the increasing interest all over the world in the cinema as a method of teaching.

### GERMANY

The Council of the HESSISCHE LICHT-BILDSTELLE, an organ of the *Bildspielbund*, met at Frankfurt-on-Main for the special purpose of discussing the cinema as an instrument of teaching. « Het Lichtbeeld » of Amsterdam, in reporting this conference in its December issue, states that in Hesse film-teaching has so developed that two new cinema training centres have been established for teachers, one at Mainz and the other at Darmstadt. The *Bildspielbund*, which already had a central collection of films and slides, has created branch depots in various parts of the province. The Government has devoted substantial credits to the introduction of the cinema into schools, while several towns have purchased projecting apparatus.

THE CINEMA (London, February 4th) reports an interesting lecture on instructional and cultural films given by Mr. A. Brunel on his return from Germany. The lecturer said that 11,000 German schools had now adopted films as an aid to teaching.

### GREAT BRITAIN

Mr. Brunel in his lecture urged the need of introducing the cinema into British schools, since the superiority of visual over oral instruction in many subjects had now been proved by experiment.

The DAILY TELEGRAPH of December 17th deploras the indifference of the British public towards instructional and cultural films. According to this paper, there are thousands of such films lying stored in Wardour Street in which the theatrical

market and the teaching profession appear to take no interest.

To judge by the following reports, this indifference is more apparent than real and perhaps only signifies a waiting attitude during the transition from silent films to « talkies ». The very next day, in fact, the DAILY TELEGRAPH published a letter from Mr. E. P. L. Pelly, Manager of the Western Electric, drawing attention to the establishment in Middlesex of a Committee instructed to experiment with « talkies » for teaching. Mr. Pelly says that if these experiments are successful many teaching films will be made in England.

On December 19th the DAILY FILM RENTER reported that in the House of Commons the competent Minister, in reply to a question, stated that school inspectors were studying the question of introducing the cinema into schools and were closely following the experiments now being made.

The DAILY FILM RENTER of February 9th announced that the Western Electric, in order to encourage these experiments, had made an offer to several British schools to lend them for one day a portable sound apparatus and some instructional films, including the « Life of Sir Henry Segrave », « A Visit to a Coal Mine » and « In a Submarine ».

Meanwhile, according to THE CINEMA of December 17th, wireless apparatus and cinema projectors are about to be installed in the schools of the North Riding and, according to the same paper (February 4th), several Bradford schools are now equipped for cinema projections, films having been adopted as an integral part of the teaching material.

Accordingly, British schools are very far from showing a lack of interest in the cinema. The following notice shows that, on the contrary, they are contemplating the general use of films as an aid to teaching.

EDUCATION (ELEMENTARY, SECONDARY, AND TECHNICAL) (London, January 23rd) quoted a proposal by the Newcastle Education Committee that architects commissioned to build schools should provide in their plans for the possible construction of a cinema hall so as to avoid unnecessary expense later on.

### AUSTRIA

The January number of the EDUCATIONAL SCREEN (Chicago) reproduced statements made by Herr Schober on the present situation of school cinematography in Austria. It seems that there are at present 46 cinemas in Austria — 14 in Vienna — exclusively reserved for school projection. Many of the films are supplied by the « School Cinematograph League ».

Whith regard to the organization and operation of school cinemas in Austria we may refer our readers to an article by Herr Schober which appeared in the INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY (April 1930).

### BRAZIL

CINÉOPSE of Paris mentions a report by M. A. Vivacqua, secretary of the Educational Department for the State of Santo Spirito, to the effect that a collection of films on agriculture, hygiene, vocational guidance etc. has been established in that State. Further, training colleges and high schools have been presented with projectors and towns have been requested to hold weekly cinema shows for schoolchildren in accordance with programmes laid down by the competent central department.

### UNITED STATES

In the United States the alliance between the cinema and schools is daily becoming closer, and more and more schools are

adopting the screen as a means of demonstration.

According to AMERICAN CINEMATOGRAPHER (Hollywood, January 9th) Hunter College uses sound-films for teaching and, according to the FILM DAILY (New York, January 18th), Smith College at Northampton (Mass.) has also installed cinema apparatus for teaching.

These are no isolated cases, for, according to MOVIE MAKERS (New York, January), Miss Rita Hochheimer, assistant directress of visual education, says that the results of film demonstrations in New York elementary schools have led many other schools in the City to give their pupils at least one weekly film show.

An article in The EDUCATIONAL SCREEN (Chicago, January) appearing under the signature of J. G. Sigman, Director of Visual Education at Philadelphia, says that here, too, film-teaching is making rapid progress.

The same is the case at Boston, to judge by an article in the same paper by Mr. J. A. Hennessy, Inspector of Visual Education in that city.

According to the FILM DAILY of January 4th, 110 Chicago schools make use of films for demonstration.

IN VISUAL INSTRUCTION NEWS (No. 3, January) of Lawrence, Kansas, Mr. E. R. Washburn, emphasising the value of films for teaching natural science and history, cites as an example the film-teaching work of the University of Honolulu. This University has made a collection of 400 educational films, which it lends to 93 schools, thus enabling visual instruction to be given to some 40,000 children.

MOTION PICTURE EDUCATIONAL AND INDUSTRIAL (Jan. 10th) publishes an interesting table showing the extent to which the film is used to teach various subjects in 517 American schools.

The FILM DAILY (New York, January 23rd), referring to an enquiry by the Department of Commerce, gives the proportion in which the different kinds of films are projected in American schools: art films 2 %, physical training films 7.22 %, natural science films 26.18 %, mathematical films 0.52 %, films for teaching

English 4.13 %, films for teaching manual labour 4.87 %, domestic economy films 4.52 %, agricultural films 1.72 % etc.

MOTION PICTURES DAILY (New York, January 29th) announces that, in Pennsylvania Mme. M. Kirkbride has submitted a bill allocating 100,000 dollars for the purchase of projectors and instructional films for Pennsylvania schools.

The foregoing are concrete achievements. At the same time the American papers contain numerous articles expressing a general wish to develop the possibilities of the cinema and exploit its full educational value. Among these is a very important article by Mr. J. Parnes in THE TRAINING SCHOOL BULLETIN of Vineland, New Jersey, for January concerning the value of physical training for backward children. Can visual aids be successfully used for backward children? If so, what kind of films should be used? Do film methods help to correct disorders? The first and third of these questions Mr. Parnes, on the basis of his experience and the results obtained from film-teaching in the Burnet Street School at Newark, answers in the affirmative. As regards the second, Mr. Parnes is of opinion that any kind of film is suitable provided that the teacher has fully prepared his pupils and knows how to project the film at the right moment so that he can extract its full educational value.

Lastly, THE MOTION PICTURE HERALD (New York, January 19th) made the important announcement that a conference on teaching-films is to be held in New York shortly.

#### FRANCE

The campaign for the introduction of the cinema into schools is being actively pursued.

In CINÉOPSE (Paris, January) M. A. Collette, one of the pioneers of the educational cinema, notes its insufficient development in France and gives three reasons: insufficient Government aid, too many

small film collections, resulting in a dispersal of effort, and the prejudice against the adoption by schools of a uniform substandard film, although this would solve all the difficulties entailed by the standard film.

This question of the size of the teaching film is dealt with by M. P. Barrier in the MANUEL GÉNÉRAL DE L'INSTRUCTION PRIMAIRE of January 3rd.

The same MANUEL GÉNÉRAL for January 17th and 24th contains an article by M. G. Lebrun, assistant director of the Paris Musée Pédagogique on the various technical problems connected with the organisation of film collections and the distribution of school films.

Nor is France behindhand in the matter of achievements. CINAEDIA (Paris, December 30th) mentions several communes as having installed projecting apparatus for teaching purposes.

#### HUNGARY

The RIVISTA PEDAGOGICA (Rome, January) reminds its readers that Hungary was one of the first countries to make film-teaching in schools compulsory. Hungarian schools, at least six times a year, project instructional films on history, geography, natural science, etc.

#### U. S. S. R.

The « Association for Cultural Relations between the U. S. S. R. and foreign countries », Moscow, has recently sent to the Rome Institute the following communication: « The work of the Soyuzekino at Leningrad has noticeably grown during the past year. More particularly, cinema shows have been organised in schools, accompanied by interesting lectures. Various instructional films have been exhibited on natural phenomena, e. g. « The earth and the sky », « Thunder » and other films of the same kind, all easily intelligible to children. The question of the introduction of the cinema into Russian schools as an aid to teaching is at present a subject of lively discussion.

**CLOSE UP.** Published by Pool, No. 26, Lichfield Street, Charing Cross Road, W. C. 2.

*Close Up* appeared for the first time in March in its new quarterly form. As the issue was sold out within a week of publication, the increase in the number of illustrations to almost fifty an issue, with captions in English, French and German, is evidently preferred to the old monthly type. It was a number perhaps particularly valuable to students as it included a full report on the first year's work of the English Educational and Cultural Film Commission, a survey of the cinematographic development of Czechoslovakia by Mr. Karel Santar, and a report on new Portuguese films, by Mr. Alves Costa. Both the Portuguese and Czech articles were illustrated by photographs, not reproduced before in England.

Mr. H. A. Potamkin, the well-known New York critic, included a survey of new Russian films with illustrations, in the number. The article was the result of a recent visit of his to Moscow.

There was a full report of the new film made by Carl Dreyer, *The Strange Adventure of David Gray*, with seven illustrations and Mr. Tonecki, the Polish critic, wrote on *The Theatre of the Future and the Talking Film*. Mr. Kenneth Macpherson in the Editorial summed up the present condition of chaos caused by the talking film and suggested that in proportion as the commercial film found itself in difficulties, the film of ideas would be freer to succeed.

Other articles of value to the student were Mr. Oswell Blakeston's *Stills and their Relation to Modern Cinema* and *The Future of the Amateur Film Movement in England* by L. B. Duckworth.

But the most important article was possibly that on *The Dynamic Square* by Serge Eisenstein, in which the famous Russian director discusses the possibilities of development which would occur, were the screen to be vertical instead of always horizontal. As the question of the size and shape of the screen is linked up to the matter of wide film, it is certainly a point for technical discussion and experiment. It is illustrated with photographs from Mr. Eisenstein's new Mexican film. The second part of the article will appear in the June issue.

Photographs include many from the new Pabst film, the *Drei Groschen Oper*, scenes from the new René Clair talkie, *Le Million*, and some very interesting censored stills from Eric von Stroheim's films, *Greed* and *The Merry Widow*, lent to *Close Up* by Mr. Weinberg.

It is hoped to include articles on Italian sound films in the June issue (ready June 3rd) together with further reports of the new cinematographic activities of Portugal and Czechoslovakia, and a survey of the new season's productions in Germany and France.

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#### LA TECHNIQUE CINÉMATOGRAPHIQUE (rue Petrelle, 24, Paris (IX)).

INDEX OF FEBRUARY NUMBER: Gustave Lyon, *Acoustics and ventilation of sound-transmitting and sound-receiving rooms*. — Ch. W. van der Pyl, *The sound and the image*. — Leenhardt, *Distortion of sound-track on the positive of a film of variable density*. — Press Review: *Sound concentrators for sound-photography*. — *Latent sensibility of silver salt solutions*. — *Reports of the Studio Lighting Committee, Colour Committee and Cinema Lighting Committee*. — *New photometer-posometer*. — *Projection loss*. — *Some new projecting equipment*. — *Sensito-metric control during sound-film manipulation*. — *A new projector for 16 mm. film*. — *Manipulation of projector arc-lamps fed by generators*. — *The Callier effect as a source of error in sound-films*. — *The influence of the Callier effect upon the reproduction of sound-records*.

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#### LA REVUE DE L'ÉCRAN.

CONTENTS OF ISSUE DATED MARCH 20TH, 1931: Pierre Ogouz, *Optimism*. — Georges Vial, *Shows*. — Gaston Mouren, *Mechanical music*. — G. L. Pujolas, *Modern installation of motion picture theatres*. — (Official page): *Marseilles and District Film Managers' Association*. — *Round the studios*. — *Short notes*. — *Local news*. — *Echoes*.

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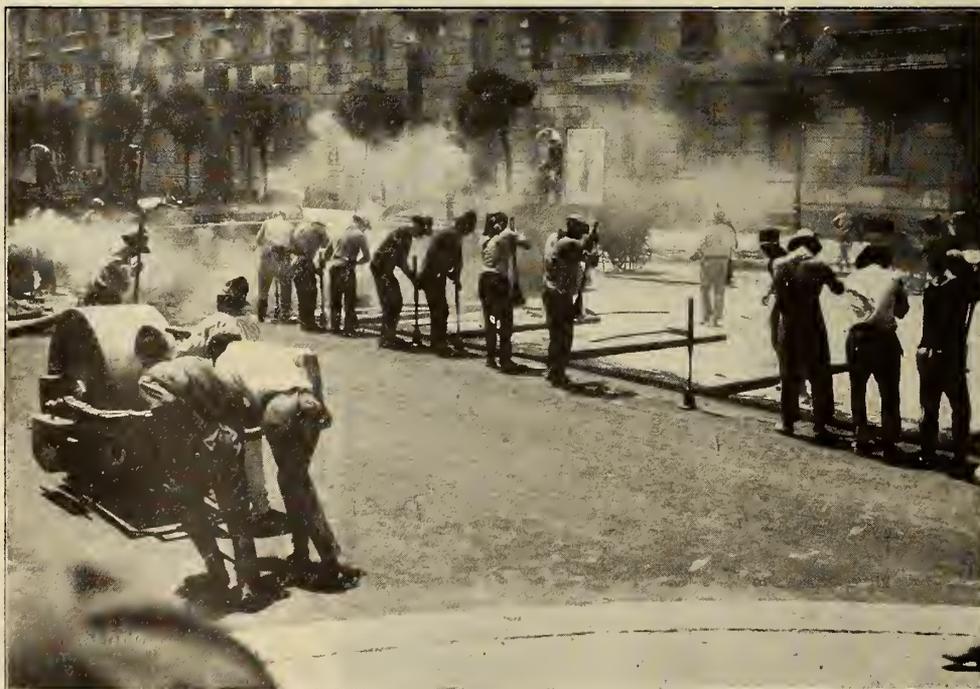
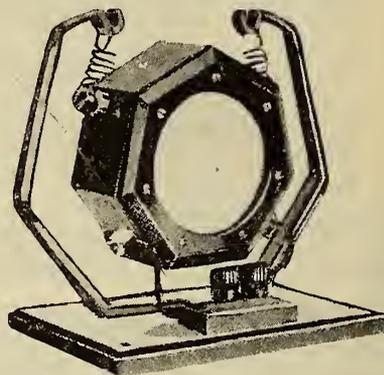
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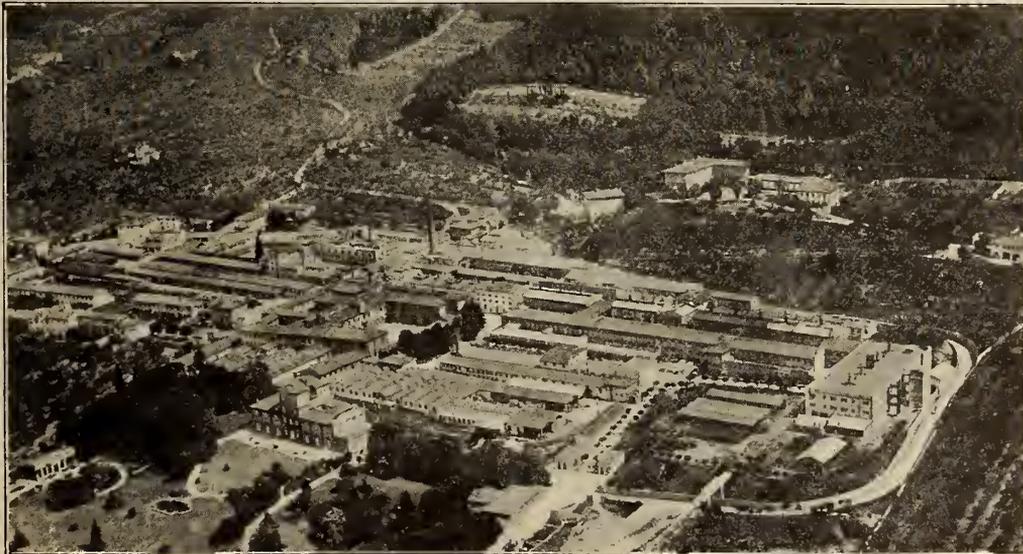
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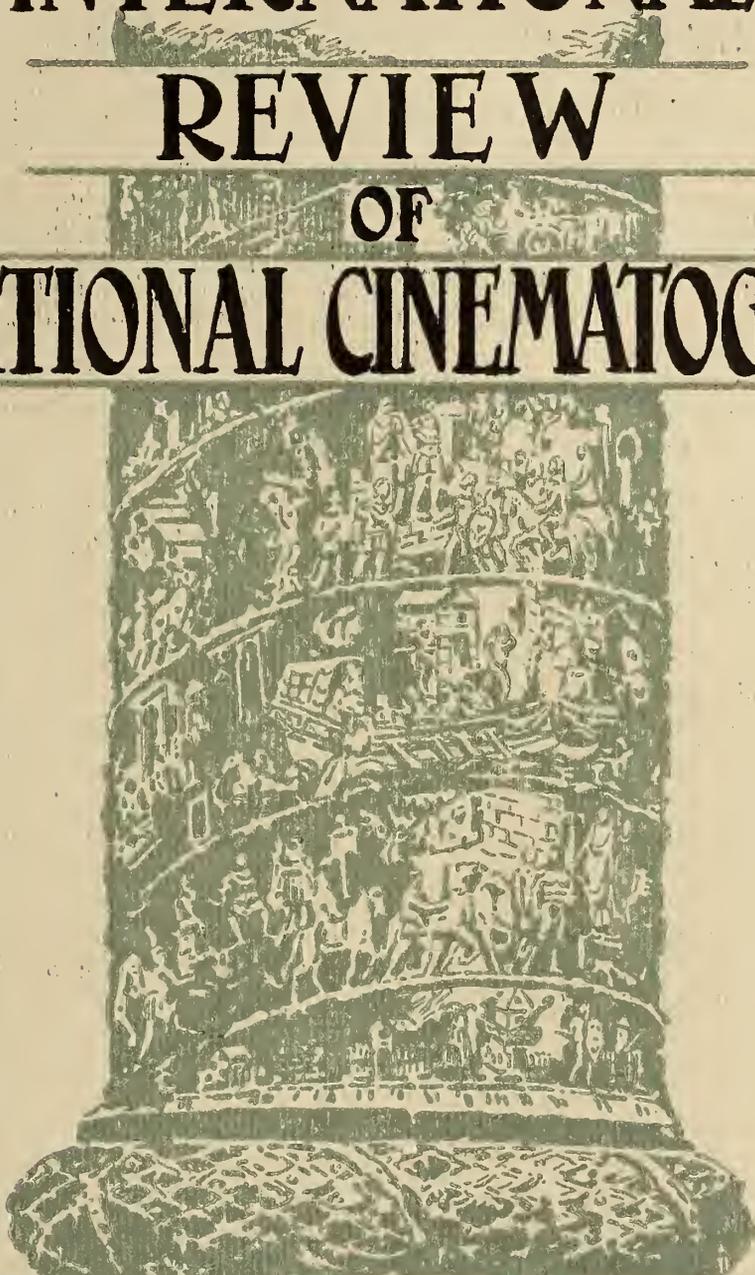
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# INTERNATIONAL REVIEW OF EDUCATIONAL CINEMATOGRAPHY

ROME

MAY  
1931



LEAGUE OF NATIONS

MONTHLY PUBLICATION  
OF THE INTERNATIONAL EDUCATIONAL CINEMATOGRAPHIC  
INSTITUTE

INTERNATIONAL EDUCATIONAL  
CINEMATOGRAPHIC INSTITUTE  
LEAGUE OF NATIONS

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- CARTON DE WIART H., *State Minister, Hon. President of the Child Welfare Committee.*
- CHRZANOWSKI Leon, *Head of the Press Office of the Polish Ministry of Foreign Affairs.*
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- KRÜSS Dr. Hugo, *Director General of the Prussian State Library in Berlin.*
- LUMIÈRE Louis, *Member of the Institute of France.*
- MILLIKEN Carl E., *Secretary General of the Motion Picture Producers & Distributors Inc. (U. S. A).*
- MISTRAL Prof. Gabriela.
- OPRESCU Prof. Giorgio, *of the University of Bucharest.*
- PARANJPYE Dr. R. P., *former Minister of Instruction in Bombay, Member of the Council of the Secretary of State for India.*
- REYNOLD Prof. Gonzague de, *Prof. at the University of Berne.*
- SANGRO Y ROS DE OLANO, don Pedro, *Marques de GUAD-EL-JELU', ex-Minister, Member of the Child Welfare Committee.*
- The Secretary General of the League of Nations.*
- The President of the International Agricultural Institute.*
- The Director of the International Labour Office.*
- The Director of the International Institute of Intellectual Cooperation*  
*are present at the meetings in an advisory capacity.*
- de FEO Doctor Luciano, *Director.*
- de MONTENACH Jean-Daniel, *Secretary of the I. C. I. C., Secretary.*

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YEAR III.

MAY 1931

N. 5

INTERNATIONAL REVIEW  
OF  
EDUCATIONAL CINEMATOGRAPHY

MONTHLY PUBLICATION  
OF THE INTERNATIONAL EDUCATIONAL CINEMATOGRAPHIC INSTITUTE  
— LEAGUE OF NATIONS —

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# *League of Nations*

## REPORT OF THE ITALIAN REPRESENTATIVE TO THE COUNCIL OF THE LEAGUE ON THE WORK OF THE INTERNATIONAL EDUCATIONAL CINEMATOGRAPHIC INSTITUTE

Extract from the Council Minutes of January 19th, 1931

- a) *Report by the Governing Body on the work of its third session;*
- b) *Amendment to the Statutes and Regulations;*
- c) *Nomination of new members to the Governing Body.*

M. Grandi presented the following report and draft resolution.

“ The Governing Body of the International Educational Cinematographic Institute held its third session at Rome from October 8th to 10th, 1930, under the Chairmanship of Professor Alfredo Rocco, Italian Minister of Justice. The majority of the members were present; only a few were unable to attend.

In 1930, for the first time since its foundation, the Institute had a sufficiently trained staff and was able to organise its work in advance for a whole year. A definite and far-reaching programme of work had been laid down by earlier decisions, which the Governing Body is happy to say has been carried out by the Institute under the best possible conditions without exceeding the limits laid down in its Organic Statute. Its success was due to two factors — the industry of its Director and the methods of work employed. There has always been the closest collaboration between the Institute and the organisations of the League of Nations dealing with similar problems and those bodies — official or private, national or international — whose programme of work touches upon questions connected with the educational cinema.

The Governing Body is also glad to note that the Institute is becoming more and more widely known and that it now receives requests for information from all parts of the world. An original and interesting aspect of the work of the Institute is the creation of the library and newspaper department. Some thousand reviews dealing with the cinema are regularly received by the Institute. An excellent cinema hall has been fitted up and has often been made available for the showing of educational films.

The work done by the Institute during the past year related chiefly to:

a) The use of the cinema in education. As regards education, the Institute has organised an extensive enquiry in various countries in order to ascertain what the pupils themselves think of the cinema and to give

to those concerned — in particular, educationists and doctors — as accurate information as possible on the various problems which arise in this connection.

b) The Institute has carried out studies on the social aspects of the cinema and on its possible application to scientific management and to "accident prevention".

c) It is working on a comparative study on the censorship, control and revision of films in the different countries; and

d) Has framed a draft convention for the abolition of Customs barriers against educational films. When, in May last, the Council took note of this draft, it approved it in principle and instructed the Secretary-General to send it to the Governments for their observations.

The Institute has devoted special attention to publications. Apart from the *International Review of Educational Cinematography*, the importance of which was recognised by the Governing Body of the Institute and by the last Assembly of the League of Nations, it has published separate monographs (cahiers) designed to make available for research workers documentation on certain investigations of the Institute and the results of various studies undertaken by it.

I may take this opportunity of expressing our special thanks to the Director of the Institute for the energy and ability with which he has carried on this part of the work of the Institute.

The Governing Body is glad to note the encouraging results achieved. The *International Review of Educational Cinematography*, which costs more than 500,000 lire to print, not only pays for itself, but leaves a profit for the Institute's general funds.

The results noted by the Governing Body are the more remarkable as the resources of the Institute were limited.

The Governing Body is gratified to learn that, in order to remedy this state of affairs, the Italian Government has increased by 200,000 lire its annual (1930) subsidy to the Institute. The Polish Government has also notified the Institute that it accords it an annual subsidy of 30,000 lire. I think I shall be interpreting the wishes of the Council if I thank the Polish and Italian Governments for this fresh proof of their interest in the Institute.

These fresh subsidies have enabled the Governing Body, after two years' experience, to contemplate the possibility — without, as in former years, having to draw upon the reserve fund — of organising the staff of the Institute on a more homogeneous and harmonious basis, fixing the cadres and paying salaries and appropriate housing and family allowances to international officials, most of whom are called upon to work far away from their country of origin. The Governing Body has also fixed the procedure for the promotion of officials and appointment to vacant posts, and has approved the Director's proposals with regard to pensions on retirement.

As a result of the reorganisation of the International Committee on Intellectual Co-operation and the abolition of its sub-committees, the Governing Body has been obliged to examine the Organic Statute of the Institute and to adapt it to this reorganisation of the Committee on Intellectual Co-operation. The Council will remember that, under the terms of the original Organic Statute, it was called upon to appoint a certain number of the members of the Governing Body from among the members of the various sub-committees on intellectual co-operation. As these sub-committees have been abolished, the Governing Body has drawn up a new text to be included in the Statute, which it now submits to us for our approval; it is to take the place of the former Article 5 of the Organic Statute. In view of these changes in the wording of the Statute, the Governing Body has also been obliged to modify the General and Administrative Regulations of the Institute and to adapt them to the new position. Here, again, the Council of the League of Nations will have to decide whether it will adopt the text of the regulations which has been prepared by the Governing Body of the Institute and communicated to us in the report submitted by Dr. Krüss on its behalf.

As the Governing Body is at present constituted, four posts are occupied by four members of the sub-committees on intellectual co-operation. Of these members, some were able to follow the work of the Governing Body, and I shall propose that their mandate be renewed. Others were unable to take an active part in the work, owing either to the difficulty of interrupting their regular occupations or to the distance between their country of origin and the places where the meetings were held. This applies to Professor Knoph (Norway) and Dr. Vernon Kellogg (United States of America) who have both asked to be relieved of their duties. It might perhaps be desirable that the former should be replaced on the Governing Body by a national of a Slav country, so that a representative of Slav culture could take a share in the work of the Institute. In place of the latter, I would propose Dr. Thomas Finegan, who is well-known in the United States for his expert knowledge of educational questions and his interest in the cinema. As regards the other two vacancies, I would propose the reappointment of Professor Henri Focillon and Dr. Krüss, who have done such able work in the past.

The Governing Body regrets the departure of its Secretary, M. Oprescu, and wishes to mark its appreciation of his services to the Institute and to the Governing Body by requesting the Council of the League of Nations to appoint him a member of the Governing Body. I think I shall be interpreting the wishes of the Council by proposing an appointment so warmly recommended by the Governing Body itself. This will oblige us to increase by one the present number of members of the Governing Body, but it is understood that this figure is a maximum which must not be exceeded.

Consequently, I propose to the Council that it adopt the following resolution:

The Council notes with satisfaction the report of the Governing Body of the International Educational Cinematographic Institute and transmits it to the Assembly. It is glad to see work to which it attaches such great importance developing so satisfactorily. It approves the Institute's programme of work for next year as laid down by the Governing Body, and thanks the Italian Government and the Polish Government for their generous offers.

The Council approves the following text to take the place of the present Article 5 of the Organic Statute of the Institute:

The Governing Body shall consist of a President and sixteen members, who shall be, as far as possible, of different nationalities and shall be appointed by the Council of the League of Nations.

It shall include three members of the International Committee on Intellectual Co-operation, sitting in a private capacity, among whom shall be the Chairman and the Italian member, and two members of the Child Welfare Committee of the League of Nations. Should the Chairman of the International Committee on Intellectual Co-operation and the Italian member of the Committee be prevented from personally exercising the functions incumbent upon them, they shall, subject to the approval of the Council of the League of Nations, appoint substitutes for the duration of their term of office. The Italian member shall be Chairman of the Governing Body "ex officio".

The Council approves the modification of Articles 29, 33 and 46 of the General and Administrative Regulations of the Institute, the text of which is to be found in Dr. Krüss's report to the Council.

The Council appoints the following to be members of the Governing Body of the Institute for a period of five years.

1. Dr. Thomas E. Finegan (American);
2. M. Henri Focillon, Professor at the Sorbonne (French);
3. Dr. Hugo Krüss, Director of the Prussian State Library (German);
4. Dr. Leo Chrzanowski, Head of the Press Bureau at the Ministry for Foreign Affairs (Polish);
5. M. George Oprescu, Professor at the University of Bucarest (Roumanian).

The Council requests the Secretary-General of the League of Nations, in accordance with the Organic Statute, to transmit to the Italian Government and to the Members of the League of Nations the report submitted by the Governing Body and to tender its thanks to those who have ceased to be members of the Governing Body.

I should like to say, on behalf of the Italian Government, that it is prepared to accept the modification of the Organic Statute proposed in this report.

The draft resolution was adopted.

**REPORT BY DR. KRÜSS TO THE COUNCIL OF THE LEAGUE OF  
NATIONS ON THE THIRD SESSION OF THE GOVERNING BODY  
OF THE I. E. C. I.**

**Extract from the Council Minutes of January 19th, 1931.**

**I. PERMANENT EXECUTIVE COMMITTEE.**

The Permanent Executive Committee was composed of the Chairman of the Governing Body, M. ROCCO, and of the five following members: M. FOCILLON, Marquis de GUAD-EL-JELU, Dr. KRÜSS, Dr. MILLIKEN and Dr. PARANJPYE. The Committee held two meetings at the Institute in Rome: in January and June 1930. The budget committee, consisting of the CHAIRMAN and M. FOCILLON and Dr. KRÜSS, also held a meeting in October 1930.

**2. GENERAL REMARKS.**

Last year was a year of hard work for the Institute. The desire to bring out clearly and strikingly the variety and significance of the work of the Institute and to gain the ear of all those interested in the educational cinematograph led to the framing of a vast programme of work, which called for the greatest efforts on the part of the Institute. This work cannot be expected to yield definite results for some time to come, but it may be mentioned that the Institute has won for itself an ever-larger measure of recognition, on the strength of what it has already accomplished.

Credit for this result is largely due to the Institute's policy of basing an important part of its programme on collaboration with international organisations which pursue objects similar to its own. In the first place, there is collaboration with the League and its sections and committees. It is on collaboration with the Secretariat of the League that are based the preparations for the International Convention for the Abolition of Customs Duties and the agreement concerning the co-operation of the Institute in the work of making propaganda films for the League. All the work connected with the education of the young is being carried on in close touch with the International Child Welfare Committee of the League of Nations; the health work in conjunction with the Health Section of the League and that relating to the organisation of labour in close collaboration with the International Labour Office. In other fields also the Institute has secured the interest and assistance of the International Institute of Agriculture, the International Association of Red Cross Societies, the International Council of Women and other great international organisations.

The Institute has also endeavoured to establish closer contact with the national organisations. The proposal to set up national committees to represent all official and private interests in relation with the Institute has met with gratifying success in France and Great Britain, where committees of this kind were set up during the year under review. As a result of the Director's visit to Spain, great interest has also been aroused in that country. The *Monthly Review* of the Institute, which is developing satisfactorily, has helped in no small degree to bring about closer contact with all the bodies or groups interested in these questions.

The success which has attended the efforts of the Institute is reflected not only in the fact that official bodies and private associations have readily accorded it their support, but also in the increasing number of requests for information that it receives from all parts of the world.

The external progress made has gone hand in hand with a corresponding development of the internal organisation of the Institute. Although it has not been possible to increase the staff, the whole of the machinery dealing with documentation has been perfected. The library of the Institute, which receives and deals with 900 newspapers and reviews, is fast becoming a valuable specialised library dealing with all questions connected with the educational cinematograph. During the last year the room used for the library of the Institute has been fitted up as a cinema hall with the most up-to-date appointments.

This internal development of the Institute and the unhampered continuance of its work would not have been possible if the Institute had not enjoyed the special support of the Italian Government, which not only made itself responsible for the considerable outlay required for fitting up the library as a cinema hall, but has also increased by 200.000 lire yearly, as from 1930, its annual subsidy of 890.000 lire. It has thus been possible to balance the budget of the Institute, which in former years was only able to avoid a deficit by gradually exhausting its reserve fund, and this definitely ensures the future of the Institute.

The Governing Body has expressed its special and sincere thanks to the head of the Italian Government for this fresh proof of its enlightened interest and its generous desire to encourage the work of the Institute.

The receipts of the Institute have been further increased by the Polish Government's grant of an annual subsidy of 30.000 lire.

The Governing Body has learned, with sincere regret, that Professor Oprescu will not be able to attend another meeting of the Governing Body in the capacity of Secretary, having been appointed to the Chair of History of Fine Arts at the University of Bucharest. It took this opportunity of expressing to him its appreciation and gratitude for the valuable work he has done for the Institute from the day of its foundation. The fact that the Institute has been able to build up the whole of its work in close collaboration with the other organisations of the League, and thus in a real

sense to become itself an organ of the League, is primarily due to the enlightened activities of Professor Oprescu acting as a link between the bodies concerned.

The Governing Body hopes that it may be possible to retain Professor Oprescu's valuable assistance in the further development of the Institute by appointing him a member of the Governing Body, and expresses the desire that the Council of the League may make this appointment.

### 3. MODIFICATION OF THE ORGANIC STATUTE AND OF THE GENERAL AND ADMINISTRATIVE REGULATIONS OF THE INSTITUTE.

Article 5 of the Organic Statute of the Institute provides as follows:

The Governing Body shall consist of a President and fifteen members, who shall be, as far as possible, of different nationalities and shall be appointed by the Council of the League of Nations.

It shall include three members of the International Committee on Intellectual Co-operation sitting in a private capacity, among whom shall be the Chairman and the Italian member, one member of each of the four Sub-Committees of the same Committee chosen from among those who do not sit on the plenary Committee and two members of the Child Welfare Committee of the League of Nations. The said Italian member shall be President of the Governing Body *ex officio*.

The Sub-Committees having disappeared in the process of reorganisation of intellectual co-operation, it is proposed that Article 5 be redrafted as follows:

“ The Governing Body shall consist of a President and sixteen members, who shall be, as far as possible, of different nationalities and shall be appointed by the Council of the League of Nations.

“ It shall include three members of the International Committee on Intellectual Co-operation, sitting in a private capacity, among whom shall be the Chairman and the Italian member, and two members of the Child Welfare Committee of the League of Nations. Should the Chairman of the International Committee on Intellectual Co-operation and the Italian member of that Committee be prevented from personally exercising the functions incumbent upon them, they shall, subject to the approval of the Council of the League of Nations, appoint substitutes for the duration of their term of office. The Italian member shall be Chairman of the Governing Body *ex officio*.”

The Governing Body decided, further, to modify the text of Articles 29, 33 and 46 of the General and Administrative Regulations of the Institute and to delete Articles 31 and 32, in view of the facts that the sections originally provided for in the Regulations have been replaced by certain services; that it is desirable to provide in the Regulations, not only for the convening of committees of experts, but also for the possibility of calling in individual

experts; and, lastly, that the salaries of officials have been to some extent revised (cf. No. 8 of the present report). The new drafting of the articles in question is as follows:

“ *Article 29.*

“ The Director shall sign the Institute’s correspondence, but he may delegate this power to the Heads of Service.

“ The Director shall submit each year to the Governing Body the name of the official who is to replace him during his absence on duty, on account of illness, or on annual leave.”

“ *Article 33.*

“ In accordance with Article 12 of the Organic Statute, the study of special questions may be deferred to experts or committees of experts. These experts shall be appointed by the President of the Governing Body on the Director’s proposal, in agreement with the Secretary of the Governing Body. The Institute may also ask for the assistance of existing Committees of Experts belonging to international organisations with which it is in touch.

“ The Director of the Institute and the Secretary of the Governing Body may attend the meetings of the Committees of Experts in an advisory capacity.”

“ *Article 46.*

“ The salaries of the officials of the first division of the Institute shall be as follows:

|                                 | Lire per annum |
|---------------------------------|----------------|
| Director . . . . .              | 80.000         |
| Heads of Service . . . . .      | 36.000         |
| Clerks . . . . .                | 21.600         |
| Secretaries . . . . .           | 15.600         |
| Assistant Secretaries . . . . . | 12.000         |

4. WORK OF THE INSTITUTE.

The work of the Institute, which is described in detail in the Director’s report, printed separately, related chiefly to the use of the cinema in education and social matters and matters of hygiene, and also to the method of dealing with the cinema in international legislation.

As regards education, the Institute has organised an extensive enquiry into the influence of the cinema on young people. Two hundred thousand questionnaires have been distributed in the different countries, through the school authorities; they are to be filled in by the pupils themselves,

and the replies will make it possible to judge directly of the effect of films on children. This interesting enquiry is still proceeding; the material will then have to be sorted and the indications thus obtained will need to be analysed. This will take some further time.

Studies have been begun on the social aspects of the cinema and on the application of the cinema to scientific management. Two "cahiers" have already appeared on "health and the cinema" and "accident prevention". This second question was discussed at a conference of experts, in collaboration with the International Labour Office, and there will be another conference on the same subject.

As regards the cinema in international legislation, the Institute is working on a comparative study on the censorship, control and revision of films, and the framing of a preliminary draft international convention for the abolition of Customs barriers against educational films. Details of the present situation in regard to this important question will be found below, under No. 6.

Within this framework, the Institute has studied a mass of detail covering the whole field of application of the educational film. Some of these studies have been published in the *Review* and in separate monographs (*cahiers*) and the remainder constitute the basis of material for more exhaustive studies.

The programme for the coming year provides, first, for the continuation of the work now in progress in the various above-mentioned spheres. The following subjects are included in that programme (in collaboration with the Child Welfare Committee):

Further studies on the question of educational films;

Study of the problem of non-inflammable films and censorship in regard to minors;

Women's contribution towards the study and solution of social and moral questions relating to the cinema.

Also, framing of as complete reports as possible on the following questions:

Application of the cinema to agriculture (in collaboration with the International Institute of Agriculture);

Exhaustive examination of the possibilities of employing the cinema in social welfare;

Complete study on the use of the cinema and its methods in accident prevention in general;

Studies on international laws relating to police and public health regulations in cinema halls, precautions against fire, tariffs and transport conditions for films in different countries;

Enquiry into the use of the cinema in workers' spare time;

Studies on the history of visual education, the preservation of films of historical value, and school film libraries;

Study on the use of films in scientific research and in scientific and university teaching.

In the course of its very full discussion of this programme, the Governing Body also examined more particularly the present possibilities in regard to the practical application of the results of the Institute's work. For this purpose it is essential, in the first place, that there should be close contact between the Institute and film producers, so as to permit of an influence on the production of films; and, secondly, that an impetus should be given to the installation of cinemas in schools. As regards the first point, the Institute has already endeavoured to get into touch with the national film producers' associations, and increasing attention is being devoted in such circles to the Institute's work. As regards the second point, the Governing Body recommended that the Institute should concern itself more particularly with the question of school film libraries, the organisation of film loans and the reduction of the cost of educational films.

Particular attention was also devoted to the question of the use of films in education, with special reference to the use of non-inflammable films, recreational films and censorship. The Governing Body discussed the close relations between cinematographic films and fixed lantern slides, and passed a resolution requesting the Director to institute a study into the relations between the fixed lantern shows and moving films, from the standpoint of their relative merits for educational purposes.

The discussions relating to educational films invariably bring up the question and demonstrate the necessity of a precise definition of the term "educational film." With a view to achieving results, so far as possible, in this matter, which has already been dealt with on several occasions, the Governing Body appointed from among its members a committee of three to make a preparatory study of the definition of the term "educational film."

##### 5. PUBLICATIONS OF THE INSTITUTE.

The *International Review of Educational Cinematography*, the monthly publication of the Institute appearing in five languages, has given further proof of its merits as a means of bringing the Institute into direct touch with the various circles concerned. The *Review* also enables the Institute, by the publication of its own and other studies, in accordance with a definite programme, gradually to collect the necessary material for large-scale enquiries and to obtain the valuable co-operation of persons not attached to the Institute. Three of the numbers published last year were devoted to special subjects: social aspects of the cinema; public health and the cinema; the various aspects of scientific management.

Since the beginning of the year, the appearance of the *Review* has been improved and the contents amplified. There are now 1800 subscribers.

As regards its publicity service, the Institute has been relieved of financial risks by private undertakings, which guarantee it an annual minimum sum, so that the *Review* not only pays for itself but leaves a profit for the Institute's general funds.

Certain of the Institute's studies have been published in the form of separate monographs (*cahiers*) numbering about twenty, which deal with various aspects of the cinema. Two more ambitious works are about to be published: *The Encyclopædia of the Cinema* and *Cinema Censorship*.

#### 6. DRAFT INTERNATIONAL CONVENTION FOR THE ABOLITION OF CUSTOMS BARRIERS AGAINST EDUCATIONAL FILMS.

In conformity with the resolution adopted in 1929 by the Governing Body of the Institute and reproduced in last year's report, a Committee of Experts convened for this purpose framed a preliminary draft international Convention. After having been amended by the Permanent Executive Committee of the Institute and by the League of Nations Economic Committee, the preliminary draft was communicated by the League Secretariat for observations, to the States Members and to the following non-Member States: Brazil, Costa Rica, Egypt, Ecuador, Mexico, Monaco, Turkey, Union of Soviet Socialist Republics and the United States of America, together with a resolution of the League of Nations Child Welfare Committee, expressing the hope that the Convention would shortly become effective.

The replies received hitherto are favourable in principle to the preliminary draft.

#### 7. PROPAGANDA FILMS FOR THE LEAGUE OF NATIONS.

In virtue of a resolution passed in 1929 by the Governing Body of the Institute (*vide* last year's report), the following Agreement was concluded between the League of Nations Secretariat and the Institute:

1. In all matters relating to the production of films designed to illustrate the various branches of the work of the League of Nations and of the bodies attached thereto, the International Educational Cinematographic Institute will act as an advisory technical organ and will give its opinion on film scenarios submitted to it and on the possibilities of their practical execution; it will draw up an approximate estimate of the costs of producing the film and of reproductions (negative and positive), and will give an opinion on any other questions that may be raised.

2. The Institute, not being competent to organise the making of films directly, will act as a technical organ responsible for seeking the most practical means of execution and will remain responsible for directing the undertaking when the execution of the film has been handed over, the purpose of this arrangement being to ensure the maximum degree of economy.

(a) The present agreement does not guarantee exclusive rights to the International Educational Cinematographic Institute, although it is desirable, in the general interest, that the majority of the films on the League of Nations should be entrusted to it for execution, since the Institute, apart from its functions as a technical organ, is in a position to assimilate the points of view of the different Sections of the Secretariat more easily owing to its close connection with the League of Nations. Moreover, account should be taken of the fact that such collaboration will make it possible to achieve greater uniformity in the execution and presentation of films, an important point in the establishment of film libraries.

(b) Should a Section of the Secretariat decide to entrust the production of a film to any issuing firm, without employing the technical services of the Institute, the Secretariat undertakes to place a positive of the film at the Institute's disposal for inclusion in the historical film library of the League of Nations.

Under this Agreement the Institute is prepared to co-operate in the production of any film that Sections of the Secretariat of the League of Nations might wish to make or to have made.

## 8. STAFF.

Although the Institute's work has increased in volume, there has been no corresponding increase in staff. By the departure of certain officials and their partial replacement by new assistants, it has been found possible to improve the output and also to increase salaries within narrow limits. The Institute has not as yet been divided into sections in order that it may still be possible to distribute current work among the various officials.

Without prejudice to the question of how far the present budget permits of a suitable increase in staff, the Governing Body has fixed the cadres required for the Institute as at present organised. The staff should consist of the following:

*First division:* Three heads of services (salary 36.000 lire per annum); nine clerks (salary 21,600 lire, plus a monthly allowance of 500 lire if temporarily in charge of a service); ten secretaries (salary 15.600 lire); six assistant-secretaries (salary 12.000 lire).

*Second division:* Five assistants; four shorthand-typists.

*Third division:* Porters, office boys, messengers, cyclists, etc., according to actual requirements.

The Governing Body also revised the scale for housing and family allowances.

As regards appointments to posts in the first division, the Governing Body decided that posts which might fall vacant or be created should be

open, firstly, by way of promotion, to permanent officials of the Institute, to be selected subject to a minimum of two years' service in their actual posts; and, secondly, to persons not on the staff of the Institute, should the Governing Body for any particular reason so decide. The appointment is made by the Governing Body in the case of the head of a service and by the Permanent Executive Committee in the case of clerks. Secretaries and assistant-secretaries will be appointed by the Director.

The amendments to the General and Administrative Regulations of the Institute arising out of the above decision will be found under No. 3 of the present report.

As regards pensions for the staff of the Institute, the Governing Body, following the example of the League of Nations Secretariat, decided, in principle, in favour of an insurance system, based on contributions payable partly by the officials concerned and partly by the Institute.

#### 9. BUDGET.

The Institute's draft budget of receipts and expenditure for 1929 was 1,029,000 lire. The estimated receipts included a sum of 139,000 lire taken from the reserve fund. According to the report of M. Vivaldi, Deputy Auditor of the League of Nations, the receipts for the year 1929 were further increased by the sum of 53,200 lire (contributions from the Hungarian Government and from the Roumanian Government, with interest), whereas the expenditure was 64,400 lire below the budget estimates. Accordingly only 21,400 lire were drawn from the reserve fund. This amounted at the end of 1929 to 380,500 lire.

The current budget of receipts and expenditure for 1930 totals 1,131,000 lire. The estimated receipts included the sum of 201,000 lire to be drawn from the reserve fund. The additional subsidy of 200,000 lire from the Italian Government and the fresh subsidy of 30,000 lire from the Polish Government will probably make it possible to avoid drawing on the reserve fund, as was contemplated.

The draft budget of receipts and expenditure for 1931 is 1,206,000 lire. The analysis of receipts is as follows: Subsidy from the Italian Government, 1,090,000 lire; subsidies from the Hungarian Government, 25,000 lire; from the Roumanian Government, 15,000 lire; from the Polish Government, 30,000 lire; estimated surplus on the budget of the *Review*, 30,000 lire; interest, 10,000 lire; income from property and miscellaneous, 6,000 lire. The following is an analysis of expenditure: Governing Body, Executive Committee, experts, etc., 138,000 lire; staff, 782,000 lire; travelling expenses, 40,000 lire; office expenses 105,000 lire; entertainment allowances; 90,000 lire; unforeseen expenditure, 20,000 lire; cost of upkeep and improvements, 31,000 lire.

The material improvement in this budget as compared with the two previous years consists in the fact that the reserve fund need not be drawn upon and that the *Review* not only is no longer shown under expenditure but provides a surplus which figures in the receipts of the Institute.

#### 10. CONCLUSION.

The Governing Body of an Institute is in a fortunate position when all that it has to do is to facilitate the task of the Director and support his plans and projects. Such a situation, however — which is rarer than might be thought — implies that the Director shall not only possess initiative but shall at the same time possess good judgment, enabling him to decide what is feasible and can be carried out with the means at his disposal. The Governing Body is satisfied from the activities hitherto displayed by the Director of the Institute that M. de Feo possesses those qualities.

The Governing Body desires to take the opportunity afforded by this report to thank M. de Feo for the zeal which he has again devoted during the past year to the service of the Institute, a zeal backed up by his personal gifts and hard work. It desires also to express to all the other officials of the Institute its appreciation of their valuable collaboration.

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# The Cinema House as a Centre of International Political Education

by G. T. Hankin

Both financial and artistic experts of the Cinema world will laugh at the idea of international political education in the Cinema House. They would assert that the public would not pay to see such films, that propaganda in the Picture House would be undesirable {both from political and artistic standpoints and that it would not forward the cause of international understanding. The question that I desire to raise in this International Journal is "Can a film be produced which would meet these objections?" Moreover I make bold to append, as a sacrifice on the altar of criticism, an author's scenario on "Disarmament". How far I have succeeded in pointing out the way to meet the obvious objections I leave to my readers, with the proviso that I am only attempting to provide the rough material upon which producer, cameraman and actors would exercise their skill.

The subject is first and foremost topical and one that most men and women will be discussing during the next year or so. The spectators may therefore face the film without undue prejudice. If they can bear in the "Topical Budget" to see endless pictures of elderly statesmen marching down the railway platform at Geneva, they might be not unwilling to gain a clearer notion of the cause of these perambulations.

The film is simple, not directly didactic and not documented. Those who wish to study Art. 8 of the Covenant of the League of Nations in the light of comparative statistics of the growing cost of armaments can do so through the medium of the printed word and the elucidatory graph. The film can only provide the living interest and throw, perhaps, some glamour over the proceedings of the statesmen who have to face the endless documents and figures that form the basis of modern negotiations.

The film endeavours also to amuse: the actors must not be afraid of humorous touches. For this purpose, so as to avoid inter-racial irritation, symbolical figures are introduced. The folly of the race for armaments can thus be ridiculed, though even so the honest convictions of men of all peoples who stress the need for security must not be attacked.

The film attempts to deal with the fundamental difficulties that face the statesmen who are about to deal with Disarmament and to whom the support of the bulk of their fellow countrymen, i. e. the cinema-goers, is vital.

The general principle that lies behind the desire for disarmament, — the wastefulness and danger of the race for armaments, — is obvious to anyone who has studied the history of the last hundred years and knows anything of the political position of to-day. Most agree, moreover, that disarmament must be gradual and simultaneous. But the average cinema-goers, particularly the younger ones, have not studied their history very deeply and have very vague ideas of the political situation. Their natural reaction to the idea of disarmament is founded on a fundamental instinct, the instinct of fear. When disarmament is advocated, the implications "gradual and simultaneous" do not strike the mind with equal force. The appeal to reason is not so strong as the appeal to a primitive instinct. There is a need, therefore, for some medium by which the gradual and simultaneous nature of the disarmament proposed can be emphasised, and for that purpose the film seems admirably fitted.

The first point brought out is that all nations react instinctively in the same way to the idea of disarmament, and that desire to make one's country safe is not the prerogative of any one people. The second is that the effect of simultaneous disarmament would not be the same as that of unilateral disarmament. The third is the folly of the race for armaments, the fourth the advantage of disarmament by stages with increasing benefit to the nations concerned. All these propositions would be agreed to by thinking men of all nations, even if popular opinion has not yet accepted them unquestioningly.

To show the folly of the race for armaments, one can appeal frankly to the sense of the ridiculous. The position is simplified to its essentials and symbolical characters are employed who, by their costume and surroundings, cannot be identified with any particular nation. If one nation adds to its armament, others will do the same. The fact is clear to the historian and the student of political theory. But to the cinema-goer it is not so clear. He hears vaguely what is happening in other countries, and is vaguely affected by that powerful instinct of fear. But to see two symbolical figures piling up weapons to their own discomfort and making themselves ridiculous without increasing their own security should affect the attitude of mind, conscious and unconscious of those who see the picture. They should read their newspapers and hear their political speakers with a new mental orientation and a more truthful conception of the meaning of disarmament.

Such, then, are the ideas underlying the following scenario. How far they could be successful depends on the technical skill of the artists concerned in the production, supposing for the moment that the material supplied is adequate. Success in this case, it must be remembered, would imply not merely financial profit, but definite, if indirect, assistance, given by an international medium, to the solution of the greatest of international problems, the encouragement of an active irresistible desire for World Peace.

SCENE I.

London: Trafalgar Square, in the background the Nelson Column. A few people standing about. A newsboy enters with a poster "Disarmament" and shouting "Disarmament Conference". One man of a party of three buys paper and another asks "What's this Disarmament?". The first replies "Treason" and begins to talk excitedly. Six or eight men and women gather round. The scene fades into a vision of Britannia, blindfolded and with her hands shackled, while a crowd of foreign soldiers advance from behind to bayonet her.

The scene fades back to Trafalgar Square, where the crowd murmur "To Hell with the Traitors".

SCENE II.

Paris: Place de la Concorde, in the background the Eiffel Tower. A few people standing about. A newsboy enters with a poster "Disarmament" and shouting "Conférence de Desarmement". As before, one man buys a paper and another asks "Qu'est-ce que ce désarmement?" The first replies "C'est la trahison" and begins to talk excitedly. Six or eight gather round. The scene fades into a vision of La Belle France, blindfolded and with her hands shackled, while a crowd of foreign soldiers advance from behind to bayonet her.

The scene fades back to the Place de la Concorde, where the crowd murmurs "A bas les traîtres".

SCENES III AND IV.

Exactly similar scenes in two other foreign capitals. The background is different and the clothes are slightly different, but the reactions of the crowd are exactly the same, to the spectacle of their country treacherously attacked when unarmed and defenceless.

SCENE V.

London as before. The crowd is talking excitedly when the face is seen, close-up, of a thoughtful puzzled man who says very slowly "Suppose no one had any weapons, who would want to attack us?". The crowd look puzzled also and break up into twos and threes discussing the question.

SCENES VI, VII AND VIII.

Exactly the same episode and the same question in Paris and the two other capitals.

SCENE IX.

All the four symbolical figures, Britannia, France and the others, are shown on the screen, each with its gang of enemies on the attack. The arms vanish from their hands and their uniforms change into civilian clothing. The four symbolical figures have faded out.

SCENE X.

All the four crowds from London, Paris and the other two capitals, against a vague background. A typical bourgeois in each section in the crowd is seen speaking, but only one voice is heard, that of the country where the film is being shown. He says "Who will be fool enough to disarm first? We must guard our own". The thoughtful man replies to each crowd, but again the audience only hear their own language, "Yes, we must guard our own. Once every man guarded his own with his own weapons". As he speaks, the scene fades into another vision.

SCENE XI.

Two mediaeval fortified houses, almost facing each other at the sides of the picture. In the background open country. Each house has an arched doorway, where a man stands on guard. They (A. & B.) are in a sort of 15th Century costume and wear a pikeman's helmet and carry a halberd. A. feels the point of his halberd in a meditative fashion. B. looks at him suspiciously and the look is returned. B. disappears into the archway and reappears with a corselet. A. does the same and both begin to march up and down.

B. shakes himself to ease his corselet, which rattles. A. is disturbed and hurries into the archway from which he returns wearing a large sword. B. does the same and their hostility obviously increases.

A. trips over his sword and stumbles towards B. The latter dashes off and reappears with two enormous horse pistols, which he tries to fix in his belt. A. does the same.

B. now drops one of the horse pistols clumsily, and scares A., who flies into the archway and brings back an enormous musketoon. B. does the same and the pair glare at each other, with a halberd on one shoulder and the musketoon on the other.

SCENE XII.

The scene comes back to the four crowds. As before, one speaker in each nation begins to talk, but the audience only hear, in their own language, a scornful voice "That was a race for armaments. Let us suppose they had the sense to disarm. Would they dare to do it straight away?". The scene goes back to

SCENE XIII.

The two fortified houses, where the guards are wearily doing their sentry-go, staggering under the absurd weight of their weapons.

A. finds one of the horse pistols catching him in the ribs, and puts a hand on it. B. thinks an attack is coming and tries to bring his musketoon into position, but fails, thanks to his halberd. A., however, makes a sign that he is prepared to throw his pistols into the street if the other will do the same. Both pretend to do so, but hold on at the last moment of the swing of their arms. Finally A. does throw his and the other follows suit. They both spring smartly to attention and try to look fierce.

B. now makes a similar proposition by means of signs to throw away the musketoon and after ridiculous delays they both get rid of this troublesome weapon, and march more happily. When similar arrangements are made with regard to the sword and the other pistol, the weapons are thrown away more rapidly.

Finally comes the question of the corselets. Both are fat and obviously uncomfortable. After much wordless discussion they undo the buckles in absolute unison and throw the corselets into the centre. Both breathe freely and begin to march up and down smartly, exchanging friendly glances and words.

SCENE XIV.

Once more the four crowds. The speakers are still talking and the voice is heard "So they would disarm gradually and simultaneously. Why can't the nations do the same?". The scene fades into a final title:

"THE DISARMAMENT CONFERENCE MEETS AT GENEVA IN MARCH 1932."

N. B. — *The film would be identical for production in all countries, except that the order of the scenes would be arranged so that the audience would hear its own language first, e. g., for France Sc. II would precede Sc. I, and so on. The third capital might be Rome, the fourth Berlin.*

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# Cinema Technique and School Films

by André Ehrler

*(from the French)*

In my capacity as teacher I have seen and made use of numerous scholastic and documentary films and I have been consulted — either when officially engaged in educational cinematography or during the third half-yearly congress of the International Union of Teaching Associations or as a critic — about a large number of propaganda, documentary and instructional films. I should like to set down in all frankness some of the observations I have made and, in doing so, shall touch briefly upon a few problems of school cinematography which still await a solution. I make no claim to solve these myself; I merely tender a few suggestions.

## I. Photographic quality.

The photography of teaching, propaganda or demonstrational films is, as a rule, dull and flat. It lacks brilliance, depth and plasticity. The means available for the making of these films are very limited, hence the producer cannot command a first-class operator and has to be content with inferior apparatus and material. Sometimes the operator is an amateur working with whatever plant chance may have offered him. In these circumstances it is unreasonable to expect satisfactory results.

The value of a film depends upon its photography. Photo-cinematic technique is becoming more and more complicated; every year enriches photo-chemistry with fresh discoveries and new formulas. Companies specialising in theatrical film work keep track of these improvements and encourage their adoption with the result that their productions are of a high technical order.

The teaching-film is only a poor relation and has to be content with crumbs. The professional conscience of operators and the good-will of producers are above suspicion, but they work under difficult conditions. As things stand, however, it is better to produce nothing at all than bad stuff.

School cinematography must at all costs avoid the lamentable methods of the old-time wall diagrams and text-book illustrations. A young and vital art like the cinema can have no truck with the vulgar abominations which make the bulk of visual training material quite grotesque.

The school film must, before all else, be well photographed. If, in addition to faults of projection resulting in dazzle, flicker, bad luminosity, there is careless camera-work or copying, the best-conceived film will lose its charm and become wearisome and irritating. Important details are sometimes shown out of focus or, owing to bad development, are difficult to see, and the film loses both in value and in interest.

We must also respect children's eyesight. Excessively dark or bright spaces, unequal density, too rapid and violent a sequence of sub-titles on a black background and very bright pictures result in an intermittence which is injurious to the retina. After a time it becomes impossible to watch a film whose light-intensity is constantly varying. Fatigue takes the form of headache and eye-trouble, which in the young may prove dangerous.

Not all films are open to these charges; many are of faultless technique, but my long experience justifies the general impeachment. The specialist, for his own instruction, gladly accepts films that have been made under abnormally unfavourable conditions by enthusiastic amateurs. The good intention is all he demands and he is pleased at coming across now and again, despite bad technique and unskilful photography, some original idea or happy effect. He should, however, on no account show stuff of this kind to his pupils. The first duty of an educational cinema department is ruthlessly to scrap inferior photography. Teaching will not suffer and children's eyesight will be spared useless strain. For the same reason "rainy" or otherwise worn film should never be projected in schools.

## 2. Cinegraphic quality.

Films, in my opinion, should be cinematographic and, lest this sound too great a platitude, I will explain my meaning.

Amateur operators and, for the matter of that, many professionals, still fail to realise that the essence of cinematography is movement. The camera is not discharging its real function unless it focusses its lens on nature. Geographical films which represent landscapes or describe the various buildings and monuments in a city must therefore be condemned as fit for fixed, but not for cinematographic projection. Movement and form cannot be studied at the same time. However perfect the modern projector may be and despite its stopping devices, it will never be as suitable for examining stationary objects as the good old magic-lantern. The rapid sequence of pictures, the shortness of the single scenes, the flickering projection and frequent lack of clearness in the photography due to magnification, make it impossible for the teacher to deal justly with points of detail.

To aim at reproducing the appearance of immobile objects is, moreover, the negation of cinematography. Its true function is the illustration of movement and it is, let us remember, to this principle that it owes its origin in the laboratories of Muybridge and Marey.

At the same time, the reproduction of movement is not the whole of cinematography. The art of the camera-man does not end with turning a handle.

Take the case of an operator who is photographing a galloping horse, whether in an open field or in the riding-school. The screen faithfully reproduces the animal's movements and the eye follows the successive positions of the horse's legs. In doing his job the photographer will act on the principle we have already enounced — *the object of the cinema is to catch and reproduce movement.*

The scene, however, will become monotonous if prolonged beyond two minutes or so and the spectator will be bored at watching the galloping horse from the same viewpoint. The operator must know how to put more life, more variety into his work. Instead of keeping his camera stationary and photographing the whole scene from the same point, he will move about. He will take a picture from far off, then from nearer and then from quite close up; he will follow the horse's movements from a carriage or car in motion (travelling camera); he will crouch in a ditch as the animal leaps over it, so as to take shots from underneath; or climb into a tree to "shoot" from above — change of *angles*; he will make his camera pivot on the tripod and take *panoramic* views. Thus, instead of a long unvarying scene we shall get a series of very short pictures, all showing a horse at the gallop, but differing one from the other in the distance of the camera from the object, in the angle of vision and method of taking the picture.

The operator will have introduced variety and a number of agreeable nuances into his film, enhancing its interest, for the movement will be illustrated in all its phases and aspects. The operator, in fact, will have obeyed the second law of cinematography: *the rhythm of a film, like musical rhythm, consists in an harmonious sequence of pictures, taken from different distances and angles.* The secret of this harmony lies in the *montage* of the film, the putting together of the different parts. Everything must be carefully calculated — the insertion of characteristic views in the right places, the length of scenes, the order of their sequence, the contrast of one with another, their length in seconds. It is this work of assemblage that gives the film its definite stamp; it is indeed the keystone of cinematographic art.

Makers of educational films constantly break this law of internal rhythm. I have seen hundreds of documentary films and in every one have noted carelessness on the part of operator or producer. Views are usually taken from one angle only. Rarely are we shown the different sides of a machine or the interesting details of an animal's body. If occasionally this happens, it is as if by accident and the film resumes at once its uniformly monotonous course.

To give an example, I consider it highly useful to film a single representative of an animal species and, by selecting numerous details and throwing them into relief by a wise use of light and choice of angles and distances,

to capture the animal's movements, attitudes and vital characteristics. On the other hand, it seems to be perfectly useless and worse than useless to group within a single film the various representatives of an animal genus, species of herbivorous animals, for example, or ruminants, or different breeds of cows. However restricted the selection may be, the result will be only a kind of visual album, a classification by pictures, helped out with innumerable captions in which nothing will stand out and nothing will be remembered. Films of this kind are only confusing and will obscure even the most elementary notions of children, in the case in point, notions about zoology and biology.

Most makers of school films seem to lack a film-sense, which, like musical or poetic sense, means a feeling for rhythm and proportion. And this is after all the acid test of quality in film-work. Their failure is due to not having attentively followed the development of cinematography and I hope that, if they read these lines, they may be led to study the lessons of the theatrical cinema.

The business of the cinematographer has to be learnt; the art of the screen has its own language, grammar and syntax. If these are not mastered, the results will be failure and disappointment.

Personally, I believe that most of the obstacles which hinder the successful development of educational cinematography may be traced to this ignorance on the part of school film makers of the problems facing them.

# REVIEW AND NOTES

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# Grammar

An extract from "Sprachunterricht und Sprechfilm"  
(language-teaching and the talking film) a study  
by Fräulein Franziska Juer-Marbach

(from the German)

**"Rules of grammar are resultant phenomena; to  
represent them as causative is therefore illogical."  
(Talleyrand)**

The judgment of artists, etymologists and teachers on the subject of grammar, regarded as part of the science of speech, is singular. Its value as a necessary component of the structure of thought is universally acknowledged, its value as a subject of teaching, on the other hand, hotly contested.

In order to determine how and when grammar should be incorporated within our curricula, it is not enough to know that certain teachers would banish it altogether from the syllabus. We must first hear the other side of

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(Editorial Note). *The accompanying article is the third chapter of a work entitled "The talking film and language-teaching" undertaken by Fräulein Juer-Marbach, doctor of philology at the University of Vienna, under the auspices of the International Institute of Educational Cinematography at Rome. This study, as regards both its contents and its purpose, is highly original and will serve as an important contribution to a larger work of research into the use of the film in teaching, initiated by the author in collaboration with Dr. Luciano de Feo, Director of the Institute, and shortly to be published.*

*The present chapter gives a very clear idea of Fräulein Juer-Marbach's method of treating her subject. It represents what is perhaps the first attempt to proceed on scientific lines and to base film-teaching upon well-established pedagogic data and not upon day-to-day experimentation. The author has not chosen to make a clean sweep of the past and treat film-teaching as an entirely new science, but regards it as a subject to which distinguished men have already devoted much time and thought. She has constantly kept in view the educational achievements of the past, the teaching experiments of all kinds throughout the ages, and it is this that gives weight and substance to what may have the appearance of somewhat theoretical work.*

*Nor has Fräulein Juer-Marbach shirked the duty of individual research. The eight subdivisions of "The Talking-film and Language-teaching" are*

the case and consider the place accorded to grammar by the higher scientific point of view.

One opinion finds general acceptance and that is the view expressed by Talleyrand which we have quoted at the head of this chapter. Herder declared that grammar was learnt by means of speech and not speech by means of grammar. According to Locke, children must learn grammar by the method that created grammar, proceeding, that is, from facts to laws. Again, it was Locke who denied that any language could be properly spoken by learning grammatical rules. In Buffon's words: "The art of correct speech is learnt rather from the use and imitation of examples than from prescribed rules." Lastly, Talleyrand himself: "The rules of grammar are results that may be offered to one who already knows the language and is able to reflect upon them. They cannot, however, be used as a means of learning language." Among the moderns Mauthner says in his second volume: "Grammar is not the creation of popular speech; rather it is popular speech that creates certain uniformities subsequently called grammar. The prominent place given to grammar in the study of a foreign language is an error on the part of our universities and training colleges and of the teachers they produce."

These examples may suffice; let us now consider the judgments passed upon language-teaching by the schoolboys and schoolgirls of all European schools. We will not trust to our own memory, bored as we were by our language classes, for others may have different recollections. We will refer to an experienced and entirely unprejudiced teacher and experimental psychologist in the person of Marx Lobsien, who in 1926 (some years after

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*more than a mere literary composition, they represent theory backed by experience. She has scrupulously tested the validity of the teaching theories she advances and their adaptability for school use.*

*Further, the author has arranged her matter in a most judicious and helpful way. After an introduction, explaining the aim of the book and the method followed, the first chapter deals with the necessary differences of method in the teaching of the native and a foreign language. Chapters 2 and 3 — the latter here reproduced — are devoted to the best means of teaching phonetics and grammar by film. Then follow three chapters on the technique of film-teaching, the necessary general equipment and thirdly the influence which this teaching cannot fail to exercise upon the memory. In a last chapter Fräulein Juer-Marbach outlines certain general principles of teaching based upon the research work of the previous chapters.*

*The Review welcomes the opportunity of offering its readers a sample chapter from this important study and we are sure that it will be of real interest not only to the student of educational science but still more to that wider circle of persons engaged in the daily task of practical teaching.*

the war, be it noted) published a book called "The judgment of pupils on subjects of tuition." This book has much to teach us. Particularly instructive are the diagrams, especially that in which history and language-teaching are placed side by side as the two subjects most liked and most disliked. Lobsien draws up a list in numerical order of popular and unpopular subjects and says, in regard to the latter: "The number of subjects disliked substantially exceeds the number of popular ones. The first three of the former category are, in the judgment of boys: Grammar, catechism, bible history and, in the judgment of girls, grammar, geometry, catechism" (pages 37 et seq.). Thus in both cases grammar, or language-teaching as it is often called, holds pride of place among unpopular subjects. Language-teaching and catechism are both among the disliked, but the former is so much more detested than the latter that Lobsien finds it worthy of special mention (p. 47). This expression of the *vox populi* is too clear to be disregarded.

Within this category of universally unpopular subjects there are certain special features of sufficient interest to detain us a few moments. In the first place, a clear distinction is made between "foreign languages" and "language-teaching." Lobsien classifies subjects positively liked and on page 37 we are told that, "according to the German replies, the boys positively like only gymnastics, drawing and history; the girls, gymnastics, needlework and foreign languages." It is noteworthy that girls are fonder of foreign languages than boys. Moreover, women learn them more easily. Without entering into an exhaustive study of this interesting phenomenon, I should like to mention three main reasons. Firstly, the female speaking apparatus may remain more elastic than the male (Cf. the proverbial garrulity of women). Secondly, women have a better memory than men for words having an emotional content. (Women love flattery; they remember every compliment ever paid to them. Even the most back-handed compliment they accept as genuine, which means that they to some extent make good the lack of emotional content in the words themselves. The amorous literature of all countries, especially anti-feminist literature, furnishes evidence of this). A third factor is the feminine love of secrets. Women and girls interlard their talk with foreign phrases far more frequently than men and boys. ¶This love of secrets would seem to have a sexual as well as a social basis and need not concern us here. Sufficient to state that the female sex has a special preference for foreign languages and *post hoc* (not necessarily *propter hoc*) considerable talent for acquiring them. This fact is of the greater interest when compared with another passage in Lobsien's book, which says that once again it is girls who particularly detest language-classes. On page 48 we read: "Grammar is the subject most disliked and girls have a peculiar distaste for it."

We have thought it important to draw attention to the distinction made between foreign languages and grammar, since it shows that dislike

of grammar does not necessarily militate against the success of our method. On the other hand, the positive liking for foreign languages may be a great aid to us, but only if we succeed in burying within the sugar the necessary grammatical pill.

In reply to the above-quoted passages from Lobsien it might be urged that, just because grammar is a matter of thought, it is a mistake to burden children with it at too early a stage. As the intellect and powers of thinking develop, dislike for grammar will diminish. So it might be supposed, but statistics do not confirm this view. The following table, which Lobsien has compiled from material of the psychologist Brandell, shows that dislike for language-teaching increases as the grades rise, both among boys and among girls, though the increase is greater among girls.

|                 | <i>Grade I</i> | <i>Grade II</i> | <i>Grade III</i> |
|-----------------|----------------|-----------------|------------------|
| Boys . . . . .  | + 1.2          | + 1.2           | + 0.4            |
|                 | — 10.6         | — 11.2          | — 23.3           |
| Girls . . . . . | + 3.0          | + 0.3           | + 0.9            |
|                 | — 9.4          | — 21.0          | — 30.0           |

We are naturally bound to be curious as to the causes of this strong dislike and, though Lobsien advances a number of reasons, he does not seem to us to have really penetrated the secret. He speaks of dryness, pedantic accuracy and hair-splitting, the undue strain upon the memory, the one-sided development of the intelligence and the deadening effect upon the imagination. And as if this were not already enough, he refers a little later on to the killing of initiative and finally to remoteness from realities. Of all these reasons only the last seems to us to be really cogent. All the others may be traced to avoidable faults of method and are not vices inherent in language-teaching. No doubt, dullness and pedantry have in earlier days and in the old books been responsible for some egregious results. Mauthner, for instance, on p. 446 of the second volume of his "Sprachkritik," quotes the following passage from a school grammar: "The subjunctive is used in dependent clauses after verbs denoting activities which have only a conditional result, verbs indicating a thought, supposition, wish, request, hope, fear, attempt, veto, command, prohibition, permission or expectation." This example of cruelty to children we quote mainly for its historical interest, for nowadays no one would seriously contemplate teaching languages by such methods. One hardly knows which to pity more, the subject or the pupil. This form of unreal teaching may be considered extinct, but there is another source of discontent harder to exorcise, and that is the feeling of the uselessness of grammar-teaching. Grammar will never teach a man his native language; only those who have already an extensive and scientific knowledge of their own tongue will occupy themselves with its grammar or derive any benefit therefrom.

For most people grammar is unnecessary, if they can speak their mother-tongue (writing the native language is another matter). And as regards the learning of a foreign language, we can only refer again to the expressions of opinion quoted at the beginning of this chapter. In rejecting grammar children would seem to be animated by the same feelings as these learned men.

The defence of grammar as a means of learning a foreign language often rests upon the humanistic method. It is argued that the humanists acquired a knowledge of ancient languages quite astonishing in that age and that they owed their proficiency mainly to the use of grammar. This is certainly true, but it does not follow that the same or a similar method is to be recommended in our own day. If in the humanistic age men acquired a deep knowledge of ancient texts, the reason lay not only in the personal strivings of individual scholars, but still more in the feverish interest of that age in linguistic studies. In our day many men have an astounding knowledge of political economy. The reason is to be sought not only in their own individual efforts, but rather in the universal or mass-interest in this science, which carries the individual along with it and imbues him with powers. This incentive lent by mass-psychology exists to-day in all questions of politics, economics and science, but not in regard to languages. Nor must it be forgotten that in the days of the humanists the study of classical languages was considered the most important branch of learning, to which long years were devoted. In our age the question of time, the desire for quick results, is the most potent factor.

Turning to another quarter, we find grammar extolled from the higher scientific standpoint and as a subject for reflection by more mature minds. The well-known French grammarian, Arsène Darmestetter, in his book on "The Life of Words, considered in their connotations," makes a number of general remarks on grammar, when comparing the Romance and the Teutonic languages. He finds, for example, that Teutonic languages almost entirely lack the appositional construction so common in Romance tongues, while in the latter the use of the genitive is far more rare than in the former. Considerations of this kind are of course reserved to the advanced student, for whom they are entirely appropriate. Darmestetter pays a further tribute to the importance of grammar, when he says (page 19): "A people can change its vocabulary and syntax, but its language continues unchanged as long as it retains its grammatical forms. English, despite its 25000 or 30000 words of French origin, is fundamentally a Teutonic language, because its grammar has remained Teutonic". We quote this significant passage to show what is really the ultimate aim of grammatical studies, an aim that may be considered as quite attainable, although restricted and limited by the question of time, which we can never afford to neglect.

Now that we have presented some of the pros and cons of the matter, we propose to indicate the treatment of grammar under our method.

Among the universal means of acquiring a foreign language are included mechanical imitation (melody and words) and reflection. The latter is obviously necessary to any knowledge and mastery of grammatical rules. When the French grammarian Pinloche, in his "New methods of teaching modern languages" (Paris, 1927), says: "It is quite wrong to confine the study of live foreign languages to mechanical imitation to the exclusion of processes of reflection," the statement amounts to nothing at all. Naturally, a language cannot be learnt by imitation alone. The question, however, is not one of imitation *or* reflection, but of imitation *and* reflection, and also of *when* the stage of reflection should commence. Thus it is a question of time. Questions of time play an important part in all discussions on modern teaching. When should children learn to read and write? When should they first go to school? How long should instruction continue, etc.? (1).

And time is again a deciding factor in the problem we are concerned with. Personally, I would say that grammar should start too late rather than too soon. Or rather certain conditions must first be fulfilled: (1) the music of the foreign language must be already quite familiar and new words must not evoke a distressing feeling of complete incomprehension; (2) there must be a vocabulary of a certain size made up of words of every kind; (3) the ability to take down simple sentences from dictation and (4) a more or less accurate pronunciation of the sounds of the language. Whether and when these conditions are fulfilled must, of course, be determined by examination and we shall have something to say concerning the organisation of these tests.

In recommending that grammatical exercises should start at a relatively late stage, we are at variance with some grammarians. Pinloche, for example, is of a diametrically opposite mind. He is decidedly against "the direct method," which postpones or altogether excludes grammatical reflection, and he states his case as follows: "The method of teaching which consists mainly or solely of grammar may lead to the pupil's possessing grammatical knowledge, without the power to speak the language. There is, however, no great harm in that, for, once equipped with grammar, he can at any time easily and quickly (!) make up for lost time and learn to talk. But if grammar is not taught and the direct method is pursued to its logical conclusion, the student will comparatively soon learn to say simple things, but without grammar will never acquire a really exhaustive knowledge of the language." Pinloche seeks to show that the first of the two methods is the right one, but he forgets one important point — perhaps the most important consideration in language-teaching — and that is the *method of learning*.

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(1) Old-time pedagogics were concerned rather with *subjects of teaching*.

Psychologists have long known that the method of early learning has the most deleterious effects. Brücke, the physiologist, even speaks of "obliterated passages in the brain." (Cf. notes on the section "The Memory"). We shall see when we come to discuss questions of memorisation the special difficulties that arise from this source.

It now remains to consider what part the film, and especially the talking film, can play in grammatical instruction.

The film is a specially valuable aid to memory through its ability to differentiate effectively between styles of writing. It is only a short time since the entertainment film also began to aim at clarification through the style of writing and it is astonishing what effects can be obtained by this essentially simple process. The same method will prove very useful in the teaching of grammar. Suppose we want to teach the use of the French negative form "ne... pas." One of the commonest mistakes made by foreigners is the omission of the "pas", as if the negation were already sufficiently expressed by "ne." In this case several short sentences or phrases will be thrown on the screen and, of course, discussed. The essentials — the "ne" and the "pas" will be greatly enlarged: "Si nous NE sommes PAS là!", etc. Let us take an example from German grammar and choose what is probably the commonest error made by foreigners when they talk German. Every foreigner, of whatever nationality, will say "Wenn ich spreche mit Ihnen deutsch." That the verb comes at the end of a dependent clause is easily told and easily understood, but it is not at all easily remembered or observed. Here the talking film can help by emphasising at the same time the mistake and the correct position of the verb. The above clause, for instance, "Wenn ich spreche mit Ihnen deutsch" will be written slowly upon the screen in this wrong order of words. On the screen, however, words acquire life, even when written. They will engage in a hand-to-hand scrap with one another. The words "ich" and "mit" will fall upon the unfortunate interloper "spreche" and try and push it along to the end. This, it may be said, is game-playing; the point, however, is to represent the movement of the verb to the end of the sentence as vividly as possible and, since there is nothing inherently interesting in the rule itself, to introduce at least a light touch. If "spreche" thinks that it can place itself between 'mit' and 'Ihnen,' it will soon find out its mistake, for these two will certainly not suffer the intruder, but will remorselessly urge 'spreche' along its way until it reaches the end, when after some trouble we shall have obtained "Wenn ich mit Ihnen deutsch spreche." The words can now resume their normal peaceful aspect one beside the other. The clause will be left on the screen a few seconds, during which it will of course be orally repeated. During this time the word 'spreche' will grow bigger and bigger, until we see it standing there in large impressive letters as the last word of the dependent clause.

We said in our introduction that we needed the help of teachers and, as

the film involves drawing, we shall also, of course, require the draughtsman; indeed, half the job is his.

We have no illusions as to our inability to do justice to these drawings, even as here described and I crave the reader's kind indulgence for all the "examples" taken from the draughtsman's field. Our description of "examples" may be compared with the singing of a piano-teacher, who renders the tune in a hoarse or cracked voice just to give the pupil an idea of it.

The film, it should be remembered, claims to develop "a process of thought, reduced to the simplest form, as directly as possible." ("Die Kino-technik," 1928, vol. 2, p. 42). In teaching grammar, processes of thought must be reduced to the simplest possible form and the film artist will then be easily able to reproduce this process in a cinematographically direct form.

In conclusion, I would again emphasise that the most important question in connection with grammar-teaching is the time-question: when shall it begin? The answer to this question depended, we said, upon a test, which is a matter for organisation, since we are concerned with numbers. Once again it must be said that, if this method is to be a practical success and is to win a measure of approval and support, *pedagogic* and *business* (publicity) aspects must be given like consideration. This cooperation must be built up between men of different minds. The teacher should not look at matters commercially, nor the business man academically, as sometimes happens. We will now pass on to the section "Publicity, organisation and teaching," in order to give an idea of what we understand by the union of these essentially conflicting forces.

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# Film and Epidiascope and the Rationalisation of Teaching

by Arnold Kopetzky

(from the German)

The *International Review of Educational Cinematography* has frequently referred to the question of incorporating cinematographic teaching in the curricula of schools, and the necessity for active effort in this direction was especially emphasised in an article by Professor Angé, called "Teaching Films from the Educational Point of View" (*International Review*, November 1930). The observations and suggestions contained in the second part of this article are well worthy of notice. The idea of making educational films standing in close relation with the school syllabus and illustrating the various subjects pictorially contains far-reaching educational possibilities that have not yet been properly explored. In my opinion rationalised teaching, so much talked of in these days, is not possible without the aid of film and epidiascope. Real benefit to teacher or pupil is to be looked for not from a drastic curtailment of subject-matter, but only by applying

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(Editorial Note) *At the beginning of his article M. Kopetzky quotes an interesting account by Professor Angé published in the Review for November 1930. Since then, however, further articles on film-teaching — not by any means exhausting the subject — have appeared, the contents of which are closely allied to the suggestions put forward by M. Kopetzky. Herr Günther's contribution to the April number of the Review — "Cinematography and Culture" — enunciated a number of ideas to which the following pages give more concrete expression. At the risk of offering superfluous comment, we would draw attention to the agreement of the two writers on the need of co-operation between teachers and pupils in the preliminary experimental work still required to persuade the film industry to make good teaching films. Again, both emphasise the value of cinematographic projections out of school, whether as supplementary education for old boys or through attracting parents to instructional film shows, not the smallest merit of which will be the establishment of personal relations between teachers and the families of their pupils.*

*Mention may also be made of the importance attached by both writers to photography and fixed projection, in their opinion the best means of preparing schools for the judicious use of the film in teaching.*

to subject-matter a logical and time-saving method of demonstration. The film and photograph can give a vivid and life-like reproduction of processes in a few minutes or hours, while the oral method will often require weeks to obtain the same results.

Fortunately, a large number of teachers, male and female, are now firm believers in this new method. My experience of a large number of Prussian schools tells me that great interest is being shown in educational cinematography and if this visible interest of teachers in cinematographic methods of demonstration has not yet crystallised in the forms advocated by the theorists, the fault is not only the teacher's. The advantage of *occasional* film demonstration is that it can at any time illustrate this or that feature or detail in a certain subject, but the disadvantages are many and great. The waste of time and interruption of class-work due to the pupil's having to shift his focus and concentrate upon new matter are serious drawbacks, which often cause teachers to restrict projection in the interests of work as a whole. Even when films and slides can be projected in the class-room, difficulties of all kinds still crop up. Sometimes the film is unsuited to the particular type of school or grade of pupil. Sometimes the subject-matter does not comply with the requirements of the curriculum. The teacher is compelled to give a long explanatory introduction, to make good omissions or even to promise explanations at a future opportunity. *Occasional* film-teaching is felt instinctively by teacher, pupil and layman alike to be a far from ideal means of visual demonstration in schools.

In order to achieve their real purpose, teaching films must be shown systematically and in accordance with a fixed programme, outside school-hours or during the last school period. In nearly all Prussian schools teaching is confined to the morning hours and it would be an excellent thing to project an educational film before the whole school during the last period, say, twice a week. If care is exercised in the choice of films and if subjects are, as far as possible, systematically dealt with through a series of history, science or geography films, the pupils by the time they leave school will have acquired a large and valuable store of visual knowledge. At the same time, of course, class-work would regularly take due account of the films projected and develop and encourage individual effort by means of exercises and tests on what had been seen. *Outside* school hours regular film shows could be arranged in the afternoons or evenings for parents and others — educational films accompanied by lectures, musical interludes, etc., somewhat on the lines adopted in Switzerland. The large attendances I noted at these performances in Geneva are proof that, when well organised, such projections create real interest and enthusiasm. These activities will not cut across the work of the people's universities. On the contrary, the organisation of educational film shows by, if possible, one school in each school area will arouse the emulation of the people's university movement.

There is a school in every neighbourhood, and it can be reached without much trouble or time; a people's university is a fixture in the city not so easily accessible to those living in outlying districts. Regular educational film shows will, in my opinion, do much to promote closer contact between the school and the home. Half-yearly or yearly parents' evenings or monthly parents' meetings may be both useful and necessary, but the parents will learn more and remember more from interesting film-shows than from schoolmasterly lectures and advice.

Let us, however, return to our muttons. Apart from regular cinema performances at the end of the school day or outside school hours, *how can cinematography be suitably incorporated in the curriculum?*

The foregoing will have made it clear that this is a difficult question to answer. Until the film industry is able to supply educational films that can be made an organic part of the school syllabus, the problem of rationalised teaching will never be successfully solved. And this, despite the positive achievements of individual men and women teachers. These are isolated results, the fruit of long years of special effort.

There is therefore no choice but to take cinematography as it exists and to realise that in its present stage of development the educational film can find only a restricted use within the school syllabus.

Not so with the *epidiascope*. The epidiascope, as we know, can project upon the screen objects both transparent and opaque, but, although many teachers are aware of this invaluable property, only a few schools fully avail themselves of its possibilities. Yet, if properly employed and subject to a suitable collection of material, the epidiascope could partially solve the problem of rationalising education. The *ideal* will continue to be the teaching-film duly adapted to the type of school and the subject of tuition, but as a halfway house and an auxiliary the epidiascope can do excellent work and, even if in the future the ideal becomes a reality, the epidiascope will remain a useful supplement to the cinematograph.

Film makers in Germany tell me that the initiative in the further production of educational films must proceed from teachers and school boards. The factory has to calculate before it can manufacture; it must know what the demand is likely to be. Experiments on a large scale are costly and the film industry cannot afford to run the risk unless it can count upon the support of the teaching profession.

The epidiascope is a good means of providing a temporary basis upon which the film industry can build and start to develop the ideal teaching-films of the future.

As already stated, the teacher is not alone to blame if the virtues of school cinematography are insufficiently recognized. Anyone who knows how difficult it is to obtain suitable films and especially the obstacles that arise if the teacher fails to arrange for systematic film-cycles for the different subjects, will agree that the teacher at present has no choice. The organ-

isation of film collections and their distribution to schools are still in embryo. Cooperation between the factory and the film archives in each district may achieve something, but the arrangements between the district film archives and schools and for interchange between schools are in a very rudimentary stage.

A good beginning would be to make a collection of material suitable for epidiascopic illustration. Organisation, it seems to me, should start at the *bottom* rather than at the top. Every school inspector's area includes a number of teachers who have made a special study of film-teaching problems, and this source of aid should be tapped. They might be asked by the school inspector to prepare for one of the teacher's meetings of the particular inspectorate a study of the question how far and by what means the separate schools within the district could help to constitute a joint archive. Such a collection could not spring into being all at once, but would necessitate local pioneer work. A camera is to be had anywhere and, should a school be without one, there would be no difficulty in loaning one from a private source for an indefinite period. Pictures could first be made of noteworthy objects and the local scenery. The drawing-class could make a local map, which would then be photographed. Other locally interesting features connected with the daily life of the people or of the school, with industry, trades and crafts, administration, etc., would be perpetuated in picture form. Each school would then be required to make several copies and descriptions, one copy and one description to be supplied to the district archive, the others to be exchanged with neighbouring localities.

Further, individual schools or their staffs could experiment to see how the epidiascope could be employed to rationalise teaching. The final result would be a large quantity of sketches. Arithmetic, grammar, geometry, in fact, every subject will be illustrated and the epidiascope frequently used to clear up in a few minutes this or that difficulty or to supplement the teacher's explanations.

Any particularly interesting illustrative methods would be collected by the school inspector and sent to the district archive for copies to be made, etc. In this way the archive will acquire a rich collection of material. Each district will then forward a detailed report to some provincial archive or to the central film office in its area, which will issue a book containing a systematic list of pictures, sketches and descriptions illustrating the most important features of the area in question and capable of being reproduced by the epidiascope.

Next, the State central body will collect these publications by the different districts and provinces and likewise issue a series of volumes, dealing with the most significant features of the whole country. This same central authority will also report upon the progress of educational rationalisation through the epidiascope and publish any model schemes for the pictorial teaching of subjects which have proved their worth. Such schemes would

be accompanied by the names of *educational films on the subject* (1). Teachers would then be in possession of admirable material and could without much trouble discover the means of rationalising their teaching.

Thus the provisional basis of which we spoke would be created, the long-sought-for foundation upon which the film industry could build and produce suitable film-teaching material. The industry could reckon upon assured results and the conditions would be created for the making of good educational films; the problem, too, of effectively coordinating existing pictorial and cinematographic material would then be in sight of solution.

A last requirement is that the Ministries of Education in the different countries should issue a *decree* calling upon all schools to cooperate in *joint action* with a view to securing for film and epidiascopic teaching its proper place in education. Individual initiative is not enough. In this field *the secret of success lies in collective organisation.*

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(1) The teaching-film must, of course, preserve its importance along with the epidiascopic, which is not intended in any way to supplant it.

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# *The Institute's Enquiries*

## THE CINEMA AND THE SCHOOL

(Contd.)

“ A screen projection leaves upon the mind of the boy and girl pupil traces all the more profound for the reason that the attention was fixed and sustained. Hence the need of showing children — who are more observant than is sometimes realised — only carefully chosen films. While it is true that children respond immediately to the call of kindness, they are equally easily depressed and disturbed by the spectacle of sensational adventures. In order that the cinema may not pervert the child's mind and create a disharmony of spirit, he must not be shown films which at his immature stage of development may arouse violently conflicting emotions or states of mind.”

“ I do not think that the cinema helps to form strength of character. It affords an opportunity to admire virtue and heroism and to condemn vice, but for that the spectator must already have developed common-sense and acquired a certain knowledge of life.”

“ Children should not be left free to visit cinemas which show films divorced from all reality, in which the passions are unrestrained and the suggestive attitudes of the players excite the adolescent mind, and in which vice is often triumphant. I say this, because I consider that the cinema has a very decided influence upon the formation of character. Everybody knows how imitative children are. Unconsciously they copy what they see on the screen and graft upon their ‘ ego ’ any character that especially catches their fancy, which character then unconsciously dominates their conduct.”

“ The cinema influences the imagination of very young children and clarifies the ideas of adults. Boys develop their aptitudes from it, girls become familiar with the different aspects of their emotional life.”

“ The cinema, operating upon our chief sense and through the most enduring form of memory — visual memory —, exercises an enormous, and mainly harmful, influence upon the formation of character, especially the character of girls and very small children, who are the most susceptible to outside impressions.”

“ Influence varies with age and sex, quality and quantity of films. Throughout childhood the cinema is perhaps the most influential factor in the child's life. Girls become subject to its influence at an earlier age than boys.

“ Cinematographic spectacles leave a profound impression upon the adolescent mind, but in my opinion the influence upon small children, if less evident, is no less deep.”

### *Impression varies with sex.*

The replies already quoted contain more than one allusion to the different impressions made by films upon the two sexes, but the group of answers to which we now direct attention is more specific on this point.

Teachers attempt to distinguish carefully the separate impression made upon boys and girls and even to indicate the films which are more suited to their different temperaments.

The distinction is of the first importance. Students of child psychology will find valuable hints in the replies that follow:

“ The cinema has no influence upon the mature adult; only now and then under strong emotion a man or woman may be led by a film to commit some fatal act. On the other hand, it has an unquestionable influence upon growing children, who are more susceptible to emotions of every kind and more easily stirred to enthusiasm by acts of courage, whether noble and generous or, as is often the case, reprehensible. The effect on girls is less, since they are by nature calmer and more placid, less easily kindled to enthusiasm. ”

“ The cinema exercises a strong influence over female character; woman has a natural susceptibility which is more easily affected than man's. Its influence is also considerable upon the mind of the child, upon whose memory every scene or picture is deeply impressed. Such scenes contribute to form the child's character, stimulating its natural instinct for emulation. Accordingly educational films must be carefully selected. ”

“ The influence of the screen depends upon the spectator's age and sex. In my opinion, boys, whose intelligence and character are better balanced, are also less impressionable. Children, with their inexperience, are naturally more susceptible than adults and adolescents. ”

“ The cinema, which offers the spectator visions of real life, exercises its strongest influence on those who are its assiduous votaries. Girls, more than boys, are affected by stories of passion; they are moved to tears and are physically and mentally disturbed. ”

“ The cinema is a refining influence on the child's mind and stimulates its imagination. In boys, however, it arouses a degree of nervous excitement which may become excessive; in girls, even quite small girls, it causes gradual cerebral exhaustion. On this account children must be prevented from visiting the cinema too often. ”

“ Seeing how even books can stir the imitative boy to emulate gestures and actions, we can easily imagine how powerful is the influence of such actions and gestures when reproduced on the screen. By dint of repetition, the child may develop such qualities as overbearance, arrogance and even criminal tendencies. In the same way a long sequence of amorous scenes will suggest impure desires to even the least sensitive and impressionable of girls. ”

“ Like the theatre, the cinema may help to form character if it represents figures that embody civic and political virtues; its influence, however, is greater upon men than upon women, and greater on young men than on the adult. ”

“ The influence of the cinema is considerable. It is good, provided the film not only sticks to elementary moral principles, but aims at depicting situations and characters which reflect the harmony and not the discord of life. The films best suited for boys and adolescents are those which invite admiration for patterns of strength, bravery, heroism, patriotism, etc. Films for girls should encourage modesty, family affection and the spirit of devotion and self-sacrifice. ”

“ The influence of the cinema upon the morals of youth depends upon individual temperament and susceptibility. If the film is well-made and is duly commented and explained by grown-up people, it may have a great influence upon children, who are more malleable than adolescents, especially adolescent girls. ”

“ The influence is notable, not only positively, but negatively, since the impressions vary from one film to another and, instead of helping towards the attainment of an ideal, may end by leading minds astray. Even the spectacle of fine and generous acts is too fugitive to leave permanent impressions from which children can profit afterwards. In this respect books are infinitely more effective. The influence of the cinema upon female character is stronger owing to woman’s imitative tendency, a tendency stronger in the young, but not, of course, resulting in the formation of character, strictly speaking. ”

“ The cinema certainly influences children and grown-ups differently. In the former it stimulates imagination; the latter it teaches a wider and truer view of life. On the other hand, it often exercises a disturbing effect upon young girls. ”

“ Everyone of us is amenable to outside influences according to his nature and to the bias given him by family environment in early life. Accordingly, the cinema’s influence cannot be considered apart from a child’s natural predisposition. The fact that nearly all girls prefer emotional, sentimental and even historical films (when, as in “ Trafalgar ,” they contain some love or sacrifice motive), while boys under 15 prefer comic or adventure films, shows that it is the mentality which determines the choice of film and not the film currently shown which determines the character. When asked what was the influence of the screen on the formation of their character, girls of introspective habit all without exception denied that films had struck in them any deep chord. Other girls, however, acknowledge, as a permanent effect of films, an increased tendency towards reverie, while girls of a timid disposition have felt more afraid of solitude and darkness after seeing certain films. ”

“ Some films may strongly influence children’s characters. On girls the effect is not as a rule happy. The screen is in the habit of depicting abnormal or immodest women and the young spectators are so impressionable that they begin to imitate these film heroines in daily life. ”

“ The cinema has a great influence upon the character of boys and girls alike; at present, however, this influence is bad rather than good. It is more harmful to girls than to boys, especially through its tendency to encourage immorality and false values. ”

“ The screen may exercise a strong influence. Some films arouse a desire for another kind of existence and unsatisfied ambition leads to discontent. Girls are no longer content with the ideal of the home, but crave for the luxury, amusement and adventure they see on the screen. ”

“ The cinema can in certain circumstances influence children and adolescents of either sex. Among children of a dull, superficial or unintelligent mind, the impressions are never permanent or deep enough to influence the development of character, but upon intelligent and thoughtful children the effect is often profound. Girls are more subject to influence, because they mature earlier and are often more observant than boys. The lack of modesty and the laziness noticeable in many girls and contrasting so violently with family and school education can often be traced to bad examples set by films. ”

The above are the replies concerning the cinema’s influence on character formation which we have thought best worth quoting. Some teachers maintain, without giving reasons for their opinion, that the cinema can have no influence, either good or bad, upon children. Others say that this influence is a doubtful quantity, but, as they furnish no further explanations, we will be content with a mere mention of these replies. Moreover,

the opinions we have reproduced are those that appear most in keeping with the Institute's object in the pursuit of this enquiry.

They correspond fairly closely to frequently expressed theories and contain valuable data for further study.

It would, however, be a difficult matter to draw from these answers the conclusion that the cinema — apart from its didactic value — has any universal value as a means of educating and training the mind towards what is good. The opinions are contradictory and indecisive. Nevertheless, they compel all of us who are concerned to safeguard the moral and physical welfare of the young to reflect seriously upon the need of drastically revising the present-day standards of cinematographic production in the direction of higher and nobler ideals.

### Children and the entertainment cinema.

Questions 3, 4 and 6 of the questionnaire directed to teachers have an obvious connection with one another and it has therefore been thought best to consider what conclusions may be drawn from the replies as a whole, instead of dealing with each question separately.

The questions were:

*Value of the cinema* as a means of moral and intellectual uplift, and of imparting a knowledge and understanding of life.

Should the cinema be regarded as a source of immorality, as a distortion of life and incitement to crime? (distinguish according to ages and sex of the children influenced). What actual evidence is there for this point of view or on what grounds is the conviction based?

What impressions do children and adolescents receive from cinema shows? (distinguish between ages and sex).

These three questions obviously aim at eliciting information that is of social rather than of didactic importance. They are closely connected with the study which the Institute has for some time been engaged upon (in concert with the League of Nations International Child Welfare Committee) and the preliminary results of which have been published by the I. E. C. I. under the heading of "The Social Aspects of the Cinema", Monograph No. 5.

In view of this enquiry, the Institute has seen fit to leave the theoretical aspects of the question to its collaborators and to contributors to its Review, its own work consisting in the collection of observations from those concerned, those, namely, who make up the vast body of active and passive screen spectators, on the various points in the enquiry.

This was the purpose of: (1) the enquiry among school children, where the opportunity of ascertaining the impressions made upon children and adolescents by the entertainment film supplements the purely pedagogic aims of the enquiry; (2) the questions to teachers, which also envisaged

both aspects; (3) the enquiry of mothers of families, now being conducted and from which we already have reason to anticipate valuable results.

It was stated in "The Social Aspects of the Cinema" that theoretically every expression of individual or collective activity could be regarded as a part of social life and therefore as germane to the study in question. In practice, however, some limit becomes necessary, since our aim is to draw attention to certain specific points. We therefore decided to restrict the study of the social problems of the cinema as follows: can the cinema, regarded as an instrument of knowledge, have any good or bad influence on the public mind, and especially children's minds, and if so how far?

The boundaries having been thus fixed, we sought the *essentially practical* collaboration of teachers, and the answers to the three questions we have quoted deal precisely with this aspect of the cinema. The response to the questionnaire was exceedingly gratifying, nearly 100 % of teachers granting us the benefit of their experience, observation and reflection. The replies have been arranged and grouped in such a way as to preserve and reproduce for us intact the valuable suggestions and impressions of our voluntary correspondents.

\* \* \*

### Immorality and crime.

Anyone who is concerned to safeguard the moral and spiritual welfare of children is bound to enquire whether the cinema corrupts the mind and incites to crime.

Investigations made in every country and the opinions of theorists are agreed that the screen exercises very strong suggestional force. A child's mind is as wax, and the form that it takes will depend upon the educational or anti-educational work of the moulder. Children have not the adult faculties of reason and discernment and easily imitate whatever has become impressed upon their minds. They cannot distinguish between good and evil, between right and wrong. Just on this account the cinema may be considered a two-edged weapon — a means of education at the same time valuable and dangerous.

There can be no question of opposing the cinema as such (we need only consider its great services to moral and cultural education, quite apart from its didactic value). The important thing is to do everything possible to improve the production of films, especially when they are intended for children, and to prevent a potent factor of moral and intellectual uplift from becoming a possible cause of immorality and crime.

How can this be done? Several ways have been suggested, all of them one-sided and incomplete and all of them involving the placing of obstacles in the path of cinema progress. But cinematography, like all art, must be free, though this does not mean that it may be allowed to degenerate

into the reproduction of human passions, noble and often ignoble, and into manifestations which have only the semblance and perhaps the technical qualities of art.

Much has been said about special cinemas for children. Most countries have studied this means of protecting the interests of the young, but the results have not been very successful. As educationists have rightly pointed out, the child is temperamentally averse to anything that smacks of education or the school or to which he thinks he is being driven. Children consider the cultural film as another more or less agreeable form of school, a continuation of the day's work. They go unwillingly to such performances and are not interested unless there is also something to appeal to their aesthetic taste or mere sense of enjoyment.

If there are to be special cinemas for children, the films must be entertainment films of such a kind that the children will regard them as similar to what grown-ups are shown. The intended moral must be skilfully wrapped up in the story and yet not lost and this is no easy matter, for the child will suspect any performance that is in the nature of an appendage to the school.

Some authorities, including some of the teachers who reply to our questions, recommend special children's performances for boys and girls separately, but the criticism against children's performances in general, applies, of course, equally to these. Children, we repeat, must not be made to feel that they are being excluded from adult life; on the contrary, they must feel they are fully participating in it. If we wish children to enter into our views, we must proceed with due circumspection and make it clear that we are not hiding anything from them.

Much has also been said about the censorship and the systems obtaining in the different countries have been freely criticised. The censor's work, some say, is futile and anyhow fails in its purpose for the reason that the censor is after all a man like any other, with the ordinary man's subjective methods of reasoning. Moreover, the censorship hampers the free progress and development of cinematography.

In this matter two effects at variance with the premisses underlying our enquiry must be avoided; the first is the obstacle to production through submitting it to the verdict of a one-sided, if honest, group of persons; the other is the inevitable impression that a censored film is an incomplete and mutilated work no longer corresponding to its author's original conception.

The remedy perhaps lies elsewhere. We may recall the decision taken by American producers in days which seem long ago in the life of the film, but close enough in our social life. The Hayes Code of film morals, following certain instructions issued to German producers, laid down the rules to be observed in order to secure the desired results. Thus producers, who are the parties first concerned, are manifesting a desire to improve

films not only in form but in substance. The public is beginning to get restive. If a film is contrary to its taste, it stays away. Is not this perhaps the best of all forms of censorship?

These different systems, theoretical or practical, must be examined to see which best satisfies the social aims of our enquiry, and there may be yet others more expedient. For the moment let us consider the opinion of teachers. Among the more noteworthy replies concerning the question of immorality and crime are the following:

“ The cinema is a source of immorality when it vividly depicts aspects of life about which children should be kept in ignorance. Only too often the drama turns upon breaches of the marriage-tie treated with inconceivable levity. Children who are shown scenes of robbery, follow the incidents eagerly, watch every movement of the criminal and are delighted if he escapes arrest. In such cases the cinema is a school of crime.”

“ Assiduous attendance at cinemas where variety items are included is a cause of immorality and awakens the lowest instincts.”

“ The bulk of present-day films are silly and inept, unaesthetic and corrupt. It is deplorable that the public should flock to performances which thus outrage morals and taste. And yet, in the hands of a real artist, the cinema might achieve so much.”

“ The intellectual advantages of the cinematographic reproduction of places and characteristic scenes are undeniable, but they are outbalanced by the immorality pervading almost every film and the utterly false picture of life they give.”

“ As everybody knows, the cinema's appeal is primarily through the senses. Even when it presents us with examples of virtue, the invitation to admire its heroes and heroines is not addressed to our highest senses. Moreover, cinema programmes are now supplemented as a rule by variety numbers and it is hard to understand why there is no law prohibiting the admission of children or punishing parents for encouraging the attendance of their children under such conditions. On purely hygienic grounds, too (bad ventilation, vitiated air, unwholesome surroundings, doubtful associations, etc.), the passion for the cinema should be strictly confined. Cinema performances should not include variety numbers, which keep the spectators a still longer time inside the theatre, for the harm is physical as well as moral.”

“ I once knew a girl of sixteen who was a striking example of the suggestion exercised by the screen: ‘ I like the cinema ’, she said, ‘ and especially enjoy films with a strongly dramatic love-story. All the same, I prefer not to go at all, for when I come out I feel all funny and my head is full of strange fancies ’.”

“ Educationally, the cinema may be compared with reading, especially fiction-reading, both contribute towards the sound education of the young but at the same time encourage immorality and crime. The cinema's influence however, is greater and quicker than that of books.”

“ Yes, when the story illustrates criminal acts under a cloak of honesty or decency; in such cases the child may be tempted to approve such acts.”

“ In some cases, yes. A weak-minded and ill-balanced child is carried away by certain scenes of adventure and sometimes imagines himself the hero of them. A typical case in point was the two boys at Rovigo, children of good family, who three years ago

re-enacted in life a dramatic scene from a film. By a miracle no one was killed, but the boys were sentenced to a term of imprisonment for highway robbery and attempted murder.”

“ The normal film of drama and passion presents children and the uneducated with imaginary acts to which is lent the appearance of reality. Spectacles of this sort may not only lead to crime, but engender all kinds of nervous diseases and physiological disturbances. At school children who are assiduous cinema-goers become excitable, rebellious to authority, inattentive to their lessons; they crave for new emotional experience and are the most easily led astray. Often their imitative instinct prompts them to repeat some evil deed seen in a film. As things are, two measures would seem necessary: (1) to forbid children access to public cinemas at any rate in the evenings and when variety items are included in the programme; (2) a strict pre-censorship of films not by theorists or artists, but by parents.”

“ Undoubtedly, for those who have a natural predisposition towards crime or who are habitual or occasional delinquents. We all know the sad case of three children who not long ago faithfully reenacted a scene from a film by killing a small-playmate, dragging him along by the feet and hanging him upon a tree. Such cases, however, are quite exceptional and limited to subjects with an hereditary taint or a predisposition to crime.”

“ At Venice a child of good family stole a shoe from a shoeshop. When called to account, he said that he had only done what he had seen in a film the day before.”

“ Films, especially those of a few years back, constitute for boys an excellent school of criminal technique, while many girls learn to regard life as a romantic and adventurous dream instead of a sacred trust. The uncommented (short explanatory captions do not count) representation of acts, gestures, morbid emotions have such a strong effect upon the children as they watch in the dark silence of the theatre that they become as it were obsessed. When they are alone, and especially at night, they live the drama over again in their heated imaginations, identify themselves with the actors that especially appeal to them and thus unconsciously acquire experience of evil.”

“ If the cinema is a source of evil, the fault is entirely with mothers. The cinema plays the same part in the child's life as books. Nevertheless, mothers, who exercise strict supervision over their children's reading, calmly take them to cinema performances far more harmful than an immoral book, since an idea which the written word only dimly suggests acquires on the screen material substance and impresses itself upon the memory as an attractive picture. At an age when conscience is still undeveloped and the child is therefore unable to distinguish clearly between right and wrong, such impressions are indelible. If therefore care is taken to see that children are set good examples in the family circle and in their reading, it is only logical to see that the good effects of this education are not destroyed by undesirable entertainments. The young people do not know what life is; the theatrical film of to-day engenders wrong ideas, falsifies values and ends by suggesting that life is a giddy, brilliant and attractive show instead of the humble and modest round of toil and sacrifice which is the lot of most families.”

A few teachers doubt whether the cinema can be regarded as an element of immorality and crime, but they admit the possibility in particular cases, the cases, for example, of children and adolescents already handicapped by psychical defects and in whom the cinema may therefore encourage the development of latent instincts that only await a suitable opportunity to reveal themselves. We will quote two examples of this view:

“ To affirm categorically that the cinema is a source of crime and immorality is going too far. If this were so, every civilised country would be committing moral suicide by allowing this general corruption of the population. Undoubtedly, however the spectacle of vice being exalted or at any rate palliated and of virtue being trampled on does not help to develop sound morals in the young.”

“ I do not think that the cinema can have any disastrous effects, for as a rule children do not retain a lasting impression of what they see.”

\* \* \*

### False conception of life.

Those teachers who deny or anyhow doubt that the screen acts as an incitement to immorality and crime agree with their colleagues that it may very easily give a false picture of life. They recognize that, when children turn their backs upon the simple and modest existence which is the common lot of the working classes, the fault may largely be attributed to the cinema. Although we cannot nowadays hope to return to the patriarchal state of family life, when the woman stayed at home, plying her distaff and rearing her family, while the man provided for their material needs, there is no doubt that the cinema has opened up to the eyes of the young prospects which, though dazzling, are yet false and deceptive.

Boys dream of heroism and adventure and if it went no farther than dreams, no great harm would be done. In many cases, indeed, good might come of it, for the tendencies and aspirations born of such dreams might train and prepare them for the struggle for life into which they are thrown at an earlier age than their fathers were. Unfortunately, in immature minds unaccustomed to discern their real needs and discipline their instincts, the spirit of adventure and heroism assumes morbid forms that make daily life appear intolerable. Hence arises in them an urge to fight and resist when there is no call to do so; hence the large army of the discontented and neurotic.

The harm is greater in girls, big and small. While boys have a natural love for adventure, the screen's false pictures of life instil into girls a different and more dangerous poison. The cinema only too often conjures up to a young girl an easy life of luxury, made up of love and laughter. She thinks that all life is like that; she does not see why it should be different for her and, when she goes home, shuts her eyes to the cares and anxieties of her parents. She dreams of film-stars, imagines that they are free of such troubles and that their lives are a round of pleasure and enjoyment. Thus she cuts herself off from the purer pleasures of the mind, reserved for the strong of soul and for those gifted with critical sense and capable of self-discipline. Instead of this, she is on the way to becoming a *declassée* or worse, for she is prepared to sacrifice everything, even her honour, to satisfy her morbid cravings.

We will now quote some of the more interesting replies to this point:

“ The cinema cannot serve as an incitement to crime, but it can undoubtedly help in distorting moral values and encouraging trivial and erroneous conceptions of life. Screen representations of passion may have these effects upon boys and girls, especially round the age of puberty, when they are to some extent the victims of their senses.”

“ The cinema does much harm to adolescents, whose powers of judgment are still undeveloped. They flock to see exciting films, which give a picture of a life they would like to but cannot lead; a vain desire is aroused in them for wealth and luxury, comfort or adventure. What they see they do not understand and they are the victims of uncontrolled sensations that they themselves are unable to define.”

“ When asked whether she preferred films or plays, a little girl of twelve answered that she preferred ‘ variety numbers ’. Children of this kind do not care for scientific and teaching films because they only want to be amused; they do not appreciate or understand a political or religious film; at the most they will tolerate historical films, since these mostly contain a love element.”

“ So-called historical films are nothing less than a distortion of history and truth.”

“ The cinema gives a false idea of life by representing vice, violence and passion in a false and sentimental light. Thus lawless impulse is encouraged and reflection stifled.”

“ The films our children see are entertaining, but not helpful. Not only do they teach very little that is good, but they draw such false pictures of life that the damage they do enormously outweighs their good effects. Without wishing to exaggerate or to condemn the cinema as a source of immorality or crime, I am sure that it is largely responsible for spreading a materialist conception of life, encouraging a love of luxury and distorting moral values. In all these respects the present generation suffers by comparison with the past.”

“ The cinema distorts the meaning of life when it makes heroes of the immoral. This is proved by the recent case of the high school boys who, when tried on a charge of house-breaking and theft of documents, confessed that they had acted in imitation of a film hero.”

“ The cinema has a strong influence upon boys and girls, who even before the age of puberty become acquainted with the mysteries of love, the wildest expressions of passion and with surroundings of refined luxury and vice totally different from their daily environment. Premature excitement of the senses, insensate desire for wealth, the ambition to emulate the easy victories of screen heroes and heroines, incitement to acts of violence and disregard for the most sacred family ties and ideals — such are the pernicious effects of the whole presentday cinema, effects which are more especially felt by the young.”

*(To be continued)*

G. d. F.

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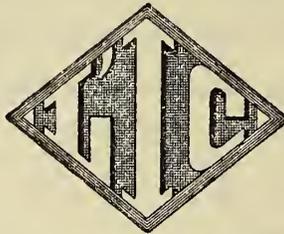
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## *Studies and Enquiries*

### **The Answers of 2.800 Piedmontese Children** <sup>(1)</sup>

*An enquiry conducted by Dr. LEONE CIMATTI,  
University Lecturer and Director of the Psychotechnical  
Laboratory of the M. Fossati Institute, Turin.*

During one of my Teachers' Vocational Guidance Courses in Turin I proposed to my class that they should put to their pupils a number of questions on the cinematograph.

The scope of the enquiry would have been much wider if it could have been extended to colleges, many headmasters and teachers of which were among my listeners. The rules of these institutes, however, which depend upon an important religious congregation, forbid the projection of films. I mention this point because the rule is based upon the difficulty of maintaining discipline during projection and upon the shortage of genuinely educational films.

Altogether, the questionnaire was distributed to more than four thousand boys and girls from every type of elementary and middle-grade vocational school. Some teachers, however, having been advised not to issue the whole questionnaire to children of all ages, but to prepare their pupils by some means so that they should understand the questions and give the best answers in their power, and to make any special remarks that seemed called for, have only submitted their own conclusions, interesting in themselves but not all utilisable for statistical purposes. Others have altered the form of questions, especially to suit the older pupils, with the result that I have only been able to make use of 2824 papers, many of them sent in without any statistical summary. The work of sifting and analysing these fifty thousand or more answers has therefore been somewhat arduous.

The replies did not in every case take the form of a simple "yes" or "no". Some of the girls' classes, in particular, sent in quite interesting essays. The questions were distributed in the last half of February and the first week of March and the results collected during the month of March 1930.

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(1) The idea of this enquiry occurred to me in the earliest days of the International Educational Cinematographic Institute, which appealed to all teachers and psychologists to collaborate in its investigations. I already foreshadowed the present enquiry in a previous contribution to the Review (April 1930), "The Children's Theatre in Italy".

The majority of the replies emanate from the city of Turin (2095), the remaining 729 from provincial centres.

The following shows the distribution:

CINEMA ENQUIRY — PUPILS INTERROGATED (I)

|                            | ELEMENTARY SCHOOL                                                  |       |       |                                                    |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTALS |       |       |
|----------------------------|--------------------------------------------------------------------|-------|-------|----------------------------------------------------|-------|-------|----------------------|-------|-------|--------|-------|-------|
|                            | Lower forms (1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> ) |       |       | Upper forms (4 <sup>th</sup> and 5 <sup>th</sup> ) |       |       | Boys                 | Girls | TOTAL | Boys   | Girls | TOTAL |
|                            | Boys                                                               | Girls | TOTAL | Boys                                               | Girls | TOTAL |                      |       |       |        |       |       |
| Turin . . .                | 605                                                                | 447   | 1052  | 217                                                | 336   | 553   | 39                   | 451   | 490   | 861    | 1234  | 2095  |
| Outside Tu-<br>rin . . . . | 104                                                                | 137   | 241   | 183                                                | 158   | 341   | 82                   | 65    | 147   | 369    | 360   | 729   |
| TOTALS . . .               | 709                                                                | 584   | 1293  | 400                                                | 494   | 894   | 121                  | 516   | 637   | 1230   | 1594  | 2824  |
|                            | ==                                                                 | ==    | ==    | ==                                                 | ==    | ==    | ==                   | ==    | ==    | ==     | ==    | ==    |

The questions asked were as follows:

1. *Do you like motion-pictures?*
2. *Do you often visit the cinema?* (By “often” is meant once or twice a week; “seldom”, once a month or three or four times a year; “hardly ever” or “never” means that the person in question goes to the cinema just now and again or not at all).
3. *What are your usual days and seasons for going?*
4. *If you could, would you go more often than you do?*
5. *Supposing that you go rarely or hardly ever, what are the reasons?* (lack of time, refusal of parental permission, lack of money, distance from cinema house, etc.).
6. *With whom do you usually go?*
7. *Where do you go?*
8. *What is the last picture you saw?*
9. *What is your favourite film? Why?*
10. *Which scenes in your favourite film interested you most? Describe them briefly, saying why they interested you.*
11. *Do you like “Luce” and other instructional films?*
12. *If you can remember a particular film of this class, give a short account of it.*

(1) Among those who especially helped me in my work I must particularly mention Prof. Livia Bottalo-Plebani, First-class Inspectress of Schools in Turin; Prof. Anselmi Leone, Inspectress of Schools at Casale Monferrato; Prof. Silvio Pastorini, Director of Education, Cirié; Prof. Leone Severino, Director of Education, Crescentino; Dr. Leopoldo Pogliani, Director of Education, Turin; Mmes Ernesta Foglino Gamba, Ersilia Coscia, Mafia Crida, Jolanda Parmetler, of Turin; Prof. Giulia Magnoli and Prof. Maria Brunetti, of Novara.

13. *Do you enjoy lantern-lectures and lessons illustrated by fixed or animated projections?*

14. *Have you seen a "talkie"?*

15. *If so, give your opinion of the "talkie" as compared with a play.*

16. *Have you seen the same film more than once? If so, why? What was the film?*

17. *Do you personally know any boy or girl (dont give names) who has been led into mischief as the result of motion pictures?*

18. *Which are your favourites among the following amusements and recreations? Strike out those you are unfamiliar with: circus, grand opera, the theatre, silent films, "talkies", scientific films, operettas, radio, variety theatres, puppet-theatre, sporting events, books of adventure, light literature, historical novels or classics, scientific books, illustrated lectures, luna park, excursions, outdoor sports, children's open-air games, card-games, band performances, religious entertainments, etc.*

19. *Who are the best film-actors among those you have seen? Give reasons. Which actors do you care for less, and why?*

20. *What does your family think about the cinema?*

21. *Do you sometimes want to imitate some film-actor? If so, what actor? Do you often do so?*

22. *Do you sometimes want to re-experience some incident seen in a film? If so, what incidents?*

23. *Have you any suggestions for improving:*

a) *the cinema you most often frequent?*

b) *the circulation and use of motion-pictures?*

c) *the making of film-plays or instructional films? Explain your ideas.*

The pupils, it should be noted, greeted the questions with enthusiasm, while the teachers discharged their part with zeal. The latter agreed that the questionnaire furnished a means of getting to know something more about their pupils.

In spite of modern educational reform, which aims at stimulating the pupil to individual effort, the school still unduly restricts the free initiative of the young, for the view of a the child's mind as an empty vessel requiring to be filled with one idea after another still persists. Only rarely does the teacher have a chance of eliciting so ample and spontaneous a response as was facilitated by the cinema questionnaire.

At the same time we would refrain from drawing any final conclusion from the numerical results obtained, since this spontaneous manifestation depends upon numerous negative factors which must not be left out of account. There is first of all the pupil himself, who has never thought about the questions put to him. He will be tempted to put down the first ideas that occur to him — when further reflection would prompt a different answer — or he will ask the boy next him or even repeat views

he has heard expressed by the teacher or his parents or someone whose opinion he may respect.

Sometimes the opinion expressed reflects the most recent emotive impressions pleasure or disgust, enjoyment or boredom left upon the youthful mind, for the memory of things felt emotionally is less permanent than the intellectual memory and distant recollections can reproduce sensory images, but not states of mind, except in a very imperfect form.

In order that statistics should be conclusive, all the pupils would need to be living under the same conditions and all frequent the same cinema performances so that their opinions might be more homogeneous. A person who sees an actor once only cannot judge whether he is better than the others, even though he in fact may be. The same may apply to the best film seen.

Let us now examine the answers received.

### Do you like motion pictures?

Out of 2824 children, 2201 (77.95 %) say that they like motion pictures, 106 (3.73 %) write they do not care much about them and 517 (18.32 %) give a categorically negative reply. The favourable answers come in largest proportion from the cities and from the younger children. Affirmative replies are given by 85.12 % of the boys and by 89.70 % of the girls in the three lowest forms of the Turin elementary schools. Outside Turin the percentages for the same classes are 68.27 % and 70.07 % respectively.

Among middle-grade schools the proportion is much lower. In the country study and sport among boys and domestic work among girls, or other diversions may exercise rival attractions.

Only 59 % of boys in Turin middle-grade schools answered "yes", but among girls the figure was as high as 79.36 %. Appreciably lower figures were received from outside Turin (34.42 % for boys, 28.48 % for girls).

### Cinema attendance.

I have divided answers into three groups. The first shows children who visit the cinema *often* (*once or more times a week*), the second, those who go *rarely* (*from about once a month to three or four times a year*) and the third, those who *never or hardly ever go* (persons who have not been to the cinema more than three or four times in their lives).

Here again the results are equally interesting. 42.85 % of the children go often, 50.07 % rarely and 7.08 % practically never.

TABLE I.

REPLIES TO THE QUESTION: DO YOU LIKE MOTION-PICTURES?

|                          | ELEMENTARY SCHOOLS |       |       |             |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTALS |       |       |
|--------------------------|--------------------|-------|-------|-------------|-------|-------|----------------------|-------|-------|--------|-------|-------|
|                          | Lower forms        |       |       | Upper forms |       |       | Boys                 | Girls | TOTAL | Boys   | Girls | TOTAL |
|                          | Boys               | Girls | TOTAL | Boys        | Girls | TOTAL |                      |       |       |        |       |       |
| YES.                     |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin . . .              | 515                | 401   | 916   | 173         | 229   | 402   | 22                   | 389   | 411   | 710    | 1019  | 1729  |
| Outside Tu-<br>rin . . . | 71                 | 96    | 167   | 94          | 103   | 197   | 63                   | 45    | 108   | 228    | 244   | 472   |
| TOTAL . . .              | 586                | 497   | 1083  | 267         | 332   | 599   | 85                   | 434   | 519   | 938    | 1263  | 2201  |
|                          | ==                 | ==    | ==    | ==          | ==    | ==    | ==                   | ==    | ==    | ==     | ==    | ==    |
| No                       |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin . . .              | 83                 | 40    | 123   | 35          | 106   | 141   | 10                   | 54    | 64    | 128    | 200   | 328   |
| Outside Tu-<br>rin . . . | 22                 | 28    | 50    | 65          | 46    | 111   | 13                   | 15    | 28    | 100    | 89    | 189   |
|                          | 105                | 68    | 173   | 100         | 152   | 252   | 23                   | 69    | 92    | 228    | 289   | 517   |
|                          | ==                 | ==    | ==    | ==          | ==    | ==    | ==                   | ==    | ==    | ==     | ==    | ==    |
| NOT MUCH                 |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin . . .              | 7                  | 6     | 13    | 9           | 1     | 10    | 7                    | 8     | 15    | 23     | 15    | 38    |
| Outside Tu-<br>rin . . . | 11                 | 13    | 24    | 24          | 9     | 33    | 6                    | 5     | 11    | 41     | 27    | 68    |
|                          | 18                 | 19    | 37    | 33          | 10    | 43    | 13                   | 13    | 26    | 64     | 42    | 156   |
|                          | ==                 | ==    | ==    | ==          | ==    | ==    | ==                   | ==    | ==    | ==     | ==    | ==    |
| <i>Totals:</i>           |                    |       |       |             |       |       |                      |       |       |        |       |       |
| YES. . . .               | 586                | 497   | 1083  | 267         | 332   | 599   | 85                   | 434   | 519   | 938    | 1263  | 2201  |
| NO . . . .               | 105                | 68    | 173   | 100         | 152   | 252   | 23                   | 69    | 92    | 228    | 289   | 517   |
| NOT MUCH .               | 18                 | 19    | 37    | 33          | 10    | 43    | 13                   | 13    | 26    | 64     | 42    | 106   |
|                          | 709                | 584   | 1293  | 400         | 494   | 894   | 121                  | 516   | 637   | 1230   | 1594  | 2824  |
|                          | ==                 | ==    | ==    | ==          | ==    | ==    | ==                   | ==    | ==    | ==     | ==    | ==    |

Proceeding to further details, the proportion of boys in Turin schools who go often to the cinema is 42.50 %, that of girls 41.67 %; 46.45 % of the boys go rarely, 53.13 % of the girls; 11.10 % of the boys and 5.37 % of the girls go practically never.

Outside Turin, 52.84 % of boys go often, 37.50 % of girls; 43.63 % of boys go rarely, 54.72 % of girls; 3.53 % of boys and 7.78 % of girls hardly ever go. It should be mentioned that there is a cinema in or near all the places covered by the enquiry.

Small children (1st-3rd forms), although most of them express a liking for the cinema, go less than their older brothers and sisters. Thus in Turin the small boys who frequently visit the cinema only represent

37.68 % of all boys in the lower forms of elementary schools, whereas among middle-grade schoolboys the percentage is 64.10. Between girls in the two categories the inequality is negligible (43.17 % for small girls, 47 % for older girls).

Outside Turin, small "fans" number 34.61 %, older "fans" 90.24 %. For girls the corresponding percentages are 33.57 and 47.68.

Saturday and Sunday are the days on which children usually visit the cinema. Autumn and winter are the seasons of most frequent attendance; the data on these points are not of sufficient interest to merit reproduction.

TABLE II.

REPLIES TO THE QUESTION: DO YOU OFTEN VISIT THE CINEMA?

|                       | ELEMENTARY SCHOOLS |       |       |             |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTALS |       |       |
|-----------------------|--------------------|-------|-------|-------------|-------|-------|----------------------|-------|-------|--------|-------|-------|
|                       | Lower forms        |       |       | Upper forms |       |       | Boys                 | Girls | TOTAL | Boys   | Girls | TOTAL |
|                       | Boys               | Girls | TOTAL | Boys        | Girls | TOTAL |                      |       |       |        |       |       |
| <i>Turin:</i>         |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Often . . .           | 228                | 193   | 421   | 115         | 108   | 223   | 24                   | 212   | 236   | 367    | 513   | 880   |
| Seldom . . .          | 296                | 225   | 521   | 94          | 201   | 295   | 10                   | 230   | 240   | 400    | 656   | 1056  |
| Hardly ever .         | 81                 | 29    | 110   | 8           | 27    | 35    | 5                    | 9     | 14    | 94     | 65    | 159   |
| TOTALS . . .          | 605                | 447   | 1052  | 217         | 336   | 553   | 39                   | 451   | 490   | 861    | 1234  | 2095  |
| <i>Outside Turin:</i> |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Often . . .           | 36                 | 45    | 81    | 85          | 59    | 144   | 74                   | 31    | 105   | 195    | 135   | 330   |
| Seldom . . .          | 64                 | 82    | 146   | 91          | 86    | 177   | 6                    | 29    | 35    | 161    | 197   | 358   |
| Hardly ever .         | 4                  | 10    | 14    | 7           | 13    | 20    | 2                    | 5     | 7     | 13     | 28    | 41    |
| TOTALS . . .          | 104                | 137   | 241   | 183         | 158   | 341   | 82                   | 65    | 147   | 369    | 360   | 729   |
| <i>Totals:</i>        |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Often . . .           | 264                | 238   | 502   | 200         | 167   | 367   | 98                   | 243   | 341   | 562    | 648   | 1210  |
| Seldom . . .          | 360                | 307   | 667   | 185         | 287   | 472   | 16                   | 259   | 275   | 561    | 853   | 1414  |
| Hardly ever .         | 85                 | 39    | 124   | 15          | 40    | 55    | 7                    | 14    | 21    | 107    | 93    | 200   |
| TOTALS . . .          | 709                | 584   | 1293  | 400         | 494   | 894   | 121                  | 516   | 637   | 1230   | 1594  | 2824  |

Wish for more frequent visits.

Following upon the question of liking or not liking pictures, this question may seem unnecessary, but it acquires importance when taken in conjunction with the succeeding enquiry as to the reasons that prevent the wish from being gratified.

2119 children would like to visit the cinema more often; this is 75.03 % of all the children asked. 24.97 % (= 705 children) do not share this desire.

Turning to the figures, we find the wish expressed by 73.98 % of the Turin children and by 78.19 % of the children outside Turin. The “no” percentages are respectively 26.02 and 21.81.

TABLE III.

REPLIES TO THE QUESTION: IF YOU COULD, WOULD YOU GO MORE OFTEN THAN YOU DO?

|                       | ELEMENTARY SCHOOLS |       |       |             |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTALS |       |       |
|-----------------------|--------------------|-------|-------|-------------|-------|-------|----------------------|-------|-------|--------|-------|-------|
|                       | Lower forms        |       |       | Upper forms |       |       | Boys                 | Girls | TOTAL | Boys   | Girls | TOTAL |
|                       | Boys               | Girls | TOTAL | Boys        | Girls | TOTAL |                      |       |       |        |       |       |
| <i>Turin.</i>         |                    |       |       |             |       |       |                      |       |       |        |       |       |
| YES. . . . .          | 490                | 398   | 888   | 194         | 143   | 337   | 27                   | 297   | 324   | 711    | 838   | 1549  |
| NO. . . . .           | 115                | 49    | 164   | 23          | 193   | 216   | 12                   | 154   | 166   | 150    | 396   | 546   |
| TOTALS . . .          | 605                | 447   | 1052  | 217         | 336   | 553   | 39                   | 451   | 490   | 861    | 1234  | 2095  |
| <i>Outside Turin.</i> |                    |       |       |             |       |       |                      |       |       |        |       |       |
| YES. . . . .          | 87                 | 93    | 180   | 154         | 115   | 269   | 74                   | 47    | 121   | 315    | 255   | 570   |
| NO. . . . .           | 17                 | 44    | 61    | 29          | 43    | 72    | 8                    | 18    | 26    | 54     | 105   | 159   |
| TOTALS . . .          | 104                | 137   | 241   | 183         | 158   | 341   | 82                   | 65    | 147   | 369    | 360   | 729   |
| <i>Totals:</i>        |                    |       |       |             |       |       |                      |       |       |        |       |       |
| YES. . . . .          | 577                | 491   | 1068  | 348         | 258   | 606   | 101                  | 344   | 445   | 1026   | 1093  | 2119  |
| NO. . . . .           | 132                | 93    | 225   | 52          | 236   | 288   | 20                   | 172   | 192   | 204    | 501   | 705   |
| TOTALS . . .          | 709                | 584   | 1293  | 400         | 494   | 894   | 121                  | 516   | 637   | 1230   | 1594  | 2824  |

The reasons that prevent more frequent attendance are interesting: domestic or out-of-school occupations account for 14.91 %; school duties, which occupy older children, but little ones hardly at all, 13.40 %; lack of money 40.16 %. Refusal of parental permission on the grounds that the cinema is bad for their children, especially when they have to go unaccompanied, is responsible for 22.95 % of cases and distance from the cinema house is the reason given by 8.58 %, which figure includes the few replies mentioning that in some places performances are only given on Sundays.

Here we come across some touching individual remarks: “we haven't enough money and, if we had more, we should spend it on more food”, “my father has been out of work for nearly a year”, “mother says that only grand folk and spendthrifts go to the cinema”.

TABLE IV.

REPLIES TO THE QUESTION: WHAT ARE THE REASONS THAT PREVENT YOU FROM GOING MORE OFTEN TO THE CINEMA?

*Domestic or out-of-school occupations:*

|                            | ELEMENTARY SCHOOLS |       |       |             |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTALS |       |       |
|----------------------------|--------------------|-------|-------|-------------|-------|-------|----------------------|-------|-------|--------|-------|-------|
|                            | Lower forms        |       |       | Upper forms |       |       | Boys                 | Girls | TOTAL | Boys   | Girls | TOTAL |
|                            | Boys               | Girls | TOTAL | Boys        | Girls | TOTAL |                      |       |       |        |       |       |
| Turin. . . .               | 15                 | 38    | 53    | 47          | 40    | 87    | —                    | 58    | 58    | 62     | 136   | 198   |
| Outside Tu-<br>rin . . . . | 11                 | 26    | 37    | 40          | 31    | 71    | 8                    | 2     | 10    | 59     | 59    | 118   |
| TOTALS . . .               | 26                 | 64    | 90    | 87          | 71    | 158   | 8                    | 60    | 68    | 121    | 195   | 316   |

*School duties:*

|                            |    |    |    |    |    |    |    |     |     |     |     |     |
|----------------------------|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|
| Turin. . . .               | 10 | 17 | 27 | 28 | 32 | 60 | 12 | 96  | 108 | 50  | 145 | 195 |
| Outside Tu-<br>rin . . . . | —  | 6  | 6  | 17 | 18 | 35 | 35 | 23  | 58  | 52  | 47  | 99  |
| TOTALS . . .               | 10 | 23 | 33 | 45 | 50 | 95 | 47 | 119 | 166 | 102 | 192 | 294 |

*Lack of money:*

|                            |     |     |     |     |    |     |    |    |    |     |     |     |
|----------------------------|-----|-----|-----|-----|----|-----|----|----|----|-----|-----|-----|
| Turin. . . .               | 247 | 197 | 444 | 101 | 51 | 152 | 7  | 35 | 42 | 355 | 283 | 638 |
| Outside Tu-<br>rin . . . . | 37  | 24  | 61  | 88  | 29 | 117 | 17 | 18 | 35 | 142 | 71  | 213 |
| TOTALS . . .               | 284 | 221 | 505 | 189 | 80 | 269 | 24 | 53 | 77 | 497 | 354 | 851 |

*Refusal of parental permission on educational grounds:*

|                            |     |     |     |    |    |    |    |    |     |     |     |     |
|----------------------------|-----|-----|-----|----|----|----|----|----|-----|-----|-----|-----|
| Turin. . . .               | 179 | 125 | 304 | 12 | 15 | 27 | 8  | 78 | 86  | 199 | 218 | 417 |
| Outside Tu-<br>rin . . . . | 18  | 18  | 36  | 4  | 16 | 20 | 12 | 2  | 14  | 34  | 36  | 70  |
| TOTALS . . .               | 197 | 143 | 340 | 16 | 31 | 47 | 20 | 80 | 100 | 233 | 254 | 487 |

*Distance of cinema and infrequency of performances:*

|                            |    |    |     |    |    |    |   |    |    |    |    |     |
|----------------------------|----|----|-----|----|----|----|---|----|----|----|----|-----|
| Turin. . . .               | 39 | 21 | 60  | 6  | 5  | 11 | — | 30 | 30 | 45 | 56 | 101 |
| Outside Tu-<br>rin . . . . | 21 | 19 | 40  | 5  | 21 | 26 | 2 | 2  | 4  | 28 | 42 | 70  |
| TOTALS . . .               | 60 | 40 | 100 | 11 | 26 | 37 | 2 | 32 | 34 | 73 | 98 | 171 |

*Totals:*

|                            |     |     |      |     |     |     |     |     |     |      |      |      |
|----------------------------|-----|-----|------|-----|-----|-----|-----|-----|-----|------|------|------|
| Turin. . . .               | 490 | 398 | 888  | 194 | 143 | 337 | 27  | 297 | 324 | 711  | 838  | 1549 |
| Outside Tu-<br>rin . . . . | 87  | 93  | 180  | 154 | 115 | 269 | 74  | 47  | 121 | 315  | 255  | 570  |
| TOTALS . . .               | 577 | 491 | 1068 | 348 | 258 | 606 | 101 | 344 | 445 | 1026 | 1093 | 2119 |

With whom do children go to the cinema?

Many of the children attend performances organised by religious or educational institutions for the young (Balilla, etc.); others go with their parents. Children thus attended by parents or teachers represent 44.50 % of the total. 18.43 % go with members of the family, but these are, as a rule, brothers and themselves children; 16.77 %, mainly girls, go with grown-up acquaintances 20.30 % go alone or with their coevals.

TABLE V.

REPLIES TO THE QUESTION: WITH WHOM DO YOU USUALLY GO?

|                                               | ELEMENTARY SCHOOLS |       |       |             |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTALS |       |       |
|-----------------------------------------------|--------------------|-------|-------|-------------|-------|-------|----------------------|-------|-------|--------|-------|-------|
|                                               | Lower forms        |       |       | Upper forms |       |       | Boys                 | Girls | TOTAL | Boys   | Girls | TOTAL |
|                                               | Boys               | Girls | TOTAL | Boys        | Girls | TOTAL |                      |       |       |        |       |       |
| Turin. . . .                                  | 138                | 112   | 250   | 34          | 65    | 99    | 1                    | 97    | 98    | 173    | 274   | 447   |
| Outside Tu-<br>rin . . . .                    | 12                 | 19    | 31    | 12          | 23    | 35    | 9                    | 11    | 20    | 33     | 53    | 86    |
| TOTALS . . .                                  | 150                | 131   | 281   | 46          | 88    | 134   | 10                   | 108   | 118   | 206    | 327   | 533   |
| <i>With brothers themselves children:</i>     |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin. . . .                                  | 37                 | 27    | 64    | 22          | 15    | 37    | 3                    | 34    | 37    | 62     | 76    | 138   |
| Outside Tu-<br>rin . . . .                    | 7                  | 11    | 18    | 32          | 16    | 48    | 12                   | 7     | 19    | 51     | 34    | 85    |
| TOTALS . . .                                  | 44                 | 38    | 82    | 54          | 31    | 85    | 15                   | 41    | 56    | 113    | 110   | 223   |
| <i>With adult acquaintances:</i>              |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin. . . .                                  | 15                 | 34    | 49    | 10          | 19    | 29    | 3                    | 65    | 68    | 28     | 118   | 146   |
| Outside Tu-<br>rin . . . .                    | 3                  | 7     | 10    | 18          | 14    | 32    | 9                    | 6     | 15    | 30     | 27    | 57    |
| TOTALS . . .                                  | 18                 | 41    | 59    | 28          | 33    | 61    | 12                   | 71    | 83    | 58     | 145   | 203   |
| <i>Alone or with friends of the same age:</i> |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin. . . .                                  | 38                 | 20    | 58    | 49          | 9     | 58    | 17                   | 16    | 33    | 104    | 45    | 149   |
| Outside Tu-<br>rin . . . .                    | 14                 | 8     | 22    | 23          | 6     | 29    | 44                   | 7     | 51    | 81     | 21    | 102   |
| TOTALS . . .                                  | 52                 | 28    | 80    | 72          | 15    | 87    | 61                   | 23    | 84    | 185    | 66    | 251   |
| <i>Totals:</i>                                |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin. . . .                                  | 228                | 193   | 421   | 115         | 108   | 223   | 24                   | 212   | 236   | 367    | 513   | 880   |
| Outside Tu-<br>rin . . . .                    | 36                 | 45    | 81    | 85          | 59    | 144   | 74                   | 31    | 105   | 195    | 135   | 330   |
| TOTALS . . .                                  | 264                | 238   | 502   | 200         | 167   | 367   | 98                   | 243   | 341   | 562    | 648   | 1210  |

**Cinema halls visited.**

25.90 % of the children go to cinema halls run on educational lines and therefore under the management of priests or of the *Balilla* organisation. The remainder are divided almost exactly equally between the cheap suburban houses and the central cinemas.

TABLE VI.

REPLIES TO THE QUESTION: WHERE DO YOU GO?

*To organised recreational cinemas for children:*

|                            | ELEMENTARY SCHOOLS |       |       |             |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTALS |       |       |
|----------------------------|--------------------|-------|-------|-------------|-------|-------|----------------------|-------|-------|--------|-------|-------|
|                            | Lower forms        |       |       | Upper forms |       |       | Boys                 | Girls | TOTAL | Boys   | Girls | TOTAL |
|                            | Boys               | Girls | TOTAL | Boys        | Girls | TOTAL |                      |       |       |        |       |       |
| Turin. . . .               | 96                 | 18    | 114   | 58          | 32    | 90    | 6                    | 21    | 27    | 160    | 71    | 231   |
| Outside Tu-<br>rin . . . . | 15                 | 12    | 27    | 22          | 15    | 37    | 19                   | —     | 19    | 56     | 27    | 83    |
| TOTALS . . .               | 111                | 30    | 141   | 80          | 47    | 127   | 25                   | 21    | 46    | 216    | 98    | 314   |
|                            | ==                 | ==    | ==    | ==          | ==    | ==    | ==                   | ==    | ==    | ==     | ==    | ==    |

*To the cheap suburban houses:*

|                            |     |     |     |    |    |     |    |    |    |     |     |     |
|----------------------------|-----|-----|-----|----|----|-----|----|----|----|-----|-----|-----|
| Turin. . . .               | 104 | 95  | 199 | 47 | 41 | 88  | 10 | 35 | 45 | 161 | 171 | 332 |
| Outside Tu-<br>rin . . . . | 15  | 24  | 39  | 38 | 27 | 65  | 37 | 7  | 44 | 90  | 58  | 148 |
| TOTALS . . .               | 119 | 119 | 238 | 85 | 68 | 153 | 47 | 42 | 89 | 251 | 229 | 480 |
|                            | ==  | ==  | ==  | == | == | ==  | == | == | == | ==  | ==  | ==  |

*To the central cinemas:*

|                            |    |    |     |    |    |    |    |     |     |    |     |     |
|----------------------------|----|----|-----|----|----|----|----|-----|-----|----|-----|-----|
| Turin. . . .               | 28 | 80 | 108 | 10 | 35 | 45 | 8  | 156 | 164 | 46 | 271 | 317 |
| Outside Tu-<br>rin . . . . | 6  | 9  | 15  | 25 | 17 | 42 | 18 | 24  | 42  | 49 | 50  | 99  |
| TOTALS . . .               | 34 | 89 | 123 | 35 | 52 | 87 | 26 | 180 | 206 | 95 | 321 | 416 |
|                            | == | == | ==  | == | == | == | == | ==  | ==  | == | ==  | ==  |

*Totals:*

|                            |     |     |     |     |     |     |    |     |     |     |     |      |
|----------------------------|-----|-----|-----|-----|-----|-----|----|-----|-----|-----|-----|------|
| Turin. . . .               | 228 | 193 | 421 | 115 | 108 | 223 | 24 | 212 | 236 | 367 | 513 | 880  |
| Outside Tu-<br>rin . . . . | 36  | 45  | 81  | 85  | 59  | 144 | 74 | 31  | 105 | 195 | 135 | 330  |
| TOTALS . . .               | 264 | 238 | 502 | 200 | 167 | 367 | 98 | 243 | 341 | 562 | 648 | 1210 |
|                            | ==  | ==  | ==  | ==  | ==  | ==  | == | ==  | ==  | ==  | ==  | ==   |

*(To be continued)*

President :

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## *Studies and Enquiries*

### CHILDREN'S RESPONSES TO THE MOTION PICTURE "THE THIEF OF BAGDAD"

A STUDY OF THE FIFTH AND SIXTH GRADES, HORACE MANN SCHOOL,  
TEACHERS' COLLEGE, COLUMBIA UNIVERSITY

by MARY ALLEN ABBOTT

(Concluded)

The most surprising suitor to be liked best, — by a Sixth Grade boy, is the Mongol Prince.

"Which of the four men who tried to win the Princess did you like the least?"

There are six children, three boys and a girl in the Fifth Grade, and two boys in the Sixth Grade, who say that the suitor they like the least is the Fat Prince of Persia. They dislike him because he was "fat" and "silly". One of the boys, a foreigner not familiar with English, likes the Thief because he is "brite" and dislikes "the fat one" because he is "dome".

To dislike a fat man instead of the cruel, sly, and wicked Mongol Prince seems rather poor judgment.

Question 19.

"Should the Mongol Prince have been punished at the end?"

As we have seen, ninety-six or 90% of the children like the Thief the most and ninety-one or 85% like the Mongol Prince the least. Admiration for the fine qualities of the Thief and dislike for the sly, cruel and wicked Mongol Prince are expressed with sincerity and sureness of what is right and what is wrong. It is not surprising then that a large number, namely eighty-seven or 81% of the children answer "Yes" to the question, "Should the Mongol Prince have been punished at the end?"

Three Sixth Grade children qualified their answer; — a boy said, "Yes and No"; another boy said, "Yes, not so much"; and a girl said, "Yes, but then forgiven". "Not so much" seems to be the only objection to the form of the punishment, — hanging by their pigtales. The newspapers have informed us that this scene in the Thief of Bagdad was so objectionable to some Chinese as to threaten Douglas Fairbanks with a boycott on his recent arrival in a Chinese city. To the Horace Mann children of Fifth and Sixth Grades this was not a comic or an undignified situation (three only found it comic); it was a deserved punishment.

Eleven children, however, four in the Fifth and seven in the Sixth Grade, instead of agreeing to the punishment answered a flat "No".

Some of the children who answer " No ", seem to feel moral values very keenly. Two will now be quoted:

Character Judgments of two who said " No " to the punishment of the Mongol.

Sixth Grade Boy

- 15 His tricks.
- 16 His bravery.
- 17 The Thief of Bagdad. He worked the hardest for it.
- 18 The Mongol. He was such a sinner.
- 19 No.

Sixth Grade Girl

- 15 He was so sly. Thieves have to be.
- 16 He was good.
- 17 The Thief. Because he was the main character of the piece,
- 18 The Prince of the Mongols. He thought too much of himself.
19. No.

In this last group of judgment questions, almost everybody who answered, showed, sometimes in one answer, sometimes in another, interest in character qualities and their approval, — just as the audience did by the deafening applause at the triumph of the Thief over the wicked Mongol Prince. But there are differences in the amount of this approval. There is the easy-going attitude of the four who choose a fat man for a hero; there is the fastidiousness of the six who find a fat man more distasteful than a wicked man; there are the seven who like the Thief the best of the four suitors merely because of his looks, his acting, or his adventures. On the other hand, there are the " Moral Enthusiasts ", who like the Thief even in the first part, before he had begun to change, for some moral quality. A careful scrutiny of the answers seems to discover only four who express no interest at all in character qualities. These will now be quoted, and afterwards, by way of contrast, the " Moral Enthusiasts ".

RESPONSES OF THOSE NOT INTERESTED IN CHARACTER QUALITIES IN THE FILM.

Fifth Grade Boy.

- 15 Good-looking.
- 16 The same
- 17 The Thief. Good-looking.
- 18 The Mongol Prince.
- 19 Yes.

Fifth Grade Girl.

- 15 No answer.
- 16 No answer.

- 17 The Thief. So funny.
- 18 The Mongol. So serious.
- 19 Yes.

Fifth Grade Boy.

- 15 Because he stole.
- 16 No, I did not like him in the second part.
- 17 The Persian. Good looks.
- 18 The Fat one. Silly.
- 19 Yes.

Sixth Grade Boy.

- 15 Because he stole.
- 16 Because it was funny the way he did impossible things.
- 17 The Mongol Prince.
- 18 The Fat One. Silly.
- 19 Yes.

The four (1) just quoted, found in the film things that would scare younger children, things that were cruel and things to laugh at, but in respect of their lack of interest in character qualities, they were very unlike the other children of their grade group. One boy even said he liked the Mongol Prince the best of the suitors!

### Moral enthusiasts

Fifth Grade Boy.

- 15 He had a love for the Princess. He had left the job of a thief.
- 16 He tried to win the Princess.
- 17 The Thief. He was daring.
- 18 The Mongolian. He was a cheater.
- 19 Yes.

Fifth Grade Girl.

- 15 I didn't like him, because he stole things and was very mean.
- 16 Because he was honest and good.
- 17 The Thief. Because he tried the hardest and went through the hardest things.

---

(1) The four "not interested in character qualities", in order of quotation:

Scores on test, 30, 55, 90, 90.

Intelligence Quotients, 94, 115, 121, 125.

The "Moral Enthusiasts":

Scores on test, 50, 60, 90, 85, 80, 95, 95.

Intelligence Quotients, 121, 122, 146, 101, 112, 144, 123.

18 The Mongol Prince. Because he was so mean and thought only about himself.

19 Yes.

Sixth Grade Boy.

15 I didn't.

16 Because he gave up stealing and worked for happiness.

17 The Thief of Bagdad. The Mongol was cruel, the Persian was good-for-nothing and the Indian let his servant fall from the idol and be killed.

18 The Mongol Prince. He was treacherous.

19 Yes.

Sixth Grade Boy.

15 He shared his jewels with an old man. It showed that he was generous.

16 He was brave.

17 The Thief. Because he didn't cheat.

18 The Prince of Mongol. Because he set spies on the other princes.

19 Yes.

Sixth Grade Girl.

15 The way he was good to the poor. He was so jolly and joking.

16 Trying to make good.

17 The Thief.

18 The Mongol Prince. He was so sly and bad.

19 Yes.

Sixth Grade Girl.

15 His true face. It showed that he was born to be honest before his life was over.

16 Because he changed.

17 The Thief, because I knew he would change.

18 The Mongol.

19 Yes.

Sixth Grade Girl.

15 His boldness, his pity in spite of being a thief. I admire those qualities.

16 His devotion to sweetheart, country and God. His boldness.

17 The Thief. He was as above stated.

18 The Mongol. Because he was so treacherous.

19 Yes, but then forgiven.

Sixth Grade Girl.

15 When he became true.

16 When he saved the Princess' life.

17 The Thief, Douglas Fairbanks. He was fair.

18 The Mongol Prince. He was Wicked.

19 Yes.

These "Moral Enthusiasts" seem both kind-hearted and keen. One little girl's enjoyment of phrases rather ran away with her, but her feeling is evidently sincere. The responses of these children show them as well-balanced; all noticed things that would scare younger children and things that were cruel, also, one is glad to note, things that made them laugh.

The classification of "Moral Enthusiasts" and the other grouping has been attempted merely to point out the difference in degree of the very general interest in the moral values of the story. The theme "Happiness must be earned" is generally approved and most of the children prefer the brave, honest and hard-working Thief to the cruel, cheating, sly and treacherous Mongol Prince.

The differing opinion of a very small minority claims attention. Unlike the firm, independent judgment of those who said "No", the Mongol Prince should not be punished, and unlike the championship of good deeds displayed by the "Moral Enthusiasts", this small minority seems to have a rather thoughtless attitude in their likes or dislikes.

TABLE I.

TOTAL RESPONSES BOTH GRADES

| Question Number                            | Majority Answer                                                   | Minority Answer                            | No Answer | Total |
|--------------------------------------------|-------------------------------------------------------------------|--------------------------------------------|-----------|-------|
| 5<br>(Funny?)                              | 99 named funny places<br>(69 named Thief's tricks)                |                                            | 8         | 107   |
| 6<br>(Scares?)                             | 86 said "Yes"<br>(66 named monsters)                              | 17 said "No"                               | 4         | 107   |
| 9<br>(Cruel?)                              | 89 said "Yes"<br>(62 named beating Thief)                         | 15 said "No"                               | 3         | 107   |
| 10<br>(Silly?)                             | 64 said "No"                                                      | 23 said "Yes"                              | 20        | 107   |
| 15<br>(Liked Thief in first part. Why?)    | 66 liked him as thief and funny<br>12 liked him for other reasons | 4 did not like thief in first part of film | 25        | 107   |
| 16<br>(Liked Thief in second part. Why?)   | 64 liked him for change from thief<br>12 for other reasons        | 1 did not like him                         | 30        | 107   |
| 17<br>(Liked Thief best)                   | 96                                                                | 7 liked other suitor best                  | 4         | 107   |
| 18<br>(Liked Mongol least)                 | 91                                                                | 6 liked other suitor least                 | 10        | 107   |
| 19<br>(Should Mongol be punished at end.?) | 87 said "Yes"                                                     | 11 said "No"                               | 9         | 107   |

TABLE II.

MAJORITY RESPONSES TO JUDGMENT QUESTIONS

Total number of pupils studied in Grade V 46; in Grade VI 61

| Question Number                                                          | Number of Boys |       |       | Grade V 28;<br>Grade V 18; |       |       | Grade VI 26;<br>Grade VI 35; |       |       | Total 54<br>Total 53 | % |
|--------------------------------------------------------------------------|----------------|-------|-------|----------------------------|-------|-------|------------------------------|-------|-------|----------------------|---|
|                                                                          | Boys           | Girls | Total | Boys                       | Girls | Total | Boys                         | Girls | Total |                      |   |
| 5<br>The Thief<br>as thief was<br>funny                                  | 11             | 7     | 18    | 25                         | 26    | 51    | 36                           | 33    | 69    | 64.5                 |   |
| 6<br>Monsters w'd<br>scare youn-<br>ger children                         | 21             | 8     | 29    | 19                         | 18    | 37    | 40                           | 26    | 66    | 61.7                 |   |
| 9<br>Beating the<br>Thief was<br>cruel                                   | 16             | 7     | 23    | 16                         | 23    | 39    | 33                           | 29    | 62    | 57.8                 |   |
| 10<br>Nothing silly<br>and too foo-<br>lish                              | 18             | 10    | 28    | 12                         | 24    | 36    | 30                           | 34    | 64    | 59.8                 |   |
| 15<br>Liked Thief<br>as thief<br>(clever, quick<br>bold) and as<br>funny | 16             | 8     | 24    | 15                         | 27    | 42    | 31                           | 35    | 66    | 61.7                 |   |
| 16<br>Liked Thief<br>for changing<br>from thief                          | 14             | 7     | 21    | 16                         | 27    | 43    | 30                           | 34    | 64    | 59.8                 |   |
| 17<br>Liked Thief<br>best of four<br>suitors                             | 25             | 17    | 42    | 21                         | 32    | 53    | 46                           | 50    | 96    | 89.7                 |   |
| 18<br>Liked Mon-<br>gol least of<br>four suitors                         | 20             | 15    | 35    | 22                         | 34    | 56    | 42                           | 49    | 91    | 85.1                 |   |
| 19<br>Yes, Mongol<br>should be<br>punished at<br>end                     | 21             | 14    | 35    | 23                         | 29    | 52    | 44                           | 43    | 87    | 81.3                 |   |

TABLE III.

MINORITY RESPONSES TO JUDGMENT SECTION

| Question Number                                          | Grade V |       |       | Grade VI |       |       | Both Grades |       |       | %    |
|----------------------------------------------------------|---------|-------|-------|----------|-------|-------|-------------|-------|-------|------|
|                                                          | Boys    | Girls | Total | Boys     | Girls | Total | Boys        | Girls | Total |      |
| 6<br>(No scares)                                         | 2       | 4     | 6     | 4        | 7     | 11    | 6           | 11    | 17    | 16.0 |
| 9<br>(Nothing cruel)                                     | 4       | 3     | 7     | 3        | 5     | 8     | 7           | 8     | 15    | 14.1 |
| 10<br>(Too silly? Yes).                                  | 6       | 5     | 11    | 9        | 3     | 12    | 15          | 8     | 23    | 21.6 |
| 15<br>(Did not like Thief first part of film)            | 0       | 2     | 2     | 1        | 1     | 2     | 3           | 1     | 4     | 3.7  |
| * Liked for other reasons                                | 3       | 0     | 3     | 5        | 4     | 9     | 8           | 4     | 12    | 11.3 |
| 16<br>(Liked for entertainment value and other reasons*) | 5       | 1     | 6     | 4        | 2     | 6     | 9           | 3     | 12    | 11.3 |
| Did not like Thief                                       | 0       | 0     | 0     | 1        | 0     | 1     | 1           | 0     | 1     | 0.9  |
| 17<br>(Did not like Thief best)                          | 1       | 1     | 2     | 5        | 0     | 5     | 6           | 1     | 7     | 6.6  |
| 18<br>(Did not like Mongol least)                        | 3       | 1     | 4     | 2        | 0     | 2     | 5           | 1     | 6     | 5.6  |
| 19<br>(Said "No" to punishment of Mongol at end)         | 2       | 2     | 4     | 3        | 4     | 7     | 5           | 6     | 11    | 10.3 |

\* i. e. for other reasons than the majority (See Table II)

TABLE IV.

NO ANSWER TO JUDGMENT QUESTIONS

| Question Number | Grade V |       |       | Grade VI |       |       | Both Grades |       |       | %    |
|-----------------|---------|-------|-------|----------|-------|-------|-------------|-------|-------|------|
|                 | Boys    | Girls | Total | Boys     | Girls | Total | Boys        | Girls | Total |      |
| 5               | 1       | 1     | 2     | 2        | 4     | 6     | 3           | 5     | 8     | 7.5  |
| 6               | 0       | 3     | 3     | 1        | 0     | 1     | 1           | 3     | 4     | 3.7  |
| 9               | 2       | 0     | 2     | 1        | 0     | 1     | 3           | 0     | 3     | 2.8  |
| 10              | 4       | 3     | 7     | 6        | 7     | 13    | 10          | 10    | 20    | 16.8 |
| 15 (*)          | 8       | 7     | 15    | 8        | 2     | 10    | 16          | 9     | 25    | 23.3 |
| 16 (**)         | 10      | 10    | 20    | 6        | 4     | 10    | 16          | 14    | 30    | 28.0 |
| 17              | 2       | 0     | 2     | 0        | 2     | 2     | 2           | 2     | 4     | 3.7  |
| 18              | 5       | 2     | 7     | 2        | 1     | 3     | 7           | 3     | 10    | 9.3  |
| 19              | 4       | 2     | 6     | 0        | 3     | 3     | 4           | 5     | 9     | 8.4  |

(\*) Question 15. "What made you like the Thief in the first part of the picture?"

(\*\*) Question 16. "What made you like the Thief in the second part of the picture?"

These were the two most difficult judgment questions to answer; probably deciding what was "the first part" and "the second part" made part of the difficulty. This was easier for the Sixth Grade than for the Fifth.

## CONCLUDING SECTION.

### Contents:

The Minority Groups. Sex Differences. Children under Ten. General Liking for the Film and the Chief Actor. A Motion Picture as a Revelation of the Child. Possible Uses for a Motion Picture Test in the Schools, 1) with other intelligence measures; 2) to find emotional attitudes and character judgments. Description of an "Ideal Photoplay for Intelligence Testing Purposes". Summary of Methods Employed in This Study. Elements of Film Worth Study by Producers in Making Films for Intelligent Children. Need of Further Study of Larger Groups of Average Intelligence.

### THE MINORITY GROUPS.

The minority groups differ in mental ability. The minority — in the responses on the moral values of the film — were not characterized by high mental ability, with some exceptions; these exceptions were younger children, ten and under. The minority groups who thought there was nothing that would scare younger children, nothing cruel and did think there were things "silly and too foolish", numbered among them some of the more mentally mature children. It seems possible that in the next older grade-group, these minority opinions would be more widely held. The events and the people on the screen might not have the same reality as for Fifth and Sixth Grade children, and a larger number might find nothing scary and nothing cruel. On the other hand a growth in sympathy and knowledge might cause the older children to notice more that would scare younger children and more that was cruel. The difference might be, as some of the answers indicated, as to what was scary and what was cruel. It would be interesting to know.

The largest number giving a minority opinion is the twenty-three who said, "Yes", there were things, especially magic, that were "silly and too foolish". In the next older grade-group, still more might indicate that they have outgrown fairy tales and the surprises of magic. Even the liking for Douglas Fairbanks may suffer an eclipse on the part of the girls, at least (1). Further study of larger groups and of more average intelligence would furnish interesting data about changes in emotional attitudes and preferences of young people.

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(1) In a list of rated films, at Horace Mann School, "The Black Pirate" appeared among the top ten films on both the boys' and the girls' lists in the Seventh and the Eighth Grades, but does not appear again in the High School girls' top ten films. A First Year (Seventh Grade) reason for liking Fairbanks' "Black Pirate" was "The lively way he does things", but a Third Year (Ninth Grade) girl says, "Too much climbing all over the place". Page 212, 20 and 22 "Motion Pictures for Different School Grades". Bur. of Publications, Teachers' College, Columbia University, New York.

### Sex Differences

The most noticeable difference between the Horace Mann boys and girls in this study is the greater ability of the boys of the Fifth Grade as compared with the girls to absorb screen material. But by the Sixth Grade the girls seem equally able to see and to recall what they had seen on the screen.

Figures are small and too much cannot be made of slight differences. One apparent difference is in the boys' greater interest in the Thief's fights with the Monsters. Their closer identification with the hero in these fights is suggested also in the frequent use of the word "Brave" as their reason for liking the Thief in the second part of the film, while the girls give more frequently "Honest" and "good". This does not mean that the boys do not like an honest hero and the girls do not like a brave hero; as compared with the Mongol Prince the Thief is liked by both boys and girls for being both brave and honest.

With the use of a different film, Charlie Chaplin's "Circus", for instance, there would appear in the responses of this group, a difference between the girls' and the boys' reaction to comedy on the screen. One of the films on the list of fifty films given to the Sixth Grade shortly after the Thief questionnaire was "The Circus". Rating of the films brought "The Circus" among the ten films best liked by the boys and down among the films least liked by the girls (1).

With the use of another film, "Seventh Heaven", for instance, one might find that the girls' liking for romance, which was very striking among the Horace Mann girls of the Ninth Grade, might be noticeably different from the boys' attitude even in the Sixth Grade. In the "Thief of Bagdad", however, the few romantic or love-making scenes are closely associated with adventure; 60% of the boys and girls found nothing "silly or too foolish". Of those who did, no one found the love-making "silly and too foolish". In the audience, some small boys, it will be remembered, had their fears when the Thief first saw the Princess that "they were going to put that awful junk on" and were disgusted when he kissed the hand of the Princess. But later the whole audience joined in applause, the first hearty applause, when the Princess said "I love you". This applause came at a critical moment in the Thief's adventures and seemed to indicate relief as well as approval of the Thief's success in winning the love of the Princess.

In their responses to the test on the "Thief of Bagdad", the boys

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(1) For the characteristic difference between boys and girls of High School age in respect to the boys' greater preference for comedy and the girls' greater preference for romance, see pages 37-41: "The Attitude of High School Students toward Motion Pictures", Clarence A. Perry, publ. by National Board of Review, New York, 1923.

(taken together in the two grades) showed equal sensitiveness to scenes of suffering and to things that would scare younger children, and the girls enjoyed laughing at the same things that the boys laughed at. The lack of difference in the responses of boys and of girls seems a most desirable state of affairs, — a product perhaps of a modern type of education which does not emphasize sex differences; a product, too, of the wholesome type of film, for as the boy said in explaining why he liked the Thief and disliked the Mongol, “ The story made you ”.

### Children under Ten

There were eighteen, fourteen in the Fifth Grade and four in the Sixth Grade, who were at the time of the test ten years and younger. Were they less able than the older children to observe and to recall what they had seen on the screen? It does not seem so. Most of the group made a score on the test well above the median score for their grade (1).

Taking question by question, the performance of some of these younger children on the more difficult questions was remarkable. Only two in the Fifth Grade could answer correctly the question “ From what country did the three princes come? ”. One of the two was a boy nine years and seven months old. Only five in the Fifth Grade could answer correctly, “ How long a time was given the three Princes to hunt for treasure? ”. Two of the five were from this younger group. Only ten in the Fifth Grade could name five exciting places. Five were from this group. Only six in the Fifth Grade attempted to quote titles in response to the last question on the test. Four of the six were from this younger group.

The essential fact about this group is not chronological age but mental age. Whereas chronological age ranged from 8-9 to 10 years, mental age ranged from 11 to 16-5, seven of the eighteen having Intelligence Quotients of over 140.

Were the younger children less able than the older ones to use the facts observed on the screen in forming an opinion? It does not seem so. The responses to the judgment questions given by a boy of nine years and eight months have already been quoted. His responses are with one exception those of the majority of the children. This is true of the group, — these younger children agree on most of the questions with the majority opinion, but in every minority group will be found one or two of the younger children. There are four who say “ Yes ”, there are things “ silly and too foolish ” in the film. Some do not give reasons for their likes or

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(1) The Median Score on the test for the Fifth Grade was 64.

The scores of those Ten Years and Under, 45, 50, 60 (2), 65 (3), 70, 80 (3), 85, 90 (2).

The Median Score for the Sixth Grade was 91.

The scores of those Ten Years and Under, 65, 75, 95, 100.

dislikes, some do not answer all the judgment questions, but in proportion to numbers, no more fail to answer than with the older children.

In some of the responses there is evident that ability to recall the exact moment that was funny or exciting spoken of in the previous discussions. Some of their responses have been quoted.

The things these younger children thought scary seem worth remembering. Their "funny things" arranged in the order in which they occurred in the film give a fairly complete idea of the progress of the story. Did anything "go over the heads" of these children? Certainly nothing that was funny failed to be caught by their eyes and stored in their minds. Fortunately there was in the film no vulgarity to be thus treasured.

It should be repeated that this was by no means an average group of young children. The median mental age was twelve years and nine months.

### General Liking for the Film and the Chief Actor

In any screen production for children, not only the elements in the story and their presentation on the screen are important but whether or not the children "take to" the chief actor, "the star". There seems no doubt about the liking for Douglas Fairbanks by children of ten to thirteen and fourteen. Fashions change in likings for actors, but in 1923 Perry's study (1) showed that over 37,000 High School boys all over the United States voted Douglas Fairbanks their favorite actor; with the 39,000 girls, Fairbanks came fourth on their list of favorite actors. A very recent report on the popularity of this actor comes from the study (2) of 1074 Russian children, children of the middle and lower classes in workers' schools and also waifs from the "Besprisorny" shelters for abandoned children. To quote from the account of this study in the *International Review of Educational Cinematography*, "we note that the children in general prefer adventure films, such as "The Thief of Bagdad", "The Sign of Zorro" and "New York Profiteers", while Douglas Fairbanks is their favorite actor. Forty-seven percent of the children are attracted by "stunt" or acrobatic films, the Besprisorny children especially having a liking for these".

"The Besprisorny vagabonds", the writer continues, "who are always playing about the streets, the only pastime open to them the cinema and playing cards" — "try to sneak into the halls without being noticed, but sometimes they pay their entrance".

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(1) "The Attitude of High School Students toward Motion Pictures". Clarence Arthur Perry, published by the National Board of Review of Motion Pictures, N. Y., 1923. See page 27.

(2) *The International Review of Educational Cinematography*, Jan., 1930, quoted from pages 47 and 48.

Here is one picture of children seeking amusement. And the other is the favoured Horace Mann group, laughing and in easy possession of their school auditorium. Both groups want to see Douglas Fairbanks in the "Thief of Bagdad".

#### MINORITY OPINIONS.

Minority opinions may indicate desirable or undesirable attitudes, as this discussion has attempted to suggest or may simply indicate the fact of being more "grown-up". The minority opinion of the Sixth Grade may be a more general opinion of an older grade-group. With this Horace Mann Sixth Grade group one would expect the changes in opinion which would come first would be in whether or not there were scary things, cruel things or silly and foolish things, in the "Thief of Bagdad": since the minority response was largest to these questions. The choices of what was thought to be funny showed already a difference of opinion between the Fifth and the Sixth Grade.

It should be emphasized again that the responses of a more average group to the elements of the film and to moral values might be different. The responses recorded here are of a mentally superior group.

#### A MOTION PICTURE AS A REVELATION OF THE CHILD.

The Horace Mann children saw much more in "The Thief of Bagdad" than just a "stunt or acrobatic film". How much they saw comes out in the response to every fact and judgment question. Their superior intelligence especially in the Sixth Grade is shown in the number, kind and variety of things they saw and remembered, their ability to express the vividness of the impression, their use of words, their memory of titles. These abilities are also partly a matter of grade difference; the Table giving the percentage of correct responses of each grade to the fact questions shows a greatly increased power of the Sixth Grade over the Fifth Grade to observe and to recall both the scenes and the titles of the film.

From the responses to this test, it seems evident that one can find out a good deal about a boy or a girl from his reactions to the situations in a motion picture. Certainly one could learn enough to help him in his weak spots. His answers to a test might show that his weak spots were inability to read rapidly and to remember exactly, the lack of sufficient vocabulary to express himself, inattention to detail, inability to use facts observed in forming an opinion. The weak spots might also be lack of humour or easy enjoyment, lack of understanding of children less well-balanced than himself, lack of sympathy for physical suffering or of mental suffering, over-emphasis of material success, lack of wholesome hero-worship, presence of over-sentimental hero-worship, lack of the standard moral code of one's age-group.

Further studies of larger groups and of groups having more nearly average intelligence would be necessary to show whether in children of the same age and grade there is the same large majority opinion on the elements of the film discussed in this study.

### Possible Uses for a Motion Picture Test in the Schools

The correlation between the mental ability of the children in this Horace Mann School study and their scores on the fact questions of the test suggests that a motion picture test might well be added to other intelligence tests. If judgment questions such as those used in the test on the "Thief of Bagdad" were included, a motion picture test would give information as to emotional attitudes and character judgments of children. When the majority response to the elements of a motion picture is known for a particular age-grade group, the variation from that response presents many interesting problems for the teacher.

Confirmation of the value of a motion picture test is given in a recent study (1) by Herbert S. Conrad and Harold Ellis Jones, who devote a section to "Comparison of Motion Picture Tests with Other Intelligence Tests". We read, "The ideal motion-picture testing technique would require a photoplay made especially for intelligence purposes. Such a picture would combine action and popular interest with intellectual provender and subtitles, — each part of the audience to choose and enjoy the elements which meet its interests. A few of the captions of such a picture might be designed to serve as vocabulary tests. The possibilities inherent in this method are, we believe, greater than may appear offhand. A specially constructed photoplay might measure intelligence as well as our best reading-tests do now" (2).

The above description of an ideal picture for testing intelligence seems to fit "The Thief of Bagdad" very well.

Our objective measures show that we have been concerned with an audience of children who as a group are superior in mental ability. We have, in the answers to the Motion Picture Test questions, evidence that they understood and retained impressions of the story. We have in Section I described the interest and attention with which they followed the story's development. This attention was indicated by the uniformly prompt response to situations and titles. Their enjoyment and interest was indicated by their prompt laughter and applause.

(1) "Psychological Studies of Motion Pictures", III, "Fidelity of Report as a Measure of Adult Intelligence" and IV, "The Technique of Mental-Test Surveys among Adults", by HERBERT S. CONRAD and HAROLD ELLIS JONES, University of California Publications in Psychology, pages 245-284. November 22, 1929.

(2) *Ibid.*, page 283.

Since this group of intelligent children attended to, enjoyed and retained the story of this film, does not "The Thief of Bagdad" furnish elements which producers might carefully study in an effort to produce films for children of intelligence? Would not producers at some not too distant time find it profitable to study the elements in this film which proved acceptable to these intelligent children, and produce others pictures which would utilize these elements?

This study is only a beginning. It is restricted to a small and selected group of children; but the results do suggest the possibility of combining several groups of data and methods of analysis. Careful description of audience responses by six observers, the quantitative measure of understanding and retention, with an analysis in relation to mental ability and reading skill, and finally the analysis of the children's judgments, of emotional response, moral values, and character qualities, might well be combined in a study of larger groups with other films.

#### Recent Motion Picture Studies

The growing interest in the educational aspect of the motion picture on the part of educators and of universities and of foundations who have financed the studies, is suggested by some recent publications of 1928 and 1929.

"Children and Movies", Alice Miller Mitchell, The Univ. of Chicago Press, November 1929.

"Motion Pictures in the Class room, an Experiment to measure the value of motion pictures as supplementary to regular classroom instruction". Ben Wood and Frank N. Freeman, Houghton & Mifflin, 1929.

"Motion Pictures in History Teaching", a Study of the Chronicles of American Photoplays as an aid in Seventh Grade Instruction. Daniel C. Knowlton and J. Warren Tilton. Publ. for the Dept. of Education, Yale University, 1929.

"Psychological Studies of Motion Pictures".

No. II: "Observation and Recall as a Function of Age", Harold E. Jones assisted by Aaron Horn.

No. III: "Fidelity of Report as a Measure of Adult Education".

No. IV: "Comparison of Motion Picture Tests with Other Intelligence Tests". Herbert E. Conrad and Harold E. Jones.

University of California, Publications in Psychology, vol. 3, No. 6, August 1928 and Vol. 3, Nos. 7 and 8, November 1929.

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MILAN - *Ufficio noleggio films per la Lombardia* - Via Privata G. Mangili, 1 - Tel.: 64-341 and 64-342 - Telegrams: *Pittafilms.*

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FLORENCE - *Ufficio noleggio films per la Toscana* - Via Martelli 4 - Tel.: 25-617 - Telegrams: *Pittafilms.*

ROME - *Ufficio noleggio films per l'Italia Centrale* - Via Viminale, 43 - Tel.: 41-869 - Telegrams: *Pittafilms.*

NAPLES - *Ufficio noleggio films per la Campania* - Via Armando Diaz, 61 - Tel.: 23-159 - Telegrams, *Pittafilms.*

PALERMO - *Ufficio noleggio films per la Sicilia* - Via Emerigo Amati, 312 - Tel.: 13-109 - Telegrams: *Pittafilms.*

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In putting into effect its programme the Institute has realized a noticeable advance in comparison with all other similar movements in Europe. The sanitary organization of the Institute has been divided into two distinct sections; one, which may be called active, offers the insured many facilities for getting the right medical treatment, the other vigilantly supervises their health and guards them from possible dangers:

1) Every person insured for more than 20.000 liras is visited gratis, twice a year, by a doctor, whom the insured himself chooses from the list of the Fascist Medical Syndicate. The doctor is not obliged to report the issue of his visit to the Institute;

2) All those insured for more than 50.000 liras may profit twice a year from an accurate urinary analysis and two blood tests.

Among the facilities for medical treatment are the following:

1) Reduced rates (50 %) for all those insured, at the Thermal Springs of Acqui and of Salsomaggiore, at the latter there also is a reduction of 20 % at the Hotel Porro and the Hotel Valentini;

2) a 50 % reduction at the hot springs of Chianciano and a 20 % discount at the hotels: Savoia, Palace, Terme, Acqua Santa and Macerina;

3) a 50 % reduction for treatment at Acque Albule, Tivoli;

4) the same reduction at the thermal springs of Agnano, near Naples;

5) all the dentists of the Fascist Medical Syndicate offer a 30 % discount to all insured persons.

The numerous facilities offered by the Institute clearly demonstrate the important role it plays in protecting public health and its sanitary vigilance constitutes a most important social function.

## EDUCATION IN REALITY THROUGH SOUND MOVIES

by **Frederic L. Hoffman, LL. D.**,  
Consulting statistician Wellesley Hills, Mass.

The discovery of writing and the art of printing introduced into the civilized world the greatest of all possible illusions. The appeal to the imagination which the printed page makes upon the human mind results in the misconception that it effects education in reality, though by every test we know full well that it fails in countless instances to convey the truth of a given situation. It rather yields an illusion to which we have become so thoroughly accustomed that we have ceased to question its spurious appearance. We read a book on the Andes Mountains and are charmed by the marvelous descriptive powers of a Conway. But do we grasp the reality of the scene depicted? In the light of my own experience, in passing over the two ranges of the Andes in Peru and Bolivia, I can bear witness to the fact that during the seven to ten days of trail riding down the eastern slope, I experienced sensations and effects which no picture or descriptive account could possibly have conveyed to me. For every traveler views a given scene or aspect from a personal point of view, never likely to be duplicated in the actual experience of another. I had read Frank's interesting account of tramping through the Andes and carried the book with me on my long journey through the country but I would have done better to have left the bulky volume at home for all it served me in my hours of urgent need.

We read books on aeronautics and are thrilled by the accounts of daring pioneers who climb higher and higher, fly faster and faster, but even the most brilliant relation cannot convey to us a true picture of the reality of flying as gained by actual experience. No printed page can set forth with accuracy the nature of speed and sound, and the development of air

mindedness will ever depend upon actual flying experiences. We must see, hear and feel to become rightly aware of what is going on. I myself have often tried to describe the sensations of an air accident to the plane in which I was flying over Vancouver Bay a few years ago. The engine broke a bearing, the sparks set the fuel on fire, the plane began to drop according to my barometer at the rate of a thousand feet a minute, while back of me was a cloud of smoke which made me vaguely realize that it was a question of a minute more or less which would decide the matter of life and death. How could one describe the whirling sensations of those few minutes, until we struck, after a successful volplane due to a skilled pilot, the waters of the bay? One could easily indulge in fanciful word painting but fail successfully to picture reality.

We read of the marvelous advances in industrial developments, but who has a really clear conception of how a felt hat is made, or how a gallon of gasoline is produced from crude oil in a modern refinery? We are told in pathetic terms "how the other half lives", and moved to tears by tales of horror, but what of the reality of these and countless other things do we know without personal contact? Who can properly portray the struggle from poverty to riches, or the frenzy of the stock exchange, and yet leave a mental impress strictly conforming to the facts? I yield to no one in my admiration for descriptive writing, for honest attempts to convey the truth of a given state of facts, but whatever its cultural value, it is not education in reality.

Listening over the telephone is a profound contrast to the receipt of a telegraphic message. Listening to the radio and hearing the speakers' voices, perhaps

a thousand miles away, is a thrilling experience. Television as yet in its infancy is one of the modern marvels aiding the cause of the human understanding. But all these fall short of the three requirements to hear, to see and to feel at the same time in connection with what we aim to know and understand. The silent movies have brought us measurably nearer to the ideal, but it is the modern talkie that has introduced the most revolutionary effect into thought-forming processes the world over. We may regret the loss of the quiet hours of repose spent in the silent movie, but we must of necessity yield superiority to the talkies which bring us nearer to reality, reproducing motion, sight and sound of actual happenings in a manner wholly inconceivable less than a few years ago. As yet the world has scarcely grasped the true significance of this new and greatest of all powers for influencing the human mind and for changing the train of thought. For the first time in the history of human development, education in reality in a large number of matters of the utmost importance, is becoming feasible even in the case of many illiterates. No longer are people solely dependent upon mere knowledge, much of it false and often grossly misleading, for the talkies will powerfully affect all reasoning powers and the consequential understanding. The fiction that knowledge is power will at last yield to the truth that it is the understanding alone that results in power useful to human needs.

It, of course, goes without saying that the talkies as yet are far from perfect, but whoever has seen *Grandeur* must admit that extraordinary progress has been made in correctly visualizing the facts of life in motion and sound. The reproduction of Niagara River and Falls from source to its ending in Lake Ontario is a superb illustration of what is now within reach. No mere picture is ever quite true to nature, be the ability of the artist ever so great. No descriptive account can reproduce the effect of sound such as the roar of the Falls audible in reality a mile or more away. It is so

in everything else that is attempted to be set forth merely by means of the printed page. The best in this direction is probably being done by the National Geographic Magazine but what a contrast between the account, for illustration, on Manchuria in the October, 1929, issue, and (if it could be done) a like account on the principles of *Grandeur* in sound and motion pictures? The former is merely an appeal to the imagination while the latter is teaching in reality.

Regardless of the immense output of beautiful pictures, art education of the masses has made but slow progress. The effort fails because of the absence of motion and sound fully synchronized to correspond to reality. Even more is this true of the facts of every-day life. Take crime for illustration. How can one hope to clearly bring home the facts of murder and suicide for teaching purposes, as regards their iniquity, by the printed page alone? Rather than aiding the criminal in his nefarious purposes, the motion pictures have faithfully portrayed the futility of a criminal career and are possibly the most useful aid in efforts to control and reduce criminal tendencies. What a lasting lesson would be taught to the young if the real facts of the recent prison revolt in Colorado could have been faithfully shown by motion and sound on the ever faithful screen?

It is even so with the facts of biology, the science of life and of living processes. What a wonderful lesson in reality regarding disease causation is now taught by films that portray the microscopical and ultra-microscopical existence of living organisms. The whole vast effort at health conservation and disease prevention will gain immensely in its effect upon the human mind however primitive by portraying the reality of germ life in tuberculosis, diphtheria or syphilis. Just so in industrial accident prevention, in traffic control to reduce the motor car hazard, in sanitary precautions to reduce the incidence of dust diseases, in the health value of wholesome recreation, in the pernicious consequences of faulty posture and excessive fatigue as predisposing to

a variety of human ills. In all these directions the printed page has but a feeble effect on the human mind, while sound and motion pictures teach the reality of facts of nature that every one should know and understand. After all the aim of a useful education is to develop the understanding rather than merely aid the insatiable desire for new knowledge.

Thus the talkies foreshadow a new era in education and of education in reality, not only for the fortunate few but for all mankind. They will aid immensely in the spread of languages and do more than any other force conceivable to bring home to all people the benefits and consequences of higher standards of life. They will at the same time do much to clarify the aims and ideals of other races in their struggle for workable standards of political liberty with a high degree of material prosperity. Conversely they will bring home to civilized peoples the useful facts regarding the life and labors of primitive races. They will likewise replace an immense amount of fiction and vapid writing by a persistent appeal to the mind on the basis of facts of every-day experience.

We may therefore anticipate a time when the proceedings of Congress, and possibly the daily life of the President by motion and sound will become the substitute for more or less inadequate press reports. We may live to see the day when the work of the League of Nations will be screened, while diplomats by voice or motion are putting forward their efforts to carry into effect the governing principles of that august body. All higher education will be changed in its methods of instruction to conform with the far-reaching effects of this appeal. For the young, as well as the old, will no longer be satisfied with teaching methods appealing exclusively to the mind through the imagery produced by the printed page alone or by lessons derived from it.

Listening to the radio fails to meet the need for seeing the speaker or singer whose voice is being reproduced. Seeing a silent movie conveys a like impression of unreality. Neither method of instruc-

tion or amusement has as yet gained a fraction of the control exercised over the human mind and its reasoning powers by the printed page, even more unreal than the radio or the silent movie. The talkies produce effects totally unlike any other method of sense impressions. They bring reality to our attention and when further perfected are bound to produce the most prodigious results in the development of our reasoning powers. Suppose the dramatic happenings preceding the outbreak of the World War had been simultaneously placed before the peoples of the nations concerned, does any one question but that the prevention of war would have been measurably nearer to a solution? In the future the whole world will simultaneously share in its happenings, faithfully portrayed through sound movies, and not presented as the semblance of reality through the printed page alone. The grotesque exaggerations of many of the masters in word painting will be largely relegated to the scrap heap. All mankind will gradually, though possibly with incredible swiftness, learn to separate fiction from reality, and countless popular illusions will be dispelled. A new essay on the human understanding will take the place of Locke's inadequate attempt. Book learning will lose its terrors in the new methods of teaching through motion and sound, so relating cause and effect in matters of essential importance to the human mind as to be within the grasp of even the primitive races. Learning by bitter experience will no longer be unavoidable in the light of teaching methods in reality. What the discovery of America meant to the old world, sound motion pictures and their implied teaching methods will mean to the intellectual life of the whole world. Life will be lived on a higher plane. Racial wars and racial hatred will diminish. Delinquency and social failures will decline while the gain in usefulness and happiness will be immense.

After this had been written, my attention was drawn to a plan of Mr. William Fox aiming at the institution of a system of visual, oral education in every school in the country whereby it would

be possible to cut school time in half and standardize teaching, while reducing educational expenses. It is sincerely to be hoped that the plan as proposed will be carried into effect. It is bound to come as a matter of course, but the sooner the possibilities of primary and higher education through sound movies are realized, the better.

At the same time the American Philosophical Society has issued a volume of essays aiming at the development of collective intelligence and the sustained thought of many minds driving towards a common goal, holding this objective as the greatest of the world's intellectual needs. But no printed page can produce these results with anything like the equivalent results more easily effected by sound movies. It was precisely the failure of the printed page and written communications that frustrated the efforts to prevent the World War. Sound movies, therefore, hold out an immense hope for world peace. The educational value of all motion pictures is enormous. As I have said before, their aid in the spread of the languages will prove the most powerful incentive towards the development of better reasoning powers on the part of backward nations. They will make the

whole world familiar with conditions of life in the more favored nations, thus by concrete example stimulating progress. They will assist enormously in developing human efficiency by substituting a large body of indisputable facts and truths for a vastly larger share of guesswork and fiction. Whatever therefore can be done technically to improve sound movies is a distinct contribution to human welfare. Whatever can be done to encourage the practical development of the industry on a world scale will aid the cause of rural content, than which there are few problems of greater importance.

The sound picture, then, conserving the time of the student will release the teacher from routine drudgery and add hours for study and research to his life. Not only will it make education universally available, it will make the greatest educators available universally. I can conceive no educational problem with which it is inadequate to cope. And eliminating the large probable error inherent in the individual's interpretation of the printed page, it is to give us teaching in reality. It is motion, life in all its aspects, reduced to static form in the celluloid, yet capable of translation into motion, into life itself on the screen.

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## Discussions and Problems

On frequent occasions the Rome Institute organises in its large projection hall gatherings of distinguished representatives of the international world of politics, art, industry and the press, resident in Rome or on short visits to the capital. In accordance with the instructions of the Governing Body and Permanent Executive Committee of the Institute, it is the custom on these occasions to show films likely to arouse discussion and to draw public attention to a fundamental problem of educational cinematography; namely, what can be done to encourage educational films or, in other words, how can the cinema be helped to become not merely a means of sane and wholesome recreation but an instrument of intellectual and social uplift?

A very interesting discussion of this kind, to which persons of widely different views contributed, followed the recent projection of "Hallelujah" in the original version of King Vidor's masterpiece. The debate turned upon various aspects of the film — its subject and its social value — aspects with which our Review has already dealt, and, after references to the cultural value of the sound-film and 'talkie', approached the complex question of languages and language-teaching by sound-film. Finally, speakers described the new and boundless prospects of educational cinematography — the chance it offers of acquainting the masses with the less-known features of life in distant parts, the life of peoples we have not understood because we do not know them and whom we judge through the distorting prism of more or less fanciful descriptions.

Another very interesting discussion arose out of the projection of the Italian version of the Metro-Goldwyn-Mayer film "Big House". This film suggests another potentiality of the screen — that of drawing popular attention and the attention of the authorities to certain vital social problems. "Big House" shows us the inside of an American penitentiary and we see from it how the occasional offender, as distinguished from the habitual criminal, may be permanently corrupted instead of reformed.

The film, in fact, raises the whole question of our penal system and, especially, the "selection" of prisoners, the aim of which should be to

avoid the risks of contamination. Further, films like "Big House", which reproduces the horrors of the penitentiary with incomparable suggestive power, while serving as a salutary warning especially to the timid, may provoke a healthy reaction of public opinion.

Shall we be told that such discussions lie outside the scope of the Rome Institute? Surely not, unless education is given a meaning quite different from its every-day sense and from the meaning frequently attributed to it by the Governing Body of the I. E. C. I., contributors to our Review and in repeated resolutions of the League of Nations.

This note is not intended to be polemical. Our friend M. Michel Coissac knows too well my admiration for in his work and my great respect for his character and his publications to doubt that in explaining this point I am only anxious to remove the slightest misunderstanding. The Rome Institute is so conscious of its allotted task and so determined to discharge it in accordance with the instructions it receives that no one who realises the vastness of the field of educational cinematography — and M. Coissac, as a pioneer and prime mover in the matter, is best qualified to appreciate this — could suppose that the Institute intends to embark upon useless or undesirable enterprises or to enlarge its sphere of action. It has always loyally obeyed — and will always loyally obey — the instructions given it, which, we repeat, are as far-reaching in their scope as they are noble and disinterested in their aim.

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## Information

### THE CZECHOSLOVAK CONFEDERATION OF INTELLECTUAL WORKERS AND CINEMATOGRAPHY

We have received an interesting report from the Educational Film Section of the Czechoslovak Confederation of Intellectual Workers which furnishes further proof of the increased attention paid in every civilised country to the cinema as an instrument of teaching and popular culture.

After all that has been spoken and written on this subject, we can hardly look for any strikingly new ideas in such reports. What we do find, however, are arguments and opinions which will always be worth quoting until every class and stratum of society comes to realise that the cinema is not only an entertainment, but is also and above all intended to serve educational and instructional purposes.

The report in question very appositely reminds us that instruments like the thaumatrope and the praxinoscope, the outcome of patient research by our cinema pioneers, were used for teaching; Janssen's revolving camera, one of the first devices for taking serial photographs, was employed in astronomical observation. From the very beginning, in fact, people anticipated the educational possibilities of cinematography.

We may be allowed to select from the Confederation's report a few of those arguments and ideas which, as we said, deserve to be constantly reiterated until they acquire universal currency.

One of the services of teaching-films is that they illustrate the teacher's meaning and the latter, thanks to the possibility of at any moment substituting fixed for animated projection, is at liberty to explain in fuller detail such points as are not quite clear. Similarly, the slow-motion pro-

cess, which introduces the principle of microscopic analysis into the study of movement, is marvellously adapted for demonstrating rapid motion. Conversely, the accelerating device can show in a few moments the slowest stages in biological growth, etc.

If teaching by film is to be effective, different films must be made in each subject for pupils of varying age and ability. In the early stages of education the film must give a faithful picture of moving objects and thus accustom children to close observation and the association of a new idea with each new sense impression. Thanks to the cinema the child learns at an early age that the peasant, the artisan, the factory worker, the dock-labourer and the miner are all essential cogs in the human machine. Filmed lessons help to furnish the mind with clear and exact ideas and to confer upon the character powers of discernment. What we need are films on civics to teach good citizenship, health films, which inculcate habits of decency and cleanliness far more effectively than dull homilies — such are the kinds of film which, together with object-lessons and natural history, make up a suitable film syllabus for elementary schools.

For older children the cinema is an excellent means of giving substance and shape to their ideas and can be successfully used in all subjects of teaching.

Thus the Czechoslovak Confederation of Intellectual Workers recommends the use of films for modern-language teaching and phonetics in general (position of the mouth in the pronunciation of syllables, diph-

thongs, etc.). The report mentions that films of this kind have already proved highly successful in deaf-and-dumb institutions.

The cinema, it goes on, should also help in familiarising pupils with the literature, and therefore with the mind and spirit, of other peoples: " Why not link the poet's fancy to a more perceptible reality that will enhance the beauties of literature? The latter are the inheritance of us all. In the literary film children see these beauties and perceive them, and this engenders in them a natural sympathy for the moral unity of the modern world, the way towards which has been prepared by the poet's synthetic vision of human joys and human sorrows ".

As regards the use of the cinema in *history* and *geography* teaching, the report of the Confederation emphasises the fact that films on these subjects can and *should*

contribute towards international understanding by arousing in pupils the sense of human solidarity. In geography, especially, films give pupils much more accurate ideas about distant countries than any map or any geography book, however well illustrated.

The report rules out the use of cinematography in *pure mathematics*, but recommends it for *applied mathematics*, where demonstrations by means of animated drawings could be of the greatest value.

It is, however, in the field of *natural science* that the report envisages the most widespread use of the cinema, and here the Czechoslovak rapporteur is in full agreement with the pioneers of film teaching, who were the first to recommend the use of films for this branch of study. It is indeed in natural science that the teaching-film has as yet been most widely used and with the best results.

## A CINEMA RESEARCH OFFICE

(from the German)

May 30th, 1931 marks the fourth anniversary of the day on which the Library of the *Licht-Bild-Bühne* (the German periodical) was formally opened to the public. During all this time its founder, Karl Wolffsohn, has untiringly pursued an aim that has been acclaimed by press and film world as the only true one, namely, to provide everyone who is interested in the cinema, either practically or theoretically, with the elements of cinematographic research material. Thus a technical library has gradually been collected during the past thirty years which is quite unique.

It is indeed a permanent memorial to its founder.

The library is divided into three parts: books, periodicals and photographs.

The book section alone comprises 2527 volumes (not including some five hundred duplicates) representing a wide variety of subject-matter and countries. The following list will show the many aspects of cine-

matography with which the library already deals:

|                                                | books and pamphlets | in a foreign language |
|------------------------------------------------|---------------------|-----------------------|
| Ethics and aesthetics . . .                    | 173                 | 61                    |
| Music . . . . .                                | 48                  | 13                    |
| Educational and Cultural                       | 143                 | 62                    |
| Medicine and Science generally . . . . .       | 27                  | 2                     |
| Legal and Administrative                       | 122                 | 24                    |
| Economics . . . . .                            | 85                  | 28                    |
| Technical . . . . .                            | 403                 | 190                   |
| Scenarios and production .                     | 120                 | 52                    |
| Biographical . . . . .                         | 136                 | 75                    |
| Belles lettres . . . . .                       | 523                 | 174                   |
| Catalogues . . . . .                           | 238                 | 84                    |
| Special numbers and publicity matter . . . . . | 329                 | 84                    |
| Dissertations . . . . .                        | 81                  | 2                     |

Within one or other of these categories are also included about 100 volumes not counted in the above figures because they

represent annual issues of a publication already counted.

These main groups or categories are made up of works on a wide variety of special subjects. "Technical," for example, consists of the following:

|                                                                     |    |
|---------------------------------------------------------------------|----|
| General cinematography . . . . .                                    | 90 |
| Projection . . . . .                                                | 85 |
| Electro-technical . . . . .                                         | 28 |
| Photographic technique . . . . .                                    | 74 |
| Direction technique . . . . .                                       | 6  |
| Amateur cinematography . . . . .                                    | 29 |
| Sound-film, radio-transmission of films<br>and television . . . . . | 40 |
| Miscellaneous . . . . .                                             | 51 |

"Legal and Administrative" is another highly specialised group and includes 37 works on cinema legislation in general, 23 on the original basic Film Law, 27 on questions of copyright, 13 on fiscal aspects.

The catalogues include 27 annual series, all complete from the first number. Mention should also be made of the collection of Reichstag Records, containing all the more important parliamentary proceedings relating to the cinema.

It is interesting to note how belletristic literature has from the earliest days concerned itself with cinematography, and the library has quite a large number of books of this kind as well as publications which owe their origin to films. Some of these descriptive works are in Chinese and Japanese.

Dissertations are a particularly interesting group and bear witness to the growing prestige of cinematography in academic circles. Universities and colleges all over the world are now granting doctor's degrees in various faculties for cinematographic work of one kind or another.

The first of these doctor degrees was conferred by the University of Liège in recognition of a dissertation "on certain properties of impressions produced by light upon the organ of sight." This thesis was submitted to the Faculty of Science in May 1929 by a candidate for the degree of "Docteur en Sciences Mathématiques et Physiques" and constitutes an important preliminary study of cinematographic tech-

nique. Most of these dissertations are juristic studies made before the war; the aesthetic aspects of the cinema have only recently attracted the attention of this class of research student.

The 911 foreign books are divided among a very large number of countries and include works in Chinese and Japanese and even in the Flemish and Ukrainian dialects.

The *Licht-Bild-Bühne* Library has an imposing collection of 152 current *newspapers and periodicals*, nearly all of them, of course, technical film journals. Back numbers, both German and foreign, are bound. Of these 152 papers 101 are foreign and nearly all important countries and languages are represented.

The newspaper archives further include 975 portfolios containing press cuttings of interesting cinematographic events. Thus, 241 portfolios are kept for individual firms and persons, 16 for reports and judicial decisions, 26 for fiscal matters.

The *photographic records* contain as many as 3892 portfolios with a total of about 20,000 photographs. Here are to be found reproductions from nearly every notable German and foreign film as well as a large number of series of photographs dating from the earliest days of German film production. There are also photographs of almost every figure of importance in any branch of cinematography throughout the world.

Card indexes are kept of all censored films (in 1930 there were about 4000 cards arranged by country and company of origin) and of all scenario-writers, directors, etc. (about 1800 cards). There is also a comprehensive index of first performances and a *Reichsanzeiger*-Registry, giving all information concerning the registration of film companies.

\* \* \*

A most valuable part of the Library is the collection of curiosities. Karl Wolffsohn has been at endless pains to collect books, periodicals, lantern-slides and films of historical interest. Among the most important are the pioneer work of the brothers Auguste and Louis Lumière, "Notice sur

la Cinématographie" (1897) and "La Chronophotographie" by J. Marey, published in Paris in 1899.

Other records of great technical interest are "La Chronophotographie" by L. Gastine (1892) and "La Catastrophe du Bazar de la Charité" by Jules Huret dating from the beginning of the century. Reference may also be made to "Der deutsche Kaiser im Film," an historically interesting book by Paul Klebinder written in 1913. On the aesthetic side one of the most notable works is a big illustrated volume by Edward Muybridge, "The Human Figure in Motion" (1904).

Among periodicals mention should be made of the Hamburg "Erste Internationale Kinematographen-Zeitung" No. 1, dating from December 5th, 1906, and throwing interesting sidelights upon public opinion of the day in regard to the film.

Very interesting again is the collection of historical photographs, including many taken of the very earliest films: the first Henny Porten, Asta Nielsen and Emil Jannings films. Among the most original are photographs of Eichberg as a film actor, Lya Mara as a "flapper," Bassermann and Käthe Dorsch as beginners under Messter. The reproductions of the Stadion Festival of 1916 show the first filming of

opera. All this documentation affords excellent material for studying the history of the screen.

The *Licht-Bild-Bühne* records further contain photographs of historically important events in the annals of cinematography, such as the first International Film Exhibition held at Hamburg in June 1908.

Quite unique is a youthful portrait of Chaplin, at that time an unknown provincial actor. The photograph shows the great comedian, with a serious expression on his face, arriving at Sacramento in California.

The collection of *films* includes copies of a number of important cultural films ("The Cruiser Potemkin," in the original, "Berlin," "Die Symphonie der Grossstadt," etc.). There are also copies of some of the very early films, including various highly original Pathé and Gaumont films. Specially deserving of mention is "The Discovery of Cinematography" supplied to the *Licht-Bild-Bühne* by the Paris *Musée des Arts et Métiers*. Also a copy of the first Skladanowski film.

Finally, reference should be made to the personal expressions of their views on cinematography by eminent persons, such as Ebert, Edison, Lunatscharsky and others.

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## *Here and There*

In pursuance of our monthly gleanings from the press extracts collected by the Information Service of the I. E. C. I., we are able to reproduce further evidence of the widespread and active interest that is being shown all over the world in cinematography as an instrument of teaching and culture and in scientific research and education.

In *THE HISTORICAL OUTLOOK* of Philadelphia (No. 3, March) Mr. P. Capra, Chief Inspector of Education, summarises the results of an interesting international enquiry into the history-teaching methods of various countries. The writer points out that, whereas Denmark, Poland, Czechoslovakia and Roumania recommend to teachers and lecturers the use of illustration to make teaching clearer, in France they are warned against cinematographic or other reproduction as inevitably tending to distort historical truth.

In *CINEOPSE* (Paris, No. 139, March) M. A. Collette, who is still engaged in his study of teaching-subjects suited for film treatment, deals with the cinema as an aid to vocabulary formation.

In the same review M. E. Roux-Parassac emphasises the need of maintaining and improving the standard of the French artisan by means of technical training, especially through the cinema. He complains of the lack of French films on vocational and technical training, whereas in Germany they run into hundreds, including even many substandard films.

Writing in *LE CINÉMA* (March) M. Roland Guénero considers that the French Government ought to lose no more time in removing the various obstacles to film-teaching.

M. Mateo Santos publishes in *POPULAR FILM* (Barcelona) an article on "Cinematography in teaching," in which he establishes a parallel between the numerous possible uses of the film in teaching and the educational shortcomings of Spanish schools, especially in the country districts.

Under the heading of "Visual teaching methods" Mr. Herbert Soreson in *THE AMERICAN CINEMATOGRAPHER* (Hollywood, No. 11, March) stresses the great importance of film-teaching and mentions the efforts of the University of Minnesota, which not only makes large use of cinematographic projections but has also formed a permanent collection of films of historical and documentary interest.

*THE EDUCATIONAL SCREEN* (Chicago, March) reports the annual Congress of the National Academy of Visual Instruction held at Detroit. The agenda included the following items: Training Teachers in Visual Instruction; Progress in Visual Education in 1930-31; Recent Research in Visual Instruction.

\* \* \*

Passing from the field of study and discussion to that of facts, we notice everywhere an interest in the educational film that augurs well for its future. Experiments on a systematic and scientific basis are multiplying and the results are such as to convince the most sceptical and kindle enthusiasm in the most torpid.

According to *SCHOOL LIFE* (Washington, No. 7, March), the Psychology and Educational Research Division of Los Angeles Schools has come to the conclusion, as the result of a detailed enquiry, that the knowledge acquired by pupils with the aid of the cinema is 15 % in excess of that acquired from oral teaching alone.

*THE TIMES* of April 1st announces that the National Union of Teachers has embarked upon an experiment to ascertain

whether talking films are more useful for teaching than silent pictures and whether they should therefore be introduced into schools. For the purpose of the enquiry 400 pupils belonging to 15 schools around London have been set four different tests on natural history, literature and travel films. The results are expected to furnish interesting data.

According to *FILM KURIER* (Berlin, March 21st) Cologne, following the example of foreign countries, has appointed a Committee of Enquiry to study the possibilities and methods of film-teaching in the university, the schools and in popular education. It is hoped in this way to exercise a beneficial influence upon the production of instructional and cultural films.

This form of production needs all the encouragement it can get, to judge by a communication in *THE FILM DAILY* (New York, March 19th): In reply to the question, "Why does not the motion picture industry make pictures worth while?" the writer states that films like "With Byrd at the South Pole," "The King of Kings" and "Disraeli" did not altogether please the public, which goes to the cinema to be amused rather than to think.

Here, no doubt, we are talking of popular education and general culture rather than of teaching proper, but the answer of *THE FILM DAILY* applies equally to the educational or school film. The instructional or educational film, understood in the widest sense of the term, is not a paying concern. This is a fact against which champions of this kind of film have to contend. All effort should be directed towards making the educational cinema "pay." The problem is a difficult one, but any quantitatively or qualitatively adequate output of these films depends upon its solution. Any other opinion argues psychological blindness or a wrong sense of justice. Disinterested effort, however praiseworthy it may be, will never achieve its end; on the other hand, it is unfair that the recreational and entertainment cinema, whose merits we are not denying, should yield a profit of millions, while educational films, made

at the cost of considerable effort and sacrifice of every kind, fail to realise any profit at all simply because they pursue a higher aim. The endeavours of the Rome Institute, which is working all the time for practical results, are directed to this end of making educational films "pay." For this is a *sine qua non* of the Institute's existence and success. The draft international convention for the abolition of customs duties on educational films and the international catalogue which the Institute is now engaged in compiling are enterprises directly intended to promote the *trade in* and therefore *production* and *circulation* of educational films. And it will pursue the good work.

Are we down-hearted? Certainly, educational films are being turned out, thanks, as we have said, to our brave enthusiasts. Let us first take note of the output of teaching films proper:

*THE EDUCATIONAL SCREEN* (Chicago, March) informs us that Electrical Research Products, Inc. has made some forty instructional films for use in elementary and secondary schools and for the instruction of parents and teachers. Specially mentioned are "Plant growth," "How Nature Protects Animals," "The Frog," "Mushrooms and Other Fungi," "Acoustic Principles," "The Play of Imagination in Geometry," "Dynamic Learning," "Diagnosis of Difficulties in Arithmetic," "Teaching of Reading," "The Study of Infant Behaviour," etc..

According to *LAVORO AGRICOLO FASCISTA* (Rome, April 5th), the Italian Scientific Management Institute has established a consortium for the production and distribution of films intended for any branch of specialised technical training.

As regards instructional and generally cultural films, which cover a practically unlimited field and the public for which is drawn from the commercial cinema theatres as well as from schools and cultural organisations, the output is decidedly encouraging.

*CINÉOPSE* (Paris, March) tells us that Dr. Mühlenstein, an archaeologist with

an intimate knowledge of the cave-dwellings of Spain and Southern France, recently showed at Frankfort the French film "L'Homme et l'Art il y a vingt mille ans," the first film reconstructing life in pre-historic times. The same review mentions a film made by the documentary section of Ufa: "How Ali and Wolfi made friends." The film shows how dogs, cats, monkeys and many other animals can by kindness and patience be taught to modify their natural instincts and live amicably together.

FILM KURIER (Berlin, March 21st) announces the *première* at Munich of a big historical film "Sphynx - Crescent - Cross," illustrating the successive civilisations of Palestine, their rise, apogee and decline; the advent of the Christian era and modern civilisation is given special emphasis.

According to TAGESBOTE (Brünn), Ufa has recently completed an instructional "talkie," "The Mysteries of Vegetable Life," under the art direction of Dr. Ulrich K. T. Schultz. The film consists of a conversation between a woman painter and a botanist, the latter's explanations being illustrated by pictures taken by the accelerating process. The growth of plants, their straining towards the light, their struggle for existence, sexual life, etc., are all effectively demonstrated in this film.

THE CINEMA (London, April 1st) is informed that an Egyptian sarcophagus has been opened at the Ermitage Museum in Paris for the purpose of filming the process of mummy-preservation. The mummy was wrapped in two hundred pieces of cloth and from an inscription found on one it is supposed that the body is that of an Egyptian priest.

By reason of its historic character, "St. Anthony of Padua," made in Rome to celebrate the sixth centenary of the great miracle-worker, may also be reckoned among instructional films.

Instructional cinematography continues to derive nourishment from documentary films. In CINEOPSE (March) M. Michel

Coissac speaks of documentary films already made and of one to be made by the Citroen mission, which is about to make a study tour of Asia.

Documentary films are not made without danger and difficulty; they have their heroes and their martyrs. Thus we learn from the newspapers that twenty members of a film party which proceeded to the Arctic regions on board the Viking for the purpose of filming seals were killed by an explosion on board.

According to THE FILM CLUB (New York, March 16th) Mr. B. Pollard has completed a documentary sound-film, entitled "The Voice of the Jungle."

FILM KURIER (Berlin, March 16th) mentions the exhibition of a big documentary film made during a long tour of the Balkans, Asia Minor, Siberia, Mongolia, Japan, North and South America ending up with France and Germany.

The AGENZIA FILM (Rome, March 19th) is informed that a sound-film mission under the famous director Tourine has started for Eastern Asia, where it will make a sound-film with the title of "The Jews in the Virgin Forest."

In the area of the River Amur it seems that there is a settlement of 5000 Jews from the Ukraine and the purpose of the film will be to record the laborious efforts of these settlers to bring this vast tract into cultivation.

NEPTUNE (Antwerp, March 1st) mentions a film "Latitude 70°, 22'" made by two Frenchmen, George Le Fèvre and René Ginot during a trip to Scaresby Bay in a fishing-boat.

According to L'AMI DU PEUPLE (Paris, March 20th), the Marquis de Wavrin, after making a film "The Unknown Heart of South America," has made others on the Galapagos Islands and on the upper tributaries of the Amazon, whither he proceeded with the object of studying native life.

Mention is made in LE CINÉMA (Paris, March) of a documentary sound-film "Un-

der Java's tropical sun" by the Ufa documentary section. Apart from beautiful scenery, the film is a record of Javanese production of sugar, tea, rubber, bananas, pineapples, cocoanuts, etc.

MOTION PICTURE DAILY (New York, March 12th) announces that Ideal Pict. Corp. has made a film "The Sacred Elephants of India," showing the preparations for a religious procession, the sacred trappings and ornaments of the elephants and the procession itself.

According to MOTION PICTURE EDUCATIONAL (Washington) the Film Department of the Australian Government has made and released three films: "In the Heart of Australia," "Here is Australia" and "The Mineral Wealth of Australia."

THE NEW YORK TIMES (March 1st) mentions (1) a film made by Mr. E. B. Schoedsack in the Sumatra jungle, which includes among other remarkable scenes a fight between a tiger and a buffalo and (2) "Tabore," the last documentary film made by F. W. Murnau before his death and recording the lives of the natives of Bora-Bora in the Union Islands.

\* \* \*

The intellectual world is showing more and more interest in the cinema. Among the distinguished persons invited to attend the March meeting of the Governing Body of the Paris Institute of Scientific Cinematography, so ably directed by M. Jean Painlevé, we notice the names of Prof. d'Arsonval of the Academy of Science, Prof. Urbain and Prof. Bohn. The March assembly decided that the Institute should publish an illustrated quarterly bulletin and organise film shows for its members.

Further proof of the interest of the scientific world in the cinema is furnished by CINÉOPSE (Paris, March), which reports

that during the Stockholm Congress of Applied Mechanics numerous scientific papers were illustrated by film projections. Nearly every day indeed we read of the completion of some important scientific film. Thus, the NEUE MEDIZINISCHE LEHR-FILM of Vienna tells us that the Science branch of the Vienna firm of R. Lechner has made films on the surgical treatment of pulmonary tuberculosis, the calcification of the lungs and the removal of a tumour from the cavity between heart and lung.

It is reported from Basle that a professor at the Berlin Scientific Film Laboratory is now engaged upon a film treating of the reactions of bacteria and germ-cells to injuries, irritations and atmospheric influences.

DEUTSCHER FEUILLETON-DIENST (Berlin, March 24th) announces that Herr Walter Ruttman has completed a talking film called "The Enemies of the Blood." In this film the audience listens to the doctor's interrogation of venereal patients before diagnosing their cases and prescribing treatment. A large part of this film was made in hospitals with the assistance of some of the most eminent European specialists.

THE JOURNAL OF THE SOCIETY OF MOTION PICTURE ENGINEERS (New York, March) publishes a description of a new apparatus consisting of a laryngoscope and a Kodak camera for the purpose of filming the vocal chords.

MITTEILUNGEN DER WIENER URANIA (Vienna, March 21st) reports a lecture before the Urania Association given by Dr. Georg Politzer of the Vienna Institute of Embryology on "The Life of the Cells." The lecture was followed by the projection of a micro-biological film on the life and division of cells, malignant tumours and the influence of X-rays on healthy and infected tissue.

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SUMMARY OF CONTENTS FOR MAY 1931: *Stefano Pittaluga*. — *La Voce del Mondo*. — *Galleria*. — *Righelli parla della "Scala"*. — *Shows*. — *Greta Garbo*. — *Ettore Fieramosca*. — *Miscellaneous*. — *Dynamite (concluded)*.

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**REVUE DE L'ECRAN** — 10, Cours du Vieux-Port, Marseilles.

INDEX OF NUMBER OF APRIL 5TH, 1931: *Pour Ceux qu'indispose la Gloire de Charlot*, Pierre Ogouz. — *Les Présentations*, A. de Masini and Georges Vial. — *A mon avis*, Georges Vial. — *Le Banquet Paramount*, A. de Masini. — *L'Équipement Moderne des Salles de Spectacle*, Georges L. Pujolas. — *Musique Mécanique*, Gaston Mouren. — *L'Exploitation*, X. — *Report of Marseilles and District Managers' Association*. — *Round the Studios*. — *Short Notes*. — *Local News*. — *Echoes*.

INDEX OF NUMBER OF APRIL 20TH, 1931: *Avoir le Ton*, Pierre Ogouz. — *Les Présentations*. — *"City Lights"*, Georges Vial. — *Courrier de Paris*, Raymond Huguenard. — *Musique Mécanique*, Gaston Mouren. — *Dix minutes avec Charlie Chaplin à Marseilles*, Georges Vial. — *L'Exploitation*, X. — *Report of Marseilles and District Managers' Association* — *Round the Studios*. — *Short Notes*. — *Local news*. — *Echoes*.

INDEX OF NUMBER DATED MAY 5th, 1931: *A View from behind*, Georges Vial. — *Shows*, André de Masini. — *Mechanical Music*, Gaston Mouren. — *Association of Marseilles and District Managers' Association* — *Round the Studios*. — *Short items*. — *Local news*. — *Echoes*.

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**DIE SCHULPHOTOGRAPHIE** — Magazine for teachers and students of photography.

Editor, Richard Lange, Berlin-Zehlendorf. Publishers: *Weidmannsche Buchhandlung*, **Zimmerstrasse 94, Berlin, S. W. 68**, 2nd year; vol. 1., May 1931.

Haacke, *Photography and History-teaching*. — Oeser, *Photographs of blossoming trees*. — Ernst, *The schoolboy photographer; extract from the author's school-leaving certificate thesis*. — Dr. von Holleben, *A little photographic chemistry for the layman*. — Dr. Maiser, *Water in photography work*. — Dr. Fucyman, *Personal experience in the photography of pre-historic objects*. — *Photographic criticism*. — *Exercises for school photography*. — *Review of books and periodicals*. — *Correspondence* (Dr. Schulz, The Danzig School Exhibition and school photography).

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**ΠΑΙΣ** — Scientific Review of the Greek Child Welfare Association, published every two months.

CONTENTS OF No. 6, MARCH-APRIL 1931: *Overwork*, Mdlle P. Lascaris, Lecturer at the Sorbonne. — *Ill-health as an obstacle to marriage*, Dr. C. A. Charitakis, Head of the Social Hygiene Section at the Ministry of Health. — *School Hygiene*, Mdlle J. Nafplioti, Substitute Delegate of the Ministry of Education to the First Infant Welfare Congress. — *Curvature of the spine as a social evil*, A. Contargyris, University of Athens. — *Two proposals to the First Infant Welfare Congress*, P. Constantinidis. — *Child Welfare in Greece: Work of the National Child Welfare Organisation*. — *Bibliography*.

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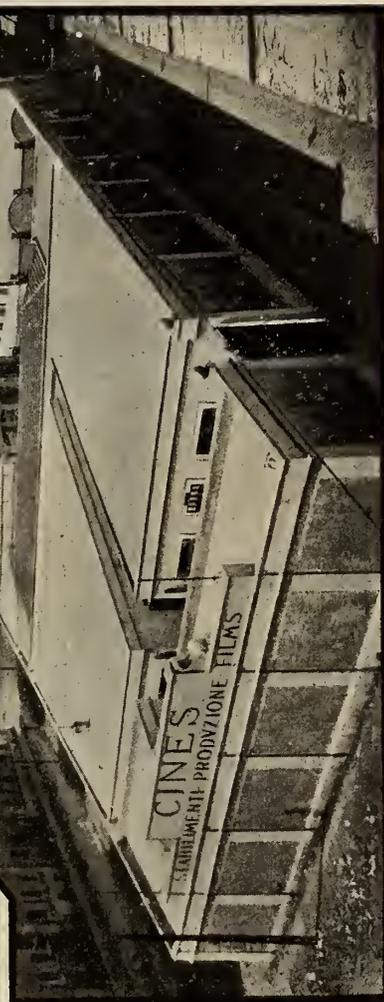
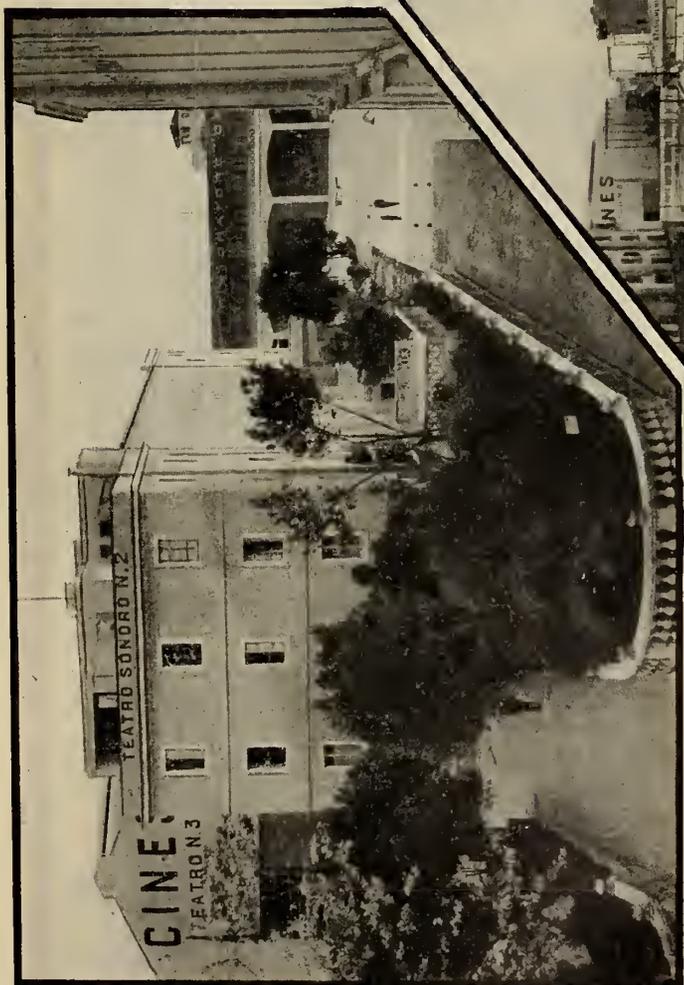
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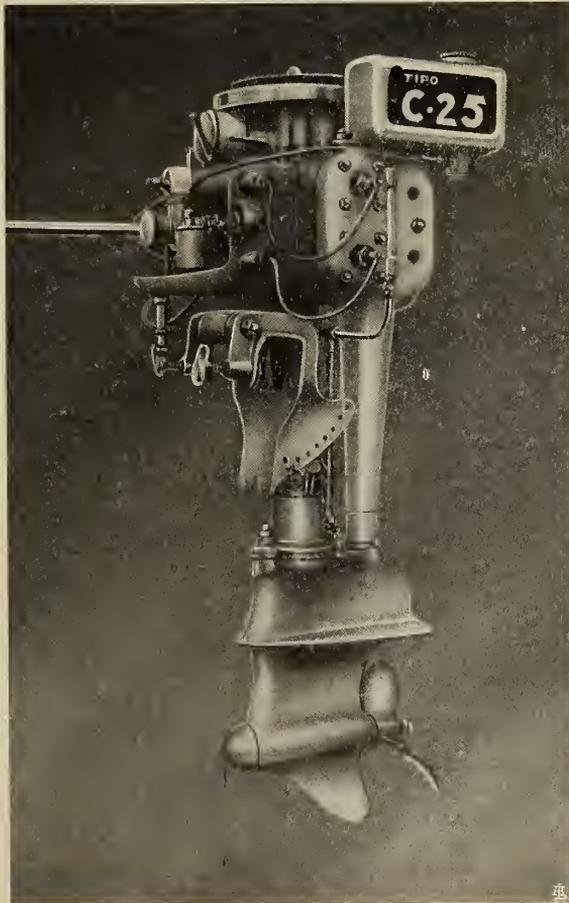
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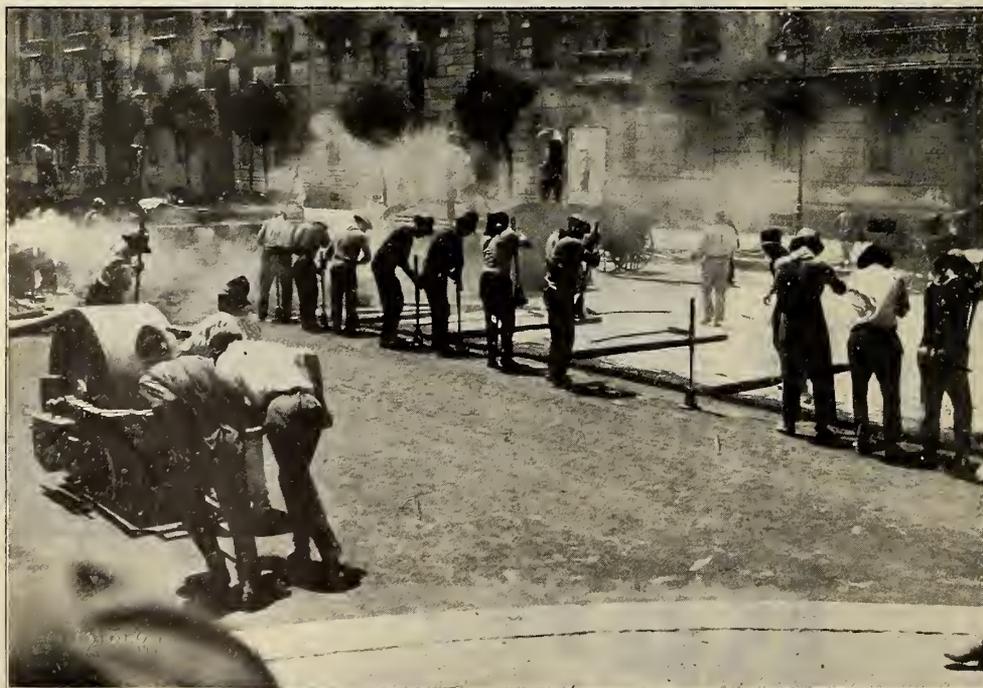
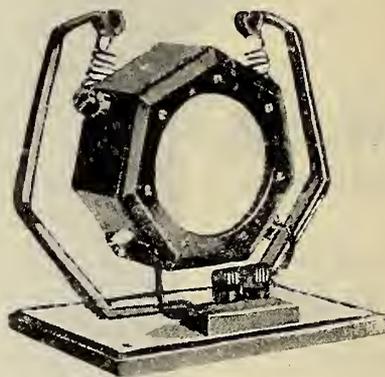
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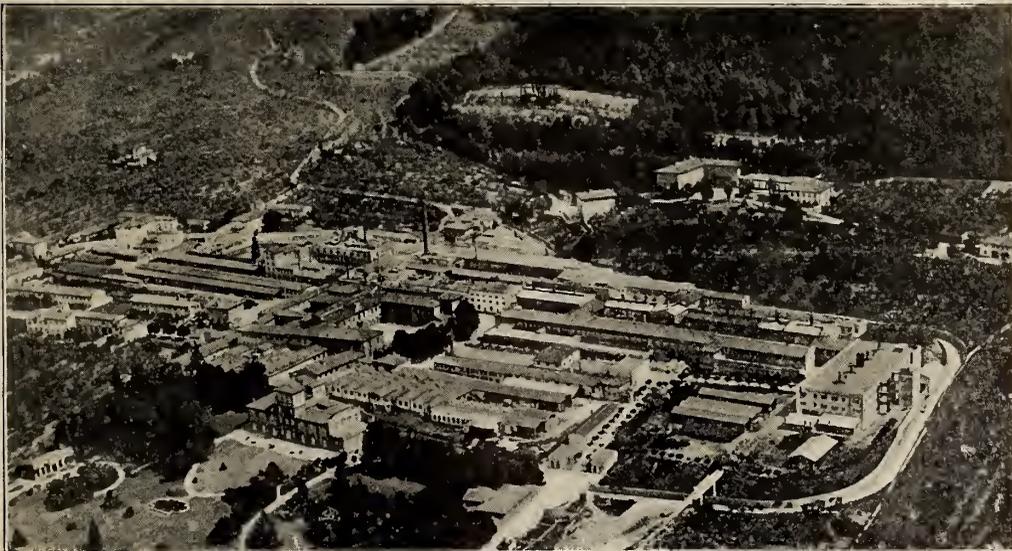
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N. 6

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# “ L’HISTOIRE DU PAUVRE JACQUES DE MADAME ELISABETH DE FRANCE,,

A proposed film scenario by ERNEST CASTELLA (1)

(from the French)

## A) PREFACE.

The story of which I give a synopsis below undoubtedly furnishes material for a touching and stirring film recalling a terrible epoch in history and set amid the splendours of Versailles and on the verdant slopes of the Swiss Alps. The necessities of screen adaptation would, of course, compel the scenario-writer to embellish historical fact with a number of imaginary episodes which would impart life and movement to the film. Nevertheless « Poor Jack » was a real person, the hero of incidents with a definite popular appeal in them. Indeed, as we shall see, his story has inspired many an artist.

Jacques Bosson (le pauvre Jacques) was brought up as a humble shepherd among the mountains of Switzerland in the eighteenth century. As the result, however, of unexpected and historical events, destiny took him to the Court of Versailles on the eve of the Revolution. He received a summons from Elizabeth, sister of Louis XVI and Princess of France, who made him steward of the royal domain of Montreuil, near Versailles. Hither, too, came Marie-Françoise Magnin, his sweetheart, who followed him from Switzerland at Madame Elizabeth’s wish.

Shortly after the marriage of Jacques and Marie-Françoise, which, we are told, was held with much ceremony in the church of St. Symphorien at Montreuil, the Revolution broke out. During this troublous period, Jacques’ young wife was put in prison and he himself held suspect. He had to return to Switzerland to seek the aid of the Swiss authorities in order to effect his wife’s release.

Although this is the least known part of Jacques’ life, I have been able to collect details of his touching story from published and unpublished sources which show that this was a period of storm and stress in our hero’s career.

The torment of Marie-Françoise in prison, her husband’s desperate efforts to obtain her release, the semi-freedom of Jacques himself contrasted

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(1) This draft scenario is based upon an unpublished play entitled « Scènes de la Vie de Pauvre Jacques de M.me Elisabeth de France ». U. S. A. Copyright Dec. 30th, 1924 by Ernest Castella. Class. D. XXc No. 69900.

with the captivity of Madame Elizabeth and her death at the guillotine could be skilfully woven into very telling scenes and situations. Many of these would be set amid the sunshine and storms of the Alps around Gruyère and pictures of one of the loveliest parts of Switzerland should prove one of the great attractions of what might well be a « super-film ».

This, however, is anticipating.

For purposes of information and to emphasise the interest of the story, we append the few following notes:

The Marquise de Travenet de Bombelles, lady-in-waiting to the Princess Elizabeth, composed the delightful « Romance de Pauvres Jacques », the tune of which, according to Auguste Vittu, the publicist, became the Royalist hymn. It was set to the lament « O mon peuple, que vous ai-je donc fait? », a hundred thousand copies of which were sold in Paris on the day of Louis XVI' death, January 21st, 1793.

A vaudeville with the title of « Pauvre Jacques » was played in the Paris theatres in 1807. Made into an opera by the German poet Castelli and Weigl, the composer, it was successfully produced in Vienna in 1809 under the name of « Die Schweizer-familie ». The piece reappeared in Paris in this form and in 1812 was given at the Opéra Comique under the name of « La Vallée Suisse ». In 1827 it became « La famille suisse ».

#### SOURCES.

1. Notes from archives.
2. L. M. CHAUDERON and F. A. DELAUDINE, *Supplement to the Dictionnaire Historique*, Year XII, 1805.
3. F. X. DE FELLER, *Dictionnaire historique*. Paris, 1827.
4. COMTESSE D'ARMAILLE, *Madame Elisabeth de France, Sœur de Louis XVI.*
5. A. DE BAUCHESNE, *La vie de Madame Elisabeth, Sœur de Louis XVI.*
6. A. MALET, *L'époque contemporaine.*
7. GEORGES CAIN, *Promenades dans Paris.*
8. *The Revue historique Vaudoise.*
9. *Various notes, pamphlets, tales, etc.*

B) SYNOPSIS OF THE STORY OF POOR JACK OF PRINCESS ELIZABETH OF FRANCE, WITH BRIEF MENTION OF SCENES AND TABLEAUX WHICH MIGHT BE ADDED TO THE HISTORICAL INCIDENTS TO ENLIVEN THE ACTION.

N. B. — Although this synopsis has *intentionally* been written more or less in scenario-form, it is after all only a synopsis and not all the episodes contained it need appear in the film.

If my draft should appeal in the quarters to which it is addressed, *I should be perfectly ready to prepare the scenario* and would make use for this purpose of an abundance of material already collected.

The *middle* column contains the historical synopsis, the *left-hand* column, the scenes based on historical fact, the *right-hand* column, scenes that could be added to brighten up the story.

The film of the story of Poor Jack might be improved by a short prologue, in which a traveller loses his way in the mountains on a stormy night and, finding shelter among strangers, tells this story to his hosts.

The Alps around Bellegarde. Life of the shepherd mountaineers; their chalets and their flocks.

Jacques Bosson was born in 1757 at Bellegarde, a lonely village at the end of the Gruyère valley in Switzerland. Until the age of 29 he leads the humble life of a shepherd.

*Jacques hunts the chamois. He takes part in village fêtes.*

*Among his friends is one Jean, whom we meet later in Louis XVI' Swiss Guard.*

Magnin, his family and his farm.

In 1786 François Magnin, a farmer of Bulle, the neighbouring town, engages Jacques as farm-labourer. Jacques sets off for the farm at La Buchille.

*Jacques is lonely and sad at La Buchille.*

Leaves for Bellegarde, engages Jacques and returns home again.

Jacques is an honest and hardworking lad. He falls in love with Marie-Françoise, the farmer's daughter. Her father, however, is strongly opposed to a match, Jacques being too poor.

*Jacques hard at work. His meeting with Marie-Françoise. Exchange of vows.*

*Magnin catches the young people kissing. He rebukes them sternly and threatens Jacques with dismissal.*

Montreuil; Madame Elizabeth visiting the poor on horseback.

Meanwhile, at Versailles Princess Elizabeth of France, aged 22, has been presented by her brother Louis XVI with the domain of Montreuil, near Versailles.

*Symptoms of popular discontent. Peasants fail to greet Elizabeth as she passes them on the road.*

Family festivities at Montreuil. Pastoral scenes. Old Dr. Le Monnier teaches Elizabeth the elements of botany.

She turns this property into a country home and entertains her friends there.

*Presaging misfortune, Elizabeth goes one evening to pray in the little church of St Symphorien. In the midst of a fête, her gaiety forsakes her, as she broods over the embittered people.*

Watteauesque scenes. A flock of sheep.

She has a fine herd of Swiss cows and distributes milk to the poor.

*Montreuil cows shown in contrast with those grazing upon the Swiss mountain side.*

At a time of famine Elizabeth distributes milk to the poor. Interview between Elizabeth and Mme de Diesbach.

She needs a Swiss cow-herd and, through a friend, Mme de Diesbach, a Swiss who knows the owner of Magnin's farm, she takes into her service Poor Jack, who leaves for Montreuil in 1787.

*Parting of Jacques and Marie-Françoise. Secret satisfaction of her father. At parting, the lovers exchange small gifts (a cross, flowers).*

Jacques' life at Montreuil.

In spite of opportunities to pass his leisure time with his compatriots of the Royal Guard, Jacques is homesick.

*Jacques seated with friends in a tavern. He meets Jean, his Bellegarde friend. The soldiers sing the praises of Paris, but all the same feel homesick. ...Visions of the Alps. Jacques compares the pretty French girls with Marie-Françoise.*

A lady (Madame de Mackau) questions Jacques.

Madame Elizabeth notices her steward's low spirits and begs one of her friends to ascertain the cause.

Jacques on being questioned, confides that he has left a sweetheart behind him in Switzerland. Madame Elizabeth regrets having unwittingly "caused sorrow to two young hearts".

A gentleman arrives at La Buchille in a coach. He is received by the Magnin family.

Elizabeth sends for Marie-Françoise, so that the young couple may be married at Montreuil.

*Confusion in the Magnin family. The women are delighted at the idea of Marie-Françoise going to court. Her departure.*

Marie Françoise is decked in a fine national costume.

In April 1789 Marie-Françoise leaves for Montreuil.

*Marie-Françoise's arrival could be staged as follows: Madame Elizabeth organises a game of blind man's buff. Jack takes part and is blindfolded. His sweetheart could be led up to him, so that he catches her in his arms.*

Riots in the streets of Paris. Unruly crowds around the Palace at Versailles.

The young Swiss girl arrives at Montreuil as the people are beginning to revolt.

May 4th. Summons of the Estates General.

The marriage.

The marriage takes place on May 10th, 1789 in the church of St. Symphorien at Montreuil. Afterwards the young couple continue to live at Montreuil.

*Contrast between the happiness of the bridal pair and the discontent of the people.*

*Popular assemblies. Demagogues at street-corners.*

*Friends impart their fears to the young couple.*



«Marchands de Fromage.»

(Canton de Fribourg.)

Dress in the Canton of Fribourg at the time of Jacques Bosson.

*Cant. Freyburg.*



*Murtener Bauer.*

*Cant. Freyburg.*



*Städtmädchen in Greyers Tracht.*

*Cant. Freyburg.*



*Deutscher Bauer in Tanztracht.*

*Cant. Freyburg.*



*Deutsches Ländmädchen in Feiertracht.*

Dress in the Canton of Fribourg at the time of Jacques Bosson.

From the terrace at Montreuil Madame Elizabeth watches these groups as they pass by.

Terror in the village.

July 14th. Storming of the Bastille.

Jacques joins up. Sound of the tocsin.

Brawls outside the bakers' shops.  
Fighting at Versailles.

Elizabeth leaves Versailles.

The royal family, surrounded by the mob, moves to Paris. Revolutionaries carry the heads of assassinated guards on the end of their pikes.

Elizabeth's emotion as she passes Montreuil.

Their happiness is disturbed. Ominous groups pass Montreuil on their way to Paris.

Measures of precaution are taken at Montreuil. Towards July 20th anxiety increases. This is the beginning of "La Grande Peur".

The people believe that brigands are profiting by the general disorder to plunder the country.

To avoid becoming a suspect Jacques joins the National Guard on July 28th. The situation grows worse. Famine threatens.

Towards the beginning of October, Madame Elizabeth leaves Montreuil for Versailles and on October 5th, when the royal family finally leaves Versailles for Paris, Elizabeth goes with them.

At Montreuil, deprived of their royal Mistress, Jacques and his wife find life increasingly difficult.

In order to keep up the farm, Jacques has to sacrifice 3000 francs of his small capital.

*At Bellegarde and La Buchille, fears are entertained for their safety.*

*On June 20th Jacques, on his way through Paris, watches a demonstration of the mob in front of the "Salle des Menus".*

*Evening at Montreuil. The servants see that the doors are bolted and arms are held in readiness.*

*Unsuccessful attack upon Montreuil by a group of revolutionaries. Jacques defends his wife.*

*Jacques' efforts to obtain bread contrasted with peaceful life at Bellegarde.*

*She takes leave of her household. Montreuil as it was before the trouble began.*

*Montreuil in the days of the revolution.*

*Jacques and Marie watch the cortege go by. They salute their benefactress.*

*Jacques seeks by a ruse to escape the supervision of the revolutionaries and visits Madame Elizabeth at the Tuileries.*

Seizure of the farm-stock.

At last the people's representatives seize the live-stock. One day, the Comte de Colbert, an aristocrat, arrives at Montreuil and Jacques tries to conceal him from the revolutionaries.

*Jacques is about to resist, but his wife restrains him. He tricks the soldiers who come in search and the Comte de Colbert, disguised as a farmhand, puts the police upon a false track.*

The poor room in which the baby is born.

These events bring us to March 19th, the date of the birth of a daughter Marguerite, to the Bossons.

*News of the birth reaches La Buchille and Bellegarde.*

Montreuil falls into dilapidation and several of Jacques' fellow-servants join the revolutionaries.

*Jacques' companions mock at his fidelity and leave him to fend for himself.*

The flight to Varennes, during which Elizabeth of France assumes the name of Rosalie and acts as nurse to the royal children.

The royal family, after some time at St. Cloud, returns to the Tuileries, where a plan of escape is devised. This is carried out in the night of June 20th, — 21st, 1792 but the fugitives are arrested at Varennes.

*Marie-Françoise supplies Elizabeth with clothes in which to disguise herself. She wishes her god-speed.*

Brought back to the Tuileries the royal family is held prisoner there until August. On August 9th news is received of the impending attack upon the palace. Loyal nobles assure the king and his family of their devotion.

*Jacques, learning of the dangers threatening Elizabeth, goes to the Tuileries.*

The massacre at the Tuileries. Sack of the Palace. The mob smashes the statue of Louis XIV.

On August 10th the mob storms the Tuileries and massacres the Swiss Guard.

*Jacques takes part in the defence. He recognizes among the dying his old friend Jean from Bellegarde, who begs Jack to send news of his death to his sweetheart. A vision of the sweetheart at Bellegarde.*

The distressed royal family at « Les Feuillants ».

The royal family is placed in four little cells at the convent of "Les Feuillants".

*Jean also recognizes among the mob an old Montreuil servant who has gone over to the revolutionaries.*

The mob enters the convent.

During the night the revolutionaries force their way into "Les Feuillants" shouting for the heads of Antoinette and Elizabeth.

*Scenes of violence. Vision of the days when this servant did obeisance to Elizabeth.*

The family is taken to the "Temple" and sees the fragments of the statue of Louis XIV.

On August 13th the royal family is conveyed to the Templars' prison.

Life at the Temple.

Elizabeth is put into an old kitchen (in the small tower). Later the family is transferred to the Great Tower.

*Jacques and Marie disguise themselves and try to visit Madame Elizabeth. They are helped by a former Montreuil servant, who, though a soldier of the revolution, has remained faithful to the memory of Elizabeth.*

The National Guard occupies Montreuil; the Bosson are driven out.

On October 9th Montreuil is declared national property. While the royal family is awaiting the nation's decision at the Temple, Jacques and his wife become suspect and try to elude their pursuers.

*Jacques and Marie are under observation.*

Arrest of Marie-Françoise.

Le Monnier attends her in prison.

Jacques vain efforts to rescue her. He cannot pass the guards.

Marie-Françoise is caught and thrown into prison. (Probably at "La Petite Force"). She falls ill and is attended by Le Monnier. Jacques tries to rescue his wife from gaol, but is unsuccessful.

*Marie-Françoise is arrested at a moment when Jacques is absent. Jacques' despair.*

Jacques' departure and journey.

In despair Jacques decides to go to Switzerland to seek the aid of the Swiss authorities and also to remove his child from the dangers of revolutionary Paris.

*An aristocrat, who has escaped to Switzerland, brings news of events to La Buchille.*

We have not mentioned this brother's presence in Paris to save complications, but he could be brought in in the course of the scenario.

On May 9th, 1793 he contracts with one Marout, to take him from Versailles to Switzerland with a brother of his who has been living in Paris, his little girl and a box weighing 90 lbs. (This box was to contain souvenirs of the royal family).

Here a number of articles would be shown given to Jacques by Madame Elisabeth (Some of these still exist).

Marie-Françoise leaves prison.

She wanders about the streets.

In Jacques' absence, Marie-Françoise is released and, unable to leave Paris, finds a lodging at No 9, rue Michel-Montaigne. (According to a billeting certificate issued to her on February 20th, 1794).

On May 9th, 1794 Elizabeth of France is tried at the Conciergerie and guillotined the following day.

*In the course of her wanderings, she passes Montreuil, which is guarded by soldiers. She bursts into tears. Visions of the past. She is taken in at the rue Michel-Montaigne by a woman whom Elizabeth once helped.*

*The tumbrils pass beneath her window.*

*Madame Elizabeth waves up at Marie-Françoise as she passes on her way to the guillotine.*

Their escape; passing the frontier posts.

At the end of July 1794 Jacques is at last able to return to France. He then succeeds in escaping from Paris with his wife, he by means of the sewers, she concealed in a tub.

*The two fugitives join forces at a house on the outskirts of Paris.*

They return to La Bulchille.

*Their feelings on their return home. Visions of the past.*

*Note.* — I have further details concerning the life of the Bosson family after the return to Switzerland. On June 13th, 1814 their daughter Margaret married a certain Pierre Glasson. On April 13th, 1816 Jacques, still a poor man, returned to Paris in search of aid and received a pension of 300 fr. from Louis XVIII, who conferred upon him the Order of the Lily. In 1825 Charles X increased this pension to 500 francs. It is also known that from 1825 onwards the Bossons lived at Léchère (another farm near Bulle).

Following the return to Switzerland, however, Jacques and his wife lived a quiet uneventful life presenting no incidents of public interest. The scenario would therefore end with the departure of Jacques and Marie-Françoise from Paris.

A touching epilogue could, however, show the Bossons in old age and we therefore append the necessary material in the right-hand column under the heading "Epilogue".

#### EPILOGUE.

*The old couple, seated by the fire, talk over old days at Montreuil. They recall, as in a dream, Madame Elizabeth, the arrival of Marie-Françoise during the game of blind man's buff, their sufferings, the guillotine.*

*Going to an old drawer, they take out the little gifts made to each other at their first parting (the cross and the faded flowers).*

*To amuse Jacques, poor old Marie-Françoise tries to dance a gavotte step she once learnt at Montreuil.*

*Finally, tourists could be shown visiting Bulle to-day and reading the marble slab on the church wall with its inscription recording the burial of M. and Mme Bosson near the spot.*

## SUMMARY OF THE SCENARIO OF "PAUVRE JACQUES"

The following summary supplements the synopsis already given and is intended to show the general development of the story. It fixes the order of the chief events and links them up; the chronology, however is not strictly in accordance with historical fact.

The part of Poor Jack's life covering the periods at Bulle, Montreuil and Paris, during which he was the chief figure in a charming idyll and the hero of dramatic adventures, extends from 1786 to 1794. In order that the story may not drag or be encumbered with incidents which distract attention from the main plot, I have thought it best to condense a bit.

I have also drawn upon fancy to supplement historical facts. My object is to offer the public not a chapter in history, but a scenario which, though based upon authentic data, is rich enough in picturesque incidents and effects to seize and hold the spectator's interest.

In order that this blending of fact and fiction may be immediately apparent, I have underlined in my scenario *whatever is not historical*.

Further, everything which is of secondary importance and only meant to embroider and enliven the action, is omitted from this scenario, but is mentioned in the synopsis of acts.

The scenario of « Pauvre Jacques » can, of course, follow quite a different plan from the one here submitted and, even if the latter should be adopted, the arrangement and number of the acts could be altered. For instance, the historical parts could be cut down and more space devoted to the Swiss scenes. All I have done is to submit a version of my own which, though it seems to me generally suitable, could be changed without in the least impairing the great interest that lies in the subject itself.

### Summary

In 1784 Louis XVI presents his sister, Madame Elisabeth of France, aged 20, with the house and domain of Montreuil, near Versailles. Elisabeth passes her leisure-time on this estate and with her friends organises outdoor amusements. Part of her time, however, she devotes to charity.

As the result of a severe winter followed by a summer in which the countryside is infested with locusts, the market-gardeners and peasants of Montreuil feel the pinch of want. Elisabeth tries to help them and distributes milk from her farm. As her cows are not well cared for, she decides to engage a Swiss cowman and asks advice of Madame de Diesbach, daughter of the Comte d'Affry, a Colonel in the Swiss Guard. This lady applies to a friend at Fribourg, a Monsieur Von der Weid, who knows of a suitable fellow named Jacques Bosson (Poor Jack) employed on a farm of his, La Buchille, near Bulle, worked by Farmer Magnin and his wife.

Jacques, a peasant of Bellegarde, about 30 years old, is a zealous hard-working servant. But he is poor and has committed what is to M. and Mme Magnin the great crime of falling in love with their daughter, Marie Françoise, who, moreover, has lent a willing ear to his suit. Parental opposition weighs upon Jacques and when M. Von der Weid offers him the post at Montreuil, he accepts eagerly. *His hope, no doubt, is to be able to save up and come back one day, with money put aside, to claim the hand of Marie-Françoise.*

At Montreuil Jacques works very hard, but is unable to conceal from Madame Elisabeth that he is home sick. She inquires the cause of his sadness and, on being told, decides to bring Jacques' sweetheart to Montreuil.

Old Magnin, flattered at the interest shown in his daughter by the sister of the French king, forgets his grudge against Jacques and allows Marie-Françoise to go.

Accordingly, on April 14th, 1789 she leaves La Buchille *in a special carriage sent to fetch her* and, on her journey through France, notices symptoms of unrest among the people.

She reaches Montreuil on April 24th, and on May 10th (six days after the opening of the Estates-General) Jacques and Marie-Françoise are married with great ceremony in the Church of St. Symphorien at Montreuil. Jacques is appointed steward of the domain.

The happiness of the young couple, however, is short-lived. The Revolution is threatening and the country people are seized with the "Great Panic". One day Montreuil is attacked, but with no success. In Paris there are brawls and fighting in front of the bakers' shops and in the streets.

Madame Elisabeth joins the Royal Family at Versailles. Jacques and his wife remain at Montreuil, which becomes more and more deserted and exposed to danger. Soon the revolutionaries seize the farm-stock.

*The young couple, though suspect, are determined, despite all risks, not to desert their royal mistress, who with the royal family has taken refuge in the Tuileries. Using every precaution, they manage now and again to gain access to her.*

On March 19th, 1790 a little girl, Marguerite, is born to them. When the Royal Family escapes from the Tuileries (they were subsequently arrested at Varennes), *Jacques accompanies the fugitives, passing as one of their servants.*

On August 10th, 1792, when the mob storms and captures the Tuileries, *Jacques takes part in the defence of the palace along with the Swiss Guard, in which he has a friend.*

Montreuil, however, is declared national property and the Bossons are driven out. They take refuge in humble lodgings in Paris and during Madame Elisabeth's imprisonment in the Temple, *Jacques assumes various disguises in order to visit her. At last his game is discovered and Marie-Françoise is imprisoned.*

Jacques, at the moment unable to help her, falls in with a certain Marout and with his help manages to take his little daughter Marguerite to Switzerland.

In his absence *an old Montreuil friend of his helps Marie-Françoise to escape from prison*; once out, she hides in a little room in the Rue Michel-Montagne. On May 10th, 1784, however, on learning that Madame Elisabeth is to be guillotined that day, *she ventures out to see her beloved mistrees for the last time.*

Jacques returns to Paris and during the summer of 1794 succeeds in escaping from the city by way of the sewers (authentic), while his wife passes through the city gates in a barrel (also authentic).

They return to their peaceful country home in Switzerland, where they live on for many years with the memory of their tragic past and of Madame Elisabeth, their benefactress.

### SYNOPSIS OF ACTS

In preparing this plan of acts and scenes I have had no intention of appropriating the director's task of cutting. All I have tried to do is to present the essential facts and certain picturesque details so as to indicate my own views and the character, movement and outline of each act.

I have included everything I consider essential and left it to the director to interpret and enliven the different scenes, adding or subtracting as may be necessary.

As I say, I have not done the cutting and have therefore mentioned no sub-titles. In order, however, to emphasise the character of certain scenes, I have occasionally quoted historical words.

N. B. — *I have fairly abundant documentation in my possession which the director would no doubt find useful.*

### PROLOGUE (*optional*).

1. An Alpine storm.
2. A traveller loses his way in the storm.
3. Far-off light from a lonely farm.
4. The traveller sees the light and makes for the house.
5. He is warmly received by the large family within.
6. He is given a seat by the fire and refreshment.
7. The traveller is a poor man and, as payment to his hosts, he can only offer to tell the children a story of bygone days.
8. All gather round. The storm is still raging. The traveller prepares to tell the children about another storm — THE REVOLUTION — and of a young mountain peasant like themselves who weathered it and had the good fortune to regain the sunny slopes of his native mountains. He starts to tell:

*The simple tale of "Pauvres Jacques de Madame Elisabeth de France."*

\* \* \*

It might be well for the tale to be told by Poor Jack himself, his identity not being revealed until the end of the story. This would require a new epilogue.

ACT I.

1. Under the personal supervision of King Louis XVI, decorators, gardeners and servants are putting the finishing touches to the house and domain of Montreuil, which the King is this very day presenting to Madame Elisabeth, his sister.
2. Elisabeth, aged 20, and Queen Marie-Antoinette arrive at Montreuil in a coach.
3. At the park gates, the Queen utters these words, which are historical: " My sister, I beg admission to your home This is your Trianon. The King, whose pleasure it is to make you this gift, has left to me the pleasure of telling you ".
4. Elisabeth is received by the King and inspects the house, the grounds and out-buildings.
5. Elisabeth organises outdoor amusements at Montreuil in company with her friends Mesdames de Bombelle and de Reigecourt and their husbands, the Marquises de Moustiers, de Merinville and de Travanet, Mademoiselle de Soran and Mademoiselle Diane de Polignac. Mention may also be made of the page-boy, Adalbert de Chamissot, Madame " Poitrine ", the Dauphin's nurse, whose hearty fun amuses the company,
6. Elisabeth also studies botany, with her neighbour, old Dr. Le Monnier, formerly doctor to the Royal children.
7. As Elisabeth has not yet been granted permission to spend her nights at Montreuil, the company returns in the evening to the Château at Versailles.
8. In the mornings on horseback, or towards evening on foot and along rough paths, Elisabeth goes to pay her devotions in the church at Montreuil.
9. She visits the poor.
10. Most of the people around her pay her loyal and affectionate deference, but on a few faces hatred and envy reflect the popular discontent.
11. One day Elisabeth refuses to buy a set of chimney ornaments, for their price will allow her to " set up four small homes ".
12. She sells her horses to help the poor.
13. Winter at Montreuil.
14. Hard times. Elisabeth relieves distress among the people.
15. Dr. Le Monnier (Act I, 6) visits the sick.
16. Elisabeth and her friends make clothing for the poor.
17. Summer returns and with it a plague of locusts.
18. Distress among the Montreuil market-gardeners.
19. The local crier summons the inhabitants and orders them to fight the plague.
20. Elisabeth organises the distribution of milk from the Montreuil farm.
21. As her cows are not in the best condition, she begs her friend Madame de Diesbach to find her a Swiss cow-herd.
22. Madame de Diesbach writes to M. Von der Weid of Fribourg.
23. Von der Weid goes over to his farm at La Buchille, near Bulle.
24. He is respectfully received by Farmer Magnin and his family.
25. Von der Weid notices Jacques Bosson (Poor Jack), driving the cows to the drinking trough.
26. Taps Jack on the shoulder and asks if he would like to serve under the King of France.
27. The Magnins laugh heartily; Jacques' comic surprise.

ACT II.

1. Jacques is pondering Von der Weid's words.
2. Marie-Françoise, one of Magnin's daughters, approaches Jacques.
3. It is evident that the two young people cherish a mutual affection.
4. Seated beneath a tree, Jacques tells Marie-Françoise about his childhood. He recalls visions of:
  5. Bellegarde, his home in the mountains.
  6. His goatherd's life in the company of a friend of his (Act V, 14).
  7. His poverty.
  8. Marie-Françoise consoles him with a kiss.
  9. Old Magnin catches them kissing and is angry.
  10. Entry of Madame Magnin and her daughters.
  11. General agitation. The girls comfort their sister.
  12. Old Magnin tells Jacques he can be off the next day, for he is too poor to marry his daughter.
  13. The same evening. Jacques and Marie-Françoise exchange vows.
  14. Jacques gives his sweetheart a cross with a chain as a souvenir of the Chapelle des Marches, to which they had once walked.
  15. Vision of this walk and of the chapel.
  16. Marie-Françoise gives Jack some flowers she is wearing in her dress.
  17. Magnin is going his rounds and the lovers part.
  18. At early dawn Jacques departs, his bundle on his back.
  19. Marie-Françoise slips down and says goodbye.
  20. Last farewells. Jacques takes his leave.
  21. Jacques in the post-chaise, sunk in thought. He contrasts the plains of France with his native Alps.
  22. Poor Marie-Françoise's grief.
  23. She visits the Chapelle des Marches and thinks of Jacques.
  24. Jack arrives in the strange city of Paris.
  25. He is seen asking his way.
  26. He reaches Montreuil. Madame Elisabeth gives him a kind welcome and the whole household celebrates his arrival.
  27. Jacques compares:
    - The castle with the Swiss chalets.
    - The pretty marquises with Marie-Françoise.
    - The "lean kine" of Montreuil with the "fat kine" of Switzerland.
  28. By an effort of will he throws off his gloom and with a hearty word of encouragement to his lazy young assistant, settles down to milking the cows.

ACT III.

1. A spring morning. Elisabeth and Madame de Mackau are strolling in the park.
2. They see the cows in the meadows, but no sign of Jacques the cowherd.
3. They find him in tears in a little thicket.
4. Jack dreams that Marie-Françoise is passing along the thicket.
5. At this moment we see Marie-Françoise, leaning from her lattice with its window-boxes, dreaming, too, of her absent lover.
6. Madame Elisabeth asks Jacques the cause of his grief.
7. Jacques tells her his secret.
8. Madame Elisabeth comforts him and returns home.
9. In her boudoir she thinks about Jacques.

10. She compares this servant and his fidelity to his distant sweetheart with the spouting tub-thumpers in the local estaminets.
11. ...the peaceful Swiss scenery and its grazing herds with the sinister bands of peasants tramping the French countryside.
12. She begs Madame de Diesbach to send for Marie-Françoise.
13. During his leisure-hours Jacques meets his old goatherd friend (Acts II, 6, V, 14) in an estaminet.
14. Together they sing the "Ranz des Vaches" and conjure up visions of the herds and chalets of Gruyère.
15. Jacques, returning sadly to Montreuil in the evening, rouses himself to rescue a young cowman attacked by a bull (Act VII, 4).
16. A carriage arrives at La Buchille to fetch Marie-Françoise.
17. Excitement of the Magnin family.
18. All of them are flattered at this summoning of Marie-Françoise by the King's sister.
19. They hasten to get her things ready.
20. They dress her in her best Fribourg gown.
21. April. Marie-Françoise leaves in the carriage. Touching farewells.
22. The carriage passes through the terror-stricken French villages.
23. Arrival at Montreuil.
24. Elisabeth has arranged a game of blind man's buff and has invited Jacques to join in.
25. He is blindfolded and tries to catch someone. Marie-Françoise is gently pushed in to his path.
26. Jacques catches her and feels round her neck the cross he gave her at parting (Act II, 14).
27. He half-recognizes this cross.
28. Vision of the Chapelle des Marches where it was bought and of the moment when he gave it her.
29. Jacques is unbandaged.
30. Amazement and tender rejoicing. General applause.
31. The company dance round the young couple.
32. A few weeks later. Marriage of Jacques and Marie-Françoise in the church of St. Symphorien at Montreuil. Elisabeth presides over the festivities. Jacques is acclaimed steward of Montreuil.
33. The wedding party encounters a band of tipsy peasants.
34. The sky grows dark; a storm is threatening.
35. Elisabeth says gravely: "A storm is coming".
36. General alarm: everyone senses the nature of this storm. The image of the guillotine hangs suspended above the whole party.
37. *Note.* — Here the "interior" of the prologue might be recalled and the storm around the farm in which Jacques is telling the story.

#### ACT IV.

1. Uneasy happiness of the young couple.
2. Montreuil becomes affected by the spirit of revolution; a servant insults Elisabeth.
3. Jacques knocks him down and he departs uttering threats.
4. In the evening the bolts are drawn and arms held ready.
5. A party of marauders tries to force the château gates.
6. Jacques sets the dogs on them.
7. Madame Elisabeth on her way to church is jostled by some drunken louts.

8. Jacques seizes a pitchfork and protects his mistress.
9. Le Monnier witnesses this scene and tells Elisabeth that a Swiss will defend his masters to the death and that the Swiss Guard is one the King's strongest supports.
10. Vision of the Swiss Guard drawn up front of the Tuileries.
11. From the terrace at Montreuil Elisabeth sees the mob on its way to Versailles.
12. Riots in Paris. The King, against Necker's advice, forcibly forbids the entry of the National Assembly into the Salle des Menus. The deputies meet at the Tennis Court.
13. The bells ring out the tocsin.
14. Mobilisation of the National Guard.
15. Capture of the Bastille.
16. Elisabeth bids farewell to Montreuil.
17. She joins the King at Versailles. Jacques accompanies her.
18. Jacques and Marie-Françoise keep watch at Montreuil.
19. Desolate aspect of the park. Visions of bygone festivities.
20. The revolutionaries come to seize the farm-stock.
21. Jacques snatches up a gun to defend his cows.
22. Marie-Françoise dissuades him and takes away the gun.
23. The revolutionaries go off with the animals.
24. Jacques follows and by a trick manages to regain possession of one cow.
25. A long procession (according to History, 7-8000 people), of armed men and unarmed rabble marches on Versailles.
26. Elisabeth from her window sees this threatening mob. She falls on her knees and utters a few phrases from her "Act of Resignation". "Almighty God, I accept all! I am prepared to make the great sacrifice!"
27. The royal family is conducted by the mob to Paris.
28. They pass Montreuil.
29. Jacques and his wife wave to Elisabeth, who is in the king's coach.

#### ACT V.

1. Jacques and his wife bend over the cradle of their little girl.
2. They recall the glad christening celebrations in the Fribourg villages.
3. Madame "Poitrine" (Act I, 5) helps the young mother to look after her home.
4. Jacques puts on a disguise and visits the Tuileries.
5. He arrives as the King is preparing his flight to Varennes.
6. Madame Elisabeth assumes the guise of a waiting-maid and calls herself Rosalie  
Jacques disguises himself as a servant.
7. The escape to Varennes.
8. Agitation of the fugitives as they pass the guard.
9. Arrest at Varennes.
10. The mob knocks over the statue of Louis XIV.
11. Attack on the Tuileries.
12. "L'Heure des Suisses". Le Monnier reminds Elizabeth of Swiss fidelity. The scene is recalled in which Jacques defended his mistress (Act IV, 8).
13. The assault on the palace; Jacques takes part in the defence.
14. His Bellegarde friend, the former goat-herd (Act II, 6 and Act III, 13) dies in his arms. Brief vision of Bellegarde and the peaceful Alps. View of the *Lucerne Lion*.
15. The royal family is taken to Les Feuillants. Jacques watches over Elisabeth.
16. Jacques rejoins his wife at Montreuil.
17. A commissary comes to announce that Montreuil has been declared national property.

18. The Bosson family leaves Montreuil.
19. At La Buchille. The Magnin family, seated around the table, learn from a neighbour that the Swiss Guard has been massacred.
20. They tremble for the fate of Jacques and Marie-Françoise.
21. Old Magnin wishes he had not let them go.
22. Recall of scene in which he dismissed Jacques from his service.

ACT VI.

1. Jacques with his wife and child, wander the streets of Paris.
2. They take a poor lodging.
3. Jacques hangs about the Temple gaol, where the royal family is imprisoned.
4. He enlists in the National Guard (authentic).
5. He gets himself made a keeper at the Temple.
6. He obtains access to Elisabeth. A touching meeting. Elisabeth declines his offers of assistance and reminds him that he must not risk the safety of wife and child for her sake. She is prepared, she says, to meet her fate.
7. The Montreuil cow-herd whom Jacques had knocked down (Act IV, 3) and who is now the Temple gaoler, recognizes Jacques and gives the alarm. Jacques has to make his escape.
8. Jacques' escape along the prison walls and roofs. Contrast between his childhood's scrambles over the rocks at Bellegarde and his desperate flight along the prison-walls. One of the keepers calls out: "It must be a Swiss, they all climb like chamois!".
9. Jacques eludes his pursuers, but feels himself a hunted man.
10. Arriving at his lodgings, he finds the building watched by the police. He slips away.
11. Arrest of Marie-Françoise, who entrusts her child to the care of a neighbour.
12. Jacques returns to an empty home; the neighbour reassures him as to the fate of his child.
13. Jacques leaves home with the child.
14. He strikes a bargain with one Marout to convey himself and the child to Switzerland.
15. He begs Madame Marout to visit Marie-Françoise in prison and tell her that he will come back to rescue her.
16. Departure for Switzerland, Jacques disguised as a woman.
17. On passing a sentry-post a drunken soldier tries familiarities. Jacques launches out with his fists and the soldier howls. One of his mates laughs and says: "She can use her fists, the little shrew!".
18. Brief tableau of the journey through France.
19. On crossing the Doubs, near the Moulin de la Mort (in the district of Biaufond) a frontier guard is about to fire on Marout disregarding the pseudo-female Jacques. The latter leaps upon the guard and knocks him down. They escape.
20. Jacques reaches La Buchille at night, hands over the child to the Magnin family and prepares to leave again at once.
21. "Where are you going, Jacques?" they ask. "In search of her mother", he answers.

ACT VII.

1. Marie-Françoise in prison at "La Petite Force".
2. Le Monnier (Act I, 6), is attending her.
3. Madame Marout (Act VI, 5) visits her and tells her of Jacques' departure with the child.

4. A former Montreuil servant whom Jacques had once saved from attack by a bull (Act III, 5) and who is now among the prison guard, takes pity on Marie-Françoise. In return for Jacques' service to him he helps her to escape.

5. Marie-Françoise, disguised as a laundress, leaves the prison carrying a bundle of linen.

6. She hides in the rue Michel-Montaigne.

7. On May 10th, 1794, Madame Elisabeth is taken to the guillotine. Marie-Françoise ventures out and tries to attract her attention.

8. She receives her mistress' last blessing at the foot of the scaffold.

9. She then wanders about Paris in distress.

10. One evening, as she returns home tired out, she hears heavy steps on the stairs. She is terrified.

11. She prepares to defend herself with a poker.

12. The door opens... Jacques comes in. Their joy at reunion.

13. At La Buchille little Marguerite says her prayers to her grandparents and prays for her father and mother.

14. Jacques makes arrangements with a carter who is about to leave Paris with a cartload of barrels. He conceals Marie-Françoise inside one of the barrels (authentic).

15. He himself leaves the city by way of the sewers (also authentic).

16. Jacques and his wife meet at an inn on the outskirts of Paris.

17. On their way to Switzerland.

18. They arrive at La Buchille on a Sunday morning and find the family, who have given them up for lost, seated disconsolately in the garden. Little Marguerite recognizes them by instinct and runs to meet them.

#### EPILOGUE (*optional*)

(*See Prologue*) ...The traveller, surrounded by his eager listeners concludes the story:

"Thus ends the story of Poor Jack. He and his wife survived to a ripe old age. And to-day you can see on the church wall at Bulle:

*View of Bulle*

*View of the church*

a marble tablet to their memory.

*View of marble tablet* (first seen from a distance as part of the wall, then

*View of tablet*, a close-up, with its inscription:

HERE LIE THE BODIES OF  
«LE PAUVRE JACQUES  
DE MADAME ELISABETH DE FRANCE »  
DIED 1836  
AND  
MARIE-FRANÇOISE BOSSON  
NÉE MAGNIN, HIS WIFE  
DIED 1835.  
*Pie Jesu Domine  
dona eis requiem.*

Short blurred picture of Montreuil dissolving into the scene (also blurred) in which Elisabeth blesses Marie-Françoise as she mounts the scaffold.

*Note.* — Prologue and epilogue are, as we have seen, optional. If rejected, some way would have to be devised to show the memorial tablet in the church at Bulle since it testifies to the authenticity of Poor Jack and his story.

# Is cinematography a separate art-form?

A theory which represents the film as painting in motion

by C. H. Barnick

(from the German)

The triumph of cinematography all the world over has not yet settled the question of the value of the cinema as art, and this despite the outstanding artistic success of individual films. The issue will doubtless continue to be contested between the enthusiasts, critics and enemies of the cinema, until, as the result of experiments and failures, the aim in view is clearly set. And this aim is unanimity concerning what constitutes the art of cinematography.

The same conflict has raged around the film as an instrument of culture, and the advocates of its use in schools have been exposed to cynical derision and sceptical contempt.

Today, however, no one would deny its enormous importance to popular culture and education, to science and research. The slow-motion process, by which movement can be reproduced at from one-tenth to one-seventeenth of its actual speed, is now an every-day experience and, as soon as ever cinematography can be made independent of darkness, daylight or artificial light and thus become a better economic proposition, the most incorrigible sceptic will cease to dispute the value of the scientific cinema.

May not this victory of the scientific film herald the development of cinematography as an art-form or indeed the first discovery of cinematographic art? Among the innumerable views on the cinema as art, only one has so far had any scientific value, and that is the theory of the film as a new art of painting in movement, an art which reflects the play of form and line. This is the only view that penetrates to the fundamental essence and genesis of cinematography.

When a picture is taken, it is the lens that *sees*, the projector then throws what has been *seen* on to the screen, and the spectator again *sees* the reflection of that which has been *seen*. Are we not throughout concerned exclusively with optical processes? Once this is realised, the function of cinematographic art is clear: the film must be a composition in pictures, not in words, as it is at present owing to the superabundance of captions and the representation of psychological incident. The reproduction of spiritual conflicts should be altogether taboo. The filming of Shakespeare's "Hamlet" or Hauptmann's "Rose Bernd" is a crime against these creations of brain and speech. Years ago Karl Heinz Martin and Rudolf Leonhard,

two of our best directors, condemned the filming of all novels and plays, having learnt this simple theoretical lesson by long and arduous practice.

The above theory, as Bruno Taut and Professor Ebbinghaus have shown, brings cinematography into the sphere of plastic art. Just as a dancer does not interpret a valse as literature, so too there is no such thing as "literary" painting or a literary film. To go farther still, a film need not have any logical sequence or causal connections. It will, however, take years, decades even, to educate the public to appreciate films thus independent of logic and causality; cinematography of this kind may even prove altogether unrealisable. But though the end be not attained, the mere pursuit of it will give us something in the nature of orchestral cinematography or film-symphonies.

To return, however, to our point. Cinematography should, as we said, be painting in motion. This does not by any means imply a development of static painting. The fixed rhythm of a picture is quite different from the dynamic rhythm of the actor or dancer. The painter, even the landscape-painter, sees things posed, the film director, as regards both human beings and inanimate nature, in motion. This does not mean that the rhythm of the actors must be dictated, and the scenery made, by painters. A film whose movement was determined by artists of the brush or pencil might at the best have a certain atmospheric value as "Stimmungskunst", but it would furnish no possibility of symbolic expression. Symbolism, however, is indispensable; if a film is to be effective it must have action, and the action of a movement can only be symbolic. This action consists not in events, as in sensational and serial films, but in development. Development is common to cinematography and literature; herein, too, lie the connection of the cinema with the theatre and the consequent dangers. Action, therefore, must from the outset be conceived, or rather visualised, in terms of cinematography and not in terms of the stage. On the screen the effect is obtained from the picture alone and the film author must communicate his vision to the mental eye of the beholder of the picture. Both scenario-writer and director must think "directly" in the form of pictures and without the aid of speech. This method of thought has first to be learnt, for the very reason that the film is a new and perfectly distinct work of art, independent of and therefore not originating from any other art-form.

Urban Gad, one of the pioneers of cinematography, dimly perceived this function of the film when he wrote some years ago in his book "Der Film, seine Mittel und seine Ziele", that for him every film was an endless and "living book of pictures and fairy-tales." Films should be fairy-tales, painted and danced, but tales full of symbolic meaning and far removed from the fantastic naturalism of an Urban Gad; they must aim at creating a new world of phantasy, a wonderland of moving lines and developing

forms. No matter if this world is at times an improbable one, provided it satisfies the eye.

Films of this sort must dispense with any kind of text, beyond, possibly, a few short descriptive captions, and can belong to any time and place. The pictorial element must do the talking and the whole company from the leading actor to the humblest super must be part of this pictorial element, decorative accessories with a symbolic significance. Then, to quote Urban Gad once more, the film will represent for each one of us "a dream of happiness and achievement, a voyage full sail across the sparkling waters, when life itself has long become a toilsome journey through a world of grey monotony".

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# 16mm. Film in Industrial Efficiency Work

by Louis Miller Bailey

Editor Educational Film Department, "Movie Makers Magazine"  
Publication of The Amateur Cinema League, New York City

In the widespread use of 16 mm. motion pictures to promote industrial efficiency, startling figures have been gathered demonstrating this medium to be the ideal one in discovering the "one best way". Two recent studies by J. A. Piacitelli, industrial efficiency expert, made with the motion picture camera, produced the following interesting results. On the first job, production increased sixty percent; fatigue was reduced; average group earnings were increased nine percent; unit cost was reduced twenty-eight percent. On the second job, production was fixed by process but operating personnel was reduced; fatigue was lessened; average earnings were increased nineteen percent; unit cost was reduced twenty-six percent. Mr. Piacitelli says, concerning this phase of this time-study work, "I have used the motion picture camera on many jobs and in each case the time and expense have been more than justified by the results obtained. There is no doubt in my mind that the recording of facts, especially in the case of a short repetitive cycle, is more economically done by this than by any other method".

To go back to the beginning of scientific study of industrial production problems, almost twenty years ago Frank B. Gilbreth recognized the necessity of recording time and conditions accurately and simultaneously, according to Allan H. Morgenson, assistant editor of *Factory and Industrial Management*, who is similarly interested in efficiency research and has contributed data for this presentation.

Working in the building construction field, this was accomplished by Mr. Gilbreth taking still photographs at intervals to secure a progress record, according to Mr. Morgenson. Next came the photographing of the various positions taken by workers in bricklaying and shoveling and recording the elapsed time from one position to another. These studies prompted Mr. Gilbreth to make his statement, now quite well known, "The greatest waste in the world comes from needless, ill-directed and ineffective motions".

Micromotion study, "which consists of recording the speed simultaneously with a two or three dimensional path of motion by the aid of

cinematograph pictures of a laborer at work, and an especially designed clock that shows divisions of time so minute as to indicate a different time of day, on each picture of the cinematograph film", was the next logical step. Many limitations due to the use of 35mm. film were felt in this pioneer work and in an attempt to reduce the cost of the film, as many as twelve different exposures on each frame were made.

Since the introduction of 16 mm. film and equipment, however, these handicaps have been removed and industry is turning to the amateur motion picture camera for aid in solving many production problems. Progress had previously been slow in measuring the complex factors of skill and effort on the part of the operator and heretofore, most attempts to transfer the skill of the trained worker to new or slower workers had failed miserably. This now having been accomplished with 16 mm. film, it has also been found that machine and tool designers can benefit greatly by motion study and can, through its use, coordinate men and machines in a manner never before possible.

It must be emphasized, however, that motion study is not a speeding-up proposition. On the contrary, it seeks to find the one best way of doing a job, which is usually the easiest method. It results in increased production and wages and in decreased cost and fatigue.

To make a micromotion study, the operation to be analyzed is photographed, including in the field a microchronometer. This is a clock having a hand making twenty revolutions per minute and a dial with 100 divisions. Thus time may be recorded to within one two-thousandth of a minute. A recently developed microchronometer has three hands and is operated by a telechron motor. The small unit of time recorded has been designated by Mr. and Mrs. Gilbreth as a "wink".

Among the recent improvements in camera design that are of great value to the analyst are the turret head and visual focusing devices. The use of lenses of varying focal length permits placement of the camera that interferes the least with the routine performance of the operation and enables the picture to be made right in the shop. For proper analysis of the film, exact focus is most essential and the new direct-focusing feature should make this considerably easier.

The clock may be done away with by running the film through the camera at a constant speed. Thus if the film passes through the gate at the rate of 1000 frames per minute, the elapsed time between any two frames is .001 minute. An element of motion occupying two feet of film, or eighty frames, must have taken .08 minutes to perform. Thus the camera can be made to fulfil both functions. Camera developments which will still further facilitate the progress of this work are said to be forthcoming in the future.

For most purposes, and for short cycles, constant speed obtained by a spring driven camera is satisfactory. However, for closer work, a syn-

chronous motor can be used to drive the camera, and a unit of this type will no doubt appear on the market when there is sufficient demand for it. One motor-driven camera equipped with turret mount, direct focus and 400 foot magazines has already been built.

When the operation to be studied has been photographed and the film returned from processing, the work has really just begun. It is here that the skill of the analyst is demonstrated. Using a small screen, the film is projected frame by frame. The motions of the operator are broken down into fundamental motions known as "therbligs" (an anagram of Gilbreth). There are seventeen of these elements and it has been determined that all hand motions may be classified in this group. Thus it is possible to separate and measure these units, to compare them under varying conditions, and, through the application of the basic law of best motion practice, arrive at an evaluation of human endeavor.

A few of these basic laws are built on the strong human tendency to form habits. Proper placing of tools and materials reduces the effort required to use them and skill is attained through an automaticity that relieves the operator of the necessity of conscious mental direction. Materials and tools should be so placed that the operator does not need to reach for them and the motions should be of the simplest possible order.

Micromotion study teaches us that the human hand is too valuable to use as a holding device. Thus fixtures and clamps used to hold an object permit the use of both hands. Hand motions should be simultaneous and symmetrical in opposite directions, whenever possible. Drop deliveries, permitting the release of the finished article where completed, do not disturb the rhythm of the motion. Tools should be so located as to allow rapid release and ready location without necessity for search and positioning.

The camera is of inestimable value in training the time-study observer. He learns to think in terms of motions and can recognize poor motion practice on the part of even the apparently fast worker. He comes to realize that speed and skill are not one and the same. His motion-mindedness enables him to make changes in methods that often result in enormous increases in production.

Once the "one best way" has been established, the motion picture camera also affords the best method for training new operators and results in the formation of proper habits on the part of the old workers. A complicated operation that defied definition and description, if such were attempted, can now be photographed and the film run over and over again until the operator has grasped the fundamentals. Thus the cost and time involved in breaking in new operators can be considerably reduced and the skill of the best worker made available to all. This will go far in the establishment of equitable wage rates — the foundation of our industrial relations.

Among those engaged in industrial pursuits employing their amateur equipment in efficiency work are Stephen F. Voorhees of Voorhees, Gmelin and Walker, architects, and vice president of the Amateur Cinema League, the international organisation of amateur motion picture makers, who, in connection with the apprenticeship trade schools conducted by the City of New York in conjunction with the Apprenticeship Commission of the New York Building Congress, has produced films demonstrating proper methods of brick-laying for use in these schools. Mr. Voorhees has also sponsored the use of such films in the School of Architecture of Princeton University. Similar films on this subject were among the early cine-analysis subjects produced by Mr. Gilbreth, as was previously pointed out.

To determine the space in which a high-speed elevator may come to a stop without causing discomfort to the passengers, a time and speed problem, is the unique purpose to which Mr. Bassett Jones, life member of the Amateur Cinema League, puts his amateur equipment.

Concerning the use of amateur equipment in the cinematogrammetric method of obtaining records of airplane speeds in flight and on landing or take offs, V. C. Finch and R. G. Bennett of the Aeronautical Safety Rating Company of America, say, "This method appears to eliminate most of the errors of methods commonly used, its unique advantage being that the pilot is left free to concentrate on flying and that instrument and personal errors are done away with, observation primarily taking place from without the plane. In the work we have done on motion picture measurement of airplane speeds, rational results have been quickly, accurately and economically obtained".

The U. S. Army Department has also announced a method by which motion picture cameras are used to study the effectiveness of anti-craft fire on planes in the air.

The "cinematic spotter" consists of two motion picture cameras, one at the battery position and another a measured distance away on the flank. The cameras are synchronized by an electrical device. They have proved highly successful in replacing observers, who experience much difficulty in spotting all bursts about targets, due to the speed of modern anti-craft fire, which reaches one hundred shots a minute with a four-gun battery.

The motion picture cameras work as rapidly as the guns and show accurately on the films whether the shots were close enough to spray an enemy plane with shrapnel or fragments of high explosives.

Dr. Dittmer, head of the chemistry department of the Lehn and Fink Company, finds motion study an invaluable aid in solving various production problems, Allen Jennings, Cincinnati, Ohio, an expert in industrial efficiency, has conducted many experiments with the 16 mm. camera and has contributed considerably to its improved use in this regard. Many members

of the Taylor Society in New York, an organisation for the promotion of scientific business administration and management, employ amateur motion pictures to further their interests.

In fact, so valuable is amateur equipment in aiding in the solution of various industrial efficiency problems that the industrial plant, regardless of its size, may well devote investigation to the employment of this medium. To neglect to do so is to disregard one of the most effective tools for industrial research.

# Cinema and social prevention

## (1) THE CINEMA IN THE SERVICE OF LABOUR PROTECTION AND SAFETY TECHNIQUE IN THE U. S. S. R.

by Prof. Sukharevski

*(from the French)*

Labour protection and safety technique occupy the constant attention of the Soviet authorities and large sums are annually set aside for the purpose of improving the hygienic conditions of work and processes of manufacture and providing workers with healthy surroundings.

Apart from organisation, a systematic publicity and propaganda campaign aims at impressing upon the whole working population the importance of a rational system of labour protection, showing them the most effective means of securing this end and enlisting their direct interest in the matter.

Accordingly, every Soviet factory and workshop has a labour protection committee created by the workers' organisations of the particular concern and consisting of workmen whose duty it is to supervise the work of the whole undertaking and to seek every means of improving working conditions.

These labour protection committees carry out methodical enquiries into the conditions of work, keep record of all infringements of safety regulations, systematically report to the general meetings of the workers and mobilise public support on behalf of better labour conditions.

These workmen's committees act in close and concerted agreement with the factory inspectors, who are the official representatives of the People's Commissariat for Labour, and one of their main functions is to discover new, healthy and agreeable forms of work.

The Soviet press pays the closest attention to labour problems: the People's Commissariat for Labour issues pamphlets on labour protection in hundreds of thousands of copies; special exhibitions are organised and special Institutes of scientific research set up to study the question.

An essential cog in this machinery of educational and cultural work on behalf of labour protection is, as will be readily understood, the cinema. The Soviet film associations have organised the exhibition of a series of films, the primary purpose of which is to teach the mass of workers the laws of labour protection and enlist their active support in the cause of improved conditions of work. These films deal with such problems as "fatigue and its remedies," "traumatism," "first-aid in cases of occupational accidents," etc. Of the series mentioned, particular interest was aroused by the film on fatigue and the means of preventing it, which starts by showing how fatigue sets in and develops during a process of manufacture. Some of the frames illustrate

the onset of great fatigue after heavy work, resulting in asthma and heart palpitations.

The heart normally beats 70 times a minute, but under extreme fatigue these contractions increase to as many as 160 a minute. Supposing a workman accomplishes a certain unit of work at the start, he will be too tired to keep up that same amount towards the end of the day. Fatigue diminishes the power of concentration and thereby adds to the number of occupational accidents.

The Management Technique Institute has carried out some interesting experiments in a special laboratory to ascertain the reduction in a typist's output due to fatigue. The typist is connected by wires to a complicated apparatus in a neighbouring room. After a number of tests, the apparatus shows at the end of a day's work the following slackening in the nervous reactions of the typist: (1) fatigue causes her to pause in her work; (2) at the end of the day she makes more mistakes.

Fatigue and its reactions are also subjects of laboratory study, experiments being organised in the State Institute for the Protection of Labour. The subject of experiment is first examined and then placed upon a bicycle. An instrument is attached which measures his breathing and another instrument which records the blood-pressure. As the man continues working, the recording apparatus registers a quickened respiration. A gas-meter indicates the volume of air passing through the lungs.

The following experiments are devoted to studying the nature of fatigue and are convincing evidence that fatigue saps the most important vital centres and thus predisposes the organism to disease.

The last part of this film shows how far fatigue may be combated by rationalisation of labour and production. The intervals of rest now adopted in all industries prevent the blood from accumulating fatigue particles and the conclusion of the film points to the necessity for these interruptions of work.

Another lesson taught by this film is the need of organising rational rest and recreation after work: good food, normal sleep, physical exercise, etc.

Great care and attention are devoted to cinematographic projections and the workers give them their undivided attention. They are a powerful instrument for teaching people something of the problems of fatigue. These problems, as we know, are directly related to the question of traumatism. Tired bodies mean a higher percentage of occupational accidents.

The question of traumatism is one of the most urgent problems in the field of labour protection. For this reason the first film on labour protection was "The struggle for life," which deals with this matter in connection with the naphtha industry. The film first shows pictures of naphtha manufacturing processes as they were before the revolution: the employer does almost nothing to protect labour and accidents are therefore of constant occurrence. The revolution, however, substituted improved methods of extracting naphtha

for the old and dangerous processes; the protection of labour was entrusted to the workmen themselves.

The introduction of improved plant and the encasing of machinery have reduced the number of labour accidents by 75 %. Compared with pre-revolution days the number of fatal accidents per thousand workers has fallen by 51 %. Similar films have been made and are now being made for other branches of industry.

In order to minimise the consequences of accidents films have recently been exhibited on first-aid treatment. They contain practical advice on how to stop the bleeding of leg, arm and face injuries, how to apply a good dressing, etc.

First-aid in drowning and artificial respiration are also taught by the cinema. Many other films are employed to illustrate certain unhealthy and dangerous branches of industry. Among these may be mentioned one called "Fire-damp in mines." The film instructs every workman to examine his lamp carefully before he goes down the mine. He must not take it down, unless it is in perfect order. In no circumstances must he take down matches or tobacco. The film points out that it is dangerous for the workman to enter the seam if firedamp exceeds 2 %. It ends with this admonition: "Workman, observe all safety precautions yourself and see that others do the same."

Another film with the name of "Coal-dust in the mines" aims at inculcating similar lessons. It shows the formation of coal-dust in the mine during extracting operations and the danger of its explosion. The dust forms a deposit on the walls of the seam and is carried wherever work is going on. When ropes are lowered or in the event of an explosion of fire-damp, this deposit rises in a thick cloud and may easily ignite. Methods of combating coal-dust are shown and the film ends with the following warning: "Miner, don't forget the dangers of coal-dust."

Among other films of this kind should be mentioned "100 volts," on accidents in the electrical industry. This is a short film showing a workman going below ground to superintend machinery. He receives a paralysing shock from the current of a 110 volt electric lamp. The accident is due to the damp air and a defective switch. The film concludes with the title: "Mind the current."

Again, in the carrying of heavy loads, safety precautions must be constantly observed, a question dealt with in a film entitled "The carrying of loads." Two men are instructed to place a heavy engine upon a motor-lorry. They set to work clumsily and carelessly, using thin planks with one end on the ground, the other propped against the side of the lorry. The engine is pushed by hand from behind. It slips back and falls upon one of the workmen. Result: disablement. The film then shows the right way of lifting and carrying loads. Solid boards must be selected and attached firmly to the bottom of the lorry. The boards must be fixed to the ground

and the engine held fast by ropes. It must be dragged on to the lorry by the ropes and no one should push from behind.

Our films are specially intended to teach the handling of machinery and several are particularly used to show how machinery should be cleaned and kept in good condition. Thus "The Machine-construction Factory" illustrates the sad case of a turner who, in a hurry to get away at the end of the day, begins to clean his machine while it is still in motion. The result is an accident. The man is rendered unfit for his job and becomes a factory-watchman.

Another film of this sort is "Don't over-estimate your strength," which strictly enjoins upon workmen not to replace the belt while the engine is running. To this category belongs the film "Don't remove the casing." It shows the risks run by a workman who tries to remove the safety-covering from dangerous parts of machinery, such as transmission-belts, revolving wheels, etc. This series also includes "Don't play with machinery," a film pointing out the dangers of playing tricks with machinery. This leads us naturally to another film called "While at work, work!"; it illustrates the evils of inattention and absent-mindedness, which are very often causes of accidents.

Another point insisted upon is that each worker should work at the machine he knows, the machine he has studied from the first days of his apprenticeship. In this connection we may refer to a film called "The unploughed field." The scene is a village of which all the fields are ploughed except one, belonging to a carpenter who is away at work in the city. His wife awaits him impatiently and he arrives at last, but with only one hand. The carpenter tells how he was at work on a building. He was cutting wood with a hand-saw and beside him were other workmen working with a circular electric saw. The latter ceased work and went away. His hands being tired, the carpenter took the electric saw and started using it, but not being accustomed to it, made a false movement and cut his right hand off. The warning captions in the film include the following: "Don't handle a tool or machine you've not been employed to use," "Safety first!," "Always be on guard against accidents," "Recklessness and carelessness are responsible for thousands of accidents."

Psychotechnical selection, as we all know, plays a large part in the organisation of working processes. The problem is handled in a film: "The psychotechnical choice of a calling," based upon the following consideration:

"In a socialist country, where economic life is organised and operated according to a general scheme, the rational and scientific distribution of human labour is an economic problem of the very first importance."

The film opens in this way. A workman is missing from his post. He is a tramway-driver who is not keen on his job and whose attention is too often distracted. One day there is an accident; a child is knocked down and very nearly run over. This part of the film stresses the point that unfitness

for a certain job means a low output and deterioration of tools and plant, apart from the risk of accidents. The film next explains the right way of selecting a trade for a particular man. An engine-driver is taken, his breathing and circulation are tested while at rest and while at work and experiments are made to register the physical resistance of the organism to this work. This is followed by psychotechnical tests carried out in an experimental engine-house. During a "trial trip" the driver receives certain signals to take up water, to meet an oncoming train, to stop in a given time, and note is taken of the man's reactions to these signals. By these and other methods it is ascertained how far a particular man is fitted for a particular job. Finally, the film studies the practical application of psychotechnics, demonstrates the work of the vocational guidance boards and examines the psychotechnical experiments carried out in connection with particular occupations.

Good psychotechnical selection creates conditions favourable to invention on the part of the workman.

There are several films dealing with this question of invention and the means of fostering the inventive faculties of workmen. Examples of such are "The inventor's course," "Wheel No. 3," in which we see a number of workmen whose inventions, applied to a working process, have effected a saving of tens and even hundreds of thousands of roubles.

Other films relate to the rationalisation of labour and industry; these include: "The shape and size of the pick and its influence on work," "A neglected source of saving" (rationalisation and packing), "Work without interruption" (rationalisation by flow-work), "Rationalised manufacture of bricks and pottery," "Chaos and order," dealing with the problem of standardisation, etc. These, however, lie outside the scope of this article.

A few words about the possibilities of the cinema in the field of labour protection and safety technique in the U. S. S. R.

The enormously successful development of our socialist industry, as a result of which we are well ahead of time in the execution of our five-year plan, the important impetus given to the socialised parts of our economic system and the rigorous enforcement of socialist policy in the sphere of agricultural reform raise new problems of labour protection and safety technique all over Soviet Russia.

To meet this situation a five-year scheme of labour protection has been devised, providing ways and means of improving conditions of work in our factories and workshops and of abolishing certain dangerous and unhealthy businesses or processes.

These measures will be applied to existing industries as well as to those that may be created in the future. A vast field of work lies ahead and, as regards the use of cinematography, our motto is: "Film representation of the whole of the five-year plan of labour protection and safety technique."

## (2) ORIGINS AND GROWTH OF ACCIDENT PREVENTION FILMS

Personal recollections by **Herr A. Huzel**  
Head of the Film Section at Krupp's Works at Essen

*(from the German)*

The enormous loss of life in the world war necessitated measures to effect a saving of human labour and the better social protection of workers. In every country an important chapter in this programme of economic reform has been devoted to accident prevention.

The most effective method of preventing accidents was found to lie in the cinema. By means of the film an attempt was made to influence the worker in two ways, by developing his sense of responsibility and by pointing out to him the social and economic consequences of accidents.

The first accident prevention films brought to my notice endeavoured to fulfil this mission by reproducing accidents and their consequences as faithfully as possible. These films, however — very crude productions to our modern ideas — erred through excess of realism (severing of plaster-hands, etc.) and were also unintentionally comic. I remember a film showing an accident on the transmission-belt. At the critical moment the worker was replaced by a puppet, which was caught up in the machinery and dragged round until the saw-dust ran out on the floor!

Such experiments were quite naturally doomed to failure, for it is not enough to show a number of examples of mutilation, especially when there is reason to suppose that the necessary effect has been obtained by trick-work and artifice. The result in such cases may be the contrary of what is intended and may, as in the example given, be merely comic.

It soon became clear that if the accident prevention film was to serve a good purpose, accidents must be presented in such a manner as not to horrify or repel the spectator. Similarly it was realised that the film must avoid the question of guilt and not suggest to the worker that he is to be made responsible for the occurrence of accidents.

This point of view was adopted by the Film Section of Krupp's Works at Essen. When it started to make its first accident prevention films, the Section sought to make a distinction between accidents due to deliberate carelessness or disregard of safety precautions and accidents which a young worker's ignorance or inexperience makes it impossible to foresee.

It was decided to make a beginning with these protective measures among the young apprentices in the technical departments and from the outset to avoid frightening them and concentrate upon showing the various methods of avoiding accidents.

A number of short films were made to illustrate the right and wrong ways of handling machinery and tools. The purpose of the motion picture was to impart technical knowledge rapidly and efficiently.

One of these films, to take an example, showed the consequences of not fixing a chisel to the lathe in the proper position with regard to the object to be worked upon. We see how, if properly attached, the chisel makes the necessary incision; on the other hand, if it is too high, it will only scrape and lose its edge or, if too low, may jerk the material out of the lathe and spoil it. No actual accident is shown, it is simply explained how a wrong position of the chisel in regard to the material may by a combination of circumstances result in a serious accident.

Another film shows two young workers employed in knocking off short bits of a steel bar upon an anvil. The bar has grooves cut in it and, after a piece of iron has been placed under the grooved portion the separate pieces are knocked off with a blow of the hammer. In consequence of a lever movement not anticipated by the workers one of these pieces flies off at a tangent and breaks a window. Subsequently a foreman explains how the pieces of steel can be prevented from flying off by a simple knack. This film, again, contains no actual accident, but a lesson and a warning that can be remembered.

Films of this kind were successfully shown to the apprentices shortly after their entry into the works and orally explained by the head of the apprentice shop.

The further development of the accident prevention film, which, with the passage of time and the aid of accelerated and slow-motion pictures, trick-drawings, etc., has undergone many changes and become much more effective, raised important questions of principle.

Suitable subjects had to be chosen and it had to be decided whether accident prevention is best taught by educational or by amusement films.

As regards choice of subjects, the first question to be settled was whether films should be addressed to employers or to employed. Many of the pictures now being shown as accident prevention films are unmistakably meant for the benefit of the technical expert. They illustrate model contrivances for avoiding accidents, in connection, for instance, with dies and presses. Such films are mainly intended for projection at technical gatherings for the purpose of showing new and approved safety devices and suggesting their further development or their adaptation to other machinery. The choice of subject is in this case determined by the particular technical conditions.

The choice of films which are intended to warn workers of possible dangers is governed by other considerations. Here the object of the film is to draw the spectator's attention to the risks he is constantly incurring and to help him take the necessary measures to avert these dangers and their frequently grievous results. Whether the educational or the entertainment film

is better suited for this purpose is a matter which will always be open to dispute, especially as it is often difficult to draw a sharp distinction between the two kinds of film.

Most makers of accident prevention films in close touch with technical work favour educational films with a strong technical emphasis — educational films with a certain amount of action in them but accompanied by a lecture.

The technical construction of such films is by no means simple. Care must be taken not to overload the film with matter or include in it anything that could mislead the spectator. A large number of faulty manipulations in a single film, especially if executed by the same person, has an unnatural and confusing effect. Similarly, many impressions following one another in rapid succession lose their force and prevent the mind from inwardly digesting what has been seen.

Some accident prevention films are so arranged that they can be explained either by sub-titles or by a lecture, according to the public they are shown to. An accompanying lecture increases the opportunities for projection and heightens the effect of the film.

A film of this kind that is frequently shown is "Rettung eines durch giftige Hochofengase betäubten Arbeiters" (Rescue of a workman overcome by the poison gases of a blast-furnace). The film advocates conscientiousness and care in the cleaning of gas-pipes in mining work and shows a miner first stupefied by escaping gases and then successfully brought round. A number of sub-titles make the film easily intelligible to miners, but a lecture is provided for a lay public.

The Mines Safety Office in Berlin has made an educational film called "Dangers of coalmining and how to avoid them," the projection of which requires a lecture. This film is projected as part of the educational programme arranged for all German mines and is highly thought of among the experts. It sets out to show the dangers and their causes but not their consequences. It includes photographs of several instructive experiments carried out in explosion sectors.

Educational films of the kind referred to are of more than national interest. The purpose they serve is purely technical and they are universally intelligible.

As regards accident prevention films shown as entertainment, the position is different and account must be taken of national tastes.

An entertainment film in which the accident prevention lesson is woven into a story, has the disadvantage of being appreciably more expensive than an educational film, even when quite a modest affair. Moreover, unless unusual expert knowledge and enlightenment have gone to its making, there is a great danger of pandering to cheap sensationalism, especially if the accident is pursued to its ultimate conclusion (hospital, amputations and death).

Successful examples of this kind of film are "Die lauernde Gefahr" (The lurking danger) made for the Vienna Accident Prevention Centre and "Der Kampf mit dem Unfallteufel" (The Campaign against accidents) by the German Printers' Association at Leipzig.

Whether we favour educational film or entertainment film, the problem of accident prevention depends for its solution upon cooperation between all concerned: employer and employed, professional associations, governments, public authorities and educational bodies.

## *Here and There*

The articles of Messrs Huzel and Soukharevsky appearing in the present number prompt us to publish part of the large volume of data in the Institute's possession on the use of the cinema in propaganda for the prevention of accidents. We may remind our readers of articles on the same subject by Dr Curt Thomalla and M. Levi-Malvano which appeared in the number of July-August 1930 and, as regards the requisite qualities of a propaganda film for accident prevention (as of educational films in general) we may draw attention to a contribution by M. Schweisheimer (*Int. Rev.*, November 1929) and to the Report of the Safety Sub-Committee (International Labour Office) published in the *Chronique de la Sécurité Industrielle* (Vol. VI, No. 2, 1930).

The interest of industry in film propaganda for the protection of accidents and its active participation therein are proved by the constant requests received at the Institute for information as to the firms or associations to apply to for films of this kind. With a view to meeting these requests, the I. E. C. I., which has now collected abundant material on the subject, proposes to publish in the July number of its Review a list of companies or institutions which possess films on accident prevention.

### **FINLAND.**

All factories and industrial establishments use the cinema for hygiene propaganda and the training of their staffs. Various official bodies, like the State Museum for labour protection and social insurance, and private associations and institutions are in the habit of distributing films of this kind. Their projection is nearly always accompanied by a lecture or, anyhow, by oral explanations.

Business firms affiliated to the Mutual Insurance Association of Finnish Industry

against occupational accidents subscribe to the purchase of propaganda films on accident prevention. The projection of these films has aroused great interest among workers; admission is free for workmen and their families (*Chronique de la Sécurité Industrielle*, Vol. V, p. 42).

### **FRANCE.**

In its number of May 1931 "Protection - Hygiène - Sécurité dans l'Atelier", the bulletin of the Association of French Industry against occupational accidents

(Paris), replying to enquiries from a number of industrialists as to the best way of teaching their employees and families how to avoid accidents, informed them that the Union of Metallurgical and Mining Industries had already made two films for this purpose and was preparing a third, all of which were at the disposal of employers whether they belonged to the Union or not.

The *Office Central de l'Acétylène et de la Soudure autogène* has made a film called "The prevention of accidents in the industrial use of calcium carbide, oxygen, acetylene and autogenous solder".

The *Office National des Recherches et Inventions* has produced a film on the dangers of white lead and another on first-aid in asphyxiation (the Scheffer method, with the aid of the Panis apparatus and the inhalation of oxygen through the Legendre-Nicloux mask).

M. Jean Benoit-Lévy has made films about emergency remedies to be applied while awaiting medical help (agricultural accidents) and on bandaging technique.

The League of Red Cross Societies (Paris) has several films on first-aid which, with other hygiene films, it loans to affiliated associations.

The Paris Fire Brigade has recently established a cinema section to compile film material for use in the further training of its officers and men. If the results are satisfactory, this service will itself make films for public use on the prevention of fires.

#### GERMANY.

There is a very large supply of accident prevention films. The professional corporations (*Berufsgenossenschaften*) have done much to distribute these and other films for educating workers. The Central Association of Professional Corporations has itself produced several films of the kind, which it lends on request. Besides the big cinema companies, like Ufa, large industrial undertakings, such as Siemens Werke and Krupp, which have their own cinema departments, have made films on accident prevention and first-aid.

In the field of occupational hygiene, a film has recently been made with the support of the Reich Committee for popular health instruction (*Reichsausschuss für hygienische Volksbelehrung*). The film shows a number of large factories engaged in work injurious to health. In this way the working classes can learn of the precautions to be taken and can appreciate the improvements made in working conditions (*Feuilleton-Dienst*, Berlin).

#### GREAT BRITAIN.

The National Employers Mutual General Insurance Association has acquired exclusive rights to "The Outlaw", an American 16 mm. film. This film being suited for propaganda among children rather than adult workers, the association, helped by a number of psychologists, has produced "A Chapter of Accidents", a film illustrating a number of accidents due to a workman's carelessness.

The National "Safety First" Association has made a film on accident prevention in general ("General Caution Takes the Platform") and another on motor accidents called "Sportsmanship on Wheels" each of 1200 feet. It is now engaged on a film specially intended to teach children the dangers of the streets ("General Forethought Explains").

#### ITALY.

The National Accident Prevention Association, founded and managed by Signor Messaroli, an engineer, with head offices at Milan, has organised film shows illustrating the chief accidents in agricultural life and how to avoid them. Performances have been given in the provinces of Rome, Arezzo, Belluna, Perugia, Genoa, Reggio Calabria, Rieti, Turin and Vicenza (*Securitas*, Milan).

The prevention of agricultural accidents is dealt with in a series of eight films made by the Luce Institute.

#### LUXEMBOURG.

The Accident Insurance Association of the Grand Duchy organised last November the first Industrial Accident Prevention

Week. During this week of propaganda three films were shown fourteen times each in nine different places, most of them industrial centres. These films were: "Look out! Danger!" from the *Soziales Landesmuseum* at Munich, "Take care, mate!" from the "Eisen-und Stahlwerke A. G." of Dortmund and "The lurking danger" from the Austrian Accident Prevention Office at Vienna.

#### U. S. S. R.

There is not much to add to what our contributor, M. Soukharevsky, has told us about Soviet Russia.

According to the Moscow "Bulletin d'Information", Mejrabpomfilm has made a scientific film called "The Unhealthiness of Metal-working". We learn further from communications regularly sent to the I. E. C. I. by the *Société des Relations Culturelles entre l'U. R. S. S. et l'étranger* that the director Sfronoff has made for "Wufkon" of Kieff a film entitled "How to guarantee safety in the coal-mines".

Finally, a film "Female Hygiene", made by J. Poselvsky for Sovkino and specially intended for working women, contains many scenes dealing with occupational hygiene and measures for the protection of women workers.

#### UNITED STATES.

The production and distribution of films about accident prevention in the United States are in the hands of the National Safety Council (Chicago), as regards accidents in general, and the Department of Agriculture and the United States Bureau of Mines, as regards accidents to agricultural workers and miners. The cinema has already given practical proofs of its efficacy

in preventing accidents. Thus several newspapers, to wit, "Safety Engineering" and "Exhibitors' Daily Review" report the following from Standardville (Utah): As the result of an explosion, five miners were trapped at the bottom of the pit. One of them remembered a film he had seen, called "When a Man's a Miner", which showed what to do in such an event, and by carefully following the injunctions in the film succeeded in rescuing the whole gang.

According to "Movie Makers" (New York) Dr Baker of Rochester has produced a coloured film on the treatment of burns. The same paper states that Dr. H. C. Hankins of Durban, who is at present living in the States, has made 4000 feet of film on first-aid to the injured based on the First Aid Manual used by the St John's Ambulance Brigade.

We may also quote the following items of information from "Movie Makers". Mr. Jack Lewis has made for the Kansas Gas and Electric Company a film on the traffic question and the prevention of street accidents. Mr F. M. Kraml, of the Safety Section of the Evanston Police Force, recently lectured to the Chicago Cinema Club on the use of films in preventing traffic accidents. "Rey Bell" has made a film for the Transport Department of the State of Minnesota, entitled "Safety on the Highway", illustrating the measures adopted by the department to prevent traffic accidents.

According to "Safety Engineering" (New York), the Metropolitan Sound Studios at Hollywood have made a "talkie" for the International Association of Fire Chiefs to teach modern methods of rescue to firemen in America and other countries.

# A cinema for children or for adults?

by Dr. Juan Domínguez Berrueta

Professor at the Salamanca  
Institute of Higher Education

*(from the Spanish)*

However much may be done and said on behalf of better films and a really educational cinema, it will never be enough.

As English teachers have said in reply to a questionnaire, the cinema can in one night destroy the moral and educational effect of a whole month of school, church-going and family life. All praise then to Japan, who has forbidden the representation of undesirable scenes of kissing. Children cannot but suffer harm when they see the realism with which professional actors simulate these sensual emotions. It is a profanation of the word *love* to apply it to spasms of animalism that degrade man below the level of the beasts.

In this connection it is a pleasure to recall that the Hays organisation in the United States, the strongest association in the whole film industry, adopted the principle, among the decisions taken at a Conference on October 15th, 1927, of prohibiting all love-scenes in which the actors exchanged sensual or lascivious kisses.

Also worthy of mention and approval is the decision of the British Board of Film Censors not to pass any films for projection that appear likely to endanger the minds of children.

In my opinion, the interests of educational cinematography are far better served by suppressing anything that may be dangerous to young minds than by trying to draw a sharp dividing line between two classes of film — a good class for children and a bad class for adults.

The human mind is worthy of all respect, whether it is the mind of the mature man or that of a boy, a mother's mind or a daughter's. The mind, or rather the soul, does not grow old with the body. If we speak of the child's soul, it is because we desire to emphasise the very specially delicate sensibility of children. Happy is that man who attains to old age without losing his child's soul.

It is our duty to provide these fortunate spirits with a cinema worthy of their respect and admiration. Above all, art should never be prostituted to immoral, unaesthetic and dangerous ends.

Pseudo-scientific literature about sex questions is exercising a more and more harmful influence upon the rising generation. Professor Sante de Sanctis, the distinguished psychiatrist and Director of the Psychological

Institute in Rome, says that the frequency of marriages between young people is in inverse ratio to their interest in the kind of films that are undermining our morals.

Nor is it possible to solve the problem by creating a special cinema for children and allowing adults to look after themselves. It is an unfortunate fact, as Emilio Vuillermoz has well pointed out, that the so-called school film is doing more harm than good. It is absurd to expect any good from a method which says to a public of children and adults alike "This is meant to teach you something."

I have often repeated in lectures and in articles an admirable saying of the South American teacher Vaz Ferreira: "Nothing is worse than for a boy to see that a master is trying to improve him. Instinct immediately suggests to the boy that he is being deceived and the suggestion is so strong that, whatever artistically and educationally valuable films the teacher may show, he is only wasting his time." This is true of nearly all the films shown in schools and educational institutions.

Social education consists in teaching the mass of people, adults and children alike, without their realising that they are being taught. No film, be it said, is ever labelled anti-educational, one and all are described as works of art or science. Occasionally and by a curious irony notice is given that a performance is for adults only, as if it were an unenviable privilege of adults to succumb to immoral influences. It is forgotten that vice and immorality are in the highest degree contagious.

By allowing, if only on a limited scale, these immoral and even obscene performances, popular taste is finally perverted. Beauty is after all a product of aesthetic sense and only the pure in mind can perceive it.

Accordingly, cinematographic production should in the general interests be clean and decent and of a high artistic standard. Immoral and anti-educational films should be put beyond the reach even of a restricted public. Modern cinematography is one of the highest expressions of human intelligence and human skill. We must therefore insist that it is not dragged by commercialism into the mud.

A French writer, René Schwob, regards the screen as silent melody, the expression of our inner life, unintelligible to the rationalist mind and the negatively critical spirit. "It is an art," he adds, "that is only an echo of spiritual humility and demands for its existence a power of individual detachment from the outside world."

And so it may be. A child, too, is a person who has not yet learned to know himself. The art of the screen, by this definition, is peculiarly fitted for a public of children, including grown men and women who have retained the unspoiled simplicity of the child.

Thus it is of the first importance that children, whose minds and bodies are more frail and delicate than those of adults, should not be exposed to the often dangerous influences of cinematographic experience.

The most beautiful and inspiring creations of nature and man, works of art and good books lose their attraction and their educational value for children who have been made acquainted too early with the cinema. The injury done to the intelligence and to the character is in direct proportion to the frequency of cinema attendance.

Films require of the spectator neither thought nor reflection. The screen's kaleidoscopic visions are imprinted on all minds indiscriminately. The unreal and the improbable impress the spectator with the force of reality and truth. The value of time and thought is forgotten; hence the educational malaise of our age — the craze for speed, the spirit of superficiality and frivolity.

Concentration and effort are sacrificed to quick and easy results, mental training is looked upon as superfluous. It is no longer realised that the training of a child's mind demands time, patience and work on the part of both teacher and pupil.

A clear definition must be fixed as regards what is good in cinematography and therefore suitable for grown-ups and children alike. There is plenty of good film material to be found in imaginative literature, in fiction, in history and biography, though in these last fields the doses for children must be administered with discretion.

On the other hand, what is bad in cinematography, the outcome of unscrupulous commercialism, immoral and irreligious films which exalt cruelty and crime, excite class-hatred and racial animosity, should be forbidden to grown-ups and children alike.

That is how I interpret the mission of all who are working on behalf of educational cinematography, one of the greatest and noblest cultural aims of the twentieth century. All such workers will find a powerful support and a constant stimulus in the International Educational Cinematographic Institute, which the League of Nations has established under its auspices in Rome.

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## *Echoes and comments*

### *Casus belli*

by Eva Elie

(from the French)

Should war-films be seen by children?

This obviously complex and thorny question I myself after mature reflection and with a burning conviction answered in the affirmative (See *Int. Rev. of Educ. Cin.*, October 1930). I have, however, fallen foul of M. Duvillard, who in an article "The Censorship of Films for the Young," accuses me of tyranny!

To wish that children of ten and over could see war-films or parts of war-films selected by the International Educational Cinematographic Institute, this, it appears, is tyranny. More than that, it is a serious encroachment upon the rights of the father of the family, the only judge of this question according to my honourable opponent, who says: "it (the State) has no more right to assume the functions of head of the family and decide about films to be shown to the young than it has to decide what children shall read."

A strange opinion, from the headmaster of a State school. For, after all, the State school takes little enough account of the individual wishes of fathers of families when it institutes *compulsory* education and imposes upon the child such books and manuals as the State approves. Now these include history text-books, and history has always been taught by words, illustrated sometimes by luminous projections. Why should not films be used? In the past, history, except for certain happy peoples, has meant mainly a long list of battles, victories and defeats, but without that counterpart essential to an understanding of the whole truth — *the price of glory*. Animated records of war can make good this omission and inspire

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(Editorial Note). *Accepting a challenge thrown down by M. Duvillard in the February number of our Review, Madame Eva Elie replies with a vivacity that her adversary will no doubt welcome as proof of that "burning conviction" by which she declares that she is moved.*

*We could wish that cinema questions might stimulate many such eager polemicists as our two Swiss contributors, for it is among the chief aims of this Review to encourage the unfettered though courteous discussion of all questions relating to the cinema in one or other of its many educational aspects.*

*With regard to the aspect dealt with by Mme Eva Elie — that of war-films — let us at once admit that we are on extremely delicate ground, which we must tread with the utmost circumspection.*

*This does not, of course, mean that the I. E. C. I. would wash its hands*

a love of peace by showing the horrors of war. This can all be taught and learnt — planted as seed in the child's mind.

And let us in this matter hear no more of parental rights as opposed to those of the State. How about "the rights of the child," which Victor Hugo called "even more sacred than the paternal right and identical with the rights of the State." For the State has the right of every community to protect itself against any influences that aim at its destruction. All of us would admit that.

As for the freedom of the head of the family, to which M. Duvillard attaches so much importance — personally I prefer to speak of "duties" in this connection — it appears to me that it is being wrongly exercised, wholly neglected, indeed. I and many others have seen hundreds and thousands of children visiting the cinema with their fathers or mothers, sometimes both, and witnessing revolting orgies, scenes of seduction and crime of all sorts — for there are plenty of bad films — but I have never seen any of these parents taking their children out; the story was far too exciting! Who would deny that here, too, the State has a duty to perform, even if it does impinge upon these famous paternal liberties?

"By the rearing of children, we are rearing the future. By the fashioning and improving of their young minds we are educating the unknown. If the child is healthy, the future will be fair, if he is honest, the future will be a bright one. Let us then enlighten and instruct the children within our care. The living flame within the child is the sunshine of to-morrow."

There's another quotation from Victor Hugo. To which we may add: Let us employ *the cinema*, that new science and new art undreamt of by the poet, to all the scourges of humanity, war included. Let us use every possible means of destroying war, including the faithful picture of war itself.

The method is not a new one. Medical science has long applied it under the name of homœopathy.

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*of the question of war-films. Far from it. True to its mission, however, it desires to help settle this, as indeed every other question of cinematography by a practical contribution, that is, by experiment and research designed to fix the real value of the various points upon which what is often purely theoretical discussion turns. Accordingly, the Institute will shortly begin publishing in its Review the results of its enquiry among schools as to the impressions made upon children by war-films. This is part of a more general enquiry addressed to some 200,000 schoolchildren in a dozen or more countries.*

*An early number of the Review will contain the results of the enquiry in respect of Italy and will reproduce the views of 26,000 Italian boys and girls of 10 and over. The number of answers and their value for purposes of indication should lend this publication considerable importance and we are sure that our readers will be interested.*

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## *Studies and Enquiries*

### **The Answers of 2.800 Piedmontese Children**

*An enquiry conducted by Dr. LEONE CIMATTI,  
University Lecturer and Director of the Psychotechnical  
Laboratory of the M. Fossati Institute, Turin.*

*(Continued)*

*(from the Italian)*

#### **Favourite film.**

Here we meet with the tendency already mentioned — to prefer what is freshest in the mind. It was in order to check this tendency that we included the question as to the last film seen. The film most recently seen was given as their favourite by 22 % of frequent visitors to the cinema and by 58 % of those who go seldom or hardly ever.

The best-liked film was the film of the Italo-Belgian Royal Wedding. This was technically a very good film and reproduced an event that had captured the public imagination. The enquiry, moreover, was conducted in February and March 1930, at a time when this film had reached the popular cinemas after being shown in the larger houses. A close second in popular favour was "White Shadows", combining fantasy with adventure and with moving scenes in it. Then come "The King of Kings", which was likewise frequently projected in this Lenten season, "The Big Parade", a war-film, and "La Conciliazione", a film about the reconciliation between the Quirinal and the Vatican — an event which had aroused great public interest and the film version of which was still being repeatedly shown in the popular cinemas, especially at the organised Sunday exhibitions.

We will leave closer analysis to those readers who may be particularly interested.

The question was only asked of children in classes above the third form in the elementary school.

The children support their preferences with a variety of reasons: "Because they are moving and make you cry", "Because you see soldiers at war", "Because you are shown naval battles" or even "Because you see ladies who dance well".

The answers to this question are essentially of individual value and many of them furnish the skilled educationist with interesting indications.

Most of the boys give their vote to battle scenes, troops advancing to the attack, the victory of force, while the girls prefer pathetic scenes pitched on a high emotional note.

The question was addressed to those who are in the habit of frequenting the cinema either often or occasionally. It was not put to children who go rarely or never to the pictures. (see table VII).

**Opinion of "Luce" and other instructional films. (see table VIII).**

Child cinema-goers, whether their visits are frequent or rare, were also asked what they thought of "Luce" films and instructional films in general. The answers, especially those of the younger children, may have been influenced by their teacher's known predilection for the educational.

Favourable answers, however, are frequent even among the older children, who have less reason to withhold their private opinion and who are in any case better able to appreciate this class of film. 65.90 % of the replies are favourable, 23.96 % are indifferent and 10.14 % definitely unfavourable to the instructional cinema.

The bigger boys are less enthusiastic than the older girls and the same disparity in zeal might perhaps be noted in their school work.

Not all the children have any recollection of a particular "Luce" or scientific film that they have seen. Many to whom the question was not properly explained, launched into lengthy descriptions.

Lessons and lectures accompanied by projections are generally popular. As already explained, there is here a natural temptation to flatter the teacher, who usually attaches a certain importance to his lessons. In the majority of cases, however, the statements appear sincere, and the favourable answer is as a rule qualified. One boy wrote: "I like school lessons accompanied by slides and the Pathé Baby, but when I go to lantern or film lectures out of school, I go to sleep".

Among the lessons, not all of which are found attractive, the most interesting are those accompanied by projections. Out of school the children like amusing spectacles. Many significant replies were received from upper-form children. Two of them write that they enjoy film lessons "because cinematography means movement", "because it represents action".

Not many of the children had seen sound-films or "talkies" (1) and some of those who had, express disappointment. A boy from a vocational school writes: "I have never seen a 'talkie', but I picture it as if there were a gramophone hidden behind the screen".

In Turin 10 % of the children in the lower elementary forms are familiar with sound-films, 35 % of the upper-form children and 40 % of boys and girls at vocational schools. Outside Turin the figures drop to an average of hardly 1 %.

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(1) At the time of the enquiry only two or three cinemas in Turin were showing sound-films and "talkies". At present (May 1931) many houses not only in the city but in outlying parts are fitted up with sound-projecting apparatus.

A fresh enquiry would therefore yield a different result.





TABLE VIII.

REPLY TO THE QUESTION: DO YOU CARE FOR "LUCE" AND OTHER INSTRUCTIONAL FILMS?

|                          | ELEMENTARY SCHOOLS |       |       |             |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTALS |       |       |
|--------------------------|--------------------|-------|-------|-------------|-------|-------|----------------------|-------|-------|--------|-------|-------|
|                          | Lower forms        |       |       | Upper forms |       |       | Boys                 | Girls | TOTAL | Boys   | Girls | TOTAL |
|                          | Boys               | Girls | TOTAL | Boys        | Girls | TOTAL |                      |       |       |        |       |       |
| YES                      |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin . . .              | 325                | 234   | 559   | 117         | 238   | 355   | 30                   | 357   | 387   | 472    | 829   | 1301  |
| Outside Tu-<br>rin . . . | 66                 | 67    | 133   | 93          | 92    | 185   | 62                   | 48    | 110   | 221    | 207   | 428   |
| TOTALS . . .             | 391                | 301   | 692   | 210         | 330   | 540   | 92                   | 405   | 497   | 693    | 1036  | 1729  |
| NOT MUCH                 |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin . . .              | 143                | 155   | 298   | 43          | 34    | 77    | 2                    | 73    | 75    | 188    | 262   | 450   |
| Outside Tu-<br>rin . . . | 23                 | 44    | 67    | 53          | 43    | 96    | 8                    | 8     | 16    | 84     | 95    | 179   |
| TOTALS . . .             | 166                | 199   | 365   | 96          | 77    | 173   | 10                   | 81    | 91    | 272    | 357   | 629   |
| No                       |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin . . .              | 56                 | 29    | 85    | 49          | 37    | 86    | 2                    | 12    | 14    | 107    | 78    | 185   |
| Outside Tu-<br>rin . . . | 11                 | 16    | 27    | 30          | 10    | 40    | 10                   | 4     | 14    | 51     | 30    | 81    |
| TOTALS . . .             | 67                 | 45    | 112   | 79          | 47    | 126   | 12                   | 16    | 28    | 158    | 108   | 266   |
| <i>Totals:</i>           |                    |       |       |             |       |       |                      |       |       |        |       |       |
| Turin . . .              | 524                | 418   | 942   | 209         | 309   | 518   | 34                   | 442   | 476   | 767    | 1169  | 1936  |
| Outside Tu-<br>rin . . . | 100                | 127   | 227   | 176         | 145   | 321   | 80                   | 60    | 140   | 356    | 332   | 688   |
| TOTALS . . .             | 624                | 545   | 1169  | 385         | 454   | 839   | 114                  | 502   | 616   | 1123   | 1501  | 2624  |

No interesting comparisons are made between the theatrical play and the spoken film in response to the question put to pupils of middle-grade schools who had seen sound-films. Either the question is left unanswered or they say that the two forms of spectacle are too different to be compared. According to one opinion, "the figures in a spoken film are too far away".

Only a few have seen the same film more than once, and then not from any wish to do so. In several cases they went expecting to see a different film; a few others saw the same film at a different cinema house after an interval of time.

The answers to the question whether they knew children who had been harmed by films were not of much value. Most of them were negative, but a few speak of the cinema's harmful influence. Five or six cases were quoted of boys running away from home in a spirit of adventure suggested by a police film or because they had stolen.

#### **Favourite recreations.**

Among these the cinema holds first place with 673 votes, or 798 if we include votes given for "talkies". The preference for the silent film represents 23.83 % of the preferences expressed for one or other of 24 categories of recreation. (see table IX).

Next in popularity to cinema shows, but a long way after, come religious shows, a preference that indicates a [reawakened sense of spiritual values. Then come radio, plays — by which are in nearly every case meant plays given by the educational theatre — variety theatres, which have an excessive attraction for children visiting the small suburban cinemas, where the programme usually includes a number of variety items.

Then follow, in order, light literature — a favourite with girls — operetta, another recreation unsuitable for children, sporting events, excursions, children's open-air games and outdoor sports. Last come a number of other amusements which find less favour among the children interrogated.

The amusements and recreations least familiar to the children were "talkies", then variety theatres, grand opera and the wireless. The figures, however, are too small to be worth reproducing.

#### **Favourite and less popular actors.**

This question, which was only put to fourth and fifth form pupils in vocational schools, did not elicit many definite answers. Some paraded their film-lore and wrote long lists of their favourites. An analysis of all

TABLE IX.

REPLIES TO THE QUESTION AS TO

|                                       | ELEMENTARY SCHOOLS |       |       |             |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTALS |       |       |
|---------------------------------------|--------------------|-------|-------|-------------|-------|-------|----------------------|-------|-------|--------|-------|-------|
|                                       | Lower forms        |       |       | Upper forms |       |       | Boys                 | Girls | TOTAL | Boys   | Girls | TOTAL |
|                                       | Boys               | Girls | TOTAL | Boys        | Girls | TOTAL |                      |       |       |        |       |       |
| <i>Turin.</i>                         |                    |       |       |             |       |       |                      |       |       |        |       |       |
| 1 Circus . . . . .                    | 51                 | 18    | 69    | 4           | 2     | 6     | 2                    | 10    | 12    | 57     | 30    | 87    |
| 2 Grand opera . . . . .               | 2                  | 6     | 8     | 5           | 9     | 14    | 2                    | 12    | 14    | 9      | 27    | 36    |
| 3 Theatre . . . . .                   | 5                  | 15    | 20    | 12          | 21    | 33    | 2                    | 24    | 26    | 19     | 60    | 79    |
| 4. Silent films . . . . .             | 225                | 98    | 323   | 41          | 75    | 116   | 6                    | 101   | 107   | 272    | 274   | 546   |
| 5 "Talkies" . . . . .                 | 25                 | 12    | 37    | 18          | 21    | 39    | 2                    | 34    | 36    | 45     | 67    | 112   |
| 6 Scientific films . . . . .          | 8                  | —     | 8     | 15          | 3     | 18    | 3                    | 2     | 5     | 26     | 5     | 31    |
| 7. Operetta . . . . .                 | 24                 | 35    | 59    | 6           | 29    | 35    | —                    | 24    | 24    | 30     | 88    | 118   |
| 8 Radio . . . . .                     | 58                 | 26    | 84    | 9           | 29    | 38    | 6                    | 31    | 37    | 73     | 86    | 159   |
| 9 Variety theatre . . . . .           | 13                 | 41    | 54    | 15          | 22    | 37    | —                    | 35    | 35    | 28     | 98    | 126   |
| 10 Puppet- shows . . . . .            | 27                 | 8     | 35    | 2           | 10    | 12    | —                    | 2     | 2     | 29     | 20    | 49    |
| 11 Sporting events. . . . .           | 26                 | 6     | 32    | 24          | 5     | 29    | 3                    | 15    | 18    | 53     | 26    | 79    |
| 12 Books of adventure . . . . .       | 3                  | —     | 3     | 12          | 1     | 13    | 4                    | 2     | 6     | 19     | 3     | 22    |
| 13 Light literature . . . . .         | 5                  | 8     | 13    | 6           | 29    | 35    | —                    | 58    | 58    | 11     | 95    | 106   |
| 14 History and classics . . . . .     | —                  | —     | —     | 2           | 4     | 6     | 1                    | 15    | 16    | 3      | 19    | 22    |
| 15 Scientific books . . . . .         | —                  | —     | —     | 6           | —     | 6     | 1                    | 3     | 4     | 7      | 3     | 10    |
| 16 Illustrated lectures . . . . .     | 7                  | 3     | 10    | 5           | 2     | 7     | —                    | —     | —     | 12     | 5     | 17    |
| 17 Luna Park . . . . .                | 5                  | 6     | 11    | 1           | 1     | 2     | —                    | 12    | 12    | 6      | 19    | 25    |
| 18 Excursions . . . . .               | 12                 | 15    | 27    | 2           | 15    | 17    | —                    | 28    | 28    | 14     | 58    | 72    |
| 19. Outdoor sports. . . . .           | 26                 | —     | 26    | 15          | 2     | 17    | 2                    | 4     | 6     | 43     | 6     | 49    |
| 20 Children's open-air games. . . . . | 22                 | 41    | 63    | 2           | 1     | 3     | —                    | 3     | 3     | 24     | 45    | 69    |
| 21 Card-games . . . . .               | 11                 | —     | 11    | 2           | —     | 2     | 1                    | —     | 1     | 14     | —     | 14    |
| 22 Band performances . . . . .        | —                  | —     | —     | 1           | —     | 1     | —                    | 1     | 1     | 1      | 1     | 2     |
| 23 Religious shows . . . . .          | 45                 | 109   | 154   | 12          | 52    | 64    | 4                    | 33    | 37    | 61     | 194   | 255   |
| 24 Miscellaneous . . . . .            | 5                  | —     | 5     | —           | 3     | 3     | —                    | 2     | 2     | 5      | 5     | 10    |
| TOTALS . . . . .                      | 605                | 447   | 1052  | 217         | 336   | 553   | 39                   | 451   | 490   | 861    | 1234  | 2095  |

FAVOURITE AMUSEMENTS AND RECREATIONS.

|                       | ELEMENTARY SCHOOLS |       |       |             |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTAL |       |       | GRAND TOTAL |       |       |
|-----------------------|--------------------|-------|-------|-------------|-------|-------|----------------------|-------|-------|-------|-------|-------|-------------|-------|-------|
|                       | Lower forms        |       |       | Upper forms |       |       | Boys                 | Girls | TOTAL | Boys  | Girls | TOTAL | Boys        | Girls | TOTAL |
|                       | Boys               | Girls | TOTAL | Boys        | Girls | TOTAL |                      |       |       |       |       |       |             |       |       |
| <i>Outside Turin.</i> |                    |       |       |             |       |       |                      |       |       |       |       |       |             |       |       |
| 1                     | 2                  | 3     | 5     | 3           | 2     | 5     | 1                    | —     | 1     | 6     | 5     | 11    | 63          | 35    | 98    |
| 2                     | 1                  | —     | 1     | 2           | —     | 2     | 2                    | 1     | 3     | 5     | 1     | 6     | 14          | 28    | 42    |
| 3                     | 15                 | 18    | 33    | 11          | 15    | 26    | 6                    | 5     | 11    | 32    | 38    | 70    | 51          | 98    | 149   |
| 4                     | 21                 | 29    | 50    | 32          | 27    | 59    | 8                    | 10    | 18    | 61    | 66    | 127   | 333         | 340   | 673   |
| 5                     | —                  | 1     | 1     | 6           | 2     | 8     | 2                    | 2     | 4     | 8     | 5     | 13    | 53          | 72    | 125   |
| 6                     | —                  | —     | —     | 5           | —     | 5     | 2                    | —     | 2     | 7     | —     | 7     | 33          | 5     | 38    |
| 7                     | —                  | 1     | 1     | 2           | 5     | 7     | —                    | 2     | 2     | 2     | 8     | 10    | 32          | 96    | 128   |
| 8                     | 3                  | 15    | 18    | 19          | 21    | 40    | 8                    | 8     | 16    | 30    | 44    | 74    | 103         | 130   | 233   |
| 9                     | 1                  | 5     | 6     | 3           | 5     | 8     | 2                    | 5     | 7     | 6     | 15    | 21    | 34          | 113   | 147   |
| 10                    | 5                  | 3     | 8     | 1           | 2     | 3     | —                    | 1     | 1     | 6     | 6     | 12    | 35          | 26    | 61    |
| 11                    | 3                  | —     | 3     | 22          | —     | 22    | 9                    | 2     | 11    | 34    | 2     | 36    | 87          | 28    | 115   |
| 12                    | 1                  | —     | 1     | 12          | —     | 12    | 7                    | —     | 7     | 20    | —     | 20    | 39          | 3     | 42    |
| 13                    | 2                  | 2     | 4     | 6           | 15    | 21    | 2                    | 8     | 10    | 10    | 25    | 35    | 21          | 120   | 141   |
| 14                    | —                  | —     | —     | 2           | 3     | 5     | 1                    | 3     | 4     | 3     | 6     | 9     | 6           | 25    | 31    |
| 15                    | —                  | —     | —     | 5           | —     | 5     | 1                    | —     | 1     | 6     | —     | 6     | 13          | 3     | 16    |
| 16                    | 12                 | 9     | 21    | —           | 12    | 12    | —                    | —     | —     | 12    | 21    | 33    | 24          | 26    | 50    |
| 17                    | 3                  | 8     | 11    | 1           | 5     | 6     | —                    | 1     | 1     | 4     | 14    | 18    | 10          | 33    | 43    |
| 18                    | 3                  | 8     | 11    | 6           | 8     | 14    | 3                    | 4     | 7     | 12    | 20    | 32    | 26          | 78    | 104   |
| 19                    | 9                  | —     | 9     | 25          | 2     | 27    | 15                   | —     | 15    | 49    | 2     | 51    | 92          | 8     | 100   |
| 20                    | 8                  | 9     | 17    | 5           | 9     | 14    | 1                    | —     | 1     | 14    | 18    | 32    | 38          | 63    | 101   |
| 21                    | 4                  | —     | 4     | 4           | —     | 4     | 6                    | —     | 6     | 14    | —     | 14    | 28          | —     | 28    |
| 22                    | 3                  | 2     | 5     | —           | 1     | 1     | —                    | —     | —     | 3     | 3     | 6     | 4           | 4     | 8     |
| 23                    | 8                  | 24    | 32    | 11          | 24    | 35    | 6                    | 8     | 14    | 25    | 56    | 81    | 86          | 250   | 336   |
| 24                    | —                  | —     | —     | —           | —     | —     | —                    | 5     | 5     | —     | 5     | 5     | 5           | 10    | 15    |
|                       | 104                | 137   | 241   | 183         | 158   | 341   | 82                   | 65    | 147   | 369   | 360   | 729   | 1230        | 1594  | 2824  |

the replies furnishes 919 mentions of favourites and 277 mentions of actors disliked.

Douglas Fairbanks once again wins first place, being an especial favourite among the boys. Next comes Rudolph Valentino, who captures almost the whole of the feminine vote. Here, again, the preference was influenced by the older children's opinion. Then come Charlie Chaplin, Jackie Coogan and Tom Mix.

Antipathy is especially directed against a well-known artist whose name is withheld so as to hurt nobody's feelings. Who can tell the reason for this dislike? Two or three boys wrote "Because he makes such faces". The same fault is found with another big film-star. Girls complain of what they call the "silliness" of Ridolini and Harold Lloyd.

These artists, however, need not quail before such criticism. Some of it is only second-hand or the simplicity of the very young, who still love marvellous adventures and have not yet learnt to appreciate subtle interpretations of femininity, or again it is the superior pose of adolescence, which professes scorn for what it considers frivolous.

As already stated, such opinions are of small value, but the young are greatly flattered at being asked their opinion and grateful for an opportunity to assert their personality. (see table X).

#### **Replies to last questions.**

The opinions about the cinema held in the families of the children show little variation. They are either favourable, or otherwise, on grounds already mentioned as the reasons why children do not visit the cinema oftener. Most families express no opinion.

The desire to imitate actors is not widespread. In some cases boys are in the habit of caricaturing a comic artist and in just a few cases girls express a wish that they were like some famous film-star.

As regards the desire to participate in some incident or adventure seen on the screen, the answers are few but interesting. Most of them are from boys who aspire to share in adventurous or heroic enterprises.

Answers to the last question of all are likewise few. Some express a wish that suburban cinemas were better ventilated. As one boy put it, "You feel you're suffocating". A few complain that unaccompanied children fidget.

A certain number state that instructional films ought to be shown in every school.

One child writes that big businesses ought to be filmed "to make Italian genius known to foreign countries and to those who cannot visit all the factories"; another thinks it would be easy to make charming scenes with children in them, the various school festivities and functions offering excellent material. "Cameras", he adds, "need not cost much".

As explained, however, these opinions are pre-eminently individual and cannot be statistically reproduced.

TABLE X.

REPLY TO THE QUESTION: WHO ARE THE BEST FILM ACTORS AMONG THOSE YOU HAVE SEEN? GIVE REASONS. WHICH ACTORS DO YOU CARE FOR LESS AND WHY?

|                          | UPPER ELEMENTARY FORMS |       |       | MIDDLE-GRADE SCHOOLS |       |       | TOTALS |       |       |
|--------------------------|------------------------|-------|-------|----------------------|-------|-------|--------|-------|-------|
|                          | Boys                   | Girls | TOTAL | Boys                 | Girls | TOTAL | Boys   | Girls | TOTAL |
| <i>Actors liked.</i>     |                        |       |       |                      |       |       |        |       |       |
| Charlie Chaplin. . . . . | 52                     | 12    | 64    | 10                   | 15    | 25    | 62     | 27    | 89    |
| Douglas Fairbanks . . .  | 56                     | 15    | 71    | 12                   | 17    | 29    | 68     | 32    | 100   |
| Tom Mix . . . . .        | 38                     | 5     | 43    | 10                   | 10    | 20    | 48     | 15    | 63    |
| Ramon Navarro. . . . .   | 15                     | 3     | 18    | 6                    | 12    | 18    | 21     | 15    | 36    |
| Rudolph Valentino . . .  | 2                      | 27    | 29    | 1                    | 65    | 66    | 3      | 92    | 95    |
| Jackie Coogan . . . . .  | 21                     | 24    | 45    | 6                    | 27    | 33    | 27     | 51    | 78    |
| Novelli. . . . .         | 4                      | 4     | 8     | 2                    | 8     | 10    | 6      | 12    | 18    |
| John Gilbert . . . . .   | —                      | 12    | 12    | 2                    | 25    | 27    | 2      | 37    | 39    |
| Harold Lloyd. . . . .    | 15                     | —     | 15    | 15                   | 6     | 21    | 30     | 6     | 36    |
| Lida Borelli . . . . .   | —                      | 12    | 12    | —                    | 5     | 5     | —      | 17    | 17    |
| Bertini. . . . .         | —                      | 11    | 11    | —                    | 12    | 12    | —      | 23    | 23    |
| Leda Gys . . . . .       | 5                      | 15    | 20    | 2                    | 35    | 37    | 7      | 50    | 57    |
| Pola Negri . . . . .     | —                      | 12    | 12    | 1                    | 22    | 23    | 1      | 34    | 35    |
| Mary Pickford . . . . .  | 1                      | 10    | 11    | —                    | 20    | 20    | 1      | 30    | 31    |
| Dolores del Rio. . . . . | 1                      | 7     | 8     | 1                    | 25    | 26    | 2      | 32    | 34    |
| Greta Garbo . . . . .    | 3                      | 11    | 14    | 1                    | 21    | 22    | 4      | 32    | 36    |
| Maria Jacobini . . . . . | 2                      | 17    | 19    | —                    | 7     | 7     | 2      | 24    | 26    |
| Carmen Boni. . . . .     | 1                      | 18    | 19    | —                    | 12    | 12    | 1      | 30    | 31    |
| Pina Menichelli. . . . . | 1                      | 13    | 14    | 1                    | 14    | 15    | 2      | 27    | 29    |
| Ridolini . . . . .       | 31                     | 15    | 46    | —                    | —     | —     | 31     | 15    | 46    |
| TOTALS . . . . .         | 248                    | 243   | 491   | 70                   | 358   | 428   | 318    | 601   | 919   |

|                           |    |    |     |    |     |     |     |     |     |
|---------------------------|----|----|-----|----|-----|-----|-----|-----|-----|
| <i>Actors disliked.</i>   |    |    |     |    |     |     |     |     |     |
| R (com'c) . . . . .       | 5  | 12 | 17  | 6  | 15  | 21  | 11  | 27  | 38  |
| H (comic) . . . . .       | 3  | 10 | 13  | 8  | 11  | 19  | 11  | 21  | 32  |
| M (actress). . . . .      | 4  | 3  | 7   | 12 | 10  | 22  | 16  | 13  | 29  |
| C (comic) . . . . .       | —  | 5  | 5   | —  | 15  | 15  | —   | 20  | 20  |
| D (actress). . . . .      | 21 | 6  | 27  | 15 | 20  | 35  | 36  | 26  | 62  |
| G (actress). . . . .      | 15 | 2  | 17  | 15 | 15  | 30  | 30  | 17  | 47  |
| B (aged actress). . . . . | 10 | 5  | 15  | 8  | 10  | 18  | 18  | 15  | 33  |
| F (comic) . . . . .       | —  | 5  | 5   | 1  | 10  | 11  | 1   | 15  | 16  |
| TOTALS . . . . .          | 58 | 48 | 106 | 65 | 106 | 171 | 123 | 154 | 277 |

## CONCLUSIONS.

The foregoing figures call for brief comment. The value of the average educational film is a subject that has been discussed too often to repeat here what educationists and teachers in all countries have often written in the pages of this Review.

The cinema is a favourite recreation of an enormous number of people. We cannot disregard the views of those who avoid the cinema because they know how an opinion or an attitude of mind, or a moral or physical habit sometimes originates in a single strong impression. And the impressions derived from films, especially in the case of the unaccustomed and of small children, are very strong indeed. Spectators themselves admit this. "The first time I saw a film I was frightened". Fear, alarm and intense excitement are the normal affective reactions to the cinema.

During its short life the International Institute has developed beyond expectations and beyond its available means; all praise to those who realised the importance of its work and whose energy and initiative started it upon its way.

The function of the cinema is to educate. The views of the student world are now known to us and these pages summarise the opinion of boys and girls living in one of the most important centres of Italy, until a short time ago a rallying point of the film industry around which was grouped a vast population dependent directly or indirectly upon the prosperity of these undertakings.

To point out dangers, warn teachers and impress upon children that only certain films are fit to be shown them, is necessary and valuable work, but all the same, it is a negative achievement. It may be compared with the work of local authorities who fifty years ago prohibited bicycling within their communal boundaries in the interests of public safety or of those who would like to forbid the installation of wireless sets because the radio programmes are not always educational.

The young look with distrust upon these pedantic old women who oppose anything new and who interfere and obstruct instead of helping.

The cinematograph is of the utmost educational value by reason of the interest it stimulates, the clearness of its pictures and its ability to reproduce with photographic accuracy landscapes and scenes that we can otherwise never behold.

But let us insist upon good educational programmes, which can be quite as interesting as non-educational films, and let us consign to the rubbish-heap those mutilated products to which young people's welfare institutions have to resort for lack of others, films in which the cuts interrupt and make nonsense of the story or whirl the child's imagination towards unreal and illogical conclusions. Down, too, with those morally empty films compounded of speed and acrobatics or of bewilderment and confusion

which make people laugh, but leave no permanent impression. These encourage a life of excessive movement and activity without stimulating the habit of reflection that should precede all action, that introspection which vitalises the mind, even of children.

The foregoing constitutes a cursory survey of an important psychological problem.

The International Review has published scenarios illustrating historical episodes, customs and characters and I should like to see these made into teaching films. Educationists and teachers should not, however, rely exclusively upon others, but should try their own hands.

Entertainments intended for children are often bounded by a very narrow and particularist horizon, unlike children's literature, in which field the seed sown has borne excellent fruit. Cinematography, too, must enlist the enthusiasm of those who are able to make some practical contribution.

*(Concluded).*

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# The Exchange of Educational Films and the International Catalogues

From the very first the International Educational Cinematographic Institute has realised that, if their purpose is to be attained, organs of international cooperation must back up scientific and technical study and research by work of an essentially practical character.

The Institute is at present engaged in examining several proposals of this practical nature, emanating from producers or from its Review correspondents or suggested by the daily activities of the Institute itself. These proposals will be worked out without delay and embodied in formal resolutions. In the meantime we desire the readers of our Review and, generally, everyone who is interested in the work and future of the I. E. C. I., to be informed on two fundamentally important questions:

1. the situation as regards the International Convention for the abolition of customs barriers against films recognised as educational;
2. the stage reached in the compilation of international catalogues of educational films.

There is no doubt that, when educational films can be freely exchanged between one country and another and when there are regular international catalogues giving all useful information on the whole output of educational films, the Rome Institute will have discharged a large part of its mission.

Granted that scientific research and theoretical and practical enquiries as to everything that is being, can be and should be done in the various branches of educational cinematography tend to secure the steady progress of the movement, these two achievements of the Institute must be regarded as fundamental.

## INTERNATIONAL CONVENTION FOR THE REVISION (ABOLITION OR REDUCTION) OF CUSTOMS DUTIES ON FILMS RECOGNISED AS EDUCATIONAL.

Only a few months after its foundation the Institute, as our readers know, submitted to its Governing Body a full and amply documented report on the fiscal system and more particularly on the customs régime to which the cinema is subject in each country.

A committee of experts was appointed and met at the Secretariat of the League of Nations in Geneva in December 1929, when it drew up a preliminary convention. This draft, after being examined and improved by the Permanent Executive Committee of the I. E. C. I., was submitted to the Economic Committee of the League of Nations, which made a few small alterations in it to take account of certain economic relations between States.

In May 1930 the Council of the League examined the draft and decided to forward it to all Governments, whether Members of the League of Nations or not, with a request for their opinion as to the expediency of convening an international conference to discuss the matter. The replies from numerous Governments show that the question has made much headway; some of them contain important observations, while others simply recognise the draft convention as a suitable basis of discussion.

The following Governments had communicated their replies by the end of April 1931:

Albania, Australia, China, Colombia, Costa Rica, Denmark, Egypt, Ecuador, Estonia, Great Britain, United States of America, Finland, France, Greece, Hungary, Irish Free State, Lithuania, Luxembourg, Latvia, Mexico, Monaco, New Zealand, Panama, Portugal, Dominican Republic, Roumania, Siam, Uruguay, Venezuela, Jugoslavia, Italy, Norway, Switzerland, Union of South Africa, Sweden, Belgium, Spain and Poland.

Last February the League Secretariat requested the remaining Governments to submit their answers as soon as they could. It is hoped that by midsummer the drafting of the report to the Council of the League will be completed, so that the latter can, if it thinks fit, convene the diplomatic conference.

We quite understand and even share the impatience of producers and consumers of educational films. It must, however, be remembered that the procedure governing international conventions is necessarily complicated; at the same time it is essential to their success; Governments cannot be expected to embark lightly upon a matter affecting customs, a question concerning which each country is particularly jealous of its sovereign rights.

Nevertheless, an important step has been taken towards obtaining a practical result. In agreement with the League Secretariat, the Institute anticipates that it will be possible to hold the diplomatic conference in January 1933 *at the latest*. 1932, it should be pointed out, is reserved

for the big international disarmament conference and it will be impossible to hold any other international meetings that year which are not absolutely indispensable.

In order not to mark time, the Institute has decided to undertake and expedite the compilation of international catalogues. This is another practical activity, since the existence of special catalogues, well arranged and divided into subjects, will undoubtedly make it easy for users to acquaint themselves with all existing films and, at the same time, it will be of appreciable value to producers.

As a result of decisions taken, the Institute has done two things:

1. drawn up a complete list of all companies, associations or institutes which make educational films;

2. established separate lists of films according to whether their educational character has been recognised:

a) by organs specially instructed to judge them;

b) by Government authorities generally;

c) by public bodies, institutions or associations which have included these films in their catalogues.

At the same time the Institute has done all it can to promote the establishment, wherever possible, of central organs officially authorised by Governments to estimate the educational value of films produced in their respective countries.

We have pleasure in announcing that the international catalogues will start going to press on January 1st, 1932. For obvious reasons the Institute can only take account of films recognised by Government organs. Everybody knows that during the past twenty years or so, many so-called instructional and propaganda films have been made without much regard to their destination. Often these have been conceived on quite wrong lines or their explanatory sub-titles have contained gross errors. An official institution like the I. E. C. I. cannot be expected to include productions of this kind in a collection of educational films. Accordingly, the Institute is confining its attention to films mentioned under *b*).

The I. E. C. I. has received a large number of catalogues of films in this group and some countries in which this form of supervision is taken very seriously — more especially Germany — have supplied the necessary data concerning thousands of films.

We may be allowed to express a twofold wish:

a) that, with a view to encouraging production in their respective countries, Governments should lose no time in setting up supervisory bodies or in forwarding to the I. E. C. I. a list of the films they consider educational (the Institute will indicate in each case the organ which, by mentioning the film, guarantees its quality).

b) that producers should realise the full extent of the effort made by the Rome Institute.

The establishment of international catalogues in several languages and their widespread distribution throughout the world constitute a vast official free propaganda which the Institute gladly undertakes because it is destined to impart information otherwise difficult to obtain and because it is calculated to extend the practical development of educational cinematography.

# *The Institute's Enquiries*

## THE CINEMA AND THE SCHOOL

(Contd.)

One teacher suggests a practical remedy for all this: "Our commune (Torre di Mosto) now shows only films that have been carefully chosen by the 'Dopolavoro' organisation (1) and we notice as a result a higher moral tone among our youthful spectators."

A similar answer was given by a child when questioned on the subject of moral fatigue (2). The child said that before allowing him to go to the pictures, his parents were careful to see the film themselves. This is an eminently practical form of censorship, as recommended by M. Duvillard in an article that appeared in the *International Review* of February 1931, and is the best answer to give to the teacher quoted above who attributes to mothers of families the sole responsibility for the deleterious effects of films upon children.

The example of the small Venetian commune of Torre di Mosto is worthy of notice. It is a proof that local institutions can do much to help the work of the authorities responsible for public morals. Such institutions are best able to judge what should be shown locally and on that account they can advise, invite and persuade cinema proprietors to exercise a form of censorship which is in their own interests, since the public, and especially the family, instead of being driven away from the cinema, will be sure of finding wholesome entertainment.

### **Impressions made by films on children and adolescents.**

It is the universal opinion of the teachers who have replied to this question that these impressions must logically differ according to the temperament and mentality of individual children and young people, and also as between children of different age and sex.

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(1) In Italy, it should be remarked, the "Dopolavoro" movement embraces workers of every kind and category.

(2) *International Review of Educational Cinematography*, February 1931: "Cinema and fatigue."

The following group of answers, chosen as usual from among the most interesting, makes a clear distinction between the point of view of the child and adolescent on the one hand and of boys and girls on the other. The child occupies a position intellectually inferior and understands less of a film than his elder brother or sister. Adolescents are physiologically, and for that reason intellectually, more active. Their impressions are strong and permanent. Young men are inspired by adventure and drama and are depressed or uplifted according to the individual reaction. Girls on the other hand derive open or secret sensual gratification; the appeal is to their sense of beauty and pleasure.

One teacher suggests that performances might be organised not only for different ages, but separately for the two sexes. This proposal, of course, is open to the same objections as those already mentioned in connection with special children's shows. We should have an infinite variety of types of show and with what results? In the first place these special shows might be given before empty seats, and in the second place children's curiosity might very easily be roused by performances forbidden to them. In which case the remedy might prove worse than the disease.

Whatever solution may ultimately be found, it remains a fact that parents and the State must exercise some discretion, and make some distinction, if it is not possible to adopt what is the most logical expedient of all and bring about a fundamental reform of the regulations governing film production to-day.

“The impressions depend upon the film and upon the individual temperament. The same film may urge one child towards good or evil while leaving another quite unaffected.”

“Boys are often impelled to admire courage or other sympathetic qualities in the heroes of films.”

“The impressions are slight on small children, more pronounced on adolescents, especially so on adolescent girls.”

“The effect is good or bad according to the age, sex, home environment and cultural up-bringing of the child. Every film has an influence in some direction.”

“To small children everything is marvellous and imagination is stronger than reality. Adolescents have already learnt to appreciate logical sequence and construction.”

“The impressions of very young children are confused. Adolescents have a better grasp and can often recollect and reproduce detail with amazing accuracy and sound critical sense. The latter especially enjoy martial subjects and comic and adventurous films. Their susceptible minds receive a deep impression and are swept by emotions which only the screen can give. Such excitement is bad unless the home and school education have taught the child moderation and self-control.”

“In boys and young men who are intelligent, well-balanced and well-educated the cinema is a source of curiosity, pleasure, admiration and enthusiasm, arousing the spirit

of emulation; in neurasthenic, unbalanced or otherwise abnormal persons, the emotions aroused are disordered and violent, sometimes psychopathic. The cinema may therefore serve as a fine school of reform for those who have been brought up in bad surroundings — provided the films are such as to implant a knowledge of good.”

“ Films of the right kind may have an excellent moral and educational influence, as the two following examples will show. A baby girl of sixteen months was taken to the pictures by her mother and shown the hatching of an egg. Some days later, she saw an egg at home and, pointing it out to her mother, imitated the sounds made by the fledgling. Again, the fifth-form pupils of a secondary school in Verona saw a film about the jungle and were required a few days later to write an essay on it. Although they had forgotten nearly every detail, all of them without exception remembered the heroic efforts made by a she-tiger to protect her young.”

“ The fondness for motion pictures diminishes as children grow up. Adolescents, especially youths, go to the pictures to see the variety numbers.”

“ Boys as a rule pay little heed to dramatic or emotional scenes and are impressed by big effects, especially pictures with a military background. A girl is more passive in her attitude. Beautiful women and clothes fascinate her and she tries to imitate what she sees. In adolescents we note a better eye for detail and the beginnings of artistic and critical sense.”

“ Highly-coloured drama and scenes of passion are not to the liking of all spectators. On the other hand every child and adolescent without exception is stirred by acts of genuine bravery and heroism.”

“ Children admittedly participate actively in what they see reproduced in films. Many boys feel a desire to take the place of leading actor and continue to be moved by feelings of hatred, etc., after the performance is over. Girls learn to cherish a desire for larger, wealthier and more varied surroundings and their impressions remain with them for days on end. These impressions are indeed stronger than those of daily life.”

“ Children and adolescents follow the story of a film with bated breath. Their admiration goes out to those who defend the right and protect the weak. Sentimental scenes appeal more strongly to girls than to boys. On the other hand, a certain number of impulsive and ill-disciplined children are attracted by acts of violence.”

“ The cinema is extremely bad for hyper-sensitive or nervous children. In the case of the dull or the sluggish it is a good stimulus, though often without effect. Hence the influence of the screen is not merely visual but is felt by the whole nervous system. Individual training does not modify impressions, but it induces a state of social consciousness; the representation of a life of adventure, luxury and pleasure breeds in the poor a feeling of exasperation and discontent; upon the rich it has a refining influence. Instructional and documentary films are a delight to the poor, a weariness to the rich. Girls especially enjoy them.”

“ Films of adventure and dramatic incident win the hearts of boys, while girls favour love-scenes. In both cases, the colours are often laid on so thick, the realism is so crude that the adolescent mind, in its unformed state and its inability to discriminate clearly between the healthy and the unhealthy, is morbidly affected. Thus boys frequently evince a desire for the life of adventure they see depicted on the screen and

girls dream of becoming Hollywood stars and of imitating the heroines of certain romances in which women exist for pleasure alone. Here the cinema is in danger of exercising a bad effect upon the morals and the emotions and of arousing and developing instincts and inclinations which it is the business of education to curb and control.”

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*Value of the Cinema as a means of moral and intellectual uplift and of imparting a knowledge and understanding of life.*

This question is closely connected with the preceding one. The impressions made upon children and adolescents by the cinema determine the moral, intellectual and spiritual value of films to the growing mind.

Many of the answers are vague and indefinite. They admit the value of the cinema for the purposes mentioned, but regard it not as absolute, but as conditional upon the film shown. Others recognize that the value depends upon the cultural, moral or intellectual level of the child or adult spectator. The aesthetic sense and intelligence of the mass of the people are those of children.

The replies may once again be divided into favourable and unfavourable; the following are examples of the former category:

“Undoubtedly a good adventure film is an excellent lesson in courage, and comic films that observe a sense of proportion can be a source of wholesome pleasure and amusement; finally, the screen is an excellent medium for imparting a knowledge of the inhabitants and customs of the different countries.”

“Example is the best form of teaching and the easiest way of appealing to the youthful mind.”

“Much discussion has turned upon the cinema as a means of social and moral uplift. Both its supporters and its detractors have been guilty of exaggeration and their arguments have been largely polemical or subjective. All the more praise is therefore due to a strictly practical enquiry.”

“The screen should furnish examples of bravery, goodness and self-sacrifice and reproduce the life-story of great men who have conquered by force of brain and will, men who have held work, heroism and genius in high honour and esteem.”

“Undoubtedly, when the story, without becoming unreal, treats of persons whose qualities of honesty, loyalty and virtue deserve our admiration. Cultural or scientific aspects of a film also furnish material for moral and social uplift.”

“The interest that lies in cinematographic representation and the easy communion between the screen artist and the spectator may serve to assist in the moral uplift of the young. The action of the film, however, must be kept alive and moving, or interest will flag; moral effect does not necessitate preaching.”

“ All decent recreation has a certain moral value in that it contributes to health and good spirits. Through its mere capacity to delight, the cinema in small doses can do good.”

“ With a very few exceptions films illustrate life. They teach something new and are thereby a morally and socially uplifting factor.”

“ The cinema is an exceedingly effective means of propaganda and of moral and spiritual uplift, especially for the lower classes and for those with few cultural opportunities.”

“ Undoubtedly, but particularly for the uncultivated and small children whose aesthetic sense is still undeveloped.”

The unfavourable replies include the following:

“ As a means of moral and intellectual uplift, the present-day film, as presented to children in public cinemas, is unfortunately nothing more than a school of corruption and perversion.”

“ Some parents take their children to the cinema even when the film is immoral; they say that the children do not understand anything about it. They do not realise that a child, when confronted with something it does not quite grasp, tries to sharpen its mind and asks innumerable questions. If the answers are not satisfactory, it amuses itself by guessing. Such pleasure does it derive from bad films that it no longer enjoys good simple films that educate and instruct. Parents should at all costs avoid developing in children precocious tendencies.”

“ Children who are constantly shown scenes of bloodshed and crime will end by losing their sense of right and honesty. Brutality has a coarsening effect upon the child's mind, which was meant to respond to goodness and truth.”

“ We teachers see in the I. E. C. I. the first tangible proof of good work on behalf of a cinema for children. To-day there are innumerable families who are worried and anxious as they watch their children setting off to see films which have nothing of real interest for them, are quite divorced from their daily life and may even do them harm.”

“ Is it only the films which corrupt our children? What about the posters, which aggravate the evil? ”

“ The cinema will not prove morally or socially uplifting until it shows films really suitable for children.”

“ In order that the cinema may achieve its purpose, as a means of moral and social uplift, young people must be shown films that stimulate their minds and imaginations without destroying their respect for right — representations of nature, the reproduction of notable historical events and acts of individual heroism.”

“ The film of to-day, in spite of its undeniable influence, cannot hope to achieve the desired end. As a rule, the very exigencies of the theatre compel the film to give a completely false picture of life (exaggerated and unnatural heroism, love and hatred carried to frenzy). It is certainly not from the cinema that children will learn the truth about life.”

“ Cinema shows should be interesting and arresting, but at the same time have a good moral foundation. To judge, however, by the fare normally offered, adolescents of either sex must imagine that every pretty girl is free to pursue wealth, that luxury is woman’s highest if not her only ideal, that betrayal and seduction are tacitly approved customs. Moreover, the acting of the principal star, which is nearly always exaggerated, only tends to display her personal charms with the unfortunate result that she becomes the idol of her worshipping ‘ fans ’.”

“ The cinema scarcely ever has an uplifting effect, because it distorts reality and therefore misleads instead of imparting knowledge and understanding.”

“ The cinema may be among the best means of rest and recreation, but it does not to the same extent impart a knowledge and understanding of life. Cinematographic representation lacks many of the vital elements of the theatre; the latter does not often commit those excesses of which the cinema is guilty in its manifestations both of good and of evil. The educative simplicity and character-forming sincerity of the theatre would appear pale and ineffective to the screen.”

“ Here are some disadvantages I have observed:

(1) The cinema, I do not say provokes, but does nothing to correct and often reflects the tendency towards machine-made thinking, so terribly common in the young of to-day.

At the cinema the eye is catered for, but not the brain, which neither thinks nor works. There is sometimes an appeal to the heart, especially the female heart, but none to the head. The intelligence is allowed to slumber and this is perhaps why among women the uneducated are more easily moved than the cultivated. There is no need of intelligence to enjoy the cinema; intelligence is indeed rather an obstacle, as it destroys emotion. This, it must be admitted, is not exactly what we want from our pupils.

In other words, the mind cannot be fed through the eye alone; both must be nourished simultaneously. As it is, the most intelligent people, those least a prey to facile and empty emotions, regard the cinema as an amusement for the eye alone.

My meaning will be clearer if I make a comparison with reading, an activity that every teacher will recognize as essential to the mind and to the intelligence. If it is true that a film can furnish an abundance of mental pabulum, a book should supply still more; it is more complete and is addressed to all the faculties, making them work one with another; it imposes upon the whole mind a work of internal reconstruction and recreation. In point of fact, however, we note a steadily progressive decay of reading among the young and a growing interest in the cinema, and the reason for this is that the cinema demands no mental effort, while a book does. Diminished mental activity is not a good symptom in any community and the schools at least should resist the tendency.

(2) Another point worth noticing is the constant habit of even the smallest and humblest of cinema goers to concentrate on the players. For example, it is always ‘ Douglas Fairbanks ’ and not ‘ Robin Hood ’; ‘ Greta Garbo ’ and not ‘ Anna Karenina ’, Greta Garbo may pass, for the matter becomes very much more serious in the case of the male artist. We should not look to the screen for our heroes; everyone, and especially young people, love, envy and admire the actor, but, without any disparagement, the artist as a man is not as a rule entitled to serve as a pattern; his glorious and heroic death upon the screen costs him no sacrifice and he is restored to an agreeable morrow. His fine airs are the adornment of an easy and brilliant, sometimes even a dissipated life. Young people know all this, admire and love it. Their admiration for the scenery and the acting are devoid of all sentiment and all moral earnestness.

This may seem a specious argument, but I am convinced of its truth.

The infatuation for Rudolph Valentino, which continues even after his death, should open people's eyes. There is something monstrous and even impious in this infatuation. Apart, too, from such extraordinary aberrations, it must be intolerably humiliating for a man to expend a vast amount of energy not in realising, but in aping the qualities of greatness. To be endowed with the gestures of Robin Hood without his temperament and spirit is a poor thing. We want our young people to be able to do brave deeds, not merely reproduce them.

Up to a point, the theatre presents the same defect. The dangers of the theatre, however, are at least known. Nobody is pleased at being called a comedian. Moreover, in the theatre the visual element is of secondary importance; the characters are not magnified beyond life-size; the distance is greater. Consequently, the effect does not depend solely or even mainly upon the actors. The play itself must please; it must satisfy the mind and the intelligence as well as the eye. The success of the artist is aided by ignorance of his private life. The moment he is the hero, he has to live as a hero; the character he impersonates impresses itself at once upon the spectator and exalts him. At the cinema, where the whole appeal is to the eye, the interest of the film depends entirely upon the actor's personality.

(3) The cinema, being thus designed for the eye, has to be beautiful even when representing something that in nature or daily life is ugly. If ugliness finds a place in the cinema, it has to be comic or picturesque and is always isolated from other factors that make ugliness intolerable in life — disagreeable smells, suffocating air, contagion, etc.

This state of affairs may be all very well if pleasure is the end in view; but not if it is to aid understanding. The cinema, it is said, could very usefully interest young people in the life of bygone ages and in distant events which it would be impossible to show in any other way. But if we are dealing with problems and aspects of life particularly worth knowing about, why should we turn to the screen? Would it not be more effective to invite the young to get this knowledge at first hand? In speaking of 'life', we are not of course, referring to what is quite exceptional, but to what, though normal, is somewhat outside the experience of certain classes of persons, in the case in point, schoolchildren.

"Apart from shameful aspects of life, a premature acquaintance with which is always dangerous, I should add that the knowledge of life, in the sense in which I am speaking, refers to the wretched environment of the poor, the outcast and the unfortunate.

I hold in short that pity, an active and enlightened sympathy for human suffering, should be an essential and perhaps the first item in the education of youth. The young should, of course, be serene and cheerful, but they should also be charitable and generous. Without these qualities intelligence is arid and abstract, directed towards no sort of goal.

Another regrettable point is the distortion of truth owing to the necessity of making everything on the screen agreeable. It is particularly evident in the representation of human misery and it naturally weakens the impression upon those not directly acquainted with poverty and distress. For little girls, daughters of good families brought up in an atmosphere of religion, poverty on the screen is made pleasant to look upon, and an insurmountable obstacle is interposed between these children and a true sense of pity. They are charmed by the beauty of the unfortunate heroine and quite fail to realise that want is no aid to beauty. In life these little girls are ashamed of their poor relations and shun the company of children who are ill-dressed because they are poor. Without realising it they are positively and implacably cruel."

The contrary replies outnumber the favourable ones and, whereas the latter consist of a few simple statements, the former enter into details.

Is the cinema, when all is said and done, to be regarded as beneficial or harmful? This question, which the teachers' replies raises once again, is not as easy to answer as appears at first sight. The beneficial or deleterious character of the cinema depends upon an infinite number of subjective factors to do with the spectator or the spectacle, or objective factors relating to the place where the film is projected. To say that a film is of itself of positive or negative value is absurd; its effect depends upon a complex of certain impressions and sensations.

Undoubtedly, the cinema has a strong attraction and power of suggestion over the popular mind. Obviously, therefore, films must be offered to the public in such a form that these suggestions operate within certain limits and in a good direction.

The question accordingly remains an open one until the public and the producers find a common meeting-ground, and until producers learn how to screen life as it is lived, but in its noblest and most truly educational aspects.

\* \* \*

#### 4. Feature films and children.

Granting that the feature film can help in training the young, it will not be denied that some types of film are better suited for this purpose than others or that other types, far from realising this end, may be more or less dangerous to the undeveloped minds of children. Which types of feature film are these? This is the question asked by the Institute as the seventh point in its questionnaire to teachers and, to help them in their replies, different types were specified: dramatic, historical, religious, political and adventure films.

Knowing that the teaching profession had, in connection with other enquiries, pronounced unanimously against the variety numbers that frequently accompany public cinema shows, the I. E. C. I. did not ask teachers their opinion of this type of spectacle.

816 teachers or professors replied to the Institute's seventh question; of these, 520 took the question point by point. The other 296 referred in general terms to the good or harm that the feature or commercial cinema may do to children according to their sex, age and temperament. To some extent, this meant retracing ground already covered and we have therefore only occupied ourselves with that part of the replies which is concerned with the seventh question.

*(To be continued)*

G. d. F.



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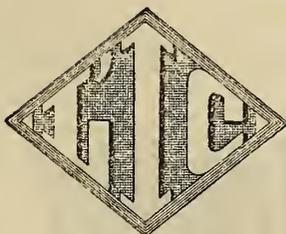
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# THE JAPANESE GOVERNMENT AND EDUCATIONAL CINEMATOGRAPHY

by M. Nakada

Supervisor of Social Education, Department  
of Education - Tokio

The educational film movement has made great progress in Japan in the course of the last fifteen years, its main efforts having been directed towards checking the flow of evil influences which theatrical films tend to exercise over the domain of education. One of its earliest successes was the bringing about in 1918 of a Metropolitan Police ordinance prohibiting the admission of young people under 16 to picture halls where films for grown-ups were shown. This resulted in stimulating the manufacture and exhibition of both juvenile and educational films. Welfare work organizations and the various government institutions had resort to film exhibitions more and more frequently. It seemed that a new day was dawning for the movement. However, the active life of the ordinance was disappointingly short. It had to be suspended after three years, as the film industry was so weak in those days that suitable pictures could not be supplied in sufficient quantities.

Though the movement suffered a blow from the suspension of the ordinance, educational films themselves steadily gained ground, first (and directly) because they increasingly came to be regarded as useful for educational purposes, and secondly (and indirectly) because picture shows were becoming more and more popular while the film manufacturing industry was gaining in strength. By 1926 the educational film could be said to be rivalling the general film in some measure. At this crucial point, grasping the opportunity offered, there appeared a new force in the field. It sought to mobilize opinion on behalf of the educational film movement and gave assistance to the producing industry in the desired direction. This force was the Social

Education Bureau of the Department of Education.

It is more than twenty years since the Department became interested in the educational branch of cinematography. At first it confined its activities to recommending special educational films and to lending its approval to such general films as possessed exceptional educational value. Its aims were to encourage the manufacture of educational films, and to assist with its recommendations those to whom it fell to select films for instructional purposes. But in 1923 the Department became a producer, bringing out under its direct supervision films for exhibition in schools and social welfare centres. The field covered includes pictures of the Imperial family and the activities of its members; films of national and historical import; films relating to physical education, geography, industry, hygiene, domestic economy, popular science and vocational training; and also animated drawings, news reels and dramatic films. The Department has released 112 different films in 209 reels. An adequate scheme of distribution has been undertaken. 86 different films, totalling 1,237 reels, have been loaned gratis. Some have been rented. The users of these films are increasing in number as well as the localities in which the films are shown.

*Recent Developments.* — Since 1927, with a view to determining what part the cinematograph should play in education, the Film Section of the Department has been undertaking some very important research work. As the research covers a very wide field, it cannot but be of great assistance to the educational film movement. Statistics have been compiled, for example, showing attendance at certain

films, the object being to gauge the trend of popular taste, so that films may be supplied that combine instruction with high "exhibition value." The Film Section has also endeavoured to discover what results might safely be ascribed to the showing of the films.

As to the growing popularity of educational films there can be no doubt. "Non-commercial" exhibitions in school auditoriums have increased; "children's days" at the cinemas have become more common; more and more local bodies, institutions and schools have organized film libraries and educational film exhibition leagues: all of which are a consequence of the research work undertaken.

Another important undertaking of the Department was the organizing of two training congresses. The first was held in 1928, under a name which might be translated as "The National Training Congress for Educational Film Work Business Management." Its object was to standard-

ize the educational film work section of the different local governments and bring them under the leadership of the Department. The second, held in 1930, was called "The Operators' Training Institute," its object being to equip each of these local sections with a well-trained personnel; for by the year 1930 the endeavours of the Department had resulted in the formation of a film work section in each of the local governments throughout the country. A research report issued by the Department that year showed that the forty-seven local government film work sections owned 213 installed machines and 2,005 different films (5,042 reels); that the local sections were playing a leading part in educational movements, working with other organizations and film co-operatives; and that through their joint efforts opportunities of getting in touch with civilization by means of film exhibitions had been extended even to the most remote mountain hamlets.

*We have pleasure in announcing that the Council of the League of Nations during its recent session appointed M. Yoshida, Japanese Ambassador at Rome, to replace M. Nitobé on the Governing Body of the I. E. C. I.*

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# A Scientific film

## MEN AND MONKEYS

Acclimatisation and life of monkeys in a subtropical climate.  
The problem of the intellect of the chimpanzee and orang-outang.

by Dr. B. M. Solowiev  
scientific editor of the film

(from the French)

### I.

The rapid growth in the cultural needs of the Ukrainian people made the question of popular scientific films an urgent problem and, from the very beginning of this important movement it was clear that nothing useful could be done without scientific collaborators. The first serious obstacle lay in the complete ignorance of our scientists on the subject of cinematography. Having studied the scientific cinema in 1927, I, as secretary of the first Soviet Congress of Pathology, was asked to examine the possibility of making known by film the various scientific discoveries mentioned in the reports to the congress. Here I need only say that the first attempts in this entirely new direction were most successful and a beginning was made with the production of films. The work was continued by the Committee of Pathological Enquiry at the Pan-Ukrainian Academy of Science and, later, after the construction of a big cinema factory at Kieff equipped on the most up-to-date lines, it became possible to launch out in new directions and to consider making more elaborate films.

In 1929 the Academy of Science sent me to the Monkeys Acclimating Station. This is a national research institute near the sub-tropical district of Sukhum-Kale and a centre of experimental study in pathology, physiology and psychology.

Natural science work in kindred spheres (old age, relation between physico-chemical factors and higher nervous activity (1) (2)) and also my work on behalf of

popular science films suggested the idea of a film dealing with the life of the monkeys at the Acclimating Station and aiming at presenting in a form intelligible to the public the problem of the intellect, based mainly on the researches of Professor W. Köhler and Professor R. Yerkes (1) (2) (3).

In 1929 Professor Vosskressenski and myself prepared a scenario "Men and Monkeys", to serve as the material for this film.

The filming of monkeys presented quite exceptional difficulties, since there could of course be no question of film direction as ordinarily understood; *the monkeys were not trained* and could not be induced to pose for the camera.

The wild apes, moreover, were often a source of danger to our operators, while their value, especially to science, necessitated considerate treatment.

Our operator, I. Rona (Berlin-Kieff) succeeded in improving his photographic apparatus in such a way as to be able to follow their every movement and take whatever pictures he wanted without a moment's loss of time. In a film of this kind, in which there are such technical difficulties to overcome, *the operator's art replaced the art of the director and facilitated the realisation of all our scientific aims.*

The cinema allows us to capture lengthy movements and processes and to reproduce them by special time-saving methods.

By transferring the camera from place

(1) B. M. SOLOWIEV, *Bulletin de la Classe des Sciences Phys. et Math. de l'Académie des Sciences d'Ukraine*, Vol. VI, 1930.

(2) B. M. SOLOWIEV, *Biolog. Zentralblatt*, Vol. 50, 1930.

(1) W. KÖHLER, *Intelligenzprüfungen an Menschenaffen*, Berlin, and *Abhandlung der Kgl. Preuss. Akad. d. Wiss* 1917.

(2) R. M. YERKES, *The Mental Life of Monkeys and Apes*. Behaf. Monogr, III, 1916.

(3) R. M. YERKES, *The Great Apes* 1929, etc.

to place and with the use of lenses of different focal length we get the fullest and most striking representation possible of the phenomena we are studying.

With the aid, therefore, of the cinema it is possible not only to fix these phenomena but to break them up into their component parts. The technique of photographing pictures at different distances is of the utmost value in this work; it allows characteristic details to be photographed in a large number of shots, from which the process can ultimately be made up; the phenomenon can not only be seen, but analysed. In this way various phases that are superfluous for the purposes of our study can be removed in the course of editing and valuable time saved by concentrating on essentials. The emphasis the screen gives to details enables the spectator to associate one with another and to get a better general impression.

In order to discover these details we had of course to be in possession of well prepared photographic material; we had to be able to calculate the camera value of this material and to determine the rhythm of the film beforehand.

This we were able to do by preliminary observation of the life and conduct of monkeys, both in the healthy state and sick, while Professor Yerkes kindly furnished us with the latest American publications concerning anthropoid apes. The skill of our operator made it possible to ascertain numerous details even under very complicated conditions. The staff of the Acclimatisation Centre also gave us valuable assistance.

As far as possible we tried to avoid long captions and complicated drawings. There is only one sub-title in the first part of the film: "In the hot countries". Yet numerous projections before a large number of spectators have shown that this part of the film was quite clearly understood.

### III.

This portion of the film, which is partly introductory, shows us the monkeys in wonderful tropical scenes, among palm-trees and bananas, springing from tree to

tree thanks to their marvellously developed motorial functions. They leap beneath the thick foliage like acrobats, eluding all pursuit (Scene I).

This first part shows how the monkeys needed for laboratory work and acclimatising stations, are caught. Our operator was required to shoot a jumping macaco (*Macacus rhesus*) with a special camera capable of taking 240 pictures (5 metres of film) per second. The movements thus recorded (Scene I), when projected at normal speed, reveal various interesting physiological facts about the motorial functions of monkeys.

The first attempts at these shots were failures. So rapid were the movements in all directions that we found it necessary to coax the macacos to a given tree and make them leap in a given direction. For this purpose we hung fruit from a tree, which soon attracted their attention. Branches which would have obscured our view of the animals were removed. We studied the disposition of the branches from which the monkeys sprang and left only a few within view of the camera. The monkeys then had to jump in a given direction and we were able to obtain interesting views.

\* \* \*

Monkeys are much in demand for biological research and in tropical countries they are gradually being exterminated. Anthropoid apes, so necessary to scientific study, are rapidly disappearing. Gorillas and gibbons are rare even in the wealthiest institutes and laboratories.

A state of affairs which threatens science with the loss of such important subjects of biological experiment was not to be permitted and for some years now enlightened scientists in many countries have been insisting upon the organisation of monkey preserves.

Even before the war there was a centre for the study of anthropoid apes at Tenerife in the Canary Islands. A creation of the Prussian Academy of Science, it became famous after the great German psychologist, Professor W. Köhler, of Berlin, had carried out his research work on the mental life of the chimpanzee.

The oldest preserve in the world, created by R. Abreil near Havana, has shown that under certain conditions anthropoid apes, like baboons, can breed in semi-captivity.

Medical research at Pastoria Kindia (French Guinea), initiated by Professor A. Calmette and under the direction of Profs. Vilbert and Delorme, has already yielded important results.

Lastly, mention should be made of the psychological studies pursued by the great bio-psychologist Yerkes in his observation centre for anthropoid apes in Florida.

The need of monkeys for scientific work led to the organisation in Soviet Russia of an Acclimatising Station (National Institute of Scientific Research). It was established in a sub-tropical part of Trans-Caucasia. Here monkeys gradually become acclimatised and adapt themselves to new conditions of life, food, etc. under strict scientific supervision.

The second part of the film shows this particular acclimatising Station, which is unique of its kind. Along with macacos, we see hamadryads and anthropoid apes, chimpanzees and orang-outangs growing perfectly accustomed to their new surroundings.

The spectator sees in Scenes 2 and 3 a series of views of the Station, which lies on hills thickly planted with palm-trees, bananas, magnolias, mimosas and many other flowers and fruit-trees.

After a little while, the monkeys are placed in open enclosures, on the principle of "neither free nor caged," and we see baby monkeys, born at the Station, in the arms of their mothers.

Next we are shown the anthropoids at meal-time. The chimpanzee takes from a man's hands a receptacle containing milk, holds it in both hands and drinks (Sc. 4). One of them has learnt to use a spoon and fork (Sc. 5), washes his feet and hands in a basin (Sc. 6) and dries them on a towel. After the meal, the monkeys take their siesta.

As soon as the animals are acclimatised, they are ready for scientific observation and are used for various experiments in biology, psychology, medicine (examination of the blood, Sc. 7), craniometry, etc.

Thus numerous shots give us the life of the monkeys in the new scientific establishment (1).

## V.

The third part of the film deals with the anatomical similarities and differences between men and apes in a large number of pictures. These are followed by views of embryos of various animals and of man; and we see how they resemble each other only in the earliest stages. After that their points of dissimilarity rapidly multiply. The differences between men and monkeys are still more marked after birth; the pictures showing modifications in the behaviour of apes and children as they grow older are of considerable interest.

The pictures of new-born monkeys were shot at the Acclimatising Station, the *Cynocephalus hamadrias* having already been acclimatised and having produced 11 little baboons.

Thus we were in possession of young monkeys of different ages all born at the Station and could therefore after some time determine the most characteristic modifications occurring in the course of growth (2).

The screen's presentment of the parallel stages of growth in man and monkey show that this development proceeds on different lines; in monkeys the motorial functions evolve more rapidly, which permits them to adapt themselves more quickly to the struggle for life; in man the motorial faculty develops very slowly, intellectual faculties on the other hand more quickly, owing to the larger size and superior quality of the human brain. By means of the cinema it is possible to observe the smallest details of the conduct of monkey and of man and thus perceive more clearly the distinctive features of each.

Subsequently, the behaviour of apes becomes more complex; they acquire experience; new reactions appear, based upon the conventional reactions so successfully studied by I. P. Pavlov and his disciples.

(1) See B. M. Solowiev and J. A. Tobolkine. *The Acclimatisation of Monkeys*, 1931.

(2) See B. M. Solowiev and L. N. Vosskressenski *Men and Monkeys*, 1931.

## VI.

The development of the intellectual faculties is in close relation, among other things, with the development of the brain. The screen comparison of the monkey's brain with the brain of man shows little sign, even in the anthropoid ape, of the elements of behaviour characteristic of man. Certain rudimentary intellectual processes in anthropoid apes, are, however, probable; biological research points in this direction.

The fourth part of the film shows the monkeys at play. Anthropoid apes have often been photographed playing with sticks, stones and other objects, but only in a haphazard way. Professor Köhler's work suggests that the larger apes try to employ these instruments as weapons of offence. On the screen anthropoid apes, an orang-outang and a chimpanzee are seen playing together; the orang-outang uses a big box as a shield, the chimpanzee wields a stick. He brandishes it threateningly in the air, but as soon as he is excited throws it aside and the two adversaries join issue.

The difference in the behaviour of men and the lower apes is still more striking.

It is interesting, for example, to observe the attitude of monkeys towards unfamiliar objects. At the first view the chimpanzee rushes forward, utters a hoarse cry, looks fixedly at the object and tries to take hold of it. He smells at it closely, cautiously feels it with forefinger, then puts his forefinger to his nose. If someone tries to take the object away from him, he resists with hands and feet, bites and struggles till he is tired.

Compared with the attitude of chimpanzees, the reactions of the lower apes to similar circumstances offer a striking contrast. Other experiments are also instructive. It has often been supposed that monkeys can think, but experimental research has established that the so-called reasoning processes of the lower apes is partly instinct and partly tentative experiments by the animal which lead after a series of mistakes to the attainment of his purposes and constitute a certain complex of behaviour.

The *Macacus nemestrinus* next appears upon the screen. He wants to reach some fruit suspended rather high up; a big enclosure serves as our point of observation and for taking photographs. The macaco first jumps at the fruit, but without result. He then tries various means and after many attempts is finally successful. By this self-inspired training he learns to perform an act. Professor Turndike and other scientists thus emphasize the enormous difference between the conduct of the lower monkeys and that of anthropoid apes, in whom can be discerned the rudiments of intelligent action.

## VII.

The latter; according to Professors Köhler and Yerkes, is of a complex and organised character; The chimpanzee and orang-outang act rationally and are capable of effecting a purpose, e. g. seizing fruit hanging beyond their reach, either using some instrument or manufacturing one (Sc. 10, 11, 12). The experiments of these two workers show that the conduct of anthropoid apes is more than just instinct and training, which accustom monkeys to perform certain acts in response to some visual or auditory signal and stimulated by hope of reward or fear of punishment.

The observations referring to the intellect of the anthropoid apes shown on the screen may be divided into three classes:

1. The chimpanzee and orang-outang at the Acclimatising Station.
2. The chimpanzee and orang-outang solving various problems in a cage.
3. The chimpanzee and orang-outang solving a problem in a special enclosure (not a cage).

During the first days the monkeys inspect their enclosure, examining every corner. Then they become bored and of their own accord set to work on their various jobs.

The fifth and sixth parts of the film show different aspects and phases in the behaviour of the chimpanzee and orang-outang; a new series of pictures is offered.

A chimpanzee is introduced into a cage next to the winter quarters of the anthropoid apes. He quickly settles down in his



A young chimpanzee drinking milk.



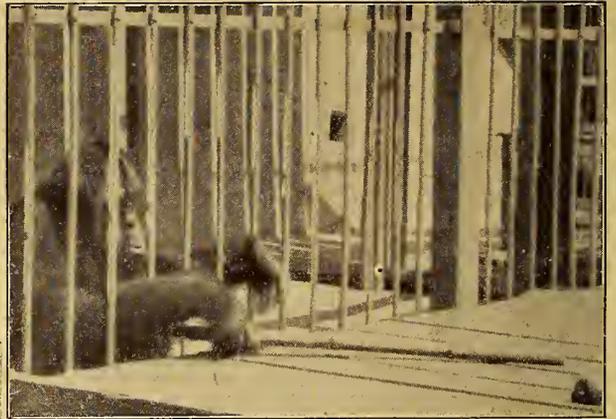
The chimpanzee is pleased.



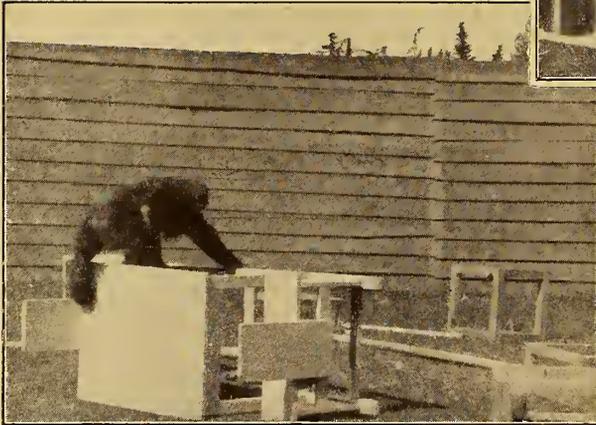
A baby orang-outang at the breast.



A chimpanzee at dinner.



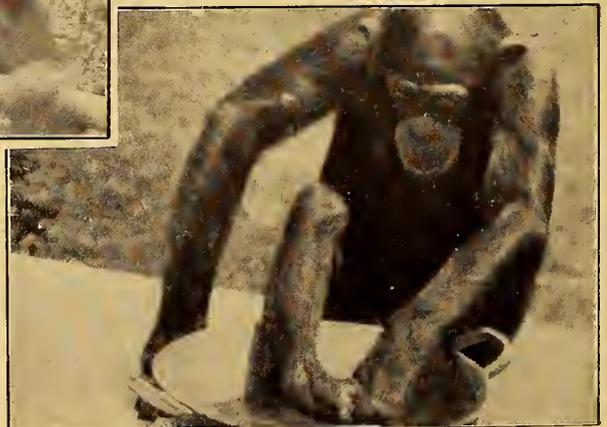
Orang-utang reaching for fruit with a stick.



An orang-utang constructs scaffolding to reach his objective.



The chimpanzee manufacturing a weapon.



The foot-bath.

new home. In front of the cage is a wooden bench with some fruit on it. The chimpanzee leaps to the ground, puts his arm through the bars of the cage and tries to get the fruit. He cannot reach it, grows excited, runs up to the top of the cage, comes down again, tries once more to seize the fruit, but without success. By chance, however, a kick of his foot shakes the bench, and the fruit is brought a little nearer the cage. The chimpanzee then knocks the plank with his hands and feet until the fruit is within his reach. This unexpected procedure, which no one taught him and which is therefore not imitative, shows how quick the monkey is to carry out a suddenly conceived plan; in this he differs from the lower apes.

The chimpanzee imitates man with the same promptitude. For example, he is twice shown in one of these enclosures how to bring down fruit with a stick. At once, he seizes a stick and uses it not as a support and jumping—off ground, but to knock down fruit that is out of reach.

Sight plays a large part in the activities of the chimpanzee. He looks at the fruit very attentively from a distance and is keener on cherries than pears. He distinguishes between fruits even at a distance from which they look almost alike.

The emotional manifestations of the chimpanzee and orang-outang (Sc. 13) are extremely interesting. The chimpanzee shows marked contrasts of mood; immoderate joy and despair, fits of excitement and depression, sharp attention and absentmindedness, curiosity and indifference.

Not so the orang-outang. This animal is very slow in his movements, very clumsy, and lazy; he does not jump or run about; unlike the chimpanzee he "reflects" for a long time (Sc. 14) before trying to execute his purpose.

We see from the film how both orang-outang and chimpanzee use the stick for every possible purpose. Especially interesting is the way the orang-outang, after a series of unsuccessful efforts to attain his ends proceeds to construct a whole paraphernalia; he is seen to drag along a big table, put a

stool on it and thus reach up to fruit suspended high above his head (Sc. 15). These edifices constructed by the orang-outang are far from stable and the question of balance seems to present great difficulties to monkeys. The job becomes easier if the object (suspended fruit) and the means (a stick) are simultaneously within the monkey's field of vision. If on the other hand they are far apart, the monkey's problem is complicated.

## VII.

Thus this film reveals in anthropoid apes rudimentary logical processes. These elements place them far above the level of the lower apes with their purely instinctive functions. Nevertheless, the degree of development of what we may call intellect in chimpanzees and orang-outangs is far inferior to that of the lowest human races. Further, apes, to whom work is unknown and in whose struggle for existence tools and implements play little or no part, are compelled to adapt themselves wholly to nature, even in the case of anthropoid apes; human intellect, on the other hand, which depends upon the indissolubly connected elements of speech and labour, subjects nature to its own ends.

Anthropoid apes are apparently in a stage of development where the capacity to use tools exists in a rudimentary form, but plays an infinitesimally small part owing to the animal's biological adaptation to its environment. The absence of language and the restricted character of its mental processes account, in Professor Köhler's opinion, for the fact that the chimpanzee has shown no signs whatever of cultural growth.

Further research into the development of the mental life of the child and of primitive man at different ages and experiments on anthropoid apes (chimpanzees, gorillas, orang-outangs and gibbons) will throw light upon many aspects of these problems that are still obscure.

For these experiments acclimatised animals are necessary, and now that they exist,

it will be much easier than in the past to test results.

Accordingly, the creation of special acclimatising stations is the most important phase in the organised utilisation of monkeys. These stations must keep the animals under conditions that will allow them to breed freely so that there may

be a sufficient supply of animals born and brought up under scientific control.

Finally, systematic film observation, permanent photographs and edited films, will not only furnish documentation of great value to science, but will familiarise the public at large with this highly interesting branch of the animal family.

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# REVIEW AND INFORMATION BULLETIN

MONTHLY PUBLICATION

OF THE

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## *Documentary films*

### IN THE LAND OF THE SCALPERS

We must not be too ready to blame those producers who have employed artifice in order to provide long documentary films with dramatic interest and surprise effects. It is due to this strong romantic element that some of these films have been big commercial successes and have overcome the professional manager's distrust of documentary films as such.

At the same time we must unreservedly commend those workers who have scorned these facile aids and relied upon the naked truth. To this class belongs the Marquis de Wavrin, a distinguished Belgian explorer, who has made out of his own experiences a new film "In the Land of the Scalpers". The author, who is well-known to students of American ethnology and geography, made his third voyage of exploration in South America between May 1926 and June 1930. This bold and fruitful journey into the regions of the Upper Amazon and along the frontiers of Ecuador, Peru, Brazil and Bolivia earned for the Marquis the gold medal of the French Geographical Society (Prix Bonaparte-Weiss). It also yielded valuable records of the country explored and of the populations encountered, especially certain Red Indian tribes, some of whose strangest customs date right back to the Stone Age.

M. Albert Cavalcanti, on behalf of the

Paris "Compagnie Universelle Cinématographique", has prepared for public exhibition the most interesting parts of the 20,000 metres of film that the explorer brought back with him, and an able composer, M. Maurice Joubert, has contrived with the aid of Indian, Inca, Brazilian and Spanish melodies to provide the film with an excellent musical score, greatly enhancing the local colour. During the spoken comments the music continues in a subdued undertone, but these comments are few, for, if a film is a good one, there is little that needs explaining.

Such is the case with the Marquis de Wavrin's film, which positively *speaks* to the spectator and claims his attention throughout by the wealth and variety of pictures. We are taken on a wonderful voyage into the very heart of South America. The incomparable grandeur of the scenery, the astonishing flora and fauna and the extremely interesting habits and traditions of the people remove all necessity for a plot. The truth alone has gone to the making of this film and, in this veracious record, some scenes are even unpleasantly realistic. These, however, if not *educational*, are certainly *instructive* and contribute to make "In the Land of the Scalpers" a genuine first-class documentary film.

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Givaros lighting a fire.



On the guano islands in the Pacific: 60,000 birds to the acre.



Ocainas children in gala dress.

# Information

## INTERNATIONAL CONGRESS

In response to a wish expressed by the International Federation of Cinema Managers, the I. E. C. I. had the pleasure of offering its hospitality to the Fourth International Congress of Cinema Managers, which accordingly met at the Villa Torlonia from May 19th-22nd, 1931.

The Institute was afforded an excellent opportunity of establishing new and closer relations with managers, of acquainting them with the nature and extent of its activities and of thus enlisting their interest and support for the cause it serves. The I. E. C. I. was exceedingly glad to find that educational cinematography already enjoys considerable favour among cinema managers, most of whom are sincerely anxious to promote the educational side of their business by offering their patrons programmes that combine entertainment with cultural value.

The cinema managers who met at Rome could not give better proof of their complete realisation of their social mission and their responsibility and of the work the Institute is doing than by unanimously approving the recommendations adopted by a plenary meeting of the Second Committee of the Congress.

This Committee, which dealt with the

question of educational films, approved the following recommendations:

1. That in every country the production of educational films should be encouraged and supported by the State and supervised, in order to ensure their educational value.

2. That, through the coordination of the International Educational Cinematographic Institute, an agreement should be concluded between producers in different countries to the end that each should edit and produce in accordance with the national means and requirements.

3. That, in the interests of popular education, cinema managers should encourage the projection of films of real educational value.

4. That cinema managers should be enabled — by means of programmes supplied free by the competent national organisations — to extend the influence of these films.

5. That, in the event of the foregoing recommendations being given effect, scholastic or purely educational cinema institutions should confine their activity to the projection of short instructional or recreational films and anyhow not compete with the public cinemas.

## A NEW ENQUIRY

*Le Progrès Civique*, the Paris review, has recently begun publishing the results of an enquiry on the future of the cinema addressed more especially to the world of literature, the drama, cinematography, education and politics.

Being of opinion that the screen has now gained the adherence of those who at first refused to take it seriously and that between the commercial and high-brow cinemas there is room for "a really re-

presentative cinema with a social importance equal to that of literature and the drama," *Le Progrès Civique* asks: What is the place of the cinema in modern life and how can it secure it? In search of an answer to this two-fold question *Le Progrès Civique* addressed to various well-known people a short questionnaire, which the I. E. C. I. reproduces in the hope that other countries may elect to carry out a similar enquiry:

1. Do you think that the cinema, if capably directed, could occupy a place in the modern world equivalent to that held by the theatre in the past?

2. Do you think that the cinema, apart from its artistic merits, can be a vehicle for ideas, a means of international communication?

3. Do you consider it can be used to teach general facts, propagate theories and raise the level of popular culture?

4. What are your views on the use of films in teaching?

5. What in your opinion can the cinema do on behalf of peace and international understanding?

6. Some people propose an official organisation of national cinematography. Others recommend free but regular cooperation between professional interests. Others again demand that actors and authors should collaborate in the making of films.

What is your opinion?

How do you think that the cinema can enhance its intellectual value while extending its influence?

The Institute, as we have said, would be glad to see this enquiry pursued in other countries, for the multiplication of such studies furnish it with valuable material and those who initiate research of this kind become, as it were, collaborators in the work entrusted to the I. E. C. I. by the League of Nations.

Although most of the authorities to whom *Le Progrès Civique* addressed these

questions sent in fairly short answers, it is impossible for us to reproduce them here. To quote a few only would be useless; one is as interesting as another and, ably commented by the editor, M. Marcel Lapierre, they constitute a more or less indivisible whole.

We may, however, mention some of those whose opinions *Le Progrès Civique* sought: Luc Durtain, the author of "Hollywood dépassé;" Pierre Paraf who wrote "Plus près de toi," "Quand Israël aime" and "Israël 1931," the adapter of Hans Andersen and student of the classical novel; Henri Poulaille, editor of "Le Nouvel Age" and author of a remarkable book "L'Age Ingrat du Cinéma" and of "Charles Chaplin," in which he was among the first to defend the great artist against those who would dub him "clown;" Paul Signac, President of the *Société des Artistes Indépendants*; Frantz Jourdain, President of the *Autumn Salon*; Georges de la Fouchardière, the brilliant journalist; Pierre de Guingand, actor and film artist, who figured in the stage and screen representations of "L'Equipage," by Joseph Kessel; Philippe Soupault, writer, film critic and regular correspondent of "L'Europe Nouvelle," etc.

In addition to the replies sent in to him, M. Marcel Lapierre quotes opinions expressed on other occasions, but referring to the subject of his enquiry, by Jean de Pierrefeu, Francis Carco and others, thus completing a study of undeniable value to all who care about the future of cinematography and its social mission.

## THE FATIGUE DUE TO FIXED PROJECTIONS

The "Paedagogisch-Psychologische Arbeiten" of the Teachers' Institute at Leipzig contained an interesting article by M. Jean Burkersrode on eye-fatigue as the result of teaching by means of luminous projections. The author is only concerned with fatigue due to fixed projections, diascopic and episcopic, a problem which the increasing use of the epidiascope in schools makes more and more actual.

M. Burkersrode starts by distinguishing between the two kinds of fixed projection in current use, diascopic and episcopic. On the basis of a study of the power of the sources of light, he decides that epiprojection gives an appreciably less luminous screen than diaprojection. The latter has become so firmly established in schools that efficient teaching without it is hardly inconceivable. Accordingly, the writer

bases his statements on eye-fatigue from diaprojection and formulates the problem as follows:

What is the extent of the fatigue to the eyes from epiprojection as compared with that due to diaprojection? To answer this question, he says, we must determine the relative fatigue indices in the case of episcopic projection.

After investigation and experiment conducted on strictly scientific lines, the author declares that eye-fatigue attains the same proportions in both kinds of projection.

A careful study of the facts leads him to the following conclusions:

1. The ratio between the screen luminosity of dia-and epiprojection varies as a rule from 7 : 1 to 20 : 1. Epidiascopes are therefore proportionately darker than diaprojections.

2. Dia- and epiprojections induce the same degree of fatigue.

3. This fatigue is not produced by the same cause in each case. In the case of diaprojections fatigue increases with proximity to the screen; in the case of epiprojection it increases with distance from the screen. Diaprojections that are too bright fatigue to the same degree as epiprojections that are too dark.

4. Accordingly, the spectator is advised to sit near the projector in the former case, near the screen in the latter.

5. Diaprojection should not be followed by epiprojection, especially if there is a considerable difference in luminous intensity.

6. The aim should be to obtain equal luminous intensity for both forms of projection.



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- “ EXTRA-RAPID ,,
- “ KINECHROM ,,
- “ AEROCHROM ,,
- “ TROPICAL ,,
- “ SUPERPAN ,,
- “ R-FILM ,,

## Tf. 2 SOUND NEGATIVE FILM



# B I B L I O G R A P H Y

**THE STORY OF THE FILMS.** As told by leaders of the industry to the students of the Graduate School of Business Administration, George F. Baker Foundation, Harvard University. Edited by Joseph P. Kennedy and published by A. W. Shaw Company, Chicago and New York (377 pages).

This is no idle controversy as to who invented cinematography, but, eschewing all academic and chauvinistic discussion, the editor presents his readers with a subject of live interest which each can study in its different aspects.

Before dealing with the contents of the book, we must congratulate Harvard University upon the excellent plan it devised in 1927 of organising a course of lectures, now published in book-form, for the purpose of bringing students of economic and business science into direct touch with leaders of the film industry, each of whom spoke with expert knowledge upon some particular branch of the film business. The General Introduction to the Course by Mr. J. P. Kennedy was followed by lectures from Messrs. Hays, Zukor, Giannini, Lasky, de Mille, Fox, Loew, Warner, etc. Altogether, fourteen lectures were given which were subsequently put together and published under the title of "The Story of the Films" constituting a record of the arduous beginnings and marvellous growth of the new art.

The University, however, did not confine itself to this happy initiative, but, realising the cultural and artistic importance of the cinema, decided to create a film library in which to preserve not only the earliest films of historic and documentary value, but also the film in each year deemed best worthy of preservation as a work of art.

The term "work of art" is emphasized in order to distinguish the nature of this library from the archives at Washington,

which keep a collection of all interesting historical and current events films.

There is no doubt that readers of this book, like the students who followed the series of lectures referred to, will derive a deal of interesting information from the stimulating discourses of these pioneers of modern cinematography.

**ROBERT GRAU, *The Theatre of Science.*** Broadway Publishing Company, New York, 1914, 378 pages, abundantly illustrated.

The student of film literature cannot fail to be interested in the early works of the present century, in which are recorded not only the birthpangs of the seventh art but the indefatigable patience and unquenchable faith of pioneers, justified, both, by the undoubted magnitude of their achievements.

Among these works we would draw the special attention of experts and laymen alike to what is a real treasure-house of information concerning the history and technique of cinematography as well as its more exclusively commercial or industrial aspects.

Particularly interesting is an introductory article by Mr. J. Berg Esenwein, who claims to have urged the introduction of cinema equipment in every school as long ago as 1909. Used to supplement the teacher's work in history, geography and the laboratory sciences, this powerful teaching aid, with its marvellous capacity for arousing the pupil's interest and imparting clear and precise notions, will "enable these subjects to be taught," our author says, "not only more effectively, because more interestingly, but in one-half the time now required; and then our children will have time to learn how to spell and cipher and read intelligently, and yet play as much as healthy children should."

That was written in 1909 and 1914. To-

day many of these recommendations have been carried into effect. Not all, however, or even most of them. Much still remains to be done, much is still hoped for from those who are interested in this movement and whose noble mission it is to further through school education the mental training of the next generation.

WILLIAM MARSTON SEABURY, *The Public and the Motion Picture Industry*. Published by the Macmillan Company, New York, 1926 (340 pages).

The author, who has studied the educational film movement initiated in Paris some years ago by the International Institute of International Cooperation and destined later to lead to the creation of our Institute at Rome, seeks to lift the movement itself on to the international plane with a view to inducing each country to recognize the motion picture as a public utility and to require the film industry, without diminishing the popularity of its entertainments, to consecrate its service to the cultivation and preservation of the world's peace and the moral, intellectual and cultural development of mankind.

Apart from the more purely commercial part of the book, in which Mr. Seabury describes the production and distribution of films in the United States and a number of European countries, the most important chapters are those which deal with the censorship problem. The author has no great faith in the work of the various religious or secular associations engaged in compiling catalogues of films fit to be seen and films to be boycotted, knowing well that, although some may find them useful, far more will flock to those films that are classified as immoral or undesirable, which will have the added sweetness of forbidden fruit. Nor does Mr. Seabury believe in the promises of auto-censorship repeatedly made by the industry itself. The film industry's primary considerations are economic, and production directed towards the betterment of humanity is at variance with these economic ends.

The author therefore disregards private associations and auto-censorship and de-

mands that the cinema should be declared a public utility and that there should be free competition for the trade, subject to suitable national legislation. As a consequence the market, which is now closed to independent cinema-workers, would be open to their productions, many of which exceed in value and interest the products of the big film companies.

CLARENCE ARTHUR PERRY, *The Attitude of High School Students towards Motion Pictures*. Published by National Board of Review of Motion Pictures, 70, Fifth Avenue, New York City, 55 pages, 17 tables, 10 diagrams.

This enquiry is undoubtedly the most exhaustive of the many similar enquiries carried out in the United States and, although it dates back to 1922, its conclusions are still of value to us to-day.

Promoted by the American National Committee for Better Films, the enquiry began by a circular letter to the principals of high schools in 600 cities and towns throughout the United States asking their cooperation in an investigation of the habits and preferences of their students as regards motion pictures.

As the result of the cooperation of teachers and headmasters, the Committee received 44,000 replies, and the sifting and analysis of these answers led to the following, among other conclusions:

1. Attendance of high school students at the movies is not excessive.
2. Their preferences as to screen performers and particular photoplays are on the whole intelligent and wholesome.
3. The photoplay notably stimulated the reading of books.
4. The educational film has not begun to realise its possibilities. What was true in 1922 is still true in 1931, anyhow as regards the first three conclusions. The fourth, however, needs qualifying. During these nine years the educational film has become daily more and more conscious of the faith reposed in it, has pursued its allotted path and, in the hands of able directors, has now undergone its baptism by fire and shown what it can do.

WILL IRWIN, *The House that Shadows Built; The story of Adolph Zukor and his circle*. Published by Doubleday, Doran and Company, Inc., Garden City, New York. 15 illustrations.

We Europeans, accustomed to posthumous biography, are less at home with the detailed account of the life of a man who owes his constant success to hard work and determination, although we must admit that a career of this kind is not unfit to take its place among the collection of romances that is now the fashion. A man of strong commercial sense and indomitable will, Adolph Zukor, despite his Hungarian origin, has all the characteristics of the American business man. Hence the Americans, who are practical before all else, may perhaps accept the three parts into which this book is divided: "Backgrounds — struggle — fruition" as a recipe for success.

The local and limited interest aroused by the biography of a business man is intensified in this case by the subject's personal share in the early and later developments of cinematography.

CINÉMABOULIE, by "Jest and Jest." illustrated; price 4 Swiss francs; to be obtained from the Librairie Mary, Boulevard G. Favon, Geneva.

In the course of the enquiry circulated by the I. E. C. I. to the teaching world and now being published in our Review many teachers have replied to the question concerning the impressions made by films upon the young by pointing to the serious

anti-educational effects due to the fact that many assiduous cinema-goers of both sexes carry away with them, instead of the representation of some character, only an almost morbid admiration for the actor or actress who plays the part. To judge by "Cinéma-boulie", this fear is only too well-grounded, for we are here presented with a copious supply of letters addressed by male and female admirers to their heroes and heroines of the screen.

There is indeed nothing more deplorable than this correspondence, from which so many film stars derive satisfaction for their vanity and profit for their purses. This, however, is only one chapter in the book, one aspect of the havoc wrought by films in many minds and in every branch of cinematography. All these more or less disconcerting aspects of the screen are treated by the authors of "Cinéma-boulie" with a wit and vivacity that make this one of the most delightful and interesting books about the cinema ever written. "Cinéma-boulie," however, is more than an amusing trifle; beneath an outward badinage there lies a biting satire upon the aberrations of what we may call the "fan" mentality, and not upon the cinema itself. As Musset said of Molière's plays: "...et lorsqu'on vient d'en rire on devrait en pleurer." A book, in fact, which, while amusing, also invites thought and prompts a desire to correct the absurdities of one of the finest and most valuable expressions of human genius. This is clearly the purpose these witty authors set themselves and it may be added, they have presented their case with an ample and conscientious body of evidence.

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**L'EGO DEL CINEMA, via S. Antonino 8, Florence.**

CONTENTS OF No 91 (JUNE 1931). *Fourth International Congress of Cinema Managers — The Constitution of the Association of Italian Film Journals and the Fourth Congress of the International Film Press Association — The World's Voice — Buster Keaton — Trader Horn — With Marcella Albani — With Jean Rotti, a journalist of French Switzerland — Press echoes — The Classroom-film (from the International Review of Educational Cinematography) — New from Piedmont — New from Sicily.*

**REVUE DE L'ECRAN, 10, Cours du Vieux-Port, Marseilles.**

CONTENTS OF NUMBER DATED MAY 20th, 1931. *Advertising*, Georges Vial - *Shows*, A. de Masini - *Mechanical Music*, Gaston Mouren - *Exploitation*, X - *Round the Studios* - *Short notes* - *Local news* - *Echoes* - *Association of Marseilles and District Cinema Managers* (Official page).

CONTENTS OF JUNE 5th, 1931. *A hint to producers*, George Vial - *Shows*, George Vial - *Mechanical Music*, Gaston Mouren - *Association of Marseilles and District Cinema Managers* - *Local news* - *Echoes*.

**DIE SCHULPHOTOGRAPHIE**, a magazine for cinematographers, both teachers and learners - Editor: Herr Lange, Berlin - Zehlendorf. Published by the Weidmannsche Buchhandlung, **Zimmerstrasse 94 Berlin S. W. 68.** 2nd year, 2nd issue, June 1931.

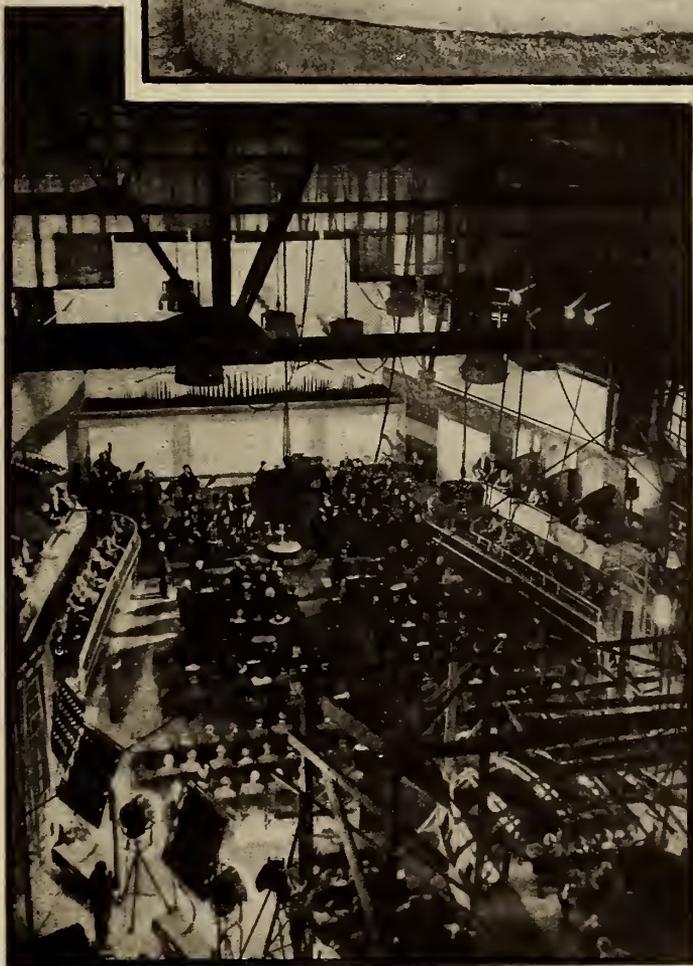
Meinhardt, *Services of photography to the teaching of drawing and the arts.* - Dr. Dittrich, *The organisation and work of camera clubs in secondary schools* - Dr. Prochnow, *The photography of lightning* - Hanneke, *Note on the technique of sea and mountain photography* - *Photographic work by students; Review of books and periodicals; Correspondence and discussion* (2nd Educational Film Congress, Prague - The German Association of Popular Culture "Urania" - Easter Week 1931).

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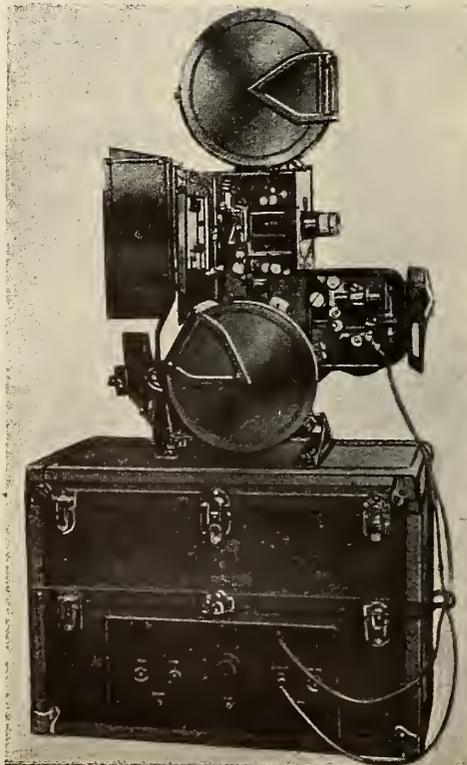
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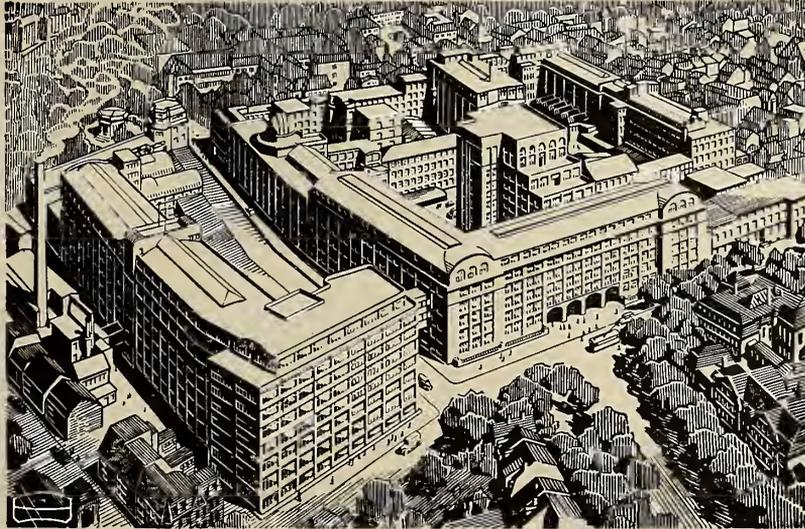
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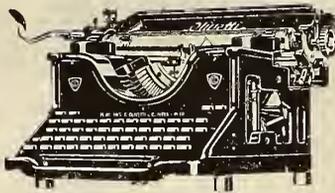
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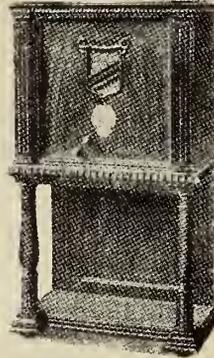
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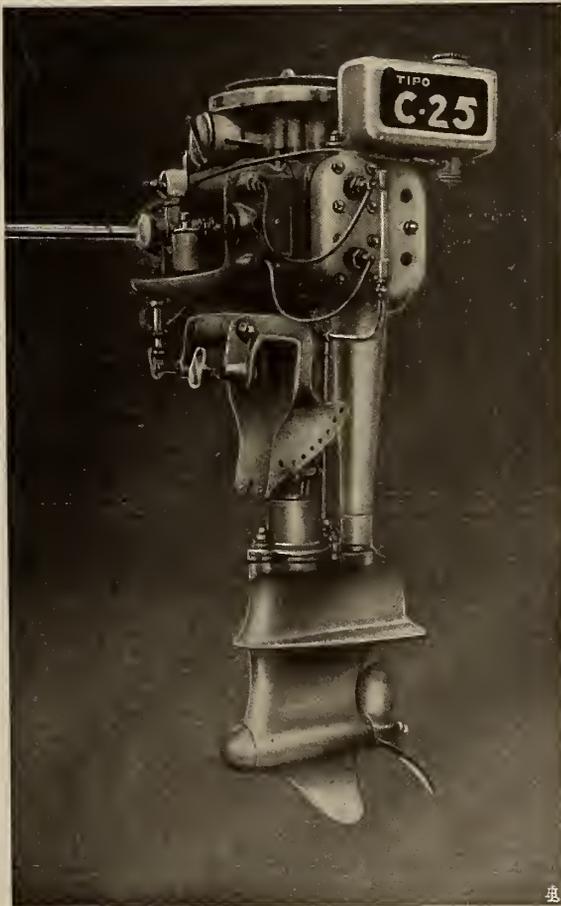
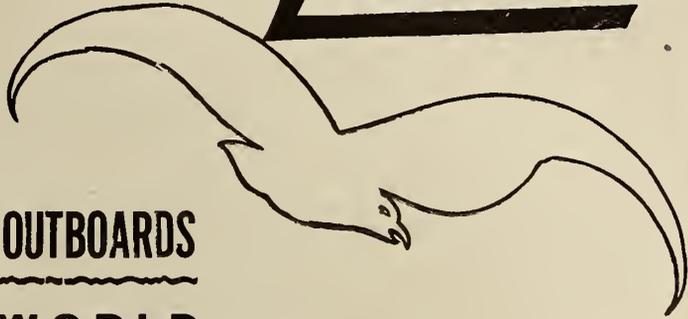
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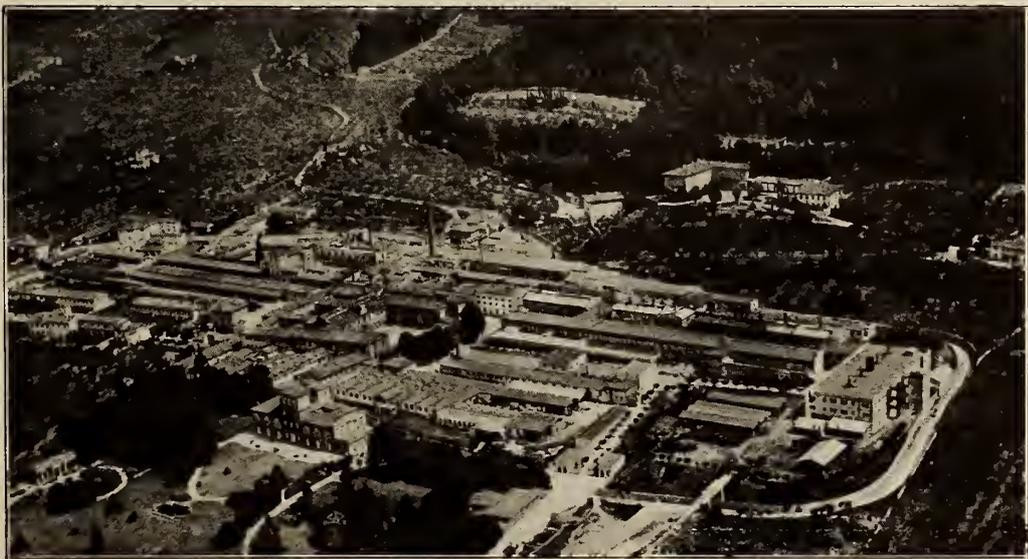


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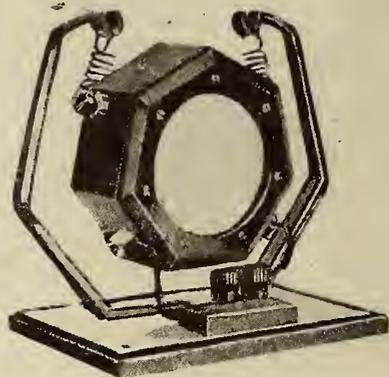
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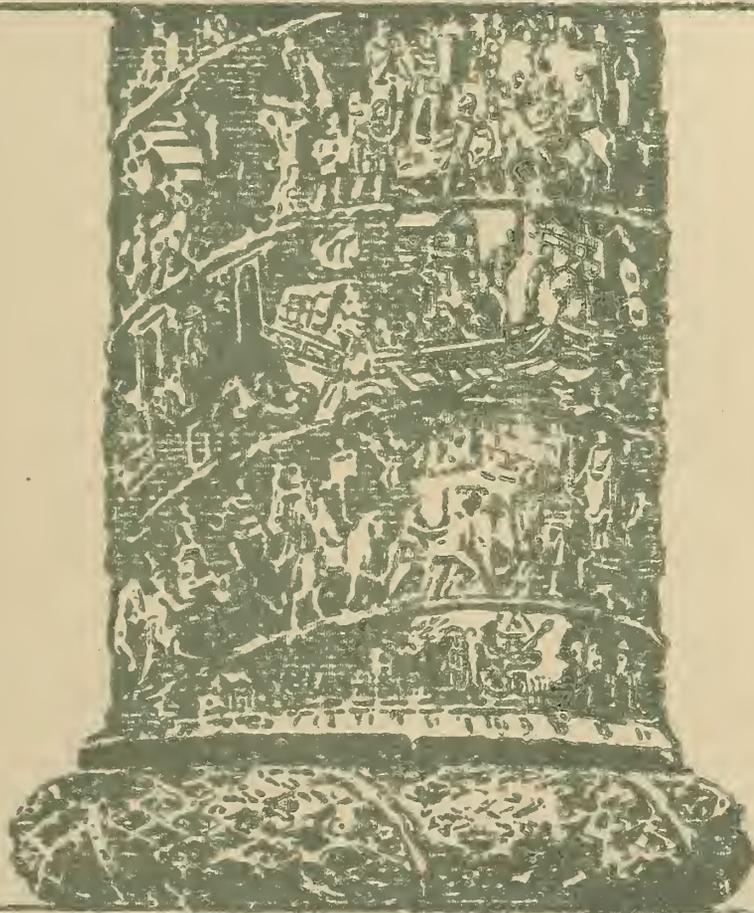
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**INTERNATIONAL  
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OF  
EDUCATIONAL CINEMATOGRAPHY**

ROME

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**LEAGUE OF NATIONS**

MONTHLY PUBLICATION  
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1911

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# The Influence of Fashion on Cinematography

by Dr. Walther Günther  
Director of the "Berlin Film und Bildamt",

(from the German)

The following remarks are suggested by twenty years of experience of cinematography in schools, juvenile welfare organisations and popular education. Within recent years, in particular, the more or less chance observations of a private individual have been supplemented by the experiences of a worker in institutions, etc. created for the express purpose of promoting cinematography. To these must be added the professional experience derived from commissions, enquiries, etc. from public bodies of all sorts which desired to be informed of the real significance of the current output of films.

What really prompts me to write, however, is continual disappointment — my own as well as other people's. Disillusionment was inevitably reserved for any observer of modern educational life who believes in the future of cinematography in the school, in juvenile welfare work and in popular culture and who is imbued with a sense of the steadily growing importance of this new medium. A sceptical attitude was further confirmed by the evidence of academic courses, daily correspondence and enquiries to the effect that every effort is being made by interested quarters, either for business reasons or in the pursuit of fashion, to divert the systematic use of the film from its true purpose. Those of us who are set on serious work with film and lantern-slide find ourselves suddenly opposed by tendencies which have no connection with instruction, education, juvenile welfare or culture at all. The opinion has suddenly become current that the film, the lantern-slide and other means of projection are ends in themselves which *must* be encouraged because "nowadays" they claim attention. No up-to-date educational institution, they say, can afford to neglect them — we must have the courage to experiment, even if it costs a lot. Nor must we stand out against new improvements, even when they have not been tested; the manufacturer cannot be asked to bear all the cost of experimentation. Novelty is good just because it is novel, etc. etc. When we look around and see how projecting apparatus is not merely contemplated, but actually procured by one means or another, even when there is no available electricity and the use of limelight or accumulators as substitutes is rejected; when, that is to say, cinema apparatus is looked upon as so much "furniture" and fullness of equipment and quantity of apparatus are considered more important than their constant use, then, I think, it

may be said that the proper use of the film and lantern-slide in education, as intended by the original advocates, has been quite lost sight of; improvement and progress conceived of as possible and desirable have yielded to the dictates of mere *fashion*.

To appreciate the difficulties, it must be explained that both photography and cinematography are still practised without any reference to their history. Just as the film industry as a whole lacks all sense of its own development and all desire to trace its own history, so, too, the cultural film movement, though realising the necessity, has not yet been able to record these experiences. The movement rather represents an almost hopeless succession of new and separate beginnings, disconnected, labouring under the disabilities of the self-taught and sometimes justifiably proud of its unaided achievements.

Let us first of all enquire whether photography or cinematography as such is regarded and practised as a fashion. If by currents of fashion (in all matters excepting women's dress) we mean something that quickly spreads, is immediately imitated largely without critical sense ("everybody's doing it", "that's not done", "you can't do that", "that's out of date"), the use of the term fashion as applied to intellectual activities has a contemptuous implication, a suggestion of constant change and movement, merely for the sake of moving.

Thus substandard film is used, because it is new; the latest projector, because it is new; the film-roll because it is the latest, most convenient and cheapest thing; the same reason accounts for the gelatine film, the episcopes, everything, in fact, that is in any way different from what other people are using. The same, of course, applies to photography and the various kinds of photograph, black and white, coloured, painted, large or small, toned brown or green, etc.

All this we call the lure of fashion, because there is reason to fear that methods which may be excellent in themselves may become *much too soon* part and parcel of school teaching, juvenile welfare and popular culture work. We are the more afraid of this because we constantly see films projected without any *plan* (cultural, educational or didactic), which imposes the use of the cinema when it is *needed*. On the contrary, it is frequently employed just because it happens to be there and has a topical relevance. This kind of use conflicts with the aims of culture and education, which cannot always be adapted to momentary ends or simply be carried along some new stream, but which must rather group and arrange material with a view to awakening and developing mental forces. Thus many programmes of film-study fluctuate, according to the year's output, between Africa, Asia, the South Sea, the Spree and the Elbe, or the Sahara Desert, not for constantly changing spectators, but for one and the same group. The deciding factor is often the business interest of the organiser. One morning or afternoon a certain cinema theatre happens to be empty; the management is only

too glad to offer a film cheaply to some cultural association, boys' club or school on one of the less crowded days, such as Monday, or to grant them reduced prices of admission in order to increase the takings.

In such cases it is not the cinema as a whole that is the fashion, but a single film which has acquired a topical value in consequence of a certain measure of applause. It becomes as "necessary" to the man of culture to see that film, as it is to have read a certain book, seen a certain painting or attended a certain 'première'. We are very fond of laughing at this strange form of culture and at the commemoration of centenaries or bicentenaries of the birth or death of famous persons and other similar celebrations that recall a chapter in German culture, but we jump at the opportunity of teaching our children and young people to run after topicality on the screen. This ridiculous mania for seeing something just so as to have seen it cannot be too strongly condemned. It whets the appetite in a quite unnecessary way and is culturally bad; moreover, it confuses valuable elements of collaboration, who are offended when an anxious observer of educational progress remarks that such tendencies are a danger to the future.

The old-time film-reformers and literary men and their modern exemplars are constantly accusing the cinema of fostering superficiality, killing imagination, etc. If they are asked to give examples and to quote a film in point, they are unable to do so. The practical reformer is then happy, for he considers the charge dismissed. As a matter of fact, the charge is a true one, but — and this hitherto has been steadily overlooked — not in respect of the individual film when properly prepared and utilised, that is to say, made the mental property of the spectator. The charge is, however, true in respect of films projected one after the other without any connection and without reference to the material forming the spectator's mental make-up, films which unsystematically bury one set of impressions under another. Nevertheless, the charge should be levelled not against the cinema *as such*, but against those who allow a wrong use to be made of the medium. This alone is the reason why a medium which is inherently neither good nor bad can, in unskilful hands and the absence of proper direction, fail in its effects and even prove dangerous.

This explains what is the matter with so many educational films and especially films dealing with watering places, spas, famous scenery and towns. The refusal, in the interest of methodical work, to employ films just because they happen to be available applies not only to the big successes but to the small publicity film, scenery film, etc. In this case, however, the school, juvenile welfare or other cultural organisation will disappear as a *channel of advertisement*. The maker, to whom the order was given with reference to schools and institutions, proceeds on the assumption that these channels of advertisement, if offered the film on cheap terms or free of charge, will be willing to show it and thus secure him extensive publicity.

And this calculation was very often correct. At the time when school cinematography was scarcely on its legs, this was hardly to be avoided. The calculations of the non-academic cinematographer and of the cinematically unversed teacher were often identical, the latter, without funds of his own or other people's, being only too glad to secure the films and use them as an easy means of collecting the wherewithal to purchase equipment. We cannot, however, blame this particular form of fashion-following. It had its origin in financial stringency, for the film as an instrument of teaching is by no means so widely recognized in circles outside the responsible Ministries as the latter sometimes assume.

Cinematography to-day is so governed by fashion that the possibilities of propaganda — especially needed among teachers — are quite lost sight of. Here fashion has made people blind. "Films at any price" is the order of the day. The 1800-2000 schools in Germany and the thousand or so other institutions which are able to project cultural films are expected to pay for the costs of advertising. It is quite forgotten that there are altogether 86,000 schools and that of these at least 9-10,000 possess *lantern* equipment. If one lanternslide were to be made from each of the 50-100 sequences of the film and if from each of these negatives some 30 glass positives were made — altogether, some 1500 pictures — and were then distributed among the State, Provincial and smaller local centres and the bigger municipal collections, and if they were incorporated in the curricula, the whole business would cost something between 1500 and 2000 mks, a mere trifle compared with the 8, 10 or 20 times higher cost of a film on some average-size town. They would have a much greater permanent publicity value and save a lot in advertising costs, provided, of course, that the pictures were scenically and otherwise good.

We have little hope that these considerations will recommend themselves in the competent quarters. In these circles the cinema is a fashionable disease, as it were, and producers and distributors would rather accuse schools of being prejudiced against the cinema and blind to its possibilities than consent to revise their own estimates of the situation.

*Photographs* have often been the object of fashionable whims. The utility of the picture on glass is universally admitted; but agreement is less general as to whether it should be black and white or not, whether it should be painted, or whether the picture reproducing natural colours is not to be preferred. Economic calculations enter in and, as a result, we get a *cheap* picture — instead of the black and white photograph (on glass 1 mk. 50.), the cellophan picture (75 pf.), the diatype (35 pf.), the miniature for 3-4 pf. and slides on film (film-roll) at intermediate prices.

The same trouble is now arising in connection with the *sound-film*. We are all for the sound-film, we welcome it and anticipate from it results exceeding those of many silent films, but we oppose its employment in schools as yet, and resist all demands for its general introduction. The

mechanism is not yet developed, it is still expensive, immovable and difficult to master — these are for the moment our surest protection. The real cause of our reluctance, however, is due to the fact that the sound-film has not yet assumed a satisfactory form. When we see marvellous photographs of marine fauna “ explained ” for us by a learned dialogue between a professor and his assistant, the photographs are quite sufficient to arrest our attention. The spoken passages are reminiscent of the pedagogue’s observations on the beauty and utility of the oak and the reasons for growing pumpkins on the ground and not on oak-trees, of heavy “ dramatisations ” of school-books, of printed dialogues between teacher and pupil and of other sources of boredom; the fact that something is being shown once to spectators eager to learn is lost sight of. The running accompaniment of some more or less incompetent authority means nothing to us. Let us by all means hear the crash of thunder, the ripple of water, the breaking of waves and the raging of the storm, the breaking of stones and the whirr of machinery, but spare us the pretentious oratory of would-be Ciceros, who a little while before their film-talk began knew nothing of what they were to talk about, speakers who learn their parts like parrots, but contribute nothing of their own. Until the sound-film is combined with firsthand experience, we have no use for it. Until then sound-film in schools is a manifestation of fashion-mania.

If the film “ Menschen im Busch ” required an accompaniment of negro music, because “ there *must* be sound ” — even when a silent projection would have been perfectly intelligible — it means that the makers of the film under-estimated their medium. There is not this *need* of sound; even Rome is sometimes quiet.

We shall therefore wait patiently until the sound-film people have found the right use for sound. I am aware that it is dangerous to say such things. To criticise something new, even in a qualified form, is to lay oneself open a charge of reaction. But after all we are not dressmakers, who have to follow fashions.

Similarly, we shall not allow ourselves to be stampeded by the *substandard film*. We want it badly, look forward to it and should like to include it in our syllabus — but only when the small-size film and its equipment have reached the necessary stage of development. Not a minute sooner.

Substandard film and sound film in themselves do not exactly come within our category, since they are technical developments which should escape the danger of being quoted as instruments of fashion. And yet they cannot be excluded. They are fashions, because they have not yet, by any means, reached the stage when they can be used without difficulty. It may be regretted that the use of a medium should always necessitate maximum convenience, especially convenient and sure sources of supply; but it is unfortunately a fact. We cannot produce trained experts at a moment’s notice and our friends of the educational film cannot be so easily

fitted into the economic scheme of things as it may be supposed they can. The school must be protected from use by the industry as a kind of laboratory 'guinea-pig' — for the sake of both pupils and teachers. Nowhere do we need more light on this subject than in the schools — and schools of all grades, too. As long as substandard apparatus is subject to fluctuations of price extending from 300 to 1600 mks., no one can be expected to decide for it. As long too, as the exact size continues to be disputed — 16 mm., 17 ½ mm. etc. — all that we can do is to wait and see. Before we can make up our minds, the industries concerned must settle what they are going to offer us.

The same applies, so far, to the supply of substandard films. Copies are still so dear (they cannot yet be made by mass-production) that they are quite out of the reach of our slender means. And this is also true of cameras. Cameras are being produced and tried on all sides; many of them claiming to solve the problem, though all they effect is the discomfiture of the onlooker who has to feign acceptance of the situation. Here, again, fashion is the leader, the fashion of amateur picture-making. There are many people who, without knowing anything about it, would reform the whole world of cinematography just because they have succeeded in taking a few feet of film on a fine day. If only it were always fine!

The fuss about *colour-pictures* affords an excellent illustration of our point. Black-and-white is suddenly out of fashion: natural colour is all at once the sole criterion of photographic quality. It is forgotten that all pictures must be cheap. A real colour-picture at present costs so much that there can be no question of its general use. Even the hand-painted product is still too expensive to find any widespread or general application. There therefore remains only the toned or badly coloured picture, which, since it must be cheap, has to be turned out rapidly — by mass-production, so to speak. The maker can hardly be blamed in the circumstances if he entrusts the colouring to boys and girls of 16, who go on applying their eternal yellow, red and blue strokes. The result, of course, is quite unreal, especially as there is already so much yellow in the light of the projecting-lamp that colours already unnatural are only further falsified. We really cannot be surprised that hopes set upon the coloured picture have been so deceived. Why should so much importance be attached to this question of colour? Black and white can reproduce everything as clearly as is needed and it has indeed been one of the teacher's duties to show how colour-values can be distinguished through the medium of black and white. If we take the work of the best German photographers, we find in all of them a wealth of colour and a distinction of tones which it is surprising to find so little appreciated. The beauty of colour in black and white pictures does not, of course, reveal itself to the hasty observer. This, as indeed the corporeal substance of the picture, becomes perceptible only on close and leisurely inspection. If we look into landscape photographs of

this kind, the scenery, houses, human figures, a room, a passage or an archway gradually acquire a physical solidity in our eyes. This has to be learnt, but it soon comes and, when it does, it is a source of peculiar enjoyment. Gradually we lose the taste for bad colouring and the spoiling of good photographs by bad colour processes. We have no need of a fashion for the coloured picture.

We are not, of course, criticising the work of amateurs in connection with colour photography. The field is a new one and the work to be done has a serious purpose and a definite value. It is, however, the work of a few specialists and does not touch our own limited needs.

Quite recently a new fashion mania has appeared in our midst — the “Kleinbild”, and once again, I repeat, we shall all be delighted if it at last becomes possible for those with slender purses to take photographs for the home circle of the daily life at school and in the home, to take photographic “minutes” as it were, recording earlier lessons for the use of future class-work. Such a possibility is fraught with great scientific value to not only psychology but to pedagogics, the teaching of individual subjects, local geography and the history of teaching and of the school itself. I remember alas! how, when I was a young teacher, I endeavoured to record as much as possible of the work of my pupils, their environment, their achievements of every kind, and so on. I had no public funds to draw upon and no means of my own. And who at that time felt that such work was *indispensable*? In those days public money for the photography of our fellow-creatures was available, if at all, only for the obtaining of matter for criminal records. If in pre-war days there had been miniature cameras of all kinds at a possible price, what would they have been used for? Even to-day their function is not determined. In consequence we are entitled to view the whole question of this branch of photography with a friendly and hopeful eye without fear of being accused of prejudice.

And yet we are afraid! Technical objections, certainly, may be dismissed. Such is our faith in modern science that we reckon with the removal of all technical difficulties within a measurable time. What we are afraid of is the unstemmed flood of photographs that will stream forth from this type of camera in response to dealers' exhortations, such as “You take the snap and we do the rest”. There is here a real danger to culture. It is suggested that as many photographs could be taken as possible and the best be chosen. This is rather the point of view of tropical nature, which sows seed with a lavish hand, reckons with enormous loss and yet reaps the harvest, but it is not a principle that I could recommend in our own case. Where is there the possibility of choice, of inculcating conscientious forethought and a wise calculation of cost? Is that not necessary?

A word now about the *episcope*, another fashionable phenomenon, especially in the form of the *epidiascope*. Again, I am fully in agreement with the *principle*. There is perhaps no aid to teaching so effective and so

persuasive as the epidiascope, as all who make use of it will gratefully confirm. But its value does not lie in the projection of picture postcards, a series of mixed views or chance contributions brought into class by the pupils. It must be used strictly teaching and must be accompanied by work on the part of the pupils themselves. Only actual drawings and compositions should be placed beneath the episcopes and here there is not much scope for colour. Every episcopes brings out the difference between light and shade, and that is all that is needed. Fashion, however, demands that children should bring their own contributions — but not that they should be helped in this job; fashion dictates that art shall be taught by coloured pictures, without realising that all colours are spoilt when seen in the coloured light of the episcopes; the roofs are all yellow, the sky is green and all the colours are so distorted by the overdose of yellow rays that their reproduction is not even approximately true to nature. We need only show a scale of colours in broad daylight or even by lamp-light and then place it under the epidiascope to realise at once the loss of light, the loss of colours values. We need only study one after another the various processes of picture reproduction to realise once and for all that not all paper is suitable for the purpose, that all half-shades (either between black and white or between the various colours) vanish, are simply absorbed, that even in the case of works of art nothing but the drawing remains and that art teaching, if it wishes to deal in colours, is impossible by this method of projection. Why is all this so carefully suppressed? Surely the episcopes as a means of instruction is fulfilling its purpose well enough in revealing the possibilities, mistakes and achievements of pupils in draughtsmanship and composition. Why claim for it or expect of it services which it cannot at any rate at present render? Let us then use it for letters, notes and sketches, accustom children to it, make it a source of pleasure or grief to them. In this way it will win their favour without unnecessarily tiring their eyes. But what is the use of buying twenty or thirty art postcards of the same pictures — so that each pupil may have something to look at — and then projecting them?

The current use of the *epidiascope* is a special tyranny of fashion. To purchase a single apparatus, to the exclusion of other classes and colleagues, is surely to make a bad use of limited means. If funds are slender, it is much better to procure a number of smaller apparatuses instead of one big one, thus enormously increasing the possibilities of use. One class can then be using the diascope, another the episcopes, a third, the apparatus for projecting microscopically small objects, etc. No doubt a large epidiascope looks very impressive, but what is there in that?

It still remains to consider the *short roll of filmed pictures (Bildband)*. Since 1925 much progress has been made and there is now a good number of serviceable rolls. It is, however, still an unsolved problem how to project the single picture in cases when this method is demanded. Often, too,

serial projection is in order, for instance, in showing stages of regular growth. Here, the processual method is unavoidable and an understanding of this natural process is an important part of our knowledge. If the film-roll illustrates this process objectively and in a technically serviceable way, we shall certainly raise no objection to its use. It may appear presumptuous to pass these judgments, but they have long been called for by the universal craze for projecting by this means material open to criticism. The conversion of a finished photograph into a new negative on the film-roll, the fresh development and copying on to positive film have undoubtedly harmed the film-roll, especially when, as has often happened, bad pictures have been copied, owing, perhaps, to their subject-matter. The results were correspondingly poor and thus, even when the idea of the film-roll was admittedly good, failures in practice have occurred which have done a great deal of harm to the cause of photography as such.

Many attempts have been made to produce single pictures on film but, owing to the small size of the images, without success. Neither wooden frames nor copper frames have provided any real solution of the problem. The chief objection was, and still is, that the picture *series*, which had been discarded for all serious educational work, has crept in again in this technically new, cheap and therefore tempting form. The old slide-series had done much more harm than good and made more enemies than friends. The charges rightly levelled against the "cast-iron" slide-series of being unsuited to illustrate a lecture designed for quite another purpose, were repeated with the same force against the new film-roll, which made escape from the serial system an impossibility. In the old days it was always possible with a little preparation to leave out something, and profit by a disappointing experience on a future occasion, but under the new device, there is no such remedy; the teacher has to show in turn *everything* that some retired official has spent his enforced leisure in preparing, has to project it, comment upon and explain it all, lest his more critical pupils accuse him of not having prepared his subject. And if he wants to pass quickly over unserviceable or unnecessary picture, the apparatus itself stands in his way and demands the steady and uniform projection of all the pictures.

Without insisting upon the single film picture, but admitting that pictures uniform in subject-matter or anyhow connected with each other, should be made on a single roll, which would have to be small and short, as, it quite easily could be, there is a possible alternative. Three or four pictures could be joined on a roll of 60-80 cm. at fairly long intervals of 10-20 cm. Enough material would be left for winding up and projecting and the distance between the separate pictures would make their individual employment almost as practicable as in the case of glass-slides. The cost would be reasonable, for the film-roll would be cheap enough in respect of material, the copying process is not dear and the chief items in the bill of costs are the payment for the idea and for the making of the roll. This

is perhaps a practicable solution and may secure for the film-roll a fresh lease of life, a matter for satisfaction to us all, once the necessary technical conditions are fulfilled.

We do not wish our attitude towards fashion to be interpreted as opposition to a method of teaching, a real means to a real end. We have never thought of excluding either one method or another — anyone with the smallest knowledge of the course of educational and scientific progress would be careful to avoid doing anything so foolish as that. What we are striving to prevent is the *abuse* due to the *universal* employment of new improvements and imperfectly developed inventions just because they are or appear to be “ new ”. All that I am really asking for is a period of trial — in the interests of our schools. Where can our educational authorities — in these days — find the means of defraying the costs of experiment? The fact that circulars sometimes stimulate to the necessary effort only proves the sway of fashion and is no evidence of a real requirement. If a man gives these novelties a trial at his own risk and expense, he is only to be commended, certainly not obstructed. It is to be presumed that he has faith in his experiment and he should therefore be encouraged. But we are wholly opposed to making demands upon the already shrunken public purse. Here again we are not tilting against the principle of experimentation; if public funds are forthcoming, so much the better. We are criticising the constant attempts to present us with ready made solutions, to provide a commodity that claims to satisfy all the requirements of the educational market and thereby to be doing a real service to education, etc, etc. The real hope underlying these activities is to receive valuable hints for future development and at the same time the means of undertaking further experiments.

We are also protesting against excess, against the principle of “ school-films at any price ”. What the teacher has to do is to encourage individual effort by his pupils. If looking at pictures can be associated with personal effort, well and good. But is that always the case? Is a serious effort made to train the critical sense of the pupil and to develop his power of independent judgment? Is real life always recognized as the most important thing, the real goal of teaching? Does the will undergo training, the will, for example, to self-examination? If these questions can all be answered in the affirmative, the projection of pictures by the different methods is the very best of aids. But if not, it is all no more than a bad form of picture-worship worse than any worship of the spoken word could ever be.

I happened once to hear a remark which is perhaps responsible for the whole of this article. “ Thanks largely to photography and, of late, to the cinema, a schoolboy of fourteen has a better grasp of the universe to-day than a man who had travelled round the world had thirty or forty years ago ”. When I first heard that remark uttered by a serious person I was horrified. That is film idolatry, compared with which other forms of super-

stitution and word-fetichism pale into insignificance. To-day, as I read it again in my notes, I am as shocked as ever. This is film-worship of the worst possible kind. It means the complete throwing overboard of all thought, feeling and observation.

The remark also betrays ignorance of facts. Even in a large city like Berlin only half the schools have any photographic equipment. Merely statistically, therefore, the words are untrue.

Further, they are false from the point of view of the history of teaching and we should have cause to despair, if they were true. The fact, however, that they could be uttered as the opinion of one who thought that he was saying something pleasant and gratifying is a warning to us to cease running after fashion and to try for all we are worth to see things straight. The remark, if true, proves that it does not apply to the person who uttered it. He has formed such an inadequate conception of the world about him that he has not noticed that it is a false one.

As soon as we begin to believe that external aids, like films and photographs, make us richer, see more, know more, give us a view of the universe, when we cease to regard *ourselves* as the raw material, cease to test and control, and accept pictures as convenient realities instead of signposts on the road Truth, then it is time to abolish them from our schools and educational institutions. And if we teachers employ films and photographs as ends in themselves, we in our turn should be abolished.

And yet there is no more wonderful means — a means, be it noted — of capturing the whole world, revealing its splendours to our schools and persuading them to absorb its contents than pictures and films — provided, that is, that we remain the masters, and do not become the slaves, of our medium.

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# Mysteries of Plant Life on the Screen

by Erwin Wolfgang Nack

(from the German)

The botanical knowledge acquired from research and experiment in the past has in recent years been enriched by the discoveries of scientific cinematography. Marey the physiologist, at his Institute in Paris, was the first to try filming the growth of plants with other than purely primitive apparatus. In these days of colour and sound cinematography it may be interesting to know what the first slow-motion cinematograph looked like, with the aid of which the first flower-film was made. — "The Miracle of Flowers".

The germination and blossoming of plants normally occupy a considerable period of time (days, weeks or even months). It would, of course, be theoretically possible to film the whole process as it occurs in nature, but only at enormous cost in material and camera personnel. Moreover, the growth of plants is uninterrupted. The separate stages in this growth, however, are only distinguishable one from the other after a certain lapse of time, even though this is only measured in seconds. *A device had, therefore, to be fashioned which would automatically every half-minute or so cause the camera-handle to turn once.* Marey's apparatus was constructed as follows.

Beside the object to be filmed — the glower-pot — and the camera stood a sort of gallows, between the posts of which a weight was suspended by a rope. This rope passed over a pulley and round a fixed axle-bar, which the weight of the rope caused to rotate. The axle was connected with the handle of the camera and each rotation of the axle and consequent turn of the camera-handle took a single photograph. To the axle was attached a blade which turned with it, unless stopped by a pin placed in its field of rotation. This was effected by an electro-magnet to the plate of which the retaining-pin was attached. When current was transmitted to the magnet, the pin acted as a stopping-device, the axle would cease to turn and the camera would record no photograph. The apparatus employed at the Marey Institute to regulate the length of interval of time between each exposure was still more curious. Behind the gallows was a vessel filled with water, which fell drop by drop into a receptacle attached to the end of one of the scales of a balance. As soon as this receptacle was full, its weight depressed the scale and momentarily intercepted the current from the electro-magnet. A counterbalancing weight, however,

immediately restored the receptacle to its original position where it proceeded to fill up again drop by drop. The effect of this operation was to turn the blade, and the axle to which it was attached, once, thus recording a single photograph; continuing its turn, the blade would strike the pin released by the electro-magnet and would come to a standstill with each fall of the scale as the receptacle became full of water, the operation began over again and the result was a fresh photograph taken at an interval regulated by the dropping of the water. Subsequently, the Marey Institute and other photographic studios developed slow-motion devices of a less primitive nature. In the earliest of these studios the light was obtained from the sun by simply throwing back therooof of these more or less barn-like constructions.

In slow-motion photography it is essential to have an absolutely constant source of light. Experience showed that very good photographic results of the germination and growth of plants could be obtained from the more or less constant light of the Jupiter arc-lamp. The best results so far, however, have been given by high-power demiwatt lamps. The Cultural Section of Ufa, which, under Dr Nicholas Kaufmann and with Wolfram Junghans as director and Paul Krien as camera-man, is now engaged in taking *slowmotion pictures of the growth of beans* for the first "Secrets of plants" talking films, has actually equipped its cultural film studio with glass of a ruby-red colour. This secures uniform intensity of light, broken from time to time by the illumination from high-power nitrogen lamps. For modern science has, of course long ago furnished slow-motion photography with sources of light that intercept automatically at exactly regular intervals. The layman may picture a modern slow-motion camera somewhat as follows.

An automatic device attached by a flexible bar to the camera, the handle of which causes it to turn once in so many seconds, minutes or hours.

The films obtained by this process are highly original. There is no love-story in them, no murders or sensational incidents of any kind. And yet, to take an example, "The Miracle of Flowers", produced nearly six years ago now, showed that the public could never see enough of these plant-films, which, simple though they are, have a fascinating and even exciting attraction. Every year, and in the hot weather, too, when the cinemas are generally half empty, this film exercised irresistible drawing power.

Moreover, "The Miracle of Flowers" was a propaganda film. The *Badische Anilin- und Soda Fabrik* must be given the credit for having first demonstrated by film the beneficent properties of nitrogen as a fertilizer.

In order to take these pictures, the Works employed slow-motion cameras of the type mentioned above. The preliminary work alone occupied years. To quote a few figures, 2237 separate exposures, spread over 87 days, were required for the filming of maize fertilisation. The germination and blossoming of tobacco necessitated 5306 pictures distributed over 105 days.

When a slow motion film of this kind is projected, the spectator sees as a rule sixteen photos thrown on the screen per second. Supposing that one picture was recorded in half-an hour, sixteen pictures would show us all the changes which the plant underwent during eight hours. It should be noted, too, that in films of this kind *there is no trick-work*, as the ignorant are apt to suppose; *they represent the normal taking of a film by the slow-motion process*. The person who is making the film is, of course, at liberty to show the growth of plants quickly or slowly by increasing or reducing the interval between the separate pictures.

Thus, as we see, the cinematograph has opened up quite new fields of botanical experimentation.

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(Editorial Note). — *Owing to a typographical error the following note to the article "L'Histoire du Pave Jacques de Madame Elisabeth de France" by Ernest Castella was omitted.*

*"As was already been staded in the pages of the Review, the Institute cannot be resposible for signed articles that appear in its Review. The article by Mr. Castella represents a spirit, a thought, a doctrine. The author initiates the preparatiou of a film of an educational historical character responding to his ideology. The problem, however, that he raises is a grave one particularly as it is connected with a rast historical movement which represents a decisive moment in the passing from one political system to another".*

*We promise to again discuss this most important subject of the preparation of historical films in connection with those that protect national spirit, a spirit of which each nation is justly jealous.*

# HYGIENE TEACHING IN SCHOOLS BY CINEMATOGRAPH

Enquiry conducted by Mr. Lucian Viborel

Secretary General of the General Commission  
of Propaganda of the Office National d'Hygiene Sociale

**Our Enquiry.** — How can the educational cinema help in public health teaching and in the campaign against the principal social diseases?

This is one of the questions included in a vast enquiry circulated among nearly all French teachers, an enquiry which, besides finding out what has been done, tells us what is still left undone. It informs us of the place occupied by the cinema in education and of the practical steps taken by this new teaching method to improve its position and be of as much use as possible in the schools.

### *The Cinema's power of attraction and demonstration.*

Teachers are becoming more and more enthusiastic about the cinema. They now regard it as a powerful and effective means of intellectual, moral, technical and hygienic training, a method that has proved its worth and requires to be systematically adopted.

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*M. Lucien Viborel's enquiry among the Departments of France is entitled to a high place among the investigations and enquiries which the I. E. C. I. has either itself instituted or has reproduced in its Review, textually or in such summarised form as the exigencies of space demand.*

*M. Viborel's enquiry, we repeat, is among the most important of these. Its very particular character must be evident to every reader, whether expert or lay. A strictly scientific method has been followed and the results achieved, whether great or small, are indicated systematically Department by Department. Mr. Viborel has only taken into account those departments which have developed real activities.*

*Whereas the Institute's own enquiries have embraced all the aspects of the cinema regarded as an aid to teaching, M. Viborel has selected the single and essentially specialised aspect of public health or hygiene teaching.*

*Our Institute especially desires to draw attention to one point which the replies to M. Viborel's enquiry bring out very clearly and that is the unanimous testimony of all the French departments to the value of the cinema as an instrument of propaganda and teaching and a source of culture. The answer of Italian teachers now being published in our Review reveal exactly the same agreement on essentials, although the different*

All over the world, it is important to remember, the number of those who respond to visual impressions before auditory impressions far exceeds those of the opposite category; 87 % of people, it is said, are “visuals”. This explains, of course, the triumph of the motion-picture. Descartes said that *thought implied pictures*. What would he say of the modern *motion picture*, which is not only an aid to *thinking*, but makes a deep *impression*?

***Public Health Education through the Cinema.***

“Obviously”, wrote Professor Léon Bernard, the distinguished expert, “public health cannot take its place in the daily life of the people until its principles are implanted in men’s minds, until it becomes, as it were, part of the mental machinery. Nothing can be expected from coercive measures and cast-iron theories. People must be taught the disadvantages of lack of hygiene, the ease and efficacy of adopting hygienic measures and the benefit to the individual and the community derived from their application.” No method can be more promising than the cinema, which by means of documentary films can make clear and familiar notions that have hitherto been remote and obscure, while story-films can present public health in an attractive guise.

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*character of the two enquiries explains certain natural divergencies of form and detail.*

*This identity of view is not, in our opinion, due to the spiritual affinity of two Latin races; we are sure indeed that, if the questions asked by M. Viborel and by the Institute of teachers in urban and rural centres of Italy and France were put to the teachers of other countries, the replies would be substantially the same.*

*Nowadays, the film reigns supreme and its kingdom includes spheres of activity which were formerly considered inaccessible to any other form of teaching and propaganda than the spoken word of the teacher or lecturer. Intuitive teaching is associated with the visual possibilities of the screen and the suggestional force of moving pictures, surpassing in effect the most eloquent of speakers. Such is the persuasive power of the film that the proposal has even been made to replace the printed school text-book by a “cinematographic” text-book. This would perhaps be going too far at the present stage, but it is a further proof still of the cinema’s great worth and potentialities.*

*M. Lucien Viborel’s enquiry is a valuable contribution to the work that the I. E. C. I. has been pursuing since its still recent creation and on this account we have special pleasure in offering it to the readers of our Review and to all believers in the great future that awaits the cinematographic expert in the fields of propaganda culture and teaching.*

*The Teaching Profession is in favour of the Educational Cinema.*

A survey of the replies, which, we repeat, have reached us from all parts of France and from Algeria, shows that the educational screen enjoys the support of the great majority of teachers.

The attraction and the penetrative powers of the cinema, "which compels attention and ends by convincing the most sceptical", necessarily appeal to teachers of the young.

"It rouses attention and stimulates the mind, adds to our knowledge and trains the memory."

According to an answer from Algeria, the cinema is better suited for hygiene teaching than oral lessons alone.

Children love movement, life, and "the cinema is one of the best means at our disposal of appealing to the adolescent and adult imagination. What we see with the eye supplements what we read in books and hear with our ears." The Inspector of Secondary Schools for the Ardennes emphasised the "universal language" of the screen.

Hygiene lectures demand screen illustration in order to produce their effect. Films are intelligible to all and teach people by interesting them.

An answer from Constantine augurs well for the future: "The effect upon native children is profound; they follow the projections with the closest interest."

Let us consider the opinion of our correspondents in regard to the educational value of the cinema to adults.

"Many young people attend adult courses, because they know that films will be shown. The cinema removes from grown-ups the temptations of the cabaret and sends them back to school", says the Inspector of Secondary Schools for the Sarthe. Another adds:

"It is a valuable aid in public health teaching and an incomparable instrument of preventive propaganda". Again, "It assists the work of doctors and welfare organisations, by accustoming people to accept the advice and intervention of doctors and others" (Inspector of Elementary Schools, Châtillon-sur-Seine).

"The cinema rejoices our village populations. It is an effective way of educating people who are unaccustomed to mental effort."

*Criticism.*

Like all human experiments, educational cinematography has its critics, whose voices it is no part of our duty to suppress.

One of the great complaints is the costs of film transport. These are too high and make it very difficult for teachers with limited funds to get the films they want.

Lack of funds is holding up the whole movement and it could be wished that municipalities and departments would subsidise it.

Films supplied by Ministries and by the *Musée Pédagogique* get worn out and give disappointing results.

Some of the teachers are of opinion that the films should always be orally commented and that the material for a lecture should be attached to them; some speak of “ arid didacticism ” and recommend the interweaving within the film of an interesting story; others again deplore the puerility of certain unsuitably chosen subjects.

Some urge that the educational aim should be concealed, while others (with reference to popular education) consider that in demonstrational films the mania for demonstration should not result in a treatment that is cold and lifeless.

Teachers recommend scenarios for child actors:

One Secondary School Inspector writes: “ The illustration of certain forms of ugliness, the visualisation of physical pain and the spectacle of death are of questionable moral and social value and risk inspiring disgust for the cinema. Teaching must be accommodated to the pupil’s age and the educational cinema cannot do better service than by effecting this process of accommodation.”

Here is another practical suggestion:

“ The Ministry of Health would be doing a great service to teachers if it were to publish and circulate in all departments the names and addresses of all organisations that can inform teachers who make use of hygiene films of the conditions under which they can borrow or hire them.”

Many who know how schoolchildren adore life and movement recommend animated drawings. Two extracts from our bulky correspondence will suffice for illustration. The schoolmaster at Seraincourt in the Ardennes writes, in regard to popular cinema shows, as follows:

“ Apart from hygiene lessons given in the school in accordance with ministerial circulars, an attempt has been made to organise a public campaign against the principal social diseases. The cinema has been the chief weapon in this campaign and I think that the persuasive influence of the motion picture is much more effective than the best speeches or lectures. The people of Seraincourt were invited to attend some extremely interesting cinema performances and, as they were free and well advertised (house-to-house notices carried round by the schoolchildren), these simple unpretentious shows attracted practically the whole population.”

After every show I heard people saying, as they came out: “ It was most enjoyable and very instructive ”, sufficient proof that the purpose was attained.

The Elementary Inspector of No. 1 Native School at Algiers makes this very valuable suggestion concerning the cinema in the school:

“ I consider that the film can be a valuable help in the teaching of hygiene as of most other elementary school subjects, provided:

1. that teachers are able easily and quickly to obtain far more hygiene films than there are at present;

2. that the projection of the film can be suspended at the teacher's wish so that he can draw attention to interesting details.

Some teachers assert with reason that a good collection of fixed projections, studied at leisure and commented upon one after the other, is more profitable than a too rapidly projected film. The use of an apparatus and films that would permit of an *easy* transition from moving to fixed projection without fear of damage, would combine the equally substantial advantages of the two forms of picture;

3. that the projection is always preceded by a lesson in which the teacher deals by the ordinary methods with the subject the film is to illustrate;

4. that it is never forgotten that the best form of public health teaching will always consist in precept and practice and that in this matter the habits encouraged in pupils by their teacher are more important than anything seen or heard."

Let us now take a panoramic view, as we may call it, of the French departments in which film-teaching exists.

Out of a total of 69 departments 29 failed to respond to our appeal. Moreover, experience is everywhere too short to allow of any conclusive results; all that we can say is that the beginning is most encouraging.

Our enquiry has been splendidly aided by Secondary and Elementary School Inspectors and by teachers and we claim to be reproducing the authentic expression of the views of our elementary schools.

### Answers of the Departments concerning the Cinematographic Teaching of Hygiene in Schools.

AISNE. — 110 communes have a cinema hall, but only 12 use it for hygiene teaching and the campaign against social diseases. The films used come from the *Office Cinématographique de l'Enseignement du Nord*, the *Office National de l'Hygiène Sociale* and the National Anti-Tuberculosis Committee, but the costs of transport and hire are too high; it would be a great help if we could get films free of carriage.

ARDENNES. — Films, in the Sedan area, for example, are used for teaching geography, history and science, and in the district of Rethel free lectures have been very popular.

BASSES ALPES. — Not much has been done owing to bad communications and there is a shortage of apparatus and hygiene films throughout the Department.

ARDÈCHE. — This Department is served by the Regional Instructional Films Office at Nimes.

ARIEGE. — The teachers make use of the cinema either in the school or at adult courses or on feast-days; they travel round the neighbouring villages with their apparatus. They are agreed as to the educational value of teaching-films, especially for spreading ideas of public health and popularising the campaign against social diseases.

AUBE. — The schools possess cinema apparatus, and the Secondary School Inspectors are asking the Ministry of Health to supply film series in the same way as the *Musée Pédagogique*.

AUDE. — Great progress has already been made with the installation of school cinemas and the scheme is proving a success. Unfortunately, the adult population shows very little interest in films which deal with protection against social diseases.

AVEYRON. — The local schools get films from the *Musée Pédagogique*.

BOUCHES-DU-RHÔNE. — The educational screen has been an established fact for ten years. The Secondary Schools Inspectors are constantly asked for films and hope that film-teaching may soon be established on a regional basis.

CHARENTE. — This Department has an official film collection, and film-teaching is highly thought of.

LOWER CHARENTE. — The cinema was established departmentally in 1925 and funds have since been devoted to the purchase of films. In 1930 a Regional Educational Film Office was established serving not only Lower Charente, but Charente, Vendée and Deux-Sèvres; it supplies 200 towns and villages and controls distribution. Film-teaching is everywhere found most effective.

CHER. — The schools have a cinema and obtain films from the *Musée Pédagogique*.

The Department is asking for more films as that which has so far been done in this direction encourages hopes of further success.

CORRÈZE. — This Department obtains films from the Regional Film Collection of the *Massif Central* at Clermont Ferrand.

COTE D'OR. — Little has been done, though enough to prove the value of teaching-films as a means of demonstration.

COTES DU NORD. — A few schools have cinemas.

CREUSE. — Uses films supplied by the Regional Film Collection of the *Massif Central*.

DROME. — Many of the communal schools have cinema equipment. The teachers give projections which are largely attended both by children and grown-ups and the Municipalities support this movement and sometimes even pay for installation. Some communes, however, are unable to afford a cinema. The films of the National Anti-Tuberculosis Committee are much appreciated.

EURE-ET-LOIR. — A good many films have been shown either to schools or in post-school classes. The most popular are those which tell a story. As the result of a cinematographic campaign, the Anti-Tuberculosis Stamps sold well and vaccination against diphtheria has become a regular habit.

GARD. — The Gard has a Regional Educational Film Office, thanks to which film-teaching has been widely adopted in this and neighbouring departments.

The Office issues copious advice to communes as regards both the organisation of recreational and educational film shows and the purchase of magic lanterns and cinemas.

Teachers have made use of documentary, agricultural, technical and hygiene films from the Office's collection. By the end of 1930 there were 243 of these users distributed between the Departments of Gard, Hérault, Lozère, Bouches-du-Rhône, Eastern Pyrenees, Aveyron, Aude and Ardèche. The Office has published a catalogue of 322 school films and 124 entertainment films.

Free loans are made to teachers (2219 in 1929-30) in the Departments and communes served by the collection. The Office is in touch with other Regional Offices and official

film libraries. It distributes films supplied by the Ministry of Agriculture and the *Office d'Hygiène Sociale*, and Pathé-Baby films.

UPPER GARONNE. — The departmental film collection supplies films to a large number of schools. A proposal has been made to establish an Office for the Toulouse area.

GERS. — A departmental film collection has been created to encourage film-teaching in the schools, to help communes to buy apparatus and teaching-films, and by this means to organise propaganda on behalf of the campaign against social diseases, post-school agricultural training and, generally, all measures dictated by the moral and material needs of the rural population.

This Service has aroused much interest throughout the Department and its correspondents have increased in a few months from 8 to 60.

GIRONDE. — The University Film Collection of Bordeaux and Gironde (Regional branch of the *Musée Pédagogique*), like every well organised regional collection, distributes on a very large scale and its arrangements for preservation and repair ensure a long life for its films.

HÉRAULT. — Uses the Regional Educational Film Office for the Gard Department. 24 post-school institutions and 5 communes show social hygiene films.

ILLE-ET-VILAINE. — According to the Secondary School Inspector for the Department, work has not been going on long enough to have given any definite results. Teachers are enthusiastic. At St. Malo 11 schools have projecting apparatus. Films are supplied by the *Office Régional de l'Ouest*.

INDRE-ET-LOIRE. — There has been a departmental collection since 1928. The *Conseil-Général* votes money to buy films and the collection stocks films from the *Musée Pédagogique*. There is plenty of local interest in the educational cinema.

ISÈRE. — Film propaganda has been carried on since 1925. In 1930 160 school cinemas were in operation, the films being obtained from the Regional Educational Film Office at Lyons.

JURA. — This Department is furnished with films by the Lyons Office, which has 84 correspondents in the Jura. During the year 1926 educational shows were given, on Thursdays.

LANDES. — Some schools possess cinema apparatus.

LOIR-ET CHER. — There are 60 cinemas (Pathé-Baby) either installed in schools or used for projections before schoolchildren. The films are loaned from the collections of the Ministries of Education Agriculture and the Colonies.

LOIRE. — The Educational Film Office at St. Etienne supplies hygiene films free of charge to teachers and educational institutions throughout the Department.

Film lectures are given throughout the winter at St. Etienne and are very popular. Among the lecturers are distinguished medical men.

UPPER LOIRE. — Uses films from the Regional Collection of the *Massif Central*.

LOWER LOIRE. — There is no Regional Educational Film Office, but there is a film collection at the Vocational Guidance Office at Nantes.

Film-teaching has been adopted at Nantes for some years, the films being historical, geographical, scientific and vocational. Pathé Baby machines are in all the schools and the Vocational Guidance office has a portable cinema which does very useful work.

Saint-Nazaire is organised in the same way as Nantes.

LOIRET. — A Great effort has been made in recent years. 55 schools are equipped with cinemas and get their films from the collection of the Ministry of Agriculture.

LOT-ET-GARONNE. — At Aiguillon very interesting projections are given at a local girl's school.

The Secondary School Inspectors are trying to interest the *Conseil Général* in a vast programme of educational cinematography.

LOZÈRE. — Served by the Educational and Cultural Film Office at Nimes.

MARNE. — Uses the Educational Film Office at Nancy.

UPPER MARNE. — Ditto.

MEURTHE-ET-MOSELLE. — Under the direction of M. Lebrun, an ex-Minister, an Educational Film Office has been established at No. 32, rue du Faubourg Stanislas, Nancy, with a free lending service.

The film collection supplies the needs of elementary girl's schools in the Departments of Meurthe-et-Moselle (50), Meuse (50), Vosges (35), Upper Marne (20), Upper Saône (14) and Moselle (12). It further serves domestic and agricultural schools and colleges of the Meuse, Meurthe-et-Moselle, Moselle and Upper Marne; the men's and women's training colleges; the departmental anti-tuberculosis stamp committees; the Meurthe-et-Moselle Lying-in Hospital, where there are weekly projections of films on infant-rearing, venereal diseases, the anti-tuberculosis campaign and female work; industrial associations of the *Est* and apprentices' courses; municipalities that have organised film-projections in connection with infant rearing and the campaign against social diseases; the students' association at Nancy, which has given film-lectures about venereal disease; and educational institutions.

Pathé Baby cinemas are used for hygiene lessons in more than 300 schools.

A special social hygiene committee of the Cinema Office has organised hygiene teaching in two stages:

1. Elementary hygiene teaching by film in the schools, and talks on hygiene with film projections for popular teaching and in continuation classes.

2. Additional propaganda by experts on the social hygiene committee of the Regional Office or other qualified experts. These talks are prefaced by an appeal to the public; more advanced films are shown on these occasions.

The Regional Educational Film Office and the Social Hygiene Office unite in their efforts to cater for schools, factories and barracks.

Films are distributed gratis and in 18 months the Regional Office has lent 240.

MEUSE. — Uses the Nancy Office.

MOSELLE. — Ditto.

NIÈVRE. — Uses the Educational Film Office of the St. Etienne district.

NORD. — The Educational and Cultural Film Office of the Nord is the Office with the largest number of correspondents in France. It lends its films to university towns as well as to the most remote villages. It has a stock of films from the *Musée Pédagogique*.

School cooperative societies have established the educational cinema in the villages and this has suggested to the Departmental Film Office that further progress may lie in the direction of cooperation.

ORNE. — The Men and Women Teachers' Training Colleges each possess films for illustrating and supplementing hygiene lessons. At Alençon 10 schools have

given public shows that have been well attended. Argentan organises post-school projections in six schools; Mortagne also makes regular use of the cinema.

PAS-DE-CALAIS. — At Arras 9 schools use the cinema with useful results. Bethune organises monthly shows, Boulogne weekly projections followed by lessons and tests. Saint Omer and St. Pol do very little.

PUYS-DE-DOME. — 50 schools use the cinema for teaching and obtain their films from the regional collection of the *Massif Central* at ClermonFerrand. This collection has copies of the 9 big films of the Lyons Office, one long film in several episodes and 120 films supplied by the *Musée Pédagogique*.

EASTERN PYRENEES. — A teacher at Prades has established a cooperative film collection.

LOWER RHINE. — A few schools have a cinema.

UPPER RHINE. — The Secondary School Inspector for the Department thinks the cinema an excellent means of teaching, provided that the films are commented by competent persons.

Teachers are loud in their praises of the touring projections organised by the *Office National d'Hygiène Sociale*.

RHONE. — In 1924 the school cinema of the Rhône became the Regional Educational Film Office and this serves the departments of Ardèche, Isère, Rhône, Jura, Saône-et-Loire, Savoie, Haute Savoie, Drôme and Hautes Alpes (An Autonomous Departmental Office has been set up for the Loire). At the end of 1929 Lyons had sent out some 3000 films to the neighbouring Departments and had given 8000 projections. Its correspondents continue to grow in number. During 1930, more than 900 cinema shows were given, and 4000 educational or recreational films were shown. In addition to films supplied by the Ministry of Agriculture the Office has bought films on social hygiene.

The Office furnishes school programmes free of charge to rural communes and post-scholastic institutions.

It supplies these programmes to its members free. An annual subscription entitles the subscriber to 8 school programmes. Further, two other programmes have been arranged for which a payment of 40 fr. and 60 fr. respectively is asked.

Each Thursday the following notice appears in the Lyons press: "28 educational and recreational cinema performances will take place to-day, Thursday". Then follow the programmes and the name of the theatre. These Thursday programmes are carefully selected, the films being pre-viewed by a committee. The shows take place all over Lyons and in the departments which are correspondents with the Office. Since 1929 this same Office has organised Thursday shows for children, with cinema. Every Thursday between October 1st and the end of January it sends out 18 programmes of 20.000 metres.

UPPER SAONE. — The Department is keenly in favour of a wise use of the cinema, experience having convinced teachers of its advantages. The Department comes within the jurisdiction of the Nancy Regional Office, which supplies the films.

SAONE-ET-LOIRE. — Uses the Rhône Regional Office. Propaganda by film is conducted in the schools and in many villages.

SARTHE. — School cinemas are increasing in number. In 1928 there were 30, in 1929 56 and in 1930 75. The *Conseil Général* makes an annual grant to a departmental film collection, which is supplied with films by the Ministries of Agriculture and Education. It has 170 Pathé-Baby films.

SAVOIE. — Films on hygiene and the social diseases campaign are projected by the Educational Cinema Association of Chambéry. On Thursday afternoons films on general hygiene are shown, without comments, to children between 7 and 18. In the evenings the public is invited to attend lectures, followed by films, on child education, tuberculosis, alcoholism, etc.

This Association assists the *Association des Anciens Elèves et des Amis de l'École Laïque*.

The Department is served by the Rhône Regional Office.

HAUTE SAVOIE. — Also uses the Rhône Regional Office.

SEINE. — As the result of an agreement with the Paris Directorate-General of Technical Training, the Paris Municipal Film Collection has become the head quarters of the Cinema Section of the Vocational Training Department, whose business it is to recommend suitable occupations for children leaving school.

The National Film Collection supervises the making of its films and is under the Under-Secretary of State for Technical Training.

The Film Collection of the City of Paris collects teaching or documentary films suitable for schools.

The Paris Regional Office embraces 8 departments: Seine, Seine-et-Oise, Seine-et-Marne, Marne, Oise, Loiret, Loir-et-Cher, Eure-et-Loir.

The Paris Instructional and Educational Film Office is naturally served by the Paris Regional Office.

Paris and the Seine Department are well-provided with cinema apparatus.

Among film collections we may mention those of the Ministries of Public Health, the collection of the *Office National d'Hygiène Sociale* and of the National Anti-Tuberculosis Committee and M. Jean Benoît-Léiz-s collection of instructional and educational films.

As we have seen, documentary and technical films are supplied by the Ministry of Agriculture and the Ministry of Education, among others.

SEINE-ET-MARNE. — Uses the Paris Regional Office.

SEINE-ET-OISE. — Ditto.

Male and female teachers alike show their pupils the hygiene series of Pathé films and the children's answers prove that they profit by this teaching.

DEUX-SÈVRES. — Served by the Regional Film Office of *Centre-Ouest*.

TARN-ET-GARONNE. — Film-teaching exists in a few schools. The Director of Public Health made use of films during the Anti-Tuberculosis Stamp campaign.

VAR. — We have had no answers to our questions from teachers in this Department, but we are able to report a successful anti-venereal film campaign conducted by the *Office National d'Hygiène Sociale* under the auspices of the Maritime Prefect and authorities of Toulon. Propaganda films against venereal disease and tuberculosis have been shown to crews belonging to units of the First and Third Squadrons and to recruits at the naval depôts.

VANCLUSE. — Social hygiene films shown in schools are very popular with pupils and the public, when accompanied by lectures.

VENDÉE. — Served by the Regional Film Office of *Centre-Ouest*. 24 cinemas show hygiene films and the public welcomes them.

VIENNE. — Very much in favour of film-teaching.

VOSGES. — Uses the Nancy Regional Office.

YONNE. — A departmental film collection has been established to encourage film-teaching. Programmes are circulated by a system of rotation, whereby each user is able to give one performance every fortnight. It has a Pathé-Baby section. The number of users has trebled in three years. The performances extend to 70 communes and organisations, the fortnightly shows continuing from the beginning of November until the end of March. Several teachers have a universal film apparatus for grown-up shows and a Pathé-Baby for class-work.

ALGIERS. — All the elementary teachers in the Department of Algiers favour propaganda by film.

At Algiers itself the use of the cinema in the school is spreading fairly rapidly, 64 schools within the area of Algiers North and Suburbs have 22 apparatuses.

In the Second Area few schools employ the cinema regularly.

The elementary schools inspector of the Third Area states that 75 % of teachers have a cinema machine, nearly all Pathé Baby.

Hygiene films for all schools are supplied by the Algerian Educational Film Office.

At Blidah there are 24 machines used for lessons and lectures.

In 1929 an Algerian Educational Film Office was created with the object of organising educational, recreational and instructional shows consisting of selected films, commented or not. This institution works in close touch with the local or regional offices and between April 13th and 27th, 1930 organised at Algiers an Educational Film Congress on the occasion of the Algerian Centenary celebrations.

CONSTANTINE. — In this Department health films are projected from 27 machines with explanations and comments by teachers. The Inspectors of Secondary Education writes: "The effect upon native children is profound; they follow the projections with the closest interest".

MOROCCO. — An important effort is being made by the Director-General of Education, Fine Arts and Centiquities to promote educational cinematography and organise a regional office.

### Progress of Educational Cinematography in France.

Educational films have now established themselves in favour throughout France and the French possessions in North Africa and we have seen the organisation that has gradually grown up.

School cinemas are grouped under Departmental Offices and in some parts we find Regional Offices with a constantly expanding radius of activity. Among these are the following:

The Regional Educational and Instructional Film Office of the Nord;

The Regional Educational Film Office, Nancy;

The Regional Film Collection of the *Massif Central*, Clermont-Ferrand;

The Regional Educational and Instructional Film office, Nimes;

Educational and Instructional Film Office for the St. Etienne district;

Regional Educational Film Office, Lyons;

Algerian Educational Film Office;

Regional Educational Film Office of Morocco;

A Regional Office of the *Ouest* and for the Toulouse area are at this very moment perhaps in being.

Lastly, we should mention the Instructional and Educational Film Office of the *Académie de Paris*.

These Offices supply films to Departments within their jurisdiction, but, as we have seen, all French schools also obtain films for the various film collections: from the Musée Pédagogique (Rue Gay-Lussac), Paris (which stocks films at the Regional Offices and with certain university cinema associations, e. g. Bordeaux and Gironde);

from the Ministry of Education;

from the Ministry of Agriculture (which also stocks with the Regional Offices);

from the National Vocational Guidance Film Collection (under the Secretary of State for Technical Training);

from the Film Collection of the City of Paris (created by vote of the Municipal Council to collect documentary and teaching films suitable for schools).

We may also refer again to the collection of big films specially made to assist in the campaign against social diseases and the collections of the *Office National d'Hygiène Sociale* and of the National Anti-Tuberculosis Committee.

In 1929 the *National Federation of Educational Film Offices* was established in Paris.

In April 1930 a *Congress of International Educational Cinematography* was held at Algiers.

## CONCLUSIONS.

The main fact, therefore, with which we need to concern ourselves is the extended development and organisation of the educational cinema in France.

Are we to conclude that, as regards this method of teaching, all is for the best in the best of all possible worlds and that further progress may safely be left in the hands of providence?

We must surely bear in mind the criticisms of teachers themselves: the cost of film transport; the subjects sometimes too scientific, sometimes too puerile.

Something, too, should be done to satisfy the demands of film-teachers, dictated, as they appear to be, by practical wisdom and common-sense. Some of these are as follows:

1. Films should be adapted to the age of the pupil and the matter taught.

2. The Ministry of Health should be asked to furnish the names and addresses of all organisations that can supply teachers with hygiene films and the conditions under which they can be hired or borrowed, so that teachers may obtain them quickly and easily.

3. Apparatus and films should be used which permit of rapid passage from a moving to a fixed projection, without undue wear-and-tear so that the attention of pupils can be drawn to useful or interesting details.

Is it possible to determine with certainty the results obtained from hygiene teaching by film and the effect upon the public mind of the campaign against social diseases?

Our correspondents are almost unanimously of opinion that experience is too short or too specific to base any final conclusions upon these preliminary results, but these beginnings, we are assured on all sides, are the best augury of the future.

We also consider that the Federation of the Regional Offices, and each Regional Office on its own account, should redouble its efforts to produce film-teaching experts in larger numbers and that these organisations should plead their cause before the authorities in the hope that municipalities and Departments may generously subsidise school and departmental cinemas. With the same end in view, active propaganda should be conducted for the purpose of imparting to the masses of people interesting film lessons on hygiene and protection against social diseases.

We have excellent precedents in the campaigns of the American Rockefeller Mission, which with its cinema performances and lectures was the first to spread notions of hygiene among the French people.

Let us have this fine example ever before us and, by following it, win universal favour for the cause of the educational cinema.

## High appreciation of the Scholastic Authorities of Uruguay for the Review of the I. E. C. I.

Our Institute has recently received through the Uruguayan Minister in Rome a communication which fills us with the satisfaction arising from a sense of duty done and of serving a good cause. This communication runs as follows:

"...We have the honour to inform you that the competent national authorities, consulted as to the value of the "International Review of Educational Cinematography", have expressed the opinion that, by reason of its contents, this important publication should enjoy the widest possible circulation in the interests of the spiritual ideals and technical requirements of the teaching profession. Accordingly, the National Council of Elementary Education and Teachers Training Colleges has represented to the Ministry of Education the undoubted advantages of the Council's subscribing for 35 copies of the Review to be divided between the technical services concerned. In response to this request the Minister of Education has decided to take out 35 subscriptions to the Spanish edition of the Review".

We consider the publication of this communication at the same time *opportune* and a *duty*.

It is a *duty* to express our thanks to the great and intellectually wide-awake people of Uruguay and to make known this appreciation of our disinterested efforts in distant countries. When we receive, as we constantly do, the congratulations of those who are entrusted with the education of the young or who are devoting their lives to the study of educational problems, our satisfaction is unbounded at seeing our intentions appreciated and our loyal devotion recognized.

The publication is *opportune* because, if we may speak frankly, we consider that moral support, congratulations and encouragement can and should be converted into some practical help like that of which the Government of Uruguay is now giving an example. It demands, of course, a sustained effort on the part of the Institute to produce every month, in five editions, a Review of more than 120 pages and to distribute thousands of free copies to libraries and institutes which desire to receive our publication, but cannot afford to subscribe.

Uruguay's example does not stand alone; other Governments have already furnished tangible proof of their interest in our Review. In publishing the above communication, we hope that others will realise that an organ of propaganda like ours is not and does not set out to be a source of profit to the Institute, but aims at disseminating new ideas on education and at popularising a cause whose appeal is universal.

# The Institute's Enquiries

## THE CINEMA AND THE SCHOOL

(Contd.)

Limiting our examination to the 520 teachers who gave a precise affirmative reply, we get the following numerical table, in reading which it must, of course, be remembered that, while some mentioned only one type of film, others mentioned two or more types.

|                      | Favourable | Unfavourable | Total |
|----------------------|------------|--------------|-------|
| Dramatic . . . . .   | 10         | 246          | 256   |
| Historical . . . . . | 424        | 16           | 440   |
| Religious . . . . .  | 228        | 14           | 242   |
| Political. . . . .   | 98         | 36           | 134   |
| Adventure. . . . .   | 202        | 174          | 376   |

In addition to these five kinds of film specified in the questionnaire, teachers referred to others, as follows:

|                       |     |   |     |
|-----------------------|-----|---|-----|
| Documentary . . . . . | 150 | — | 150 |
| Geographical. . . . . | 86  | — | 86  |
| Scientific . . . . .  | 78  | — | 78  |
| Art. . . . .          | 74  | — | 74  |
| Industrial . . . . .  | 42  | — | 42  |
| Comic . . . . .       | 38  | — | 38  |

The order of preference and the proportion of votes in favour of the different types of film appear below:

### *Types of film specified in the questionnaire.*

|                      | Favourable | Unfavourable | Percentage in favour of this type of film | Proportion of favourable to total replies |
|----------------------|------------|--------------|-------------------------------------------|-------------------------------------------|
| Historical . . . . . | 424        | 16           | 96,37 %                                   | 81,53 %                                   |
| Religious . . . . .  | 228        | 14           | 94,21 %                                   | 43,84 %                                   |
| Adventure . . . . .  | 202        | 174          | 54,00 %                                   | 38,84 %                                   |
| Political . . . . .  | 98         | 36           | 73,13 %                                   | 18,84 %                                   |
| Dramatic. . . . .    | 10         | 246          | 3,90 %                                    | 1,92 %                                    |

### *Other types not specified in the questionnaire.*

|                        |     |   |       |         |
|------------------------|-----|---|-------|---------|
| Documentary . . . . .  | 150 | — | 100 % | 28,84 % |
| Geographical . . . . . | 86  | — | 100 % | 16,54 % |
| Scientific. . . . .    | 78  | — | 100 % | 15,00 % |
| Artistic . . . . .     | 74  | — | 100 % | 14,23 % |
| Industrial . . . . .   | 42  | — | 100 % | 8,08 %  |
| Comical . . . . .      | 38  | — | 100 % | 7,31 %  |

Among the more noteworthy replies we select the following:

“ The child should only be shown educational films that are suited to his age. Parents who take their offspring to the pictures without first ascertaining the programme expose them to irremediable dangers. Scenes of amorous passion, vengeance and cowardice, far from helping to train the child’s mind, may awaken latent instincts. Some of these spectacles, which injure the mental and emotional development of the next generation, should be prohibited.”

“ The most important films for children are historical, religious and adventure films. History films, because they vividly illustrate the training and progress of humanity throughout the ages, describe famous events and acts of heroism which have gone to create national entities and help to foster and maintain national sentiment. Religious films teach the symbolical value of martyrdom and faith. As for the film of adventure, it develops the youthful imagination, which at all times needs nourishment. Dramatic films are less desirable and are even dangerous, since they are inimical to that spirit of contentment and simplicity that should be cultivated in children.”

“ The most suitable films are those which encourage a child’s best feelings, patriotism, generosity, protection of the weak and oppressed. On the other hand, films illustrating acts that provoke in children sentiments at variance with moral laws and good manners or films that over-excite the imagination are really dangerous.”

“ Historical, religious, political and documentary films are of great value because they elevate the national and social ideas upon which education [should be based. Dramatic films, though harmless, are not of the same utility, adventure films are even less desirable; at an age which demands a healthy balance of the emotional faculties violent sensations and mental excitement may have deleterious effects upon the character. An exaggerated love of adventure may itself lead to a disturbance of mental balance.”

“ The greatest danger lies in films of adventure with their unreal and improbable incidents and their idealisation of brute force and injustice.”

“ Films of drama and passion are dangerous because they familiarise children with every form of vice. The actors exchange long-drawn-out kisses, where Dante was content to write: ‘ ...la bocca mi baciò tutto tremante... ’.”

“ Especially useful are scientific, documentary, historical and religious films, also filmed fables and tales, particularly when played by children, who are beyond question nature’s actors.”

“ Feature films, even if the theme is at first sight a moral one, always contain scenes or aspects which have an anti-educational effect. Take ‘ The King of Kings ’ for example. It is impossible to imagine an ethically and educationally nobler subject than the Passion of Our Lord. And yet the episode of the Magdalen, wonderful as are her remorse and redemption, seems hardly within the comprehension of the very young. Apart from that, films reproducing life too realistically or representing fleshly lusts are full of danger.”

“ Historical films are highly insidious unless they are made with the strictest regard for objectivity and truth.”

“ Films of adventure are good for children; historical political and documentary films are suitable for adolescents. Highly dangerous are dramatic films, which deal with adult passions and emotions. Religious films are more enjoyable to children than they are useful and their effect upon adolescents is often the opposite of what is intended.”

“ The choice of subjects and the manner in which they are treated should be given far more serious study. Far too often, and especially in the case of dramatic films, commercial considerations are deciding factors in this choice, and the possible influence of the subject on the spectator is disregarded. Extraordinary incidents, giving a totally false conception of life, excite the imagination and rouse the baser passions. Still worse is it when the film serves merely as a vehicle for the expression of the tricks and mannerisms of individual actors. Many young people of to-day owe their excessive sentimentality, their affections, a premature cynicism or an ingenuous optimism to a bad choice of film subjects or the peculiarities of some film actor or actress.

“ The choice of both subject and artist should be determined by considerations of truth. Historical films are altogether excellent, but care must be taken to secure a truthful presentation of events. Most young people enjoy these as well as political films. The adventure film is also to be recommended, provided it is well-chosen, satisfies children's higher aspirations and teaches them to face the unexpected with a cool head and presence of mind. Nothing but harm is done, on the other hand, if the adventures are far-fetched and fantastically unreal. The religious film rarely succeeds in its purpose, for religion is essentially an intimate matter difficult to translate into action. An actor, too, who is not himself religious finds it almost impossible to enter into the spirit of the film. Consequently, such films are either boring or offensive and only confirm the indifference of the sceptical.

“ With the exception of religious films, all the types mentioned are good and safe for both children and adolescents. To film the life of a saint or of the Divinity is a profanation of our inmost and holiest feelings. The beauty and truth of the life divine often present insuperable difficulties to the brush of a Raphael or the genius of Dante; how then can they be revealed by film-stars? A religious film on any subject must be imbued with religious feeling and a profound humanity if it is to give any other than a purely aesthetic satisfaction.”

“ Historical films would be excellent if they kept more closely to the truth; religious and political films might be really effective if they had any regard for religious and political truth instead of indulging in scenes of fanaticism calculated only to over-heat the imagination. It is easy enough to excite the passions, much harder to teach moderation and self-control. All children will respond to an adventure film, which stimulates imagination and courage. Why should these films not include travel scenes of the great explorers, missionaries ancient and modern, reconstituted as far as possible in their original surroundings? Could any lessons be more effective in teaching history and geography as well as patriotism and courage in the face of danger and death?

Even ‘adventure’ films have their undesirable aspect, since they encourage children to attempt the impossible. Chaplin alone is universal: children are won by the charm of his smile, grown-ups by the depth of his humanity.”

“ I prefer dramatic films for children; drama is drawn from daily life and teaches us the necessary rules and the inexorable logic of life itself. Historical films are very useful as a record of events and old-time customs, and also interest and instruct. Less desirable are adventure films, which hardly ever gratify children's uncompromising demand for the truth.”

“ Dramatic films for children should be confined to subjects which illustrate the higher sides of life and are likely to appeal to the better feelings of children.”

“ Religious, historical and scientific films, entertainment films based on fairy-tales, adventure films and lastly films about all forms of human labour are among the most

useful. These kinds certainly please children, as is proved by the interest with which they follow and discuss them. A child's interest in historical films is due to the fact that they illustrate things already known to him."

"I consider historical and religious films the most suitable. The former encourage patriotic feeling, the latter uprightness of conduct. The adolescent is more susceptible to film influence than the child; great exploits leave indelible traces; dramatic and adventure films, on the contrary, are full of dangers."

"The most suitable films for children are history films and films of adventure. The latter open up new horizons and make a reality of what has only existed in imagination; the former stir the feelings. The history film (and religion and politics enter into history) is of great value to the adolescent, who can learn from it something of general and particular application. Dramatic films (those, I mean, with a love interest) can do much harm. A film dealing with a more or less platonic affection cannot prove morally corrupting, but unimproving spectacles of this kind affect the sense of moral values and encourage young people to embark lightly upon amorous adventures."

"Everyone knows that films which are intended to be instructive fail to interest the young; documentary films find a few admirers, while animated drawings leave the spectator cold. It is the dramatic film that really attracts. Impressions vary, of course, with age and sex: My own pupils are much too inclined to harp on types of male and female beauty, outward show, gestures and attitudes. In this country, at least, the sexual suggestion is unmistakable. From this point of view all films seem to me to contain elements of danger. More particularly, films dealing with contemporary life, for historical films illustrate a past epoch and it is better to travesty history than to falsify life."

"By some mysterious process a film projected upon the screen is immediately transmitted to the spectator's mind, and makes a more or less deep impression upon his memory and his feelings. For this reason the best films for children are, in my opinion, films that reproduce acts of courage, adventurous travel, the heroism of sailors and airmen. In this way enthusiasm is stirred. Little girls should preferably be shown films with a domestic interest in which the duties of woman as wife and mother are emphasised. The light and inconstant heroines of the romantic film are bad for girls, since they should be taught to take a calm and serious view of their future. The cinema should aim at the moral and intellectual improvement of the masses."

"Historical films are undoubtedly the best; the cinema is able to reconstruct the past and show life in its universal forms."

"The least desirable kind of film is the adventure film, especially when it makes heroes of coarse and unscrupulous brigands and adventurers."

"I prefer films to be either absolutely faithful records of life or purely fantastic. Legends and literary traditions in legend form will also serve until some creative genius of the screen succeeds in treating dramatic subjects of universal value in a manner that will raise them to the spiritual level of classical tragedy."

"Films must be adopted to the different tastes of boys and girls (boys like adventurous stuff, girls respond to a more sentimental appeal) and must direct these tastes towards noble ends. Warmth of feeling is good, if it is virile and guided by reason. Films therefore for young girls should not deal exclusively with love, glorifying the sacrifice of a woman's honour. Nor should they treat of women abandoning their children or girls running away from home with some man or show amorous passion as the highest ideal in life. Maternal feeling, on the other hand, should figure largely in such films: acts of courage by wives and mothers."

“ Boys’ love of adventure should be catered for in films of exploration, geographical conquest, Alpine views and other scenic beauties and, besides these nature subjects, films made from stories, provided they reflect a sense of refinement and good taste and are not mere exhibitions of brute force and legendary heroism.

Smaller children should be given films that they can laugh at — a laughter, however, intelligent and restrained, not raised by buffoonery and grimaces. A source of much intelligent amusement is to be found in fairy-stories, provided they are not unduly terrifying. And since children of 10, and older children, too, are so fond of animals, why should not the screen use trained animals as material, animals which, like Kipling’s, hold the mirror up to man, thus blending fun with reality? Before deciding what films are suitable for children, we must first veto those spectacles which are not intended for them, films that give a false picture of life, representing man as the victim of his passions and, which, if they contain nothing really immoral, seem to justify flirtation, love of luxury, a life of idle pleasure and self-indulgence.”

“ I prefer historical films; the young study history in books and the book is almost of necessity dry. It cannot impart to acts their original fervour and passion. Screen reconstruction can remedy this defect. I am afraid that the same cannot be said of religious films. The Passion of Our Lord is very difficult to represent and it will almost certainly lose in educational effect. Moreover, the religious film does not fulfil a vital need. The Gospels themselves serve the purpose more rapidly and more effectively. Instead of seeking new methods, let us develop in children a taste for the gospels.

A form of film which made me love the cinema is that in which the principal parts are played by children. I have been astonished to see how well children do on the screen. Besides, with child actors the risks I spoke of above almost entirely vanish. The child’s art is not studied, it is the natural grace of innocence which in the daily hustle of modern life often escapes observation. On the screen we cannot help observing and enjoying a thousand details about children which in life pass unnoticed by those who are incurious.

The cinema should be more intimate, more delicate; it should aim at cultivating sentiment rather than at stirring the emotions. Suitable material could be found in the novels of Dickens. Other writers of other times, similarly endowed with a profound humanity and imaginative power, could be studied with a view to cinematographic employment.”

Political films have met with the approval of teachers, but they have not been accepted as completely as historical and religious ones. The doubts felt are as regards the danger of sectarian principles usually underlying films of that kind. The aim must always be the search for objective truth. But, it may be asked, is an objective film possible unless persons, authors and artists, who observe life and its external expressions with an open mind, have cooperated in the realization of the scenario or the artistic direction of the film itself? It would rather seem that a film necessarily reflects the thoughts and ideas of the man who has alone conceived and directed it.

School teachers opinions are decidedly against dramatic films and to a smaller extent, against adventure films.

As regards the former, the unfavourable verdict of educationists is quite justifiable. The theatrical film in its various forms, sentimental,

dramatic, erotic, cannot be considered, on the whole, the most adapted for educating youth and moulding young characters. The former much less than the latter. There are, however, educationists who maintain that life itself is a drama, played by the whole world, and that there is no reason why it should be hidden from children. Their belief is that children should be brought into contact with it as soon as they reach years of discretion so that they may more easily face and cope with it later.

It may however be observed that the crude realities of life are not suitable for growing minds. It does not follow that because, "life is what it is", children should forthwith be brought up against it. The numerous child welfare institutions would have no *raison d'être*, if, under the pretext of education, children were shown all the moral turpitude and evil in the world. The ancient and universally accepted maxim, "maxima debetur puero reverentia", would be openly defied.

Education must necessarily proceed by stages and it must be imparted, if it is to be effective, proportionately, to the mental development of children, with due attention to different sex sensibilities, otherwise a confusion of vague and ill-understood sensations and impressions will trouble the child and even lead to morbid and hysterical states of mind.

The sentimental film may be taken as an example; films of this kind naturally appeal greatly to young girls, while they do not suit the taste of young boys. In relation to this type of film, one teacher acutely observes that, as a rule, theatrical motion pictures depict woman under a false light. She is always represented as the lover, ready to renounce her dignity and, if necessary, sacrifice her honour to satisfy the desire that burns within her. Very rare indeed are the films which represent motherhood woman in her highest and noblest expression, aware of her sacred mission and filled with the spirit of sacrifice on behalf of all who are dear to her.

Films of this sort would be, without doubt, of universal interest and value; they would serve educational purposes and, at the same time, be entertaining for the dramatic elements contained in them. The same cannot be said of the others; unless the subject is chosen with great care, life will appear under a crudely realistic light, which may harm children later on.

Many teachers agreed in pointing to the fairy-tale film as particularly adapted for young folk, especially when children are employed as actors. Children are the ideal screen actors by reason of their simplicity and spontaneity and the utter absence of artifice. But in this field, too, the choice of subject is not as easy as it may seem. The best adapted scenario is one that complies with the formula "utilis cum dulce", in other words, it must combine aesthetic recreation and educational purpose. To what extent future producers will conform to this principles cannot be known, but the necessity of its observance is universally recognized.

As regards adventure films, the unfavourable opinion of school teachers is not so easily explained. The obvious faults to be found with films of

this kind relate, above all, to the exaggerated representation of events that can happen only on the screen. It is asserted that such spectacles excite the child's mind, offer him visions of life which he will never be able to see, and therefore give him, a distorted and false idea of life as it is.

This is certainly true. But it is also obvious that against these negative aspects must be weighed many positive cultural and educational factors, for instance, in relation to character training, many adventure films are of unquestionable value.

However, as has already been said, teachers do not share this view.

Mention must be made of many other types of film which had not been specified in the questionnaire, but which teachers have themselves indicated. Geographical films were quoted, although, strictly speaking, they must be included in the documentary and cultural group. The same may be said of scientific films; they too are to be classed among cultural films. Industrial pictures were mentioned; these are indeed most efficacious in imparting vocational instruction and other useful knowledge, although, as a rule, they cannot be screened in theatrical form. Artistic films and comic reels (among which fairy-tale films, animated cartoons and the like may be classed), are pure art films, because their only aim is to entertain, but though they have attained a high standard they are, at present, far from perfect.

Summing up, we find that school teachers' strongest opposition is directed against the ordinary theatrical picture play. This circumstance should give film producers serious food for thought. They should bear in mind that it is the teacher that plays the most important rôle in children's education, a part more important perhaps than that of parents, particularly in families where this delicate function is neglected owing to the increasing demands made upon parents' time by their daily occupations. Film production will have to conform to the principles on which the education of the young is based. School education will be antagonistic to the film industry until the latter adopts as its watchword "beauty, goodness and culture."

### **Frequency of cinema attendance.**

The fifth question put to school masters aimed at ascertaining whether the attendance of children and young people at the cinema detracted from their attention to school duties.

The question was answered by 1250 teachers and their opinions were divided into three groups. About 40 % of the answers were in the affirmative; 39 % were negative and 20 % of the teachers asserted that in some cases the cinema may lead to inattention, but only in the case of certain films and certain kinds of children.

The answers of the third group are probably nearest to the truth. It cannot be ascertained beforehand whether a given cause will always produce a given effect unless the relations have been duly and carefully controlled,

so that our knowledge of the phenomenon is based on ample statistical data. The majority of teachers who have answered affirmatively have considered a few isolated cases from which they have generalised. The same procedure was followed by those who gave a negative answer. The rest have not generalised, but maintain that the distraction due to the cinema must be considered in relation to many factors, some psychological, others relating to excessive frequency of attendance at motion picture shows.

The following answers have therefore been classed in three groups according to the view taken.

*The cinema is a cause of distraction.*

“Frequent cinema attendance is a source of distraction because films by absorbing and tiring children’s minds, conduce to a distaste for concentration and study.”

“The cinema distracts school children even in advance of the show by the mere anticipation of pleasure, and afterwards, by the impressions it leaves on the mind. It therefore becomes difficult to fix attention on school work which is made to appear a bore and a nuisance.”

“Cinema attendance may constitute a real aid to school work if the films shown are the complement to school teaching. But usually among a hundred pictures, only one or two are adapted to a child’s mind and moral development; in this way children acquire a premature knowledge of life at the cinema, where they often witness scenes of crime and vice. These excite their imagination and affect their emotions, and they lose the calm tranquillity necessary for intellectual application.”

“When cinema attendance is excessive and the films are emotional, the tender souls of children are strongly affected; false visions of life fill their minds and the everyday world with its constant round of petty duties becomes tiresome to them; they suffer moral and mental depression and neglect their school work.”

“Especially in large cities, where cinema houses open early in the afternoon. The screen induces children to neglect their school duties; I know of schoolboys who play truant simply to visit the cinema and of others who, in schools where expulsion is a disciplinary measure, purposely incur this penalty in order to go to afternoon shows, not satisfied with the shows they attend in the evening. Many young apprentices, when sent on errands, stay out for long hours and concoct some story to explain their absence; they have been passing their time in one of the many cheap cinemas of the popular quarters of the town.”

“The cinema detracts attention from school duties and makes school work appear boring. While class work demands thought, the cinema conveys its impressions mechanically and offers no material for cogitation. Children are thus apt to become superficial.”

“The cinema undoubtedly diverts children’s minds from school duties. Cinema attendance must be reduced to a minimum; young folk should not be admitted during the evening hours, nor when they have to attend school the following day. The cinema excites the imagination and creates a state of mind unfavourable to study and thought.”

“ Cinema-going means not only a waste of time, but the loss of the peace of mind so indispensable to efficient study.”

“ Cinema-going deprives children of the chances of restoring their mental energies by wholesome open-air walks and healthy athletic exercise. If the cinema and open-air recreation were to be combined, school work would suffer still more. After all the day only has 24 hours and school hours are already too short.”

“ The cinema is an amusement of questionable benefit which absorbs many hours of a schoolboy's day and it cannot but divert him from his school duties. The screen often constitutes a dangerous attraction for young people; they get entangled in the snare like unwary birds in a net, without knowing how to get out of it. I know by experience that absence from school is very often due to the abuse of cinema-going; children fritter away their school hours in cheap suburban picture halls where they sit watching the same show over and over again with indefatigable interest. Frequent absence from school means they have to repeat their courses, much to their parents' distress.”

“ It is well known that in large cities where cinemas open early in the afternoon, children often stay away from school to attend motion picture shows. Sad to say, parents often offer their children cinema shows as a prize for good conduct and hard work; but the reward does not stimulate them to mental effort, because the hours that follow the spectacle are still alive with the sensations received, and those preceding are full of impatience and anxiety. A partial compensation is offered by the fact that sometimes historical films are screened and children may then learn things which the schoolmaster could never have taught.”

“ Children's attention is diverted by the cinema because the visual impressions linger in their minds long after the representation. The result is: inattention, carelessness and an increased desire to chatter during class hours and exchange views on the impressions of the cinema.”

“ After showing a classroom film, it is impossible to continue a lesson, even on the subject of the film. After the projection children seem to feel the need of fresh air and of imitating the artists they have viewed on the screen. Oral lessons are therefore impossible; the only way of fixing their attention is by giving written tests about the picture projected.”

***The cinema cannot be considered a cause of distraction.***

“ I am inclined to believe that the cinema allows children to return to their school tasks with renewed energy, since it is a harmless amusement which calms their minds and enables them to apply themselves with fresh vigour to intellectual work.”

“ The cinema does not detract attention from school work; on the contrary, it constitutes pleasant recreation; we must all have noticed that, when we promise our children a cinema show as a prize for good work, they study with much more enthusiasm.”

“ Just as the best scholars are those who read the most, so those who possess an alert intelligence are fonder of the cinema; sometimes excessive cinema-going makes them neglect their school work.”

“ It is true that to a certain extent the cinema distracts schoolchildren from their work; on the other hand their minds are enriched with new and useful knowledge.”

“ Cinema attendance is never so excessive as to constitute a distraction from school duties; for economic reasons first, and also because parents do not yield too often to their children’s longing for motion pictures.”

“ Cinema attendance does not usually exceed a reasonable measure and cinematographic performances do not demand any considerable mental effort; the cinema is therefore an amusement which has no influence on children’s school duties.”

“ I think that a diligent and studious pupil will not be spoilt by sitting for a few hours in a cinema.”

“ We need not unduly mind if the cinema detracts some attention from school duties, since to abolish all amusements would be absurd. The real evil begins when the film is not suited for children.”

“ I do not think that the cinema detracts attention; on the contrary, if the films are instructive they are a useful supplement to the teacher’s task. Children may acquire knowledge through the cinema that will be useful to them when they grow up. Young girls will better understand, through the representation of famous examples of female virtue and nobility, how much fortitude and endurance in women can help towards moulding a generation worthy of the past.”

*The cinema may distract attention from school duties, but only in certain cases.*

“ When cinema projections are in close relation to school subjects so as to constitute an effective complement to teaching, they have no bad influence on children’s school efficiency, on the contrary, their minds are directed towards the moral and cultural standards which teaching aims at.”

“ Only pupils who are by nature inattentive and unwilling may be distracted by the cinema, but any other form of amusement would have the same result.”

“ Adventure films give free play to fancy and make children indulge in reverie; thus castle-builders may be led to abandon books and study, believing they may gain unconquered heights through adventure rather than through study and perseverance.”

“ Excessive cinema-going must be prevented because of the mental and physical fatigue it causes; the cinema has an extraordinary attraction for children; it sets their imagination working and diverts their attention from school work.”

“ As a rule, the cinema draws pupils’ attention away from school duties, though at times it may be a valuable incentive if offered to children as a reward.”

“ The cinema may constitute an evil but at the same time it can be an efficient instrument of education and a complement to teaching if the films are properly chosen. When, however, films contain unsuitable elements, children’s minds are deeply stirred, for evil is far more contagious than good. School work may also suffer considerably from the mental strain caused by some films.”

★ ★ ★

Thus the teachers’ answers concerning cinema attendance may be placed in two distinct categories.

Some maintain that a diligent and studious pupil will remain so in spite of frequent cinema attendance. Furthermore, many parents allow their children to go to motion picture shows as a prize for good conduct and school work. When granted as a reward, the cinema cannot be considered as a distraction, but as an incentive. Finally, it cannot be doubted that films with a real cultural value will always profit children and never detract attention from their studies.

Others assert that if economic and family circumstances permitted it, a child would go to the cinema every evening. Any form of amusement which becomes habitual is bound to prove tedious and in due course of time the child will tire of the cinema. On the other hand, it is also true that by that time the cinema will already have done its harm; the child will have lost his sense of duty and will turn to other recreations and continue to neglect his school duties.

A great many teachers are concerned with the physical and mental strain of cinema projections; the screen, they assert, may over-exert a tender mind, already strained by school work and not capable of the same effort as an adult mind. It would be better, they say, if during their free hours children could be made to stay out of doors, strengthen their bodies with physical exercise and pure air, so as to acquire fresh vigour for their school tasks.

As stated at the beginning of the present study, the truth, probably lies halfway between the two extremes, that is, in the opinions of those who have examined the various possibilities of evil influence presented by the cinema, have taken into consideration differences of temperament and character and have distinguished between various types of film.

On the whole, it would seem that moderate cinema attendance cannot be very inimical to school work. Of course, any excess, as in everything else, is an evil. Special attention must be given to:

(a) the type of film shown;

(b) the character and temperament of young cinema-goers.

As regards (a), all films do not produce the same psychological effects on young minds. Many leave no mental trace whatever, or anyhow do not convey sensations apt to cause moral weariness and relaxation, indirectly diverting their attention from normal every-day duties and school work.

Other films have opposite results, even when they are not directly immoral and do not stress criminal aspects of life. Films of this type are without doubt morally dangerous and therefore not suited for projection before children, since the cinema should be a source of innocent enjoyment and not lead children from the path of duty.

As regards the second point, films vary as much in suggestional force as children do in their temperaments and characters. The same film, therefore, may affect spectators in totally opposite ways.

To assert that the cinema is always apt to distract children, more or less,

from their school and family duties, is absurd. Except, of course, in the case of films the evil influence of which constitutes a moral danger even to adults.

The problem, seen under this light, would require a separate solution in reference to each film and every single spectator, a "reductio ad absurdum." The only possible solution is one that has been offered by many who are interested in educational problems. Parents, who understand their children's psychology much better than any school teacher, should exercise a control of their own and judge case by case whether a film is or is not suited for the particular character of their children.

\* \* \*

Many interesting facts regarding the subject of the present study may be gathered from the *Los Angeles Educational Research Bulletin*, April 1930 (No. 8) which printed the results of an enquiry conducted among the pupils of the Los Angeles and Chicago elementary schools, during 1929-30.

The enquiry covered 1327 Chicago schoolchildren, while 581 children were from Los Angeles Schools.

As regards the effects of the cinema on school work, the results were as follows:

(a) children who attended cinema performances frequently had a larger and better understood vocabulary than those whose visits were only occasional;

(b) the mathematical work of assiduous cinema-goers was decidedly inferior. This is easy to understand, since the cinema only stimulates the imagination, while exact science requires application and concentration.

(c) as regards the use of libraries, infrequent cinema-goers usually asked for reading matter of a higher intellectual and cultural level than their film-fan companions who sought adventure stories, novels, magazines and newspapers apt to stir the imagination;

(d) cinema-goers liked sports and theatres, while the others preferred to go to bed early and enjoyed indoor games during their free hours;

(e) as regards film preferences, the habitual cinema-goers liked spook dramas and adventure films; their companions preferred comic films.

Another fact elicited by the enquiry was that the parents of habitual cinema-goers were less inclined to supervise their childrens' recreations.

In this last observation lies perhaps the secret of the good or harm done by cinema going; for the moment, the I. E. C. I. has examined it only in the light of the opinions of schoolmasters, but it will be studied more closely through answers given directly by pupils.

The teacher of course, does his utmost, but his possibilities are necessarily limited. He may advise and suggest amusements that are suitable or unsuitable for his pupils, but complete control can only be carried out by parents. They should know better than anyone the character of their

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## *Echoes and comments*

### THE CINEMA VIEWED IN THE LIGHT OF THE WORK OF THE INTERNATIONAL WOMEN'S ASSOCIATIONS

Among the documents submitted to the Seventh Session of the League of Nations Child Welfare Committee, which met in Geneva on April 14th, 1931, was a note, signed R. Evard, Paris, on the influence of the cinema on the juvenile mind. It was submitted on behalf of the International Women's Associations.

After references to the efficacy of the screen as an educational force and to the use made of films in secondary and higher education — in surgery, geography, history and science, generally — the report raises the question for the use of cinematography in kindergartens.

In face of the great popularity of the cinema and the springing up of cinema theatres on all sides, it is natural enough to consider the effects of this state of affairs upon children's education.

A small enquiry addressed to the kindergartens of Paris, Dijon, Nancy and Rouen revealed that small children between 4 and 12 are very assiduous visitors to the cinema. The headmaster of an elementary school in Paris declares that in the elementary class (children of 6-8) 50 % go to the pictures, of the middle class (8-10) 80% and of the upper class (10-12) 97.44 %.

When asked by teachers whether they were not afraid of the tiring effect of these shows upon their children, most parents held no views on the matter. This need not surprise us, for the majority of parents would consider that, after feeding, housing and clothing their children and sending them to school, they had discharged their educational duties. A few, however, said that their children were "better in the cinema than in the street."

Very few indeed stop to consider that the child might be better off elsewhere than at the cinema, for this might mean forgoing a pleasure of their own in which

they include their children in order not to leave them alone. A few say they never send their children to the pictures, "because of their disastrous moral effect" or "because of the bad ventilation, long shows and stupid films."

The hygienic conditions under which children visit the cinema, especially in the evenings when the effort of close attention is added to the fatigue of the end of the day, are bad for the health. To which we must often add the nervous exhaustion due to a constant musical accompaniment.

One little boy explained to his teacher that he did not like the cinema, because it was too tiring and *made his legs ache*.

Nearly all the teachers consulted testified to visible signs of fatigue in children on the day after a visit to the cinema: pale faces, inflamed eyes, drawn looks, physical slackness, a kind of torpor, betrayed by frequent yawns. To this may be added the difficulties of securing the attention of the older children, resulting in sums wrongly done, slowness in understanding and answering questions, frequent mistakes, mispronunciations, etc. Mental fatigue sometimes takes the form of a more or less accentuated nervous excitement, manifested in apparently unprovoked mirth and in violent and clumsy movements. Such fatigue is, indeed, natural enough.

The screen claims to present life; its rhythm, however, is far from that of life itself. The accumulation of incidents and adventures acquires a rhythm which far outstrips the rhythm with which real events impress the child's mind. Hence, no doubt, an impression of breathlessness and haste, which engenders fatigue. Moreover, this very rapidity of the film, which does not allow the juvenile mind to grasp the full significance of the picture shown, leads to superficiality, without giving free play,

as books do, to the imagination. On this account, therefore, *the cinema is positively harmful, as are also its effects upon the formation of character.*

On the day following attendance at the cinema, teachers assert, Kindergarten children are less tractable, more irritable and quarrelsome, lacking in patience and perseverance in the small manual tasks they are set to do, causing at any rate a momentary check in the formation of those little habits upon which moral training is founded.

In the elementary schools, teachers speak of a weakening of will-power, combined with a "passion" for the cinema, in boys of 13 and 14, for whom the *weekly visit to the pictures is the be-all and end-all of their existence.* These children do not, like their smaller brothers and sisters, see a more or less disconnected series of pictures, but the presentation of a novel or romance which impresses them with the force of reality. After the show, they continue to live the lives of the characters in the film, re-experience their adventures and are prepared to imitate their attitudes and even the sentiments with which the author has endowed them. Their games are often a faithful reproduction of episodes seen in films.

A boy's school reports the case of three lads of 14-15 who set off on their bicycles to Havre with the idea of crossing to America. In each village they sought out the priest and told him they belonged to a group of boy-scouts, from whom they had become detached. In this way they obtained a certain amount of food and money. After two or three days, they returned crestfallen and exhausted from an expedition in which they had hoped to experience scenes they had watched on the screen. Such cases could be multiplied indefinitely.

None the less, adventures do not owe their existence to the screen; the Swiss Family Robinson and Fenimore Cooper were responsible in their day for similar incidents. It must be remembered, however, that what is seen makes the deepest impression and, now, sound and dialogue

lend further verisimilitude to the picture. There is the case of the little girl of 7, who, when left at home alone, climbed on to the sill of a third-floor window and was about to throw herself out to test a scene that she had witnessed in a film the previous day. In such cases it may reasonably be asked whether certain acts of juvenile crime are not suggested by films, with their enormous power over weak and undeveloped minds.

One teacher mentions the astonishment of an old lady who took her two grandchildren (a boy of 8 and a girl rather older) to see "The Queen's Necklace." The scene in which Madame de la Motte is tortured moved her terribly, but she was amazed to observe that the children were either indifferent or amused. Are such scenes, which excite neither pity nor horror, good for children? The cinema, whose appeal is addressed to the senses, and addressed violently, is not favourable to calm contemplation and does not prepare for that internal life, which is an indispensable condition of what is after all the only *true life* — moral life.

It is inadmissible, says the note of the International Women's Organisations, that parents should take their children to cinema shows for adults on the grounds that they do not wish to leave them alone at home or in the streets. And since the cinema has now become a *necessity* for the adult as a compensation for exhausting and often brutalising work, it is the business of the legislator to protect children from the dangers of the screen. Let admission be forbidden to children under 16, and, above all, let us encourage the production of children's films, either to supplement teaching or as pure recreation, and also fixed projections in order to escape the frequently excessive speed of films.

If it were then possible to compete with the commercial interests which exploit human folly, it would be well to advocate a wise and enlightened censorship imbued with the sense of what the education of children and of the whole population should really be.

(Editorial Note) *The foregoing report is yet another contribution to the much discussed question of the influence of the screen on the minds of children. It is of especial value because it is based not on theory but on practical experience gained from an enquiry carried out in French schools. As such, it is of great use to the Rome Institute, which has itself launched a vast enquiry and has so far received some 50,000 replies that are being analysed and published by degrees in the pages of the Review.*

*We are still faced, however, with the main problem. What action shall be taken? It is all very well and, indeed, most useful to set forth the facts and conclusions resulting from the information collected, but the day will come when this mass of documentation will be so much waste paper unless the conclusions drawn from it all are translated into action.*

*When we speak of the cinema awakening the spirit of adventure, are we referring to one of the advantages or one of the evils of the screen? If the latter, then we should abolish all books and newspapers that deal in adventure, going back to the very earliest times, since history, and life itself, is more or less of an adventure. The experiences of the great explorers, of the pioneers in every field of science and human knowledge, the history of the world's leaders in thought, etc., are all adventures calculated to stir the minds of young people.*

*Here, the influence of books upon the youthful and adolescent mind may be very great. Less great than that of the screen, because of their more limited diffusion, but yet considerable and therefore possibly dangerous. What, we repeat, is to be done? To abolish them all would be the height of absurdity, even if it is admitted that this spirit of adventure in our own day is a legacy of the late war and owes something to the accounts brought back from the trenches.*

*There is also a bright side to the picture. The days in which life was regarded from the point of view of the stay-at-home, its horizons bounded by the family and the domestic hearth, are definitely past. Children want to "live," to acquire their own knowledge and fight their own battles, and are no longer content with a false and limited view of life. To-day aircraft is beginning to abolish time and space. The radio and television are bringing the remotest peoples within our sight and hearing. Such is life...*

*Again, old ladies are sometimes shocked because at the cinema their grandchildren do not experience the same reactions as themselves. But what a difference between the calm even tenour of life as led by our grandmothers and the rapid whirlwind existence of our own day.*

*We must therefore not lament, but look ahead. Concrete proposals must follow the deductions and conclusions of the all too numerous enquiries made all over the world. This is the basic conception entertained by the Rome Institute throughout the course of its work and by this it will continue to be guided in its endeavours to indicate the way towards attaining a rhythm of life in harmony with its existing manifestations but without spiritual harm to future generations.*

## POLITICS, WAR AND FILMS IN RUSSIA

Two Russian films — "Fragments of an Empire" and "Cities and Years" — have recently been released by the Sovkino and belong to a group of political and war films that have given, and still give, much food for discussion and will, it seems, soon be taken up by some of the League of Nations Committees in Geneva.

The following is a brief description of

these two films, both of which constitute a serious contribution to the study of a difficult problem:

*Fragments of an Empire*, made from a scenario by Catherine Vinogradskaja and directed by Ermler, is intended by its producers to show, by comparison between the old Czarist world and the life of the working class which began with the October

revolution, the triumphant progress of the new regime and the impossibility of a return to the old order.

The film combines sentiment with memories of the past war, the whole centred around an essentially political idea. The story is a simple one. At a little station, somewhere in Siberia, lives a former non-commissioned officer Filimonov. As the result of a wound received in the Great War, he has lost his memory and lives on without any recollection of the past.

Such an opening is sufficient to give an idea of the rest of the story, which is a perfectly honest piece of political propaganda.

One day the passing of a train kindles a spark in the sleeping brain of Filimonov. He sees at a window a face that seems to him familiar, the face of one that was dear to him. He tries to remember, but cannot piece together the fragments of his memory. The sight of a box of cigarettes is enough to give a new turn to his thoughts.

The train proceeds on its way. It appears that many years ago, before the war, Filimonov was employed in a knitted goods factory and the reconstruction of his life is intimately bound up with the monotonous drone of the sewing machine. The train in the station stirs his memory and the noise of the engine, so well known, recalls another noise — that of the deadly machine guns at the battle-front. Fragments of memory return — the trenches, the searchlights, the innumerable crosses which marked the graves of those who fell in Galizia, and the huge tanks, brutal and indifferent in their steel casings, grinding the human body to powder beneath their weight.

In a flash his memory is restored to him — he remembers all. He jumps on to a passing cattle-truck in an attempt to reach Leningrad (to him still Petrograd) in search of his wife.

We are then shown a series of violent contrasts between the memories of the past and the life of to-day, the new life that began with the revolution.

The result is to engender a revolutionary consciousness, a grasp of the new organisation of labour and production, of the new relations between man and man,

a new sense of the meaning of love and of the family, a conviction that a man is only part of the community in which he lives.

The film took fourteen months to make and the sequences were taken at Odessa, Leningrad and Kharkov. The war scenes are powerfully realistic and all praise is due to the director, who was also responsible for "The Daughter of the Road," a film that met with tremendous success not only in Russia, but abroad.

*Cities and Years*, made from the novel of the same name by Constantine Fedin and screened by Eugene Cerviakov, is the apotheosis of a political and war film.

*The story covers two periods.* 1914 — A Russian painter, Andrea Startzev, is working in Munich under the patronage of Major von Schenau. Accompanied by his friend, Kurt Van, an engineer employed by the Urbach Works, he attends an exhibition where he expects to find one of his recent pictures. The picture in question is not visible and Andrea seeks out von Schenau to ask for an explanation. Von Schenau replies that he has sold the picture and persuades Andrea to accept a sum of money in payment.

A little later, Albert Birman, sitting in a café with some friends, sees Andrea enter and introduces him to his companions. As they drink to his health, the shrill cries of newsboys are heard, shouting news of the outbreak of war with Russia. At that moment, Birman and his friends, though they are socialists, have a tragic vision of their country threatened and invaded. There is icy silence for a moment and then the defensive instinct against their powerful enemy asserts itself — the friends have become foes.

In Russia, on the same day, the portrait of the Czar is being triumphantly carried through the streets and the Russians, on hearing of the war and confident of victory, sing their national anthem.

In Munich, Andrea escapes from the café and from the hostility surrounding him, but the crowd, in spite of the efforts of Albert Birman, follow. Andrea hides in a shop where he discovers Major Von Schenau with his fiancée, Maria Urbach. The artist

begs them to save him and the Major goes out and with difficulty obtains a hearing from the crowd and promises that justice shall be done.

*More contrasts.*— At that moment a German is being followed and beaten by demonstrators in Russia, while others carry an officer in triumph.

We are now shown an attempt at internal revolt. In Germany, the working classes, led by Kurt Van, defy the police regulations. Their banner is torn up.

In the period of internal calm that follows, war rages, regiments march past on their way to the front. Maria Urbach accompanies her fiancé and Marta Birman her husband; the crowd and the troops sing songs.

*At the front - an attack.* Columns of soldiers fall, mown down by machine guns. The dead accumulate and in Germany services are organised for the care of the wounded and the relief of the families of the fighting men. Andrea, who has been unable to return to his country, meets Maria Urbach, who asks him to paint her portrait. Andrea agrees, and falls in love with the fiancée of an enemy of his country.

In the meantime, Major Von Schenau has been taken prisoner and Albert Birman returns, with both legs amputated. His wife curses the war that has mutilated her husband. Meanwhile the fierce struggle continues and the population of the two countries become more and more hungry and exhausted.

News arrives of the outbreak of the Russian revolution and Andrea leaves for his native country. At Petrograd he meets Kurt Van; who has deserted to the revolutionary troops and is serving in an international regiment.

1919 - An insurrection incited by White troops in Baskiria is led by the ex-prisoner, Major von Schenau. A battalion of Baskir soldiers, faithful to the revolution and

consisting chiefly of international elements under the command of Kurt Van, march against the rebels.

Andrea has been promoted to the staff of his regiment. At the moment of the encounter, the White troops fraternize with the revolutionaries and the White officers including von Schenau, are taken prisoners. Andrea is examining the papers found on the prisoners and, looking up, sees von Schenau, dressed as a soldier of the Red Army. The artist, as if in a dream, sees the face of Maria Urbach, and he hands to von Schenau the papers of a dead prisoner of war on condition that he delivers a letter to Marta Birman, which, however, is really addressed to the woman he loves.

Just then, Kurt Van enters and Andrea, a traitor to revolutionary principles and engaged in assisting the enemy to escape, is confronted by the inexorable will of a man who is true to his faith. Andrea refuses to die by his own hand, in atonement, and Kurt Van, once his friend, shoots him.

These two films, as has been shown, are typical means of spreading the revolutionary ideas of Soviet Russia and represent facts of political life and episodes in the war in a way that corresponds to reality, which is the method adopted by the Russian Cinematographic industry.

It has already been stated in the columns of this Review, that every country has the right to defend itself and its own political and national ideals against attack from within and from without.

From Soviet Russia therefore we get films of political propaganda, interwoven with a story of emotional interest to the spectator; this is, of course, perfectly legitimate, especially when the story is reinforced by such a high standard of technical efficiency.

G. D. F.

# Istituto Nazionale delle Assicurazioni

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# Information

## COMMISSION ON EDUCATIONAL AND CULTURAL FILMS

### Report on draft Convention for the abolition of customs duty on Educational Films, February 1931.

*In a praiseworthy spirit of cooperation, the British Commission on Educational and Cultural Films, whose members include well-known teachers and teaching-film experts in Great Britain, has published a pamphlet on the draft International Convention framed by the I. E. C. I. with a view to the abolition of customs duties on educational films.*

*We consider it a duty to reproduce the gist of this pamphlet in our Review for the following reasons:*

*it constitutes a serious and very intelligent study of the draft convention;*

*it shows in their proper light the advantages and possible effects of the convention;*

*it defines the exact duties that would fall to the Central Committee for deciding upon the educational value of films.*

*As we said in our last issue, the compilation by the I. E. C. I. of the first international catalogue of educational films is being actively proceeded with despite the enormous amount of material to be studied and the inherent difficulties of the question.*

*The Institute has received official lists from many Governments, and the British list, among others, will be included in the general catalogue. As already mentioned, this catalogue will be divided according to subject and will only deal with films whose educational value has already been or will be recognized by Governments or public institutions.*

I. STATE CONTROL OF FILMS BY MEANS OF TAXATION AND CENSORSHIP.—Practically every country in the world levies import duties on films: the tax is reckoned on the length of the film, regardless of its subject. In the case of the great "feature" film which may have cost £100,000 to produce, this tax is of comparatively little importance, hardly noticed among the multifarious expenses of advertisement and distribution. In the case of the "short" film which may not command so large a market and which has been produced comparatively inexpensively, such a tax may be a real consideration.

Within a producing country there is often some "quota" or "contingent" system by which home production is encouraged. In this country the complicated "quota" system as laid down in the Cinematograph Film Act 1927, is defined in such a way as to encourage the production of English feature films. The English "short" does not receive any exceptional protection. Finally, an entertainment tax

is levied in almost every country for revenue purposes, which, as in Germany, may be reduced when specially good films are shown.

These charges press more or less heavily on producers and exhibitors who must recoup themselves for these and their actual expenses of production and exhibition from the payments by the public. The capital invested in the industry is said to amount to some £700,000,000. The first concern of these engaged therein must be "entertainment value" as measured by box office receipts. It would be unfair and useless to expect the industry to be primarily influenced by any motive other than the financial.

In every country there has been set up some form of censorship to hinder the exhibition of undesirable films (sometimes with special regulations for the imported film). In this country the British Board of Film Censors is organised by the Trade itself. Local Authorities have powers over exhibitions in their own areas, but in

practice the approval of the Film Censor is usually considered to provide a sufficient guarantee of the character of a film. Films can be passed as "U" (for universal exhibition) or "A." In the latter case children are not admitted unless accompanied by an adult.

2. THE NEED FOR POSITIVE ENCOURAGEMENT OF GOOD FILMS. — Despite the activities of the censors, anxiety is constantly being expressed through the world as to the moral and aesthetic effect of the cinema. Probably some thirty millions of adults and children attend a cinema performance daily; the effect on their outlook, on their philosophy of life is incalculable. The censorship is essentially a negative force. Everywhere desire is taking shape for some positive influence which will encourage the production and exhibition of good films. Hence various Institutes and similar bodies are springing up in many countries, e. g. The Harvard Film Institute in the U.S.A., the Lampe Institute in Germany, the Film Institute in Poland: all with the same end in view, though they employ different methods. The Educational and Cultural Films Commission in this country is, of course, working in the same direction, handicapped though it has been by the general apathy and dislike of centralised action.

3. INTERNATIONAL ACTION: THE ROME INSTITUTE. — Thanks to the generosity of the Italian Government the League of Nations has founded in Rome the International Institute of Educational Cinematography. The film is so obviously an international problem that international action, or at least an international sounding board for public opinion, is clearly needed. One of the first actions of this Institute at Rome was to explore the possibility of free interchange of educational films.

4. DRAFT CONVENTION FOR THE ABOLITION OF CUSTOMS BARRIERS FOR EDUCATIONAL FILMS. — For this purpose an international convention has been drafted which has been forwarded by the League to all governments for their observations.

This Draft Convention will, if replies from governments are sufficiently favourable, be considered by a Diplomatic Conference at Geneva. If it is then approved it will apply to all countries whose governments sign the Convention and all "educational films" will then be admitted into those countries duty free. Naturally all internal arrangements such as censorship, quota or entertainment tax will remain exactly as if all films were still paying the customs duty.

5. DEFINITION OF "EDUCATIONAL" FILMS. — The question naturally arises "What is an 'educational film'? Who shall adjudicate upon any particular film?" From one point of view any and every film may be called educational, just as every book may be called educational. Everyone's definition of education varies. Many would consider a visit to the theatre educational if *Hamlet* were on the bill. *A Gaiety Girl* would hardly come within the definition, even though it may give information about the manners and customs of certain classes of society. In ordinary life an exact definition of Education is fortunately unnecessary, but for an international convention the term "educational" must be employed somewhat strictly. It must have a definite meaning and some authority must have the right to interpret that meaning in doubtful cases.

6. METHOD OF DEFINITION ADOPTED IN THE CONVENTION. — The method adopted in the Draft Convention is to lay down certain categories. If the film is considered to come within any one of these categories by a competent authority, then for the purposes of the Convention it may be called "educational" and so benefit by the Convention. In fact the term "educational film" becomes a "term of art" and preconceived opinions of the meaning of the expression "educational film" do not apply.

The article is so important that it may be well to quote it in full:

"For the purposes of the Present Convention the following shall be regarded as

educational films of an international character:

(a) Films intended to make the League of Nations and other international governmental organisations known;

(b) Films prepared for use in education of all grades;

(c) Films intended for professional training and guidance, and films for the scientific organisation of work;

(d) Films dealing with scientific or technical research;

(e) Films dealing with hygiene, physical training, and social preventive and welfare work."

It will be noticed that in each category the intention of the producer has to be taken into account, but not the success with which he has carried out his intentions. Thus the certificate granted will be no guarantee of the educational value of the film, but only of the intention to produce a film which will come under one or other of the categories specified in the Article. The Authority entrusted with the task of viewing the film and reporting upon it has a delicate and difficult duty to perform.

7. THE COMPETENT AUTHORITY IN THE COUNTRY OF PRODUCTION. — The Convention provides that the opinion on the educational character of a film "shall be issued in each country by a qualified body appointed by the respective governments." No definition is provided of the word "qualified," but it is clear that such a body would not consist simply of Custom House officials and representatives of the industry but of persons selected on educational qualifications.

8. ACTION BY THE INSTITUTE AT ROME. — The necessary documents, including the opinion of the qualified body, are to be forwarded to the Institute at Rome, which, as an organ of the League of Nations, will issue the necessary certificate, freeing the film from customs' barriers. Appeal in the case of refusal of a certificate is provided for in the shape of an international tribunal, to be appointed by the League of Nations.

9. SPECIAL CERTIFICATES FOR PARTICULAR PURPOSES. — In certain cases there

may be good reason for admitting into a country duty free films which cannot be called educational under the definition quoted above. To meet these an Article has been inserted (Art. V): "The advantages of the present convention shall further extend to films required for their own exclusive use by learned societies and by scientific institutions which have obtained this privilege from their governments." If, for example, the Film Society could satisfy the British Government that the Society ought to be allowed to import films for its exclusive use duty free, the machinery would be in existence for such a concession.

10. HOW THE CONVENTION SHOULD WORK. — It may be worth while to attempt to imagine the position when the Convention is in force.

Each Government in a film-producing country would have appointed a qualified body, perhaps three or four educationists and an official or two, which would naturally receive circular memoranda from the International Institute at Rome, defining more closely the types of films which might reasonably benefit from the convention. Any producer who contemplated the production of an educational film would naturally inform this qualified body of his project, and get some idea beforehand of the possibility of a certificate. When the film was completed it would then be shown to the qualified body, who would also see all the necessary documents with regard to it. Their verdict, together with the documents, would then be forwarded to the International Institute at Rome, which would issue the necessary certificate entitling the film to free passage through the customs of all countries which had signed the Convention. The procedure would be cheap and easy when once it was in full operation and existing films had been examined.

11. DIRECT ADVANTAGES OF THE CONVENTION. — Those who have endeavoured to make use of films for educational purposes, using the word in a broad sense will realise the advantage of the abolition of customs' barriers. Regulations and

payments which may be perfectly proper for the expensive "feature" film are an endless trouble to the educationist and the scientist with their small funds and their limited acquaintance with Customs House formalities. A few examples may serve to illustrate the possibilities.

A teaching association who wished to see, even if not to use in the schools, an American teaching film on any particular subject could write for it direct and obtain it without difficulty. The Women's Hockey Association, or the Boy Scouts would be able to take into any country their films illustrating how to play hockey or the life of a Boy Scout in Camp, without payment of duty and delays at the frontier. The League of Nations Union would be able to send their film on "The Great War and After" to any country without difficulty. An astronomer could arrange a tour of the capitals of the world and take with him his film on "The Mountains of the Moon" without let or hindrance. The number of such films produced would in all probability be correspondingly increased, when the present difficulties come to an end. The number even at present in existence is astonishing.

The effect on the picture house programme must also be considered. At present the best hope for a film that is not definitely theatrical is that it may be included as a "short" to fill in the gaps of a programme. If no duty is payable there will be a definite encouragement for the inclusion of "educational" films in the programme, as the price to the renter would be correspondingly lowered. In the case of the "feature" film the duty is of little importance, but for the less ambitious film, as has been stated above, the case is different.

The producer of "educational" films may hope for a larger market if the cost of distribution is cut down. At present the production of educational films is hardly a commercial proposition: the market is too small. It is just those films on the margin of profitable production that will be encouraged. The wider the market, whether it be in the classroom, the lecture hall, or the picture house or in all three, the more inducement to produce.

12. SOME INDIRECT EFFECTS OF THE CONVENTION. — It is easy to point out the insignificant powers taken under the Convention: the mere encouragement of a certain type of film infrequently exhibited in the picture house, and of little financial importance, the countries of the world agreeing to sacrifice a minute fraction of their revenue for the sake of science and education-administrative machinery invented for a very small piece of work. On the other hand the indirect results cannot be so lightly put aside. The beginnings of international action in the face of an international problem cannot be dismissed as of no importance. Moreover the possibilities opened out in this country merit the consideration of all those who realise the importance of the cinema as an educational and cultural influence.

A qualified body will be set up which will judge films by a new standard, neither by their box office value nor by their possibly demoralising effect, but by their positive value as an aid to science and education, as a medium of culture. The educational certificate will inevitably come to be regarded as something more than a certificate of educational intention. The qualified national body will be ready for a far more important function, the encouragement of the production of good films. What form this encouragement will take is a matter for the future. The Commission on Educational and Cultural Films which has come into existence to study this very problem, is still too young to offer definite opinions. But it has already arrived at certain conclusions on which a future policy can be based.

The improvement of the picture house programme is a question of slowly and gradually raising the standard of taste among those who support the industry by paying for admission to the entertainment provided for them. This improvement in the standard of taste can be stimulated by providing better films, i. e. by encouraging the exhibition of good films by every possible means. But it is infinitely more important to begin with the children and the adolescent. They must be introduced to the moving pictures as a

means of education and rational enjoyment, not as a mere emotional stimulant more dangerous because more seductive than the penny dreadful. A demand for better films will thus, if one may judge by the analogy of literature, be slowly created, which the best producers will be delighted to hear.

13. CONCLUSION. — The Commission on Educational and Cultural Films has, therefore, examined the draft Convention for the abolition of customs' barriers on educational films, and consider it forms a useful basis of discussion at the Conference mentioned in paragraph 4 above.

## THE CINEMA IN AUSTRALIA

by Beatrice Tildesley

*(Editorial Note).* — The following article on "The Cinema in Australia" calls perhaps for a few words of introduction. In its original form it was a report submitted by Mrs Tildesley to the Women's Pan-Pacific Conference held at Honolulu in August 1930 and, as such, it contained a certain amount of material irrelevant to our purpose, which is to offer readers of the *Int. Rev. of Educ. Cinematography* a short account of the position of the film industry, and especially the educational cinema, in Australia. We have therefore not hesitated to rearrange Mrs Tildesley's report and in particular to omit certain aspects of the question with which we are not immediately concerned, as, for instance, the situation of the British film in Australia.

Further, it may be added that this report was written nearly a year ago. Since then the Australian financial and economic crisis has come to a head, the currency has suffered a serious relapse, with effects that are now being felt throughout the whole social life of the Australian people. Although we are not yet in possession of facts or figures, it may be assumed that the steadily increasing attendance at the cinema and the growth in the number of cinema theatres have both received a decided check. Even the taste for amusement, to which Mrs Tildesley refers and the extent of which has already been strongly criticised in other quarters, is likely to undergo some modification under the stress of hard necessity. Be that as it may, however, the report in its main outlines furnishes us with an undoubtedly authentic picture of cinematographic activity in Australia, which we accordingly reproduce for the readers of our Review.

For a variety of reasons Australia provides a very profitable market for exploitation by film distributing and exhibiting companies. Of its population of 6 1/4 millions about half is concentrated in the six capital cities within reach of urban amenities. Wealth is more evenly distributed than in most other countries, there being comparatively few cases either of millionaire incomes or of dire necessity and extreme lifelong poverty. As well as averaging weekly earnings and salaries which permit of disbursements in amusement, the people of this country have secured by legislation shorter hours of work and consequently longer hours of leisure for their manual and clerical workers, tradesmen, shop assistants — and in fact almost all employees — than then obtain in most countries inhabited by white races. Generally speaking the people of this country are not inclined to studiousness. The climate, which has encouraged the

cultivation of outdoor sports, in which they have won remarkable eminence, is largely responsible for that. Quite recently a criticism from a foreign quarter was made about Australians that they cared for nothing but amusement. Whatever justification there may be in that, it is certain that Australians are better able than people elsewhere as regards money and leisure to indulge a taste for amusement. And they have given the movies a ready welcome. An estimate of attendances at picture shows throughout Australia during one year, published in September last by firms engaged in the motion picture industry, gives a figure of 145,000,000. At the same time the estimated number of picture theatres in Australia was 1520.

In attendance at films they are supposed to rank second to the inhabitants of the United States of America.

At the risk of overloading this report with statistics it may be noted that accor-

ding to information just received there are in the metropolitan area of Sydney, which has a population of about 1 1/4 millions, 95 theatres of a seating capacity of 1000 or over. Of these 38 are round about the 2000 mark — either just under or more frequently over that figure — and one has a capacity of 3300. There are 49 smaller pictures theatres, practically all close up to 1000 in seating capacity, making a total of 144 picture theatres for Sydney. Out of these 144 the city theatres and the main suburban theatres have been wired for talking films to the number of 112. There are in the city itself 18 theatres giving either continuous sessions throughout the day (opening at various times between 10 and 11 a. m.) or else morning, afternoon and evening sessions.

Though Australia has been behind other countries of the world in direct legislation to control the manufacture and the exhibition of moving pictures, it was realised by the late Federal Government that the importance of the whole question warranted a careful investigation. Accordingly a Royal Commission for that purpose, consisting of 7 members of Parliament was appointed in May 1927 and presented its unanimous report in April 1928. Many useful facts were elicited, which may be referred to later, and recommendations were made, some of which were acted upon by the Federal Government, some await concerted action by the State legislature. The part of the report of prime interest to the general public was that dealing with censorship. This comes within the ambit of State powers and there has been some sort of censorship body in each of the following States — Tasmania, South Australia, Victoria and New South Wales — besides the Federal authority which operates under the Customs Act. Since, however, with the exception of the reasonably active of the Tasmanian Censorship on which education authorities have been represented, the State bodies tended to function either irregularly or at too long intervals, and since also a fairly general uniformity throughout the Commonwealth seemed desirable, for practical purposes the decisions of the augmented Commonwealth Censorship, as constituted subsequent to

the Film Commission's report, have been mostly accepted without further ado by the States. The Commonwealth Censorship carries on its operations in Sydney, which is the port of entry for practically all films from abroad. There are very few indeed produced in Australia. The Censorship Board consists of a Chief Censor, appointed directly by the Federal Government, and also 2 assistant censors, a man and a woman, appointed annually from applicants for those posts. There is also an Appeal Board of 2 men and 1 woman, before whom the trade may bring appeals against outright rejections of films or eliminations of parts. Though the decisions of the Commonwealth Censorship Boards are, as mentioned above, mostly accepted without revision, the State authority sometimes takes measures.

Victoria, among other different regulations in the matter of films, does not accept the amending decisions of the Commonwealth Censorship Appeal Board, but allows appeals from the Commonwealth Censorship Board to the State Censorship.

The main principles of the censorship are exercised in refusing registration to any film "which in the opinion of the censor is blasphemous, indecent or obscene"; "is likely to be injurious to morality or to encourage or to incite to crime". There are further clauses set out in the Film Commission's report about films "likely to be offensive to any friendly nation" or "likely to be offensive to the people of the British Empire", winding up with a comprehensive phrase about depicting "any matter the exhibition of which is undesirable in the public interest". In classifying films as suitable for general exhibition, i. e. for audiences including children, the censor exercises a more rigorous discrimination in films that depict passionate love and criminality and also films that by incidents of violence or an element of horror might shock the nervous susceptibilities of children and haunt their tender imaginations. The proportion of dramatic and feature films so far considered suitable for general exhibition, according to the censor's classification for Victoria, is from 60 % to 70 %.

Evidence tendered before the Film Commission from all parts of the Commonwealth and supported by opinions recently collected from correspondents in the various States as to the effects of the cinema upon children and young people, though showing some minor divergences, tallies broadly with the views expressed before the Child Welfare Committee of the League of Nations. Occasional attendance at picture shows need have no harmful physical results, but frequent attendances in the evenings leave children listless and unable to concentrate in school. There is also undoubtedly a certain amount of eye strain, and a condition of nervous irritability is noticed. The general consensus of opinion is that in other and graver respects children suffer harm. A headmaster of Brisbane, Queensland, says, "The general effect of the majority of films must be to corrupt the morals, taste and speech of the coming generation. Many of them depict loose morals, bad taste, coarse manners and vulgar, slangy speech. The constant repetition of this kind of film makes a spectator accustomed to it; then he becomes indifferent; and at last unconsciously imitative. The effect would of course be quicker and greater upon the younger and more plastic minds of children". The Honorary Secretary of the Federation of Parents' and Citizens' Associations of Western Australia says: "My organisation is of opinion that the effect of the modern film is utterly to confuse the minds of children, so far as the ethical or moral sense is concerned" and goes on to comment on the taste for luxuriousness and the hankering after what is known as "Night Life" implanted by filmgoing in the young. An educational authority in South Australia believes that "taste and manners deteriorate with much picture going and young people become imbued with extravagant and false ideas of life. They develop neurotic tendencies, become precocious as to sex matters, and show lack of amenity to discipline. Speech and grammar become contaminated and vulgar idioms and accent are very noticeable".

In this last regard of course the evil has

been greatly intensified by the introduction of "talkies", which have also complicated the situation from the standpoint of censorship by the greater difficulty of making satisfactory eliminations.

It has been recognised in Australia as in other parts of the world that the cinema could be made a very valuable educational agency. But its use in this direction, has not been widespread. It has been left to isolated enthusiasts in a few schools to prove the value of the cinema in this way. For example, the headmaster of a State School near Perth, Western Australia, after surmounting the difficulties of expense in the matter of a projector, etc., and in the securing of suitable premises, has for the last two years been showing educational films, on which the children are questioned afterwards, periodically during school hours and a visitor present at a screening and at the school next day "was astonished at the thrilling interest which had been generated in the children". And there are two non-State schools in Sydney suburbs where the cinema is used educationally. Instances have also been noted recently of private individuals who have imported scenic and instructional films and shown them to special audiences of school children. The educational film as part of a general programme in picture theatres is not supposed to be very popular in Australia, but educational and travel films are shown from time to time and prove acceptable provided they are not too long. Special mention must be made of the excellent nature films produced by the UFA Company. It is felt in many quarters that there is a bigger general public for educational films than the distributing and exhibiting companies realise. The Queensland headmaster quoted previously refers to a series of monthly educational programmes consisting of science, travel and industrial films given at his suggestion of Friday nights during the school year at a local suburban theatre 5 years ago. He remarks "Showing programmes of purely educational films was an experiment, but it paid: and many people attended on these nights who did not go to the ordinary pictures". The pro-

grammes were discontinued the next year owing to an insufficient supply of films being available.

No doubt purveyors of popular entertainment are justified in holding that the majority of the public prefer to be given something that tickles the palate and requires little mental effort on their part. But the tendency — markedly so in films — is for the general level of intelligence to be underrated. The great works of dramatic literature were warmly appreciated by popular audiences in the past. And experience shows that it is sufficiently easy to raise the public taste, though it is not quite so easy as to lower it. One salient instance of this to-day may be cited. The British Broadcasting Company (now the British Broadcasting Corporation) has in the space of a very few years definitely raised the musical standards of its numerous and constantly increasing clientele.

The percentage figures for the last four years of all films imported into Australia are as follows:

| Country of origin                | 1926<br>% | 1927<br>% | 1928<br>% | 1929<br>% |
|----------------------------------|-----------|-----------|-----------|-----------|
| United States of America . . . . | 82.5      | 78.1      | 69.3      | 79.1      |
| Great Britain . .                | 10.1      | 12.6      | 18.7      | 11.7      |
| Other countries .                | 7.3       | 9.2       | 12.0      | 9.1       |

The production of films in Australia during the same period has been almost negligible. The results of the competition for prizes offered by the Federal Government, adjudged earlier in this year, have been extremely disappointing. Lack of capital, which has wrecked several attempts at film production here before or has prevented local films from finding their market, was possibly a partial cause. It seems unlikely that the small local producer, whom that competition for prizes was designed to encourage, will ever make much headway. His chances will be further diminished shortly by the establishment in Melbourne of a well equipped, up-to-date sound studio by the powerful organisation Union Theatres Ltd.

Light may be thrown upon this condition of affairs by reference to some of the observations in the Film Commission's report.

It was stated that according to the evidence submitted the Commissioners were satisfied that there was no American combine in existence in Australia exercising a stranglehold over the moving picture industry. Much has been made of that statement by the movie interests in their propaganda. But the report also went on to say, that, as a result of their investigation of the financial relations between the American and Australian distributing companies and several exhibitors, the Commissioners had come to the conclusion that "most of these Companies are virtually distributing branches of American concerns". It was further brought out that by the system of bookkeeping as between the Australian and American companies profits earned in Australia and thereby liable to taxation here were included in the credits and consequently in the remittances to the American companies. Without there being evidence of direct control, there is implicit in this relationship sufficient economic pressure to amount to practically the same thing. Economic pressure of this sort has been found very difficult to withstand in other countries. For instance, France has had an uphill fight to secure the effective working of her own film quota system.

The strength that the movie interest can exert in politics was revealed at the time of the Federal election in October last year. The late Government proposed on its return to office, acting with no very great promptitude upon the hints contained in the Film Commission's report, to tax the gross receipts of film entertainment, thereby circumventing the arrangement under which taxation properly payable had been for several years avoided. The film companies here strained every nerve to keep them out; and the Labour Party came into office. Along other avenues the movie interests are tending to take charge. The managing director of one of the two largest film companies in Australia, which according to its own published estimate has direct or indirect control over theatres with a total seating capacity of nearly, 1,500,000, has become a director of the recently formed combine which con-

trols the majority of the Press in Sydney. He has also lately become, with another movie magnate, one of the three directors of the principal broadcasting organisation. Such a concentration of powers in the hands of one man, or of a few men, is likely to be prejudicial to the public interest, particularly when those various powers are derived from sources which so obviously influence public opinion.

Meanwhile, there is a steadily growing feeling of dissatisfaction at the Americanization of this country, which proceeds apace and which is clearly due in great part to the films. Possibly because complaints are getting more vocal, possibly because the increased tariff makes the preference to British films of more value, possibly again because of further impending legislation, Union Theatres Ltd. have begun to give prominence to British pictures and have announced a contract to take 40 of them during the next two years. This opens up a brighter prospect, though the 40 must be supplemented by many more, of course, even to bring up the number to what has been averaged before. It is a matter for congratulation also that many talking pictures from Hollywood of late have featured British artists. These players by their manners, speech and restrained style of acting have won rapid favour and preference. The position however is not eased with regard to pictures produced in Great Britain by the fact that the Commonwealth Censorship has latterly been laid open to a charge of bias against British productions in favour of the Hollywood article. Invidious comparisons have been published which other competent observers do not consider justified, and figures have been given as to the higher proportion of British films rejected by the censorship which might bear a different construction if one knew in how many instances an appeal was pressed. Censorship, of course, is carried out "according to the opinion of the censor" (as the Film Commission's report has it), which does not always coincide with the critical and moral judgments of eminent and entirely trustworthy persons elsewhere. Instances recently, which have been widely com-

mented upon in the press of various States and which suggest a certain discrepancy in standards of judgment, have been the banning of the English picture "*Blackmail*" by the Censorship Board which had passed *The Cock-eyed World*, a Hollywood film, (*Blackmail* was afterwards passed by the Appeal Board with eliminations) and the banning of the British picture *White Cargo*, though *The Shanghai Lady*, a Hollywood film which has roused many protests, had been passed.

The foregoing is a broad outline of the working of the cinema in Australia. There is no space to discuss the question of film advertisements which are lavish (one film company spends £ 150,000 annually in advertising) and which frequently by their blatant vulgarity and aphrodisiac suggestions offend people who would avoid the films they advertise.

Stress has been laid on the resentment felt at the Americanizing process at work. This is inevitable as things are and is natural, since the films produced in Hollywood are made in the first place for the American market. It might indeed be taken by Americans as a matter for self congratulation. But is it really so? The people of the United States of America are represented to the rest of the world by their films much more than anything else. Is the portrait painted of them in this way what they could wish? We hear lately of proposals for a stringent censorship within the industry in the U. S. A. It is time. Already the prestige of the white races has been damaged in the East through the agency of the film, and, in the words of a correspondent "foul play has been dealt out to children everywhere in the interest of profit mongering". It has been said — and it is a hard saying — that "it is America's mission to vulgarize the world". In the cinema is an instrument ideally adapted to the purpose. The writer of this report would urge with all earnestness that the responsible authorities in the U. S. A. should consider carefully whether there is any truth in the sentence quoted and, if so, use their influence to remove causes of offence.

## THE EDUCATIONAL CINEMATOGRAPHIC INSTITUTE AT SANTIAGO DI CHILE

Senor Rojas de Castro, to whom his government entrusted the creation of an educational film department, found himself faced with the difficult task of establishing an entirely new organisation necessitating machinery and a staff corresponding to the requirements of modern science and of organising its work on lines which ran parallel with ruling principles and systems of education.

*Raison d'être.* — The matter of greatest delicacy concerned the use of luminous projections as an aid to the teacher. How best to bring the cinema into the service of teaching nobody knew.

Most people held the opinion that the educational film was bound to exercise far-reaching effects upon the eager minds of children, owing to its magic power of suggestion, which alone makes it the most efficient instrument of teaching, with the exception of the teacher himself. The possibility of the teaching-film being used to replace the teacher was rejected and it was decided that the cinema could only constitute an integrative method, the films being adapted to a child's intelligence and closely adhering to the school syllabus.

The management of the Institute desired to create a model organisation which need fear no comparison with others of its kind, and they determined to establish various services all directed towards the sole purpose of studying how to produce under the best conditions. A DEPARTMENT OF TEACHING was accordingly needed, the work of the Institute was to be the outcome of cooperation between teachers of all grades for the purpose of studying what had already been done in other countries.

(The United States, Germany, Canada, France, Great Britain and Italy were among the earliest countries to feel the need of this new indispensable aid to teaching), making known the educational principles governing visual instruction and

determining the advantages to be derived from the establishment of a body of experts to give practical effect to the ideas of scholastic circles. This was the origin of the first series of *educational film courses* for elementary and secondary school teachers, specialists in the various subjects undertaking to work up the material published by the Institute.

The aims of the "Cattedra di Pedagogia" are to produce films in accordance with the syllabi and approved policy of educational institutions and to create the following new services:

1. A technical advice centre for teachers from all over the country.
2. Collection by specialist teachers of literature dealing with the cinema.
3. A circulating library.
4. An information bulletin.
5. Confidential notes to accompany every teaching-film.
6. A technical advisory body for the filming of teaching matter.
7. Publication of graphic material for the class-room use of the epidiascope.
8. Enquiries, experiments, organisation of courses and training-courses.

The courses are supplemented by *Experimental classes* in schools for pupil-teachers, with the following programme of work:

**THEORY OF TEACHING: Psychology:** study of human personality, with reference to *psycho-aesthetics* and *psycho-dynamics* (psychical cycle: intellectual life, acquired personality, emotions and reflexes, moods and impulses, rulings and passions, acts and desires, technical problem of psychology and education). Psychological laws applying to the average child in relation to visual instruction, and especially, films.

**Classical teaching:** Question. Answer. Discipline. The teacher. Understanding. Subject-matter. Methods and forms of teaching.

*The Active School.* Modern teaching

ideals. Characteristics as regards the child, the syllabus, the teacher, the timetable, lessons, books, discipline, modern methods of teaching.

*Luminous Projections.* Fixed projections slides on film and ordinary slides. Films to serve as help, suggestion, illustration, description, imitation, etc.

In these "Experimental Classes" an attempt is made to demonstrate certain special teaching principles; among others we note the following:

1. By the projection of a number of drawings to make easily assimilable matter which is beyond a child's understanding;

2. Tasks prepared for pupils can usefully be commented and explained with the use of the epidiascope;

3. Projection of delicate drawings that cannot be done on the blackboard, for the purpose of explaining complex notions;

4. Illustrations, which formerly had no didactic value because their use was a source of distraction or waste of time, can now be utilised with great advantage thanks to luminous projections.

5. In the coordination of apparently unrelated experiments, the film can summarize long processes and complicated phenomena of which the child should have some general idea.

6. By means of the film certain phenomena can be observed in small children, of which the teacher should take account in his teaching.

At the end of each course the pupil-teachers have to apply the instruction they have received and to submit to the Institute subjects for films connected with their own particular branch. Some of them have sent in «personal observations»; of these we quote the following:

"The benefits of class-teaching may be measured by the knowledge or understanding imparted to the pupil. Of all knowledge, that which is visually acquired is the most useful. A child easily remembers what he has seen and can faithfully reproduce it at any time. The *cinema is a first-rate source of visual understanding, elucidating facts and phenomena that would otherwise necessitate lengthy explanation and children do not enjoy long lectures.* I

have found that knowledge acquired in this way sticks..."

"...is a triumph of science, a powerful stimulus to the intellectual, moral and physical faculties; a natural collaborator which encourages thought, feeling and action. I am sure that my pupils never enjoyed themselves so much before, and, for myself, my first film-lesson was, I am convinced, the best and most useful I have ever given."

"I consider the school cinema a better method of imparting knowledge than any other. The luminous projection saves the pupil vain imaginative and intellectual effort — which he will not even make unless the subject sufficiently interests him — while the teacher need no longer hold forth at length, and sometimes unprofitably, on matters which it is often impossible for him to explain without some external aid."

"Having once secured my pupil's interest, my first concern was to make them realise the distinction between the recreational and the educational cinema, and this I did to my complete satisfaction without the least difficulty. In my opinion *children remember lessons taught by film; they obtain a clear conception of things, and this amounts to a real educational triumph.*"

"Every film should be prepared on a pre-conceived plan to include the following: (a) informal conversation or discussion with the class to explain the lesson, arranging or selecting parts to be specially emphasised; drawings, enquiries, oral and written summaries, etc.; (b) written observations in a copy-book in answer to questions framed to suit the individual pupil; (c) An hour during which the pupils discuss some previous film-lesson. *This I consider essential in order that the class may realise its responsibilities.*"

"My chief impression is the sense of solidarity which unites pupils during a film lesson."

"Particularly remarkable are the alert curiosity and better behaviour of pupils. The cinema secures *spontaneous discipline.*"

"The educational film supplies constant material for the exercise of children's graphic faculties the opportunity for the drawing-master to train their "visual

memory." It is no matter that these drawings are perhaps inferior productions; the intention is the important thing and will bear fruit in the future. I advise the Institute to concentrate on films that synthetize the art of draughtmanship, which has so much in common with the function of the cinema."

"What children are taught by film is an enjoyment to them and what they see sticks in the mind...".

"If a child is asked to show what he has learnt from a film projection, he has no difficulty at all in describing and *illustrating in great detail parts that have especially interested him*. Hence we may conclude that *visual experience is more valuable than the spoken word.*"

"...as a means of external observation, it has a decisive influence upon the child's mind."

"...it helps in the understanding of all study-matter and clarifies ideas and facts. It should be incorporated in the teaching in the same way as libraries, laboratories, wall-charts, etc., as an instrument enabling the teacher to discharge his duties with the maximum profit..."

"...is indispensable to the modern school in which *children should learn by contact with reality*. A film-lesson is incomparably superior to a lesson without film.

The Institute has further established PROVINCIAL ARCHIVES for the collection of cultural and educational films and an EDUCATIONAL FILM TRAINING COLLEGE.

#### PRODUCTION OF EDUCATIONAL FILMS.

It was felt necessary that there should be a film-making department to avoid having to rely upon national and foreign films of a commercial character. Some of these no doubt are of great topical interest and contain an abundance of interesting information, but many others aim at nothing more than "Whiling away a pleasant hour in the cinema," with little regard to the educational benefit to the spectator and to the favourable or unfavourable influence upon character. The Institute's films are made on the basis of school curricula; there is close collaboration between the Institute and specialist teachers, and this ensures that the films will really educate and not merely amuse the children.

Thus long-meterage films are made with special regard for the mentality and intelligence of children; films are exchanged with institutes of a like character; foreign films are bought which it is impossible to make in the country; a "film news-sheet" is circulated in public cinemas containing matter of general cultural value."

The films made by the Institute are safer than the ordinary commodity, being of substandard size (16 mm.) on an unflam- mable base. And, besides being cheap, they offer the further advantage that teachers can make use of them at any time without need of costly equipment and with the utmost ease, since the apparatus can be handled by non-experts.

## THE SWISS FEDERATION OF POPULAR AND SCHOOL CINEMATOGRAPHY

*La Fédération Suisse du cinéma populaire et scolaire* was founded in 1920 to form a healthy reaction against the invasion of the cinema by pernicious films of no cultural value and to encourage the circulation of educational films. It was inaugurated under the auspices of the Swiss Red Cross with a series of lecture-tours with film accompaniment.

The Federation met with instantaneous success all over the country and, six months after its foundation, had already made a collection of 61 series of lantern-slides (3074 views) and 198 motion pictures, totalling 34,297 metres of film; by the summer of 1922 its library possessed 309 pictures with 60,000 metres of film. In the early days the Federation specialised

in scenery and sporting events. In the spring of 1922 the Swiss Red Cross and the National " Save the Children " Committee entrusted it with the making of a documentary film on the Swiss relief work in South Russia at the time of the great famine.

During its first year of work the Federation established the three sections which have since formed the framework of its activities: (1) Archives and loan service for films and slides; (2) Organisation of lectures; (3) Production of films. It was thus rapidly enabled to arrange for film shows with lectures on every possible subject in the remotest mountain villages, the inhabitants of which greatly appreciate this satisfaction of their cultural needs during the long winter months. In the towns the Federation has set out to create cultural film societies, which organise projections with lectures on Sundays in winter; societies of this kind have been founded at Zurich in 1928 and at Berne in 1930 and their Sundays shows have been attended by a large and enthusiastic public.

As regards film-production, the Federation has added to its material each year and now possesses one of the most modern installations in Switzerland.

These results have not been achieved without trouble and difficulty. On January 8th, 1929, a terrible fire destroyed the whole of the material stored at Berne, the fruit of eight years of work, including more than 300,000 metres of film, 15,000 lantern-slides, projectors and other technical equipment, documentary material for lectures, etc. etc.

A Committee was immediately formed to help repair this loss. A most successful public appeal was launched, with the result that the Federation was able in the following autumn to resume its lectures and film-loans on almost the same scale. In spite of this disaster it was able, thanks to collaboration from many quarters, to close its accounts for June 30th, 1930 with a balanced budget. The manufacture of films for commercial purposes was a valuable aid in obtaining this satisfactory financial result.

The internal organisation of the Federation, like the structure of the Swiss Confederation itself, is highly decentralised. In order to meet requests received daily from all parts of the country, it has established three bureaux at Zurich, Berne and Geneva.

Current work follows four directions: (1) organisation of lectures for school-children and adults; (2) establishment of a film collection; (3) film production; (4) technical advice centre for teachers and school authorities.

During 1929-30 the Federation organised 768 lectures in German Switzerland alone. Its latest catalogue, published two years after the fire, contains 167 films, more than half of which can be shown in schools without any alteration. In 1932 it will start collecting substandard films for the use of schools.

During the last two years the Federations technical division has made 40 new films, most of them at the request of authorities, institutes, professional organisations and industrial undertakings. Many of these films can be used in class-teaching.

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# B I B L I O G R A P H Y

*Cinematographic Annual 1930.* Edited by Hal Hall and published by the American Society of Cinematographers, Inc., Hollywood.

An excellent book, freely illustrated and meeting all the requirements of those who are interested in the artistic and technical developments of cinematography. It has nothing in common with the vast bulk of film literature poured on the market since the arrival of the sound-film.

Eminent experts in different branches of the cinema have contributed articles in which they describe recent improvements in technique.

The technical and the most important part of the book is preceded by two articles by Lewis W. Physioc and Slavko Vorkapich, each of whom argues with compelling force that the cinema is beyond doubt an independent art inferior to none.

Like the other arts, Mr. Physioc maintains, cinematographic art bears the stamp of its creator's personality. Just as the expert can recognize a painter's canvas before he sees the signature, so the film critic can discern through the direction and the sequence of pictures the temperamental and artistic tendencies of the film author.

M. Vorkapich declares that the cinema is the synthesis of all the arts, the static arts, comprising painting, sculpture and architecture, and the dynamic arts of poetry and music.

HAROLD B. FRANKLIN, *Motion Picture Theater Management*, 1 vol., 36 illustrations, 365 pages; published by George H. Doran Company, New York.

Although of real interest to all classes of readers and all cinema-goers, Mr. Franklin's book is especially addressed to cinema managers. In a well-arranged series of chapters the author points out the way to ensure good shows and therefore a large and appreciative public. Not that Mr. Franklin has an infallible recipe for success.

He knows well enough that popular favour depends upon a number of variable and incalculable factors which can only be determined by practice and experience.

The first part of the book is devoted to a general survey of the film industry, followed by chapters on the relations of cinema managers to the public and to their staffs; the construction, installation and equipment of cinema theatres; technical personnel; the finance of management, etc.

In conclusion, Mr. Franklin declares that his book is the fruit of long experience and is no mere flight of fancy. The principles he enounces are based upon observation of facts, practice and a love of the profession, without which no good work for the cinema can be expected.

GEORGE W. BEYNON, *Musical Presentation of Motion Pictures*, 1 vol., 148 pages; published by G. Schirmer, New York and Boston.

The interest of this book is mainly historical, since it dates back to 1921, when the silent screen, after surmounting early difficulties, had attained to full maturity and when the sound-film had not yet arrived on the scene. Nevertheless, the book is still of live interest to those who refuse the promises of the "talkie" on trust and, pending further improvements, continue to believe that the future of the cinema is bound up with the silent film.

Mr. Beynon, who is a musician and the director of an orchestra, is addressing his professional colleagues and with keen intuition and considerable breadth of view, explains and partly solves the difficulties attending the musical accompaniment of films. Beethoven said that music was the expression of the inmost nature of everything that has life. Adopting this maxim, Mr. Beynon skilfully maintains that the music accompanying a film should emphasise its inner meaning by a harmony of sounds.

Not anticipating synchronisation, the au-

thor expresses the hope of a better future for motion-picture music, a hope, however, that the advent of the sound-film has deferred.

WILLIAM MARSTON SEABURY, *Motion Picture Problems; the Cinema and the League of Nations*, 1 vol., 426 pages. Published by the Avondale Press, New York.

The problems presented by the motion picture and which increase in extent as cinematography develops are classified by Mr. Seabury in two main groups, the first containing those which affect public welfare, educational, moral and artistic, and the second, problems of an economic, industrial and commercial nature.

These problems clearly involve international as well as national considerations. Mr. Seabury, who is seeking a full and final solution, takes the international viewpoint with a view to showing countries the dangers of indefinitely maintaining the present situation. Hence, he argues, the necessity of serious study and energetic action.

Mr. Seabury looks to the League of Nations to take the necessary effective measures. He is strongly opposed to the numerous "propaganda pictures, with a predominating theme glorifying war.... Their effect is to stimulate racial and international dislikes which ripen into hatreds and... encourage war." The author pleads with the cinema to pursue the humanitarian ideals which presided over the creation of the League.

T. H. BAXTER, F. R. G. S., *A Dash through Africa*. 1 vol., 100 pages, 22 illustrations. Published by the Missionary Films Committee, 59, Oxford Street, London, W. C. 1.

This little book is, as it were, a supplement to the film made in Africa by Messrs Baxter and Best for the Protestant Missions Film Committee. It contains descriptions of various parts of the continent — Bechuanaland, Rhodesia, Tanganyika, Kenya and Uganda — of the manners and customs of the savage tribes inhabiting them. It is the author's opinion that film and book are interdependent. The text

explains the pictures; the latter in their turn illustrate what the spoken word is powerless to reproduce.

Special attention is drawn to the civilising work of the Christian missions. The pictures and stories reveal to us African life as it is and show us the transforming effects of European influence, Christian ideals and teaching being main factors in the march of civilisation.

ERNO RAPEE, *Encyclopaedia of Music for Pictures*. Published by Belwin, Inc., New York.

In a short foreword the author explains the purpose of this catalogue, which can undoubtedly prove of great use to cinema managers. It is, in effect, a detailed alphabetical list, arranged according to subject, of musical compositions particularly suited for the accompaniment of the different kinds of film. This index is followed by a number of blank pages on which the manager or musical director can classify — according to the system adopted by the author for the general list — those compositions which he has in his library.

Dr. A. JASON, *Handbuch der Filmwirtschaft*. Vol. 2 "Film-Europa." Published by the Verlag für Presse, Wirtschaft und Politik, Berlin, S. W. 48, 300 pages, 5 marks.

In this second volume of his "Handbuch der Filmwirtschaft" Dr. Jason furnishes us with a collection of film statistics, which since the advent of the sound-film has been a badly felt want. The lists, tables and indexes collected by so qualified an expert enable us to turn without delay to any of the numerous subdivisions in the department of cinematography. Reports established for the first time on all the 33 countries of Europe afford a clear view of the activities of the different branches and offshoots of the film industry.

These reports contain general information on the population, language, currency, etc., of each country and on the position of cinematography, number of cinemas, their seating capacity and prices of admission, attendance figures, number of sound installations, film censorship, film

quota systems and entertainment taxes. A full and very able survey of the European film market deals with other aspects of the cinema situation, while a "Film-Europa" map shows the territorial division of the continent between the three groups in the electrical industry, as laid down in the agreement concluded between them in Paris. The difficulties of this work of analysis were considerable, difficulties due to the varying nature of the European market and the different ways of measuring and calculating films (by metre, weight, etc.). Years of work were needed to collect all this material and to reduce the data to comparable units. The cinema student and the technical expert alike will find this book useful. So will film-producers, who since the introduction of the sound-film are more than ever interdependent.

The second part of the book contains an account of the activity of the German film industry since 1926 and has an alphabetical list of the 2000 cinema houses in Germany equipped for sound-film projection. Dr. Jason's manual of the film industry supplies a definite want, for an exact knowledge of the film market and its conditions of supply and demand is essential to the framing of that film policy which the present economic crisis renders so necessary.

GUSTAV ADOLPH WITT, *The Progress of Photography and Cinematography in Austria*. A report submitted to the Third International Conference of Educational Cinematography held at Vienna from May 26th-31st, 1931.

The present report, which deals with the development of the educational cinema, since 1927, is a sequel to the two previous reports on the same subject presented by Herr Witt, of the Austrian Education Office, to the First and Second Conferences

on Educational Cinematography, held respectively at Basle and The Hague. Both these reports were subsequently published by the Ministry of Education under the titles of "Photography and the Educational Cinema in Austria" and "Photographic Work in Austria."

The report submitted to the Third Congress, which like the others has also been deemed worthy of official publication, is divided into two main parts: *photography* and *cinematography*. In the latter part the rapporteur tells us of the work done by school teachers to promote film-teaching in Vienna and the provinces. He further deals with: teaching-film archives; psychological studies carried out by the School Cinema League on the influence of the cinema on pupils' attention, memory and imagination; the programme of the School Cinema League and of the Committee for the examination of the League's own films; the preparatory work of the Third International Conference of Educational Cinematography; instructional courses on the use of substandard film; the relations of Austria with foreign countries in the field of cinematography; the Basle Chamber of Educational Cinematography; the "Deutscher Lichtspielbund;" the Rome International Educational Cinematographic Institute; the production of educational films in Austria, etc.

Herr Witt's example, if followed in other countries, could inform us of the cultural use made of cinematography in those countries and thus greatly enhance the value of international film congresses.

We can only be grateful to Herr Witt for this report of his, which shows not only his close interest in the development of the educational film in Austria, but also the cultural advantages that Austria in common with many other countries has derived from the use of the cinema.

#### LA TECHNIQUE CINEMATOGRAPHIQUE

CONTENTS FOR MAY 1931: Gustave Lyon, *Acoustics and ventilation of sound-transmission and sound-reception rooms. Preliminary study of a hall with raised dais or platform* - A. Lovichy, *Electro-optic and magneto-optic phenomena and their relations with sound-recording* - *Study of photo-electric cells.*

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**LE FILM SONORE** - No. 20-21, June 13th, 1931.

CONTENTS: J. Landau, *The Pathé-Nathan agreement* - J. Aimot, *An Interview: The astonishing invention of Professor Magnan of the College de France* - Jean Félix, *The marvellous possibilities of cinematography* - *The Delacommune synchronisation system* - *Nabra* - *The cinema at Constantinople* - Maurice M. Bessy, *Dubbing* - Champfleury, *Circuits* - J. F., *In the film-world* - *Notes* - *Shows* - *In the Studios* - *The Third International Congress of Educational Cinematography at Vienna*.

NO. 22 OF JUNE 20TH, 1931: J. Landau, *Reopening of the Gaumont Palace* - Marcel Carné, *Franco German collaboration* - J. F., *A word to the censor* - Maurice M. Bessy, *All well* - *The commercial film* - *Incandescent lamps* - *News* - Maurice Lenoir, *Shows* - *In the film-world* - *In the studios* - *Material and cameras* - *The educational Wireless news* - *Films and the Stock exchange*.

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**ΗΛΙΣ (L'ENFANT)**, Review of the Greek Child Welfare Association, 4, rue du Lycabète, Athens.

CONTENTS OF MAY-JUNE NUMBER: Dr. A. Souditi, *Illegitimate Children* - Mme A. Castanakis, *The Active School* - Dr. Elie Lagakos, *Penitentiaries and Juvenile Courts in Belgium* - Mme H. Papandreu, *The Aims and Work of the Parent's Union* - Malle P. Lascaris, *Book review* - *Child Welfare in Greece* - *Work of the Oeuvre Patriotique pour la Protection de l'Enfance* - *Child Welfare abroad* - *Index of Nos 5 and 6 of the International Review of Educational Cinematography*.

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**CINEFILO**, a weekly film review, 43, Rua do Seculo, Lisbon.

CONTENTS OF N. 147, JUNE 13th, 1931: *Gossip* - A. de Almeida, *The cinema and its apprenticeship* - *Stars* - *Neil Hamilton* - *Echoes* - *The Cinefilo matinées* - Augusto Fraga, *Views of a deaf-mute* - *Sound films* - *Production and interpretation* - *The new cinema: at the Palatine and the Esplanade* - José da Nativida, *A voyage to the kingdom of pictures* - *Wireless news* - *Correspondence*.

CONTENTS OF NO. 148, JUNE 20TH: *Gossip* - *International notes* - Avelino de Almeida, *Jacques Feyder's apprenticeship* - *The educational cinema* - *Film-stars* - *Sound-films* - *Films and film-acting* - *Opinions and definitions* - Otto Haré, *Life and death of plants* - *Echoes* - Fernando Frago, *What have the children of Caxias learnt?* - José da Natividade Gaspar, *A journey in picture-land* - *Wireless news* - *Correspondence*.

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**IL PROGRESSO FOTOGRAFICO.**

NO. 6 JUNE 30th, 1931. CONTENTS: *The Problem of Copyright* - *News* - *Comments* - *The Views of E. Unterveger* (continuation) - *The printing of weak negatives* - *Stereoscopic notes* - *The effect of snow*, by F. Todeschini - *Communications from the School and Laboratory of Photochemistry and Photography* - *Ferric oscalate for toning down negatives* - *Phosphorescent colours and paper*, by Prof. R. Namias - *Amateur cinematography* - *Chemistry and the amateur cinematographer* - *How to regulate development in depth*, by Prof. Namias (copyright reserved) - *Photo-mechanical technique* - *Great advance in photographic reproduction: the Kopier lack* - *Film technique* - *The Ear and distortion in sound reproduction* (translated by F. Todeschini) - *Industrial and commercial notes* - *Italian mercury*

vapour lamps — Electric brush for bromo-oil — Zeiss Ikon projectors for 16mm. film — Price list of Gevaert paper, films and plates — The new Alex Murer apparatus for 6 × 9 cm. filmrolls. — Scientific photographic material — New management of the Tensi Company — Dotti and Bernini catalogue, enlargements and copies on porcelain — The « Superlux » Spadoni flash-light — Bibliography — Shows and competitions — Annual Exhibition of the Turin Subalpina Camera Club — First National Photographic Exhibition — London Exhibition of Photography — The Paris Photographic Salon — Here, there and everywhere — An honour shown to Prof. Frixione — New Italian patents — Reproduction of full-page copper-plates.

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**THE CINE-EDUCATION**, The Osaka Mainichi Publishing Co., Ltd. **Osaka** and **Tokyo**.

CONTENTS OF JUNE 1931: *On Cinema Education*, Yoshiyuki Mizuno — *Film Damages and How to Avoid Them*, Soichi Katano — *Forum on Soviet Cultural Films* (8), Ippei Fukuro — *News of Commercial Film Studio*, Fukutaro Okiku — *News of Small Size Films* — *Pestalozzi*, Scenario by A. Ehrler, Translated by Shin Terakawa — *School Films and Their Material*, Members of School Film Selection Committee — *Second All Japan Cinema Education Conference* — *Current News on Cinema Education*.

CONTENTS OF JULY 1931: *Fore-Words*, Yoshiyuki Mizuno — *Introducing Our new President*, Baron Kii — *A Message to welcome our new President*, Yoshiyuki Mizuno — *Is the Film truly the Dynamite?*, Soichi Katano — *Cinema and Nation*, Ryukichi Sekiya, the Head of the Social Education Bureau of the Educational Department — *Cinema and Industry*, Dr. Kumaji Yoshida, Prof. of Pedagogy at the Imperial University of Tokyo — *“Man and Ape,” a Cultural Film in the U. S. S. R.*, Ippei Fukuro — *“Leisure,” in the Motion Picture*, Masata Tanaka — *The utilization of cinema in industry*, Shichiro Watanabe — *Short remarks on “A Chinese Actress,”* Yukio Sawamura — *Educational Films of Government* — *Japanese Motion Picture Studios*, Fukutaro Ookiku — *Sub-Standard Films* — *School Films and Their Material*, Members of the School Film Selection Committee — *Educational Films, Newly Released* — *Current News on Cinema Education*.

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*Rules and regulations pertaining to the Sport of Photography* — This is the principle article of the last number of the *Die Linse* Review. It applauds the courage of amateur photographers and urges them to continue their activities.

The article that follows: *Photography in Motoring Tours*, contains very useful suggestions for those who practice photography and motoring.

Those who are interested in architectural photography will find some extremely useful hints and information in this number which will help to prevent mistakes in perspective.

In the part dedicated to cinematography, interesting opinions and suggestions are given on the screen, its construction and its installation.

An article on the rights of photography will greatly interest the reader.

The number ends with reports on exhibitions, competitions, the latest improvements, bibliography and it contains many plates and text illustrations. The review is very clearly printed on excellent paper and its price is 60 pfennigs.

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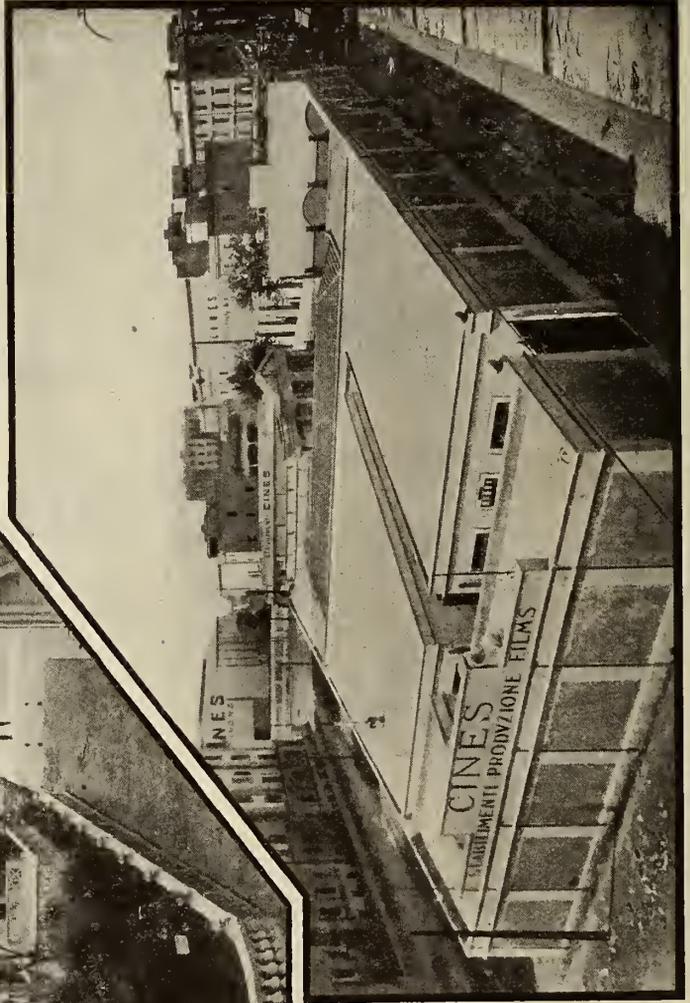
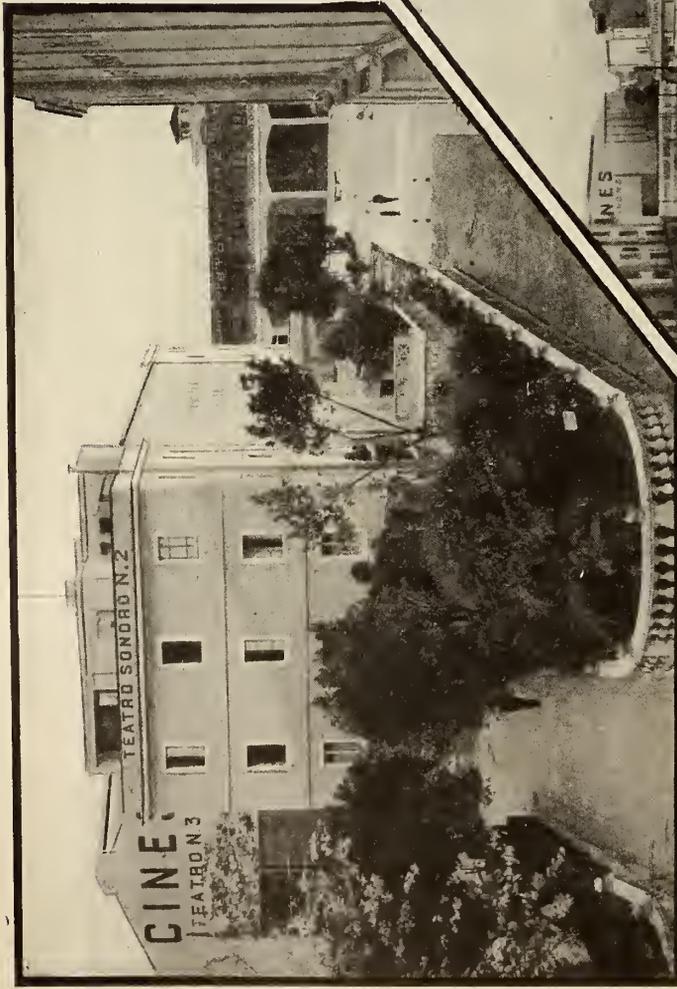
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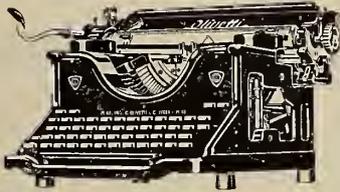
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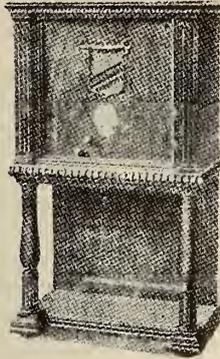
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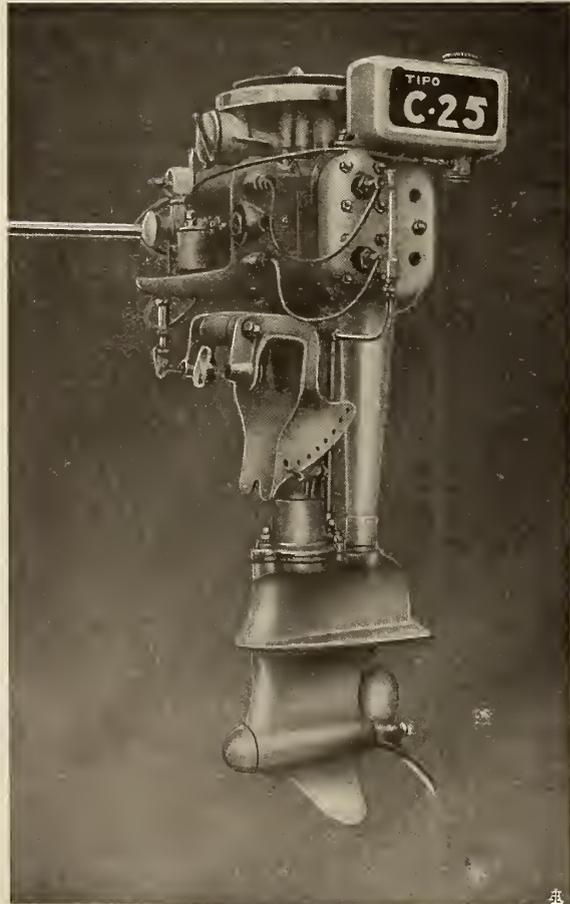
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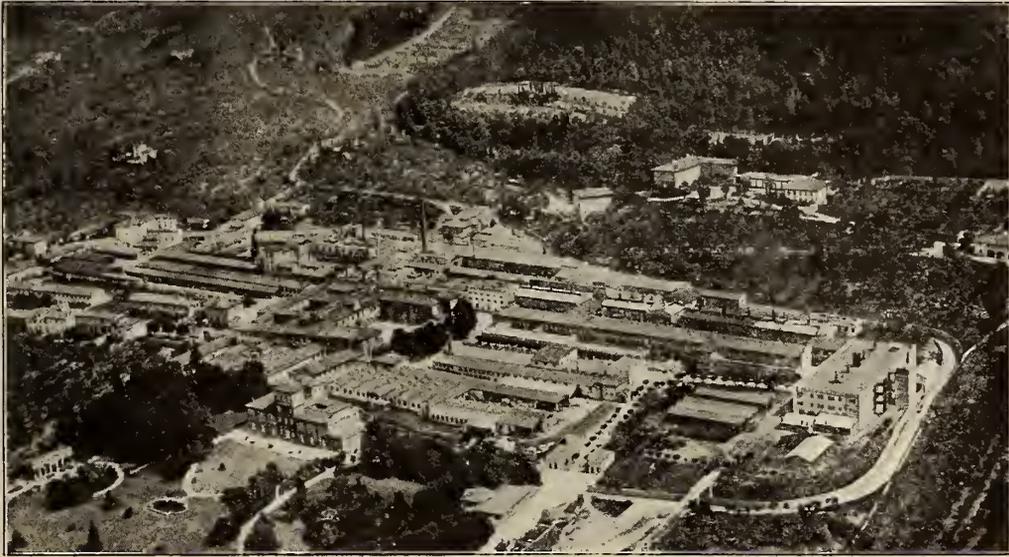
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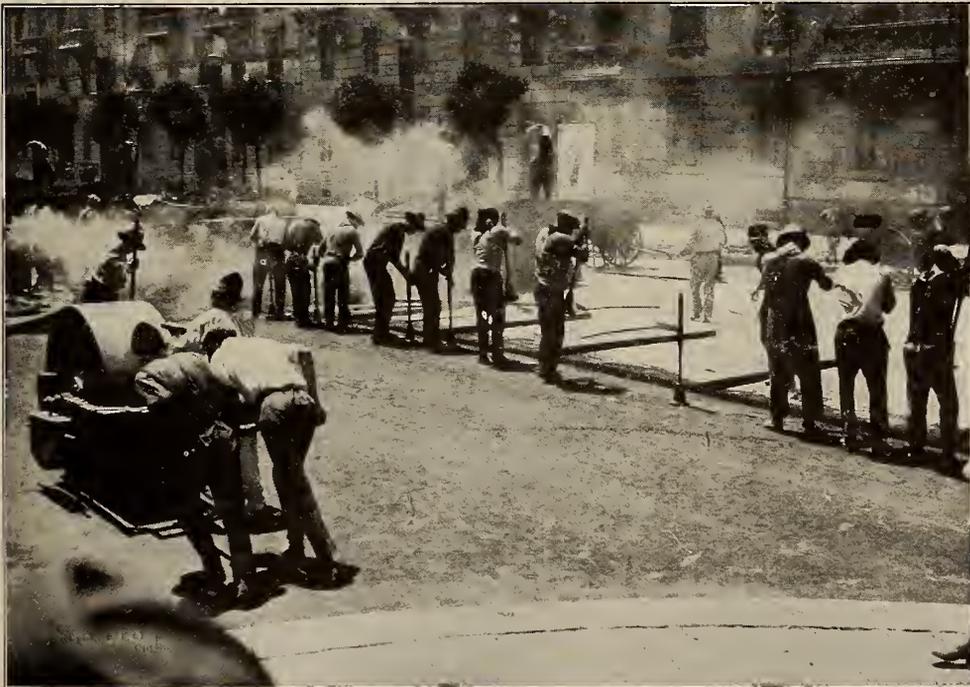


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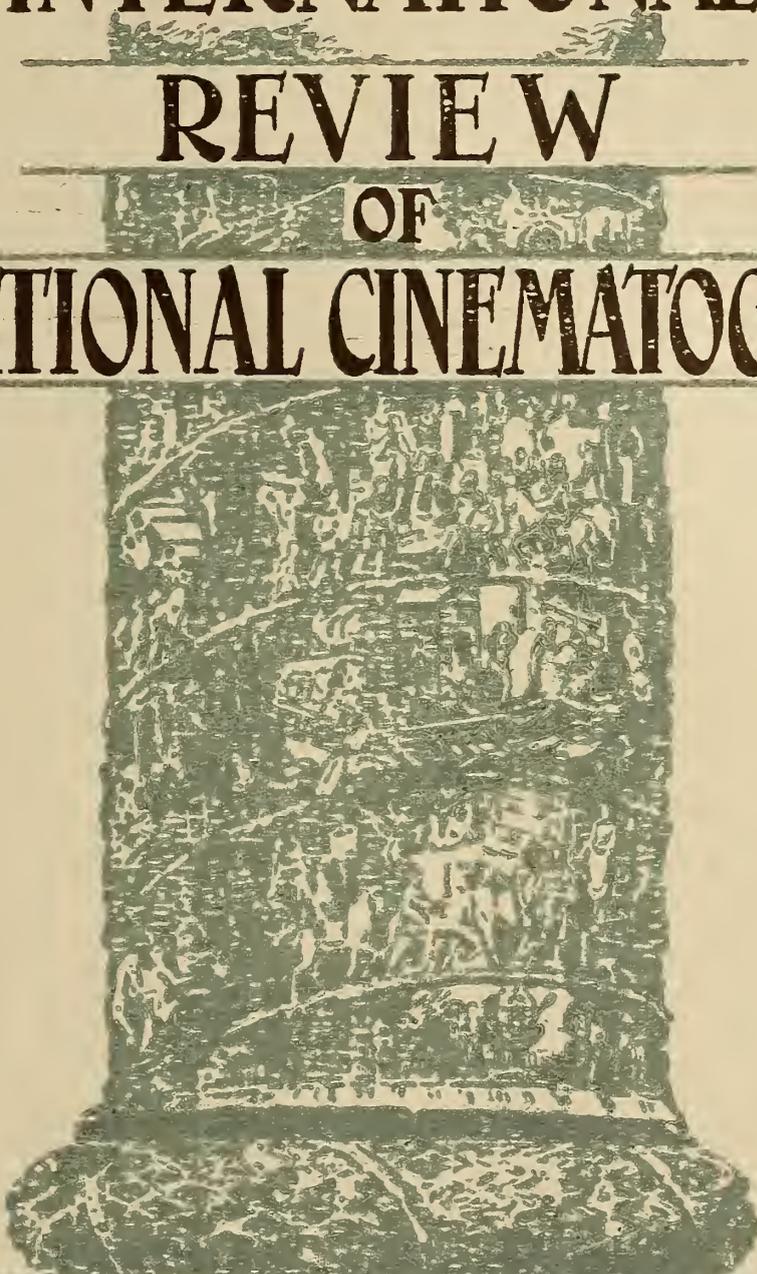
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**INTERNATIONAL  
REVIEW  
OF  
EDUCATIONAL CINEMATOGRAPHY**

ROME

AUGUST  
1931



**LEAGUE OF NATIONS**

MONTHLY PUBLICATION  
OF THE INTERNATIONAL EDUCATIONAL CINEMATOGRAPHIC  
INSTITUTE

INTERNATIONAL EDUCATIONAL  
CINEMATOGRAPHIC INSTITUTE  
LEAGUE OF NATIONS

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OF  
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OF THE INTERNATIONAL EDUCATIONAL CINEMATOGRAPHIC INSTITUTE  
— LEAGUE OF NATIONS —

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# LEAGUE OF NATIONS

## International Committee of Intellectual Cooperation

The International Committee of Intellectual Cooperation, at the meeting of July 23. last approved the following resolution:

*The International Committee of Intellectual Cooperation, after having heard and discussed the report made in the name of the International Educational Cinematographic Institute, unanimously expressed its appreciation of the remarkable development of this Institute, its congratulations for the Directors of the monthly Review published in five languages, and the hope that this publication might become increasingly known.*

The following members were present:

Professor GILBERT MURRAY (President), *of the University of Oxford, and of the Union for the League of Nations* – M. SANIN CANO – M. JOSÉ CASTILLEJO, *of the University of Madrid* – Mme. CURIE-SKLODOWSKA, *of the Universities of Paris and Warsaw* – M. JULES DESTRIÉE, *ex-Minister of Sciences and Art of Belgium* – Dr. H. A. KRÜSS, *General Director of the State Library at Berlin* – M. LIN YUTANG – M. PAUL PAINLEVÉ, *of the Institut de France, Ex-Prime Minister* – M. SARVAPALLI RADHAKRISHNAN – M. G. DE REYNOLD, *of the University of Berne* – M. ALFREDO ROCCO, *of the University of Rome, Minister of Justice* – Dr. J. T. SHOTWELL – M. HEINRICH VON SRBIK – M. JOSEPH SUSTA, *of the University of Prague, Ex-Minister of Public Instruction* – M. AIKITU TANAKADATE, *of the University of Tokio, Member of the Imperial Academy* – M. N. TITULESCO, *Ex-Prime Minister* – Sir FRANK HEATH, *Representative of the Executive Committee* – M. DUFOUR-FERONCE, *Under Secretary General of the League of Nations* – M. DE MONTENACH, *Secretary of the International Committee of Intellectual Cooperation* – M. F. MAURETTE, *Chief of the Research Department of the B. I. T.*

In grateful recognition of this resolution, particularly valuable because of the eminence of the prominent personages by whom it was formulated, the I. C. E. hopes that its future work, which will be accomplished in the same spirit of self-sacrifice as in the past and with complete faith in its *raison d'être*, will be such as to merit the encouraging and flattering approval of the persons and institutions who are interested in the cinema as a means of education and social improvement.

## FOREWORD

The International Educational Cinematographic Institute, opening, in this number, the publication of studies concerning the introduction of the film as an instrument of agricultural instruction and propaganda, will not, we think, be guilty of an act of presumption in making a prefatory statement and asserting that:

few fields of activity have had an equal success;

in hardly any other field of cinematographic study has there been such unanimous, enthusiastic, frank and cordial adherence on the part of public and private institutes as there has been for the subject of agriculture. If printed, the documentary material and studies sent in to the I. C. E. would fill several whole numbers of the Review;

on all sides we have encountered the most outspoken desire for intimate collaboration, for the realisation of an increasingly vast and regular system of "agricultural cinematography", organised on an international basis of cooperation.

In his preface to our publication *The Cinema and Scientific Management*, the illustrious director of the B. I. T., expressed both surprise and admiration at the number of replies which had been sent in from all parts of the world to the questionnaires, enquiries and requests for news issued by the I. C. E.

We were glad to read Mr. Thomas' expressions of admiration, and only apprehensive that subsequent enquiries in other fields might encounter that indifference to which the Director of the B. I. T. had already alluded.

To-day we may say that this has not been the case with reference to the agricultural film.

In this matter, too, the activities of the Institute have been conducted along twofold lines:

a) direct information gathered from the statements of experts, regarding the ideas of actual or potential consumers as to what subjects might, or might not be suitable for film illustration, in what are, or might one day be, the fields of activity of agriculture;

*b)* a far reaching investigation conducted in various countries, in order to discover the attempts, achievements, results, and the present conditions of agricultural cinematography;

*c)* A complementary referendum among universities and scientific institutes which specialise in the collection of expert opinion of eminent technicians, and of the ideas of organisations which are devoting their enthusiastic activities to the cinema;

*d)* the drawing up of a catalogue of all the agricultural films issued up to now, in all countries of the world.

In the present number this Review opens the publication of studies, which have been submitted to the I. C. E., reserving for publication in a future number the memoranda and reports prepared by the different offices on the basis of collected documents and comparative studies.

As regards the first point, we at once encountered a difficulty: would it be possible and opportune to publish some works capable of indicating in a general manner the problem of the agricultural film? While this and similar general investigations might be possible in the strictly scientific camp, (entomology parassitology etc.) they would not be so with regard to particular aspects of single agricultural phenomena. To all those competent in questions of agricultural cinematography it is an undeniable fact that a film may often not be utilisable for two different regions of the same country: the exigencies of the climate, the possibilities and formation of the soil, the greater or lesser degree of humidity, imply completely different systems of preparation and cultivation of the ground. It may well be imagined that the difference is far greater when it is a question of different countries and different continents.

In view of these facts we have decided to organise the publication of a series of memoranda partly of a general character, written by members of a group of eminent writers and technicians (as for instance the memorandum on agricultural cinematography in the most general sense of the term), some of them specific, that is to say with reference to some given country, as for instance when the subject under consideration is the reclaiming of the soil; while others, like those on rural hygiene, rural emigration etc. have both a specific and a general application. Some aspects only refer to the climate and the special exigencies of the country to which the writer belongs; but again there are general aspects, having reference to possibilities which may be verified in any other nation.

As regards a second point, we are obliged, when editing a detailed

and particularised report, to neglect some factors, only quoting the bulk of the most noteworthy data which have reached us. On the other hand, this is a first attempt. The Institute may claim that it is only at the beginning of its career, the problem of agricultural cinematography, both within the I. C. E. and within the International Committees, and more especially the mixed advisory agricultural Committee, formed by the International Institute of Agriculture and the B. I. T., will not only be a subject of increasing and continuous study, but also one of the most significant fields of activity and interest among those which it will be our endeavour to develop.

The third point will also be of special interest; we have already prepared a general report, and the publication of short notes sent in to us. We believe that the observations and remarks of a scientific character are liable to give rise to discussions and arguments and also to demands for explanations.

As regards the catalogue, it will be published as soon as — next October — the Administrative Council of the Institute has examined it and given the necessary directions.

Obviously our ultimate aim is a wider one: the realisation in the agricultural field, through the medium of the Institute, of a veritable exchange of available cinematographic productions, from country to country, from institute to institute, from government to government. The various Ministries of Agriculture are deeply interested in instruction and popular films of agricultural propaganda: the acquaintance with methods of cultivation in certain countries may serve the double purpose of general information and of a study of what is being done in different parts of the world for the improvement of the rendition of the soil.

Following hygiene and scientific management, this is a field that the Institute is now confronting in full, after long and patient study, a thorough survey of all the possible data, and a strict elaboration of the collected material.

We are firmly convinced that, even if the task is not entirely fulfilled, we shall be able to contribute in an eminent degree to the discussion of what is now considered a question of primary importance in every country.

# Some Brief Notes on Agricultural Cinematography

by **Alberto Conti**

*(from the Italian)*

## FOREWORD

The film has established itself successfully as an instrument of agricultural instruction and propaganda in practically all countries: the number of projections of such films, the enthusiasm with which they are launched by the propagandists and received by the agriculturists, is constantly increasing, but at the same time both the lack of suitable filming matter, the production of which is still inadequate, and also the often inferior, and consequently relatively ineffectual quality of the production is felt as a serious handicap.

The production of a successful agricultural film is more complicated than at first might be supposed: this is so because of the vastness of the available subject matter, requiring in each case special handling, according to the audiences for whom it is intended, and whose psychology must be well understood in order to make an incisive impression. Neither the non-specialized agricultural technician nor the operator who takes the picture can in most cases be made responsible for the inadequacy of the productions.

Generally speaking the agricultural technician, and still more the scientist, regards the objects to be filmed from a point of view that differs widely from that of the non-specialized spectator.

The operator, on his part, ignorant of agriculture, takes the pictures according to the instructions of the technician, but at the moment of projection they show many flaws, with the result that they have to be taken over again, sometimes not until a year later, when the right moment for them has passed.

Agricultural cinematography, like scientific cinematography in general, cannot be successfully achieved except by specialists who combine the qualities of the perfect agricultural technician and the perfect cinematographer.

The preparation of the scenario of an agricultural film also presents many difficulties. Most of them, following the purely didactic conception, do not allow for the fact that the popularisation of a subject by means of the film is very different from the normal presentation obtainable by a lesson or a lecture. As a result of this error we often find endlessly detailed and lengthy captions, and films of either a too detailed or too general a character, not responding in either case to the kind of picture required; we find that certain points of relative importance, instead of being properly developed, with attention to detail, in spite of the possible technical difficulties they

may present, are only sketchily conveyed; that the picture is monotonous and consequently followed with decreasing interest, and so forth.

In order to avoid these drawbacks a long apprenticeship, based almost entirely on the study of the public, is required. We have convinced ourselves of this truth during our career as producers of agricultural films and, especially when producing the first agricultural films, not only in Italy but in the world.

Those who create agricultural films, and by the word "create" we mean not only the idea but the execution of the picture, must invite the criticism of the peasant, must observe him during the projections, so as to realise which pictures impress him most, both from the instructive and the artistic view point. The peasant, unless he feels he is being watched, is spontaneous in his reactions; his critical faculties, though he cannot always express them appropriately, are definite and precise, and are in this case in many respects infinitely preferable to those of the ordinary town critic.

In educational films the best results are usually obtained when the difficulties inherent in the subject are boldly confronted. Some producers however, find it easier and quicker to shirk the difficulties themselves, thinking that the imperfections will not be noticed.

This is a grave error because the public, now completely familiar with the film, has sharpened its powers of observation and much appreciates the inventions capable of conveying a perfect and impressive "feeling" of the subject, and illustrating, no matter if in a new form, the information it is desired to give.

Finally, it should be observed that the educational film, no matter what it illustrates, or in what form, should always contain a fundamental educational value. It is not sufficient to show the peasant films, that by increasing his culture, indirectly benefit and render more remunerative his agricultural activities: the suggestive and aesthetic value of the pictures must be calculated to rouse the brains of the dullest peasant to reflect on and enjoy the otherwise hardly ever noticed beauties of the surroundings in which he lives, to give him the loftiest conception of the divine mission entrusted to him, thereby inducing him to cling to the soil and avoid the city.

Without dwelling at greater length on the subject, we believe that these few remarks will suffice to point out that the agricultural film is an exceedingly difficult task and can only be adequately and economically achieved by a specialised personnel.

### **Topics of the agricultural film.**

All the sciences concur in contributing to the progress of agriculture. As a result the subjects suitable for agricultural cinematography are so numerous as to exclude even an approximate classification. Their volume increases when it is considered that the same argument may be treated in several different ways, and therefore included in one or many sub-

jects, according to whether it is considered as a whole, or in its various details.

The following, not altogether satisfactory classification, may be made of agricultural films, with reference to the public for whom they are intended or the purpose to which they are dedicated.

|                                       |   |                                                                             |                                                                                                                                                                                                                                                                                                                                                                                    |
|---------------------------------------|---|-----------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Technical and scientific films</b> | } | <i>Films for Professional courses for peasants</i>                          | { Cultivation of herbaceous and shrub plants: zootechnology: Cattle, horse and sheep breeding; Live stock, dairy work. Silkworm breeding. Olive and vine growing. Manure and manuring. Irrigation. Forestry. Minor rural industries, etc.                                                                                                                                          |
|                                       |   | <i>Films for secondary and higher agricultural schools, Academies, etc.</i> | { Geology, Physics, Agricultural Chemistry Botany, Zootechnology, Oenology, Pathology of Plants and Entomology-Genetics, Agronomy and cultivation Agrarian mechanics and cultivation of the soil, reclamation, professional diseases. Conservation of products of the soil: Agricultural mechanics and preparation of the soil, Hydraulics and reclamation, Scientific management. |
| <b>Technical and economic film</b>    | } | <i>Propaganda Films</i>                                                     | { All the topics to which it is desired to draw the attention and activities of the peasants.                                                                                                                                                                                                                                                                                      |
|                                       |   | <i>Films illustrative of Accidents and Casualties</i>                       | { Accidents and casualties due to animals, instruments, machines, and how to prevent them.                                                                                                                                                                                                                                                                                         |
|                                       |   | <i>Films of Rural Hygiene</i>                                               | { The hygiene of the individual, of the house, and adjacent premises; animal and labour hygiene.                                                                                                                                                                                                                                                                                   |
|                                       |   | <i>Films on Cooperation</i>                                                 | { Cooperatives of Production and Consumption dairies, canteens, communal drying beds etc. Insurance against Fire, Hail etc.                                                                                                                                                                                                                                                        |

### Principal Types of Films.

An examination of the preceding table (1) will show that the films may ultimately be grouped into four distinct categories: propaganda films, technical films, scientific films, and films of a social character.

(1) Our distinguished collaborator omits reference to another point that we consider deserves special consideration, and that is general propaganda for developing an *agricultural spirit*. When, for example, the Italian Government staged the "wheat battle", the "Luce", the National Institute for culture and propaganda by the cinema, contributed to this campaign a really splendid propaganda film. In its original form this film could not, of course, make any claim to technical perfection for teaching purposes; its aim was something entirely different, namely, to open the eyes of the mass of city dwellers to the beauty and vigour of country life, to make them feel the inherent poetry of the land and realise that agriculture is an essential element in the social and economic life of every country; lastly, to win their admiration for that vast army of peasants, who through the daily discharge of their duty, represent an element of

This subdivision is what interests us most, inasmuch as each category requires treating in a special manner, although some questions may be treated from different points of view; a question of a technical character, for instance, may be advanced in the form of a technical film, a propaganda film, or sometimes of a scientific film.

### **Propaganda Films.**

No matter whether it is intended for the masses of rural labourers or not, the propaganda film should be handled in bold strokes, with warm and suggestive colouring. Panorama and ensemble scenes should, therefore, predominate. The subject matter need not be treated in detail, because this type of film is meant to call forth a few vivid impressions which, in their turn, stimulate interest and the desire for action.

The captions, with the exception of the first and the last, which serve as introduction and conclusion, should be brief and smooth.

The film should not exceed 600 meters in length, nor be under 400 meters.

Some propaganda films, such as those showing the efficacy of chemical products applied to agriculture, films relative to cattle feeding, etc., are very suitable for animated drawing films: this makes the picture more lively and attractive, always, of course, supposing that the execution is perfect; and here lies the greatest difficulty.

The animated drawing film is attractive, because of the unreal and comic character of the figures presented. The types must be studied with great discrimination, for it is easy to exaggerate: but also the technical execution must be perfect, ensuring a smooth and harmonious movement of persons and objects.

### **Technical agricultural films.**

Its purpose being to instruct, the technical agricultural film, must be didactic: that is to say it must faithfully follow in each minute detail the natural development of the activities it is desired to demonstrate.

The action, therefore, must be well defined and slow. In many cases when abnormal slowness, checking each of the movements, is desired, the slow moving apparatus may be used with advantage.

The close-ups must be ample, covering as much as 80-85% of the total length of the film. They should also have supernormal length, to enable the spectator to grasp and memorise what he will afterwards have to carry out in action. Topics of special didactic interest should be more amply treated.

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good and a source of strength in every nation. Films of this kind are well fitted to exalt and glorify agricultural life. Moreover, they should, we think, greatly help in revealing to our urban populations the magnitude and complexity of the whole rural problem (Editorial Note).

If statistic tables diagrams or maps are to be introduced into the film they must be exceedingly synthetic, with well defined lines or numbers, avoiding half-tones as much as possible. The figures will gain in interest, efficacy and attractiveness, if instead of showing them as fixed pictures, they are shown as animated designs. The captions should be highly explanatory and should be designed to prepare the spectator for the instructive effect of the what follows. If possible each caption should fill only one carton because those that take up more room are less efficacious. Each carton must contain full sentences, and dots should be avoided. The length of each title should be ample (about 80-90 cm. a line) because the peasant as a rule reads very slowly. The most suitable type of print is black.

In order to make the picture less dry, lively scenes, offering the spectator relaxation, should from time to time be introduced. It is an error, however, to dramatise technical films, although they might be more attractive in this form, because experience has proved that the spectator, and more particularly the peasant, inclines to let his attention be absorbed by the dramatic action, to the detriment of the didactic contents. The technical film should never exceed 800 meters, divided into two or three distinct parts.

### **Scientific Films.**

It should first be observed that the achievement of a good scientific film is also an exceedingly difficult matter. This explains not only why very few technicians handle such films, but also the large percentage of failures, and infinitesimal number of real successes.

For the execution of this type of work a special outfit, not completely obtainable in the market, is required.

The apparatus which are manufactured to-day, generally speaking fall far short of the numerous and diverse exigencies of this type of work. The result is that every operator, acting on his own previous experience, either constructs his own apparatus or adapts and often completely overhauls, the one he has bought.

This critical state of affairs cannot for the moment be modified, because manufacturers of film apparatus do not enjoy the cooperation of the operators, all of whom jealously keep secret the innovations and improvements to which they may have subjected their apparatus, and are by no means disposed to relinquish their experiences for the exploitation of others.

It must also be borne in mind that one or two apparatus may not always be sufficient for the execution of the work in hand: on the contrary several highly specialised apparatus are mostly indispensable. To take an example: the apparatus used for macrocinematography are quite different from those used for microcinematography: those for surgical operations must fulfil requirements differing from those demanded of apparatus for taking pictures of the measurement of muscular force during work, etc.

Further, the taking of a scientific film must be done in suitable surroundings, away from all noise, from streets with motor lorry traffic, and in an environment equipped with a special apparatus for artificial lighting. As a matter of fact artificial light complying with certain and various demands of atinic conditions is the dominating element in the scientific film, especially in microcinematography.

Besides this, the material to be filmed must be thoroughly prepared for the process. The methods of preparation differ widely from those commonly employed in scientific cabinets. Perfectly equipped cabins are therefore indispensable for the production of scientific films. In conclusion it must be definitely stated that scientific cinematography cannot be otherwise realised than by the complete fusion in one and the same person of the film technician and the scientist.

The characteristics demanded of the scientific film are:

- (1) A plot (subject matter) suitable for filming.
- (2) A logical development of the subject.
- (3) Limited ensembles, and on the other hand ample *close-ups*, not only because they are more illustrative but because with the big enlargement scale realised on the screen, new discoveries, may be made, especially in the microscopic realm.
- (4) The film must be photographically perfect, with clear plastic pictures, free from *fou*.
- (5) In microcinematographic films the enlargement scale used should always be indicated.
- (6) The pictures should have a length inclining rather to excess than to economy.
- (7) The most important, not the secondary features, should have the greatest length, even though the latter may be more suitable for pictures, more effective, conspicuous and entertaining.
- (8) The intercalation of captions during a continuous action should, if possible, be avoided.
- (9) The length of a film has no limits: it should not, however, be excessive. If, even after useless repetitions and less interesting pictures have been cut, a film still appears too long, it is advisable not to reduce it, but to divide it into two or three subjects, constituting one single series.
- (10) Tricks must be avoided: they are taboo because they always distort the truth.
- (11) The animated drawing should also be taboo.
- (12) The captions should be both highly illustrative and synthetic.

Scientific terminology should be rigorously respected.

### Films of social character.

These films may be divided into two groups:

a) subjects suitable for handling as propaganda, technical and scientific films.

b) subjects that cannot be filmed without a dramatic plot.

The first category includes films on professional disease, on small local industries and some on agricultural accidents, rural hygiene, etc.

The second group, films on "ruralisation" ("back to the soil"), co-operation, with the exception of those dealing with canteens, social dairies, communal drying beds, mutual benefit insurance etc.

Examination of the first group shows that:

1. films on professional disease are most successful when subjected to mixed treatment, as they have the characteristics of the propaganda, the technical and the scientific film; indeed while the technical film is employed for the illustration of the pathological factors determined by the scientific examination of the patient, the technical must serve for the propaganda of the pathogenical agencies determining the disease; methods and means of combating or avoiding as far as possible the disease are shown by the propaganda film.

When illustrating social effects, the causes giving rise to the disease and the method of its outbreak should be featured, rather than the prophylactic and curative proceedings.

2. Films dealing with small local industries may be judged by the standard of technical and propaganda films. While such films should also illustrate methods of work they should primarily have a propagandistic basis, tending to show how hours of enforced agricultural inaction may be profitably employed, products hitherto considered valueless and insignificant turned to account, and how work confers moral, intellectual and economic benefits.

3. Films of rural hygiene also partake of the character of the propaganda and technical film. The former includes demonstrations of an ethical social character, with ensemble pictures, showing the utility and beauty of hygienic practices: the latter includes the technique of the methods themselves, the description of the surroundings, and comparisons between hygiene and lack of hygiene.

4. Films on cooperation also partake of the nature of both the propaganda and the technical film, at least as regards canteens, social dairies, drying beds, etc. They are however, preponderantly propagandistic, because these films aim chiefly at the spreading of the social principle. The technical part has only a secondary function.

5. Films on the prevention of agricultural accidents may be considered eminently technical. In the handling of such films, however, the dramatisation prevails and sometimes predominates; in films of the latter group this dramatisation is efficiently seconded by the trick, because, as the inci-

dents to be portrayed are always of a nature threatening the physique and even the life of the victim, the scenic action must necessarily be fictitious. The accident trick is difficult of execution and unless perfectly done is liable to appear ridiculous, with consequences diametrically opposed to those desired.

The subject should be animated by violent contrasts, that is to say the pictures illustrating the accident must be treated with extreme decision and must be very impressive. Scenes demonstrating the utility of protective and prophylactic measures should, on the other hand, be simple and undramatic.

The length of the films should be reduced to not less than 300-350 metres, the handling of agricultural accidents can therefore, only be represented in a series of subjects, most of which do not constitute spectacles in themselves but are given as additions to those of propaganda and agricultural technique.

An examination of the second group shows that:

1. films dealing with an abstract subject, such as urbanisation etc., inasmuch as the abstract subject becomes concrete in effect, must necessarily be dramatised as facts, action being necessary to illustrate them.

2. films on agricultural insurance must have a very simple and logical plot, avoiding all excesses and exaggerations. The surroundings and situation must be represented in a natural way, otherwise the efficiency of the work suffers.

3. films on ruralisation are also suitable for treatment as technical films, but a complete success can only be obtained by dramatisation. The dramatic character of the film should not, however, undermine the purpose for which it has been created, while the social part should be handled efficiently, powerfully revealing the sad consequences of an insalubrious urbanisation; the agricultural part, on the other hand, must be incisive and maintain an increasing rhythm, culminating in a veritable apotheosis of agriculture, a matter of vital interest for all nations.

These dramatised films should be studied by an agronomist and eventually synchronised and animated by an artist who is profoundly soil-conscious. The agricultural side must be developed by a perfect technique; otherwise they miss their point the picture becomes unreal, and, lacking in appeal, falls through, as has happened several times of late.

In order to obtain good work it should be borne in mind that while various types of apparatus may be used for filming in the country, the tripod type, generally used for cinema reporting, is the most suitable, being more handy and less unwieldy. But also the spring worked camera is very useful for taking animals and objects in rapid movement, difficult to keep in focus. The apparatus should further be provided with all the special contrivances necessary for the execution of the different pictures.

It should also have a further series of perfect objectives, from the wide range to the long distance objective.

The tripod of the apparatus is also of great importance. It must be portable and reducible to a minimum of volume and weight, solid and firmly

constructed, so that not the slightest oscillation takes place during the turning.

The operator should never fail to be provided with portable reflectors, very useful in the country and while working in the full sunlight, as, for instance, when taking details of plants or other objects that cannot be moved at will to the spot where the light is the strongest.

All agricultural films, and more particularly those of a scientific character, should be turned exclusively on the pan-chromatic film, the only one with which it is at present possible to obtain soft negatives, showing — a very important detail for documentary films — the different tonality of those colours which are imperfectly impressed by the ordinary negative.

When turning badly lighted interiors, if no suitable lighting apparatus is available, rather than resort to a slowing down process of the apparatus, as many operators do, but which is liable to cause excessive acceleration of the action during the projection, it is preferable to use the hypersensitivated panchromatic negative, remembering, however, that it is utilisable only for a few days.

Further, the films should be printed exclusively on long fireproof positives. This is the only absolute guarantee against fire, in view of the circumstance that agricultural instruction and propaganda films are almost always handled by amateur operators, often neither familiar with the projection apparatus, nor capable of prompt and efficient intervention in cases of fire resulting from an accident to the apparatus.

### Talking Films.

It is beside the question to discuss here whether the dramatic talking film is destined to replace the silent film. Opinion differs so widely on this subject that to-day, when both turning and sound apparatus are still in an imperfect stage of development, it would be difficult to say what is truth and what error.

As regards the educational film, however, many people agree that the talking film is more efficacious than the silent moving picture. We are not absolutely of the same opinion with regard to agricultural films.

Above all, it should be stressed that, with the exception of dramatised subjects with actors, one cannot speak of talking films in the ordinary sense, with reference to the educational and instructive film.

The captions in such films are replaced by the lecturer, who should give explanations, as ample as possible, on the various pictures thrown on the screen, much in the same way as a lecturer illustrates his slides during a cinematographic production.

On examining the four types of agricultural films we observe that propaganda films can be made as talkies because the action does not require a perfect synchronisation between the pictures and the lecturer's words.

This does not apply to the technical film, in which the lecturer must faithfully follow the picture. In this case, especially if there are numerous technical details, the explanations are often so long that it is difficult to synchronise them with the last picture. Nor can it be considered advisable to prolong the length of the film, for to do so would make it boring and ineffectual.

Scientific talking films are out of the question, because this type of film demands an unhampered development, and cannot therefore be subjected to the exigencies of synchronising.

As regards social films, many of them, and especially those requiring dramatisation, may be reproduced on the sound film, but never purely technical films.

Even supposing, however, that the agricultural film is capable of being put on the talkies, can the hoped for result be obtained?

We hardly think so, for various reasons, especially regarding for projections for peasants, which are almost invariably shown in places with deficient acoustics, an obvious drawback to the efficacy and quality of the film.

Generally speaking, even if a lecture is followed with the greatest attention, many words are missed, the sense of which it is attempted to pick up from the context. While this is easy for people of culture with a facility for reconstruction, it is by no means so for the peasant, or sometimes even for the student, who as a result of one missed or misunderstood key word, may put an entirely false construction on the lecturer's speech and get completely erroneous technical ideas into their heads (1).

Captions, on the other hand, do not give rise to such serious inconveniences. On the contrary, they are all the more efficacious by reason of their visibility, for every one knows that in most human beings the visualising are stronger than the auditive faculties.

Propagandists are well aware how difficult it is to make themselves perfectly understood by the peasant, and how the language of one and the

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(1) We may be allowed to submit a few brief considerations on the use of the talking-film in agricultural propaganda. We quite agree with what our contributor says about the present shortcomings of the talking film and the difficulties of employing it for this particular form of propaganda. In the first place we do not know of any sound apparatus suitable for carrying round in a car as part of the travelling lecturer's usual equipment. Moreover, sound apparatus is prohibitively expensive. Professor Conti rightly points out, too, that country-people would have great difficulty in understanding words reproduced by film or record. Nevertheless, further considerations speak in favour of the use of the sound film on a large scale for popular propaganda in general, in agriculture, public health, social prophylactics, etc.

These considerations include the following:

1. The population of many country districts comprises many illiterates, or people who can only read and write with great difficulty. Such listeners would understand little or nothing of the explanatory captions. On the other hand, a clear voice, well-pitched and with good carrying power, could remedy this state of affairs by explaining

same lecture must be modified according to the mentality of the various audiences, sometimes even necessitating the use of dialectic expressions, or dialect itself, in order to achieve a popular effect. It might be added that difficulties of this kind can be overcome. For what purpose? Are not films as a rule presented in the country by technician propagandists who illustrate them with lectures adapted to the assembled audiences?

Is it proved beyond doubt that the talking film, even with the collaboration of expert and illustrious technicians and orators, will be more efficacious than a silent film illustrated by a lecturer who can personally transmit to the public by means of voice and gesture, the thrill for the subject by which he himself is animated?

It might further be objected that the talking film, though in a less efficacious manner, permits of substituting the propagandist, who may be prevented from being present.

But it is already a very exceptional case for there to be no propagandist, and it will become still more so, now that talking films, on account of difficulties inherent in their highly specialised and delicate structure, demand greater supervision. But even if the talking film fulfilled all the demands of instructive and agricultural propaganda, what in our opinion handicaps every initiative is the lack of a suitable film apparatus, a small, handy, light apparatus, sufficiently powerful, solid enough to resist the most adverse conditions of transport, and comparatively economical, that is to say accessible to the not always opulent budget of agricultural institutes and schools.

At the present state of affairs, an apparatus conforming to all these demands does not, we believe, exist. The most perfect, simple and light one which we had an opportunity of examining and experimenting is still too voluminous and heavy, weighing over three hundred pounds, including the accessories, to conform to the necessities of the agricultural propagandist. It might well be used in schools if its cost were not so high (Lit. 42000).

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the film as it went along. Russian propaganda has grasped this fact, and its travelling cinema include someone to read the captions aloud.

2. The lecturers responsible for explaining films are not always ideally competent. Their explanations are sometimes difficult to follow and in some cases their diction is at fault. As a result, the words fall on barren soil. Would it not be better if projections were accompanied by simple and lucid explanations from a person of recognized competence?

The question of the use of talking-films in teaching is, however, too important to be settled offhand by any article or editorial note. The recent experiments of the Western Electric in Great Britain, a number of really admirable scientific films by the Ufa and other companies, and certain films by the Western Electric Company on the organisation of the United States, are matters which closely interest us, we propose before long to submit to our readers a detailed account of what has already been done or attempted and of what might be further undertaken. (Editorial Note).

## Colour Films.

On the other hand it would be of the greatest importance to produce films in natural colours. Significant as the production of such films would be from the artistic point of view, it would be infinitely more so from the documentary standpoint, in which simple black and white, although relieved by half tones, can never convey the precise sensation of the cinematographed object.

The demand for the film in natural colours is obvious in such fields as genetics, pathology of plants, entomology, etc., in which the botanical varieties and species, the objective observations of a disease, or those of some kind of insect, are differentiated not only in their exterior form, but also in their organs and texture.

The problem of the colour film, towards the solution of which illustrious scientists have been working for many years, may be considered almost solved.

Some follow the chemical methods of the colouring of the positive, and some the physico-chemical of the projection of the monochromes selected during the "turning" through coloured filters. The first method does not as a rule achieve natural effects, producing pictures of unnatural colouring, lacking in tone and disturbing to the sight. Besides, the technique of their elaboration is very complicated, making the price of such films exceedingly high.

The chemical methods at present being exploited are the Technicolour, the Frees Green and the Audibert and Thovert. The physico-chemical process, on the other hand, procures more natural effects. It has not yet been freed from such drawbacks as parallex, the distortion of the blues and violets and the almost total lack of pure yellows. But, judging by the most recent experiments at which we have assisted, such drawbacks have been greatly modified and are well on the way to elimination.

We are in favor of the physico-chemical process in preference to the chemical, because it achieves more natural colours, and because the elaboration of the films is in no way different from that used in black and white.

For educational and instructive colour films, and for practical reasons systems operating on a film double or treble the normal size are, in our opinion, to be excluded; their projection would demand a special apparatus and those now in use at schools and other agricultural institutes could not be made use of.

Among systems which utilise Standard films there is that of Keller Dorian and Berthon, used to-day by Kodakcolor.

The former, which applies the Lippman principle of integral photography with lens elements obtained on a panchromatic film and filters with longitudinal strips, gives significant results. So far, however, it has not proved practical because there is no way of multiplying the positives, and the nega-

tive must be inverted for this process, a procedure which at least for the moment, is difficult of realisation.

Mr Emil Busch's system, on the other hand, is of an absolute simplicity. It is founded on the additive principle. The images are presented on the film at ninety degrees, and set upright during the projection by means of prisms. The methods of fixation, development and printing are the normal ones.

Recently we have had an opportunity of examining another method, the invention of the Italian engineer, Gualtierotti. This is superior to all the others for its natural colour effects. It makes use of a film double the normal size, but Gualtierotti maintains that his method could be equally well employed with a Standard film.

Generally speaking, students of the additive type use films double and treble the normal size, in order to have monochromes with a surface identical to that of ordinary photograms, capable of being subjected to the enormous enlargement during projection demanded by the big films. If there are two or three images in a photogram the enlargement must necessarily be limited, because the grain of the positive would show, ruining the clearness of the picture. This drawback is of no account in educational cinematography which uses small sizes, where the grain could scarcely be visible.

But, on the other hand, defects of *tempora parallex* in the filming, and of parallex of the image in the projection are of great significance. Both of these, especially the second, can be done away with if some special system of optics, such as that elaborated by the Italian General, Russo, is used.

As a matter of fact the projections at which we have recently assisted were free from fringes and perfectly clear.

In conclusion it may be observed that colour cinematography especially with the physico-chemical system, conveys a certain impression of stereoscopies, or plastic effect, an illusion due partly to the great distance created between the various tonalities of the adjoining colours, partly from our different habits of seeing things in their complete form and therefore in a three dimensional aspect. At the present state of stereoscopies, a perhaps insoluble problem with regard to cinematography, this factor may assume a certain importance.

### **The projecting apparatus "Tipo".**

It is not enough to have good films; one must also be able to make good projections; for a bad projection "kills" the effect of a film, making it practically null and void.

Necessities inherent in agricultural instruction and propaganda demand that films should be shown wherever it is possible to assemble a crowd of people in the dark; on the other hand, also in lecture halls and schools the

expense and and bulk of cumbersome cabins suggests the advisability of the use of small dimensional apparatus, easily handled, but powerful enough to guarantee a first class projection with a clearly lighted and medium sized screen, at a distance varying from from the 16 to 18 meters usual in evening outdoor cinemas. Many firms have devoted themselves to the study, and consequently to the construction of cinematographic projectors for school and propaganda purposes. But nearly all the apparatus on the market have some disqualifying defect. Some firms thought they could solve the problem by constructing projectors of very small compass, using reduced films; with these apparatus it is not, of course, possible to project the normal films of international size, of 19 mm. and 4 holes.

The desirability of using these apparatus of reduced size, passing films of 16 and 18 mm. in breadth and even less, has been discussed in several international congresses. The advantages are the lower cost and lighter weight, both of the projector and the film (1). Opposers object, on grounds of experiments already made with the public with these apparatus, that especially in agricultural propaganda the factor of the large size of the picture must be held in high consideration, seeing that the peasants demand large sized pictures because they permit easy perusal of the captions and are less fatiguing to the eyes of spectators in the back rows, who cannot get close up to the screen. It should be remembered that no fewer than two or three hundred persons attend the agricultural propaganda cinema shows. Further it is objected that apparatus of small dimensions are generally less resistant to hard wear, in the often unpropitious conditions in which the agricultural film frequently has to be shown.

Leaving aside these opinions, what interests us most is to assert that, if

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(1) The use of substandard apparatus for agricultural films has undoubted advantages and drawbacks. At the same time we cannot accept without reserve the rather severe judgment passed by M. Conti. We would quote as an example the "Pathé Rural", which has been employed on a large scale with excellent results. This machine, put upon the market by Pathé — to whose efforts film-teaching owes so much, — uses a film just half the size of the standard film. It has been, and still is being, used with good effect in France. The picture it projects is large enough for almost all the purposes of agricultural propaganda. There is, however, another aspect to the question. Apart from travelling cinemas, would it not be well to have in every village a permanent apparatus, installed in the village school or some other premises provided by the local authorities, for the systematic education of the rural population? The use of the substandard film should greatly facilitate such agricultural propaganda. All big countries are taking up substandard projection, attracted by the ease with which the apparatus is manipulated, its reasonable cost and the moderate price of the films. Being in favour of an international agreement for the standardisation of the smallsize film or at least of some agreement that will allow of its exchange and use on a larger scale, we have desired to express our opinion on the matter and shall make concrete proposals at a later date. (Editorial Note).

it is to be perfect, the projecting apparatus must fulfil the following requirements:

(1) The apparatus must be simple, strong, noiseless, of regular functioning, and absolutely steady.

(2) The motion must be transmitted by means of a helicoidal gear, enveloped in a carter. The Maltese Cross, when existent, must function in a bath of oil.

(3) The lubrication must be smooth, and absolutely reliable for all the running parts.

(4) Luminous rays that impair the clearness of the picture must be suppressed.

(5) The preservation of the film must be guaranteed, both as regards the picture and the perforation, by means of cylinders, made in such a way as to employ as many as possible of the notches of the perforation, thereby making it possible to use films that are somewhat worn.

(6) The apparatus must be provided with a special fire-proof, automatic mechanism.

(7) The optic axis of the objective must be movable bodily, along with the optic axis of the arc-lamp so that there is no necessity to regulate the arc-lamp when regulating the picture.

(8) The focusing of the picture while the projector is in action, must be simple, leaving the picture itself unimpaired.

(9) The arc-lamp, preferably coneshaped, must be fed by means of an incandescent lamp of low voltage, of high luminosity, of maximum duration and with minimum heating power. It should always be possible to achieve a projection on a perfectly luminous screen of about 3-3.50 meters from a distance of about 15-16 meters.

(10) In order to increase the power of the arc-lamp instead of a partially silvered lamp the apparatus should have a mirror which can be moved backwards and forwards by means of screws, to allow of its being perfectly focused with the centre of the arc-lamp itself.

(11) The arc-lamp must be provided with its own rheostat to regulate the lighting and intensity. Thus, by reducing the luminous intensity to a minimum, the moving projection can be changed from animated to fixed, a necessary condition when long explanations must be given, and details shown.

(12) The arc-lamp must have a voltmeter in circuit with the rheostat, permitting the continual control of the intensity of the current and thereby guaranteeing the preservation of the lamp, and avoiding the excessive heating of the lantern.

(13) The projector must function with a *transformation* with numerous attaches to the primary circuit giving current to the lamp and the small motor. The attaches of the *transformer* of the ordinary current should be placed in a handy position and the voltage visibly indicated.

Resistance transformers must be rigorously avoided, on account of the inconveniences they may cause, especially on account of overheating.

(14) The apparatus must be provided with a small motor, with a rheostat for the regulation of the velocity. It should be capable of drawing reels of at least six hundred meters of film.

(15) The apparatus must be provided with three electric isolators, one for the complete isolation of the apparatus, the second for the isolation of the stream going to the arc-lamp, the third for that going to the small motor.

(16) The projector must have arms provided with fire proof boxes. The apparatus should always be placed on a chest with moveable feet and containing; autotransformer, small motor, voltmeter, rheostat.

(17) The placing of the projector on an easel must be avoided, chiefly on account of the bulk and weight of the easel itself, as the apparatus has to be transported, often in difficult conditions.

(18) The apparatus should be provided with a series of objectives of normal diameter and different lengths of focus, to ensure a good picture at different distances.

(19) The apparatus, and all the accessories with the exception, of course, of the actual films themselves, should be kept in a strong, light, easily transportable valise.

(20) The weight and volume of the apparatus, including the valise, should not exceed the usual weight permitted on railways without extra charge.

(21) The above described type of projector should be capable of use, not only with alternating, but with continuous current, a condition which at present is not easy of fulfilment.

### **Projections in places where there is no electricity.**

After having pointed out the requisites of a perfect projector, we must now consider the provisions be made for projections in places deprived of electricity. Such places are generally quite out of the way and their need for agricultural instruction is therefore doubly great.

The problem has not so far been satisfactorily solved, though several ingenious devices have been suggested.

The generator produced by gas has so far given bad results especially on account of its difficult handing. On the other hand the management of bombs of highly combustible gas demands great caution, especially during transport.

Some time ago a French firm attempted a solution by applying a dynamo to the projector. The dynamo was worked by the movement of the operator who turned the crank. The principle is ingenious but has not proved practical because the effort necessary to make the motor turn quickly

enough to produce electricity is great, and while it cannot therefore be kept up for long, it causes violent oscillations to the apparatus. On the other hand; if the velocity is not constant and regular, the light intensity becomes variable and the projection suffers. But in spite of this, the principle is a good one and should be further studied.

Another solution is offered by small electrogenic groups, which should be sufficiently powerful, and not very voluminous or heavy. Electrogenators which are being made in America for other purposes would be also suitable, though not perfect, for this one.

The most suitable one has a power of 600 Watts: 110 Volt, and a weight of about 110 pounds, including the normal provision of benzine; it is easily started and functions splendidly when fully charged. It would permit of the functioning of a projection apparatus worked by a motor of 1/12 HP., leaving another 500 Watts in reserve for the arc-lamp, thereby guaranteeing a good projection picture at a suitable distance. Being well balanced and solid, the group could be placed on a special box in the baggage of the motor lorry. Its weight, however, is still excessive, but if it could be reduced the problem would be completely solved.

A solution was also attempted by using groups of accumulators. But their still too heavy weight and the liability of leakage of acid, short circuit and other accidents during transport, do not make them advisable. With the diffusion of motor cars, furnished with dynamos for the lights and functioning of other parts, a solution has been attempted, which gives good, if not excellent results, by using the energy of the car accumulators to work the projector. In order to have a greater supply of energy the elements or the number of the accumulators have been increased, and the expedient of keeping the motor of the lorry in action during projection has also been resorted to, in order to procure as high and regular a tension as possible.

This is more especially the case when the projector works with the aid of the motor which, in the most favourable hypothesis, absorbs no less than 1/16 to 1/18 horse power.

This system, as has been remarked, gives good results although it does not yet mark the maximum of efficiency, which will be obtainable when the accumulator combines a lesser weight with greater powers of accumulation. But meanwhile the system is to be recommended.

### **Various methods of propaganda.**

Although no laws can be laid down as to the best means of giving lectures illustrated by films, because the choice of means depends on the qualifications of the lecturer, in practice one of the following two is generally adopted.

I After a short introduction the film is projected with a running comment from the lecturer.

This method is suitable for not very brilliant speakers but it has the serious drawback of obliging the speaker to synchronise his observations with the presentation of the film, which is generally too rapid, forcing the lecturer to cut short.

This drawback, however, can be obviated by introducing intervals in parts of the film where it is possible to transform the moving picture into a fixed picture.

The following system is more efficacious.

After an introduction presenting the subject of the film, the speaker develops the arguments illustrated in the first part of the projection, after which the film is shown. In the following interval, indispensable for the preparation of the second part, the speaker illustrates the second part, which is then projected, and so on. After the projection of the last part the speaker winds up the lecture with a few final comments. After the showing of the film the speaker may, if desirable, also answer questions and give information. This method, by allowing intervals, does not fatigue either the lecturer or the audience. On the contrary, the latter is less distracted by the comments during the projections and in a more receptive state of mind.

As regards the speed of the projections, the normal rapidity of 18 meters a minute should always be maintained; at first a little less, rather than a little more. Rapid projections upset the audience, both because the captions cannot be read with the concentration necessary for memorising, and also because the pictures become less intelligible, as details, demanding almost invariably an effort of vision and orientation, cannot be hurriedly taken in.

Several systems, some simple, some complex, have been invented, in order to intensify agricultural propaganda and instruction in the country.

Among the former are the ambulant cinemas which, well equipped, are very autonomous, and make it possible to show films practically anywhere.

For the functioning of the projection camera the ambulant cinema uses batteries of electric accumulators or electrogenic groups.

The former method, as has been pointed out, does not generally give good results, both on account of the disturbances caused to the batteries by the shaking during the motor transport, and also because the batteries themselves are rapidly exhausted, and need refilling, which is not feasible during long trips in districts where there is no electricity.

The second system consists of two different types: the autonomous electrogenic groups, and the electrogenic group worked by the motor of the lorry. Both of these give good results. From the economic standpoint both methods have found adherents. It is obvious that the economic factor is based not so much on the cost price as on the consumption of the carburator. This being so, it would appear more desirable to maintain an electrogenic group of 40-50 HP., rather than keep the motor of the lorry going, with a greater expenditure of power. If the group is fed by raw oil or naphtha, the advantage is greater.

In 1929 ambulant cinemas of the most modern types were started in Italy (1). These ambulant cinemas are furnished with:

An electrogenic group, powerful enough to ensure not only sufficient energy for the projecting apparatus, but also for an ample illumination of the premises where the film is shown.

The full sized projection apparatus, both for silent and sound films of various types.

A numerous series of amplifiers guarantees the penetration of the sound films to every part of the square or place where the film is shown.

The same amplifiers connected by a microphone, permit the lecturer, while comfortably seated in a section of the motor lorry, to give his lecture without raising his voice.

The amplifier, connected by a grammophone or by a radio receiving station, with which the ambulant cinema is equipped, makes it possible to enliven the spectacle by music.

Thanks to the same system the lecturer may be substituted by disks, reproducing a suitable lecture.

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(1) The travelling cinema is undoubtedly one of the most interesting and important branches of agricultural propaganda and teaching by film, and the use of motor-vehicles for the purpose of giving cinema shows, even in country districts where there is no electricity, is rapidly increasing in every country. In the United States travelling cinemas are in common use, and in Russia, too, where they carry propaganda on public health as well as agriculture. A similar development is taking place in France, Italy, Bulgaria and elsewhere.

Experience certainly recommends the employment of motor-vehicles built and fitted up for their special function. They have to provide accommodation for operators and lecturers and be able to carry without risk of injury a small stock of films and all the material necessary to repair a torn film or a breakdown of the projecting apparatus, etc.

Professor Conti, speaks of the big travelling cinemas inaugurated in Italy in 1929, to which we should like to add a mention of their fore-runners. The "Minerva" employed cinemas mounted on motor lorries fifteen years ago, but the systematic use of travelling cinemas really began in 1928, when "Luce", in agreement with the "Opera Nazionale dei Combattenti" (an organisation for reclaiming the soil and settling ex combattents on small holdings), sent out thirty-two travelling cinemas to different parts of Italy, fully equipped and furnished with a collection of agricultural propaganda and teaching films and a copious stock of illustrated explanatory text-books. The idea was Mussolini's and he was present at the departure of the cars from Rome. The lorries traversed the whole of Italy from the Alps to Sicily and Sardinia, stopping at almost all important agricultural centres. In five months over ten thousand projections were witnessed by millions of country-people gathered on village greens or in barns. In order to encourage the enterprise and to enlarge its scope, the Government arranged for travelling professors of agriculture to tour their areas in cinema-cars and give popular lectures to explain the films and advocate a rational cultivation of the soil. They received a warm welcome everywhere they went. In some places, where cinema shows were quite unknown, the inhabitants marched in front of the cars and made extraordinary demonstrations of their pleasure and enjoyment. They clamoured eagerly for more shows and for further explanations during projections, thus testifying in the best possible way to the value of a systematic employment of this new means of propaganda. (Editorial Note).

These ambulant cinemas have given good account of themselves, and awakened much enthusiasm. Their diffusion is much to be advised. Among the more complex systems of propaganda the most popular are the motor caravan on the system of the Italian "wheat motor train". Their double purpose is to show the rural public machines, apparatus, products, the most diverse objects liable to interest the agriculturer, and to give cinematographic shows demonstrating the use of objects employed in the departments of the autocaravan.

This has the advantage of being moveable at will and capable of reaching even the minor rural centres. The most difficult question is that of night accommodation and food, and the general supply services for the staff and machines.

### **Ambulant Railway Exhibit.**

This is a series of goods wagons, suitably equipped and containing an exhibit of the type represented by the motor caravan. A waggon, or part of one, is fitted up as a cinema section.

The ambulant exhibit is shunted on to a railway offing, where it may be visited by the public. In the evening there are cinematographic projections, generally in the station square.

This system has many drawbacks:

1. The exhibition, taking place inside the station, accessible to only a limited number of visitors, is an encumbrance to the railway personnel.
2. The waggons, unless specially constructed, are not suitable for exhibits, because the visitors, who have to enter the train, are crowded for elbow room.

The train can only be visited at places where there is a railway station, whereas the most efficient propaganda is that in country spots, where lecturers and teachers are rare.

To these initiatives must be added the schools and ambulant camps of agricultural instruction, generally organised with ample logistic facilities.

If we examine these systems on the basis of experience already acquired we shall find that, with the exception of the ambulant cinemas, and especially with reference to the more complex means of propaganda, the desired result is not generally obtained. Besides, their high cost, especially that of functioning, limits their employment unless the initiative is directly assumed by the State or some other powerful organisation.

These perhaps too brief remarks do not purpose to establish fundamental laws or canons. They are observations acquired during a long experience.

They are, of course, imperfect and full of shortcomings, but we believe we are on the right track. Others will prove and supplement our experiments.

# How the cinema may help rural hygiene

Prof. A. Missiroli

Lecturer at the University of Rome

(from the Italian)

Some problems of rural hygiene are identical with those of general hygiene. In the use of the cinema for the spreading of the fundamentals of rural hygiene, care should therefore be taken to illustrate only those points that are peculiar to this aspect of the subject, and have not been included in other programs.

The fact should be stressed that in the country, in spite of the pure air, wholesome food and out-door work, the percentage of deaths and disease equals that of cities, and the causes of this phenomenon should be illustrated.

As man spends half his life in domestic surroundings it is easily comprehensible how a badly built and badly kept home is one of the principal causes of the spreading of diseases which afflict rural populations, who still often live in dark, dirty, overcrowded houses, just as they did before the benefits of hygiene were known.

Our propaganda will be based on the hygiene of rural homes and it will be our aim to demonstrate that neither peasant nor landlord always realise the indirect benefits that hygiene can confer on their undertakings.

Recently great progress has been made in the hygiene of the house in general, and also of rural homes.

Light has been let in, the modern house has been provided with wide windows, and dust, recognised as an enemy, even when it contains no germs, roads and houses have been paved in such a manner as to avoid it.

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NOTE. — *Prof. Missiroli's name is so well known in all countries for there to be any necessity for our Review to mention his admirable work in the interests of the progress of science and his anti-malarial campaign. This article of Prof. Missiroli's extends beyond the limited field of agricultural cinematography applied to rural hygiene, and amply illustrates the various lines universally followed by the different governments interested in the welfare and safety of rural populations.*

*As we remarked in the brief preface to this Review, the studies which the I. C. E. is publishing in the present and following numbers and possibly in the October number of this Review aims at as wide a demonstration as possible of the employment of the film in agriculture. We believe it is almost superfluous to assure our readers again that we welcome any contribution from them, whether in the form of polemics, discussions or supplementary information.*

Canalisation has eliminated unwholesome smells, and the transmission of pathogenic germs has been reduced by a copious use of water in domestic circles, a practice that greatly dilutes infectious agents, and constitutes a continuous, anonymous but highly efficient disinfectant.

But while town houses have attained a hygienic condition, in the country, the traditional peasants' dwellings are still constructed on lines antiquated by centuries: this accounts for the high mortality percentage, in spite of comparative prosperity and out-door life.

A really efficacious cinematographic illustration regarding hygiene and the prevention of disease in rural surroundings should therefore take as its subjects:

- 1) Modern rural dwellings.
- 2) Personal and domestic cleanliness.
- 3) Some diseases of rural environment.

### **I. — The rural dwelling.**

We are well aware that the times when agriculture could hope for greater profits are over, and that there should no longer be any attempt to create the monumental peasant house of former times, but rather cheap popular dwellings, provided with the indispensable requisites of hygiene, without increase of cost.

All discussion on the lines on which modern peasant dwellings should be built should be subject to this consideration.

It will be necessary to show the importance of the choice of a site for the building of the rural dwelling.

Although it is not always possible to choose the most preferable site from the hygienic point of view, much may be done to avoid unfavourable sites and to improve those less favourable ones, the choice of which was inevitable (draining, filling, etc.).

In former times it was the custom to place the peasants' dwelling in the middle of the estate. Now, however, other necessities of an economic social and hygienic order, recommend the grouping together as far as possible of the peasants' houses, even if this means placing them at the extreme end of the estate.

Let us suppose that we have a zone to colonise: if we dispose the peasants' dwellings as shown in Fig. 2, we shall have more unfavourable conditions, whereas by grouping the houses as shown in Fig. 1 we shall realise notable advantages:

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(1) Ministry of Agriculture and Fisheries Manual for the Guidance of County Councils and their Architects in Equipment of small Holdings. London. Printed and Published by His Majesty's Stationery Office, Imperial House, Kingsway. London W. C. 2. Yearbook of Agriculture 1928. United States Department of Agriculture Washington, 1930.

- 1) the possibility of the resanitation of the environment, because the expense will be distributed among six houses;
- 2) greater facilities for first aid in cases of sickness and other emergencies;
- 3) the possibility of organising cooperative transports of agricultural products, of supplies and passenger transports;
- 4) greater facilities for organising post and telephonic services, and greater possibilities for an exchange of ideas favouring social progress;
- 5) the accessibility of every form of progress by agricultural lectures and other means.

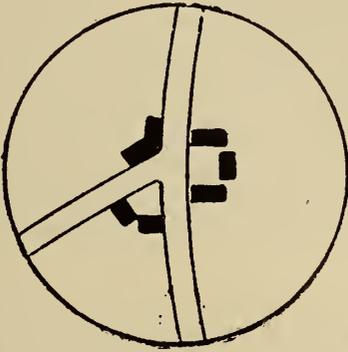


Fig. 1

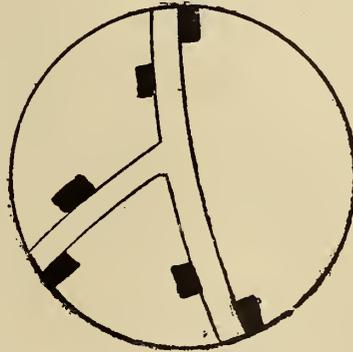


Fig. 2

## II. — Orientation of the buildings.

As the dwellings are non-detached, any orientation is good as far as hygiene is concerned: it is however, advisable to place the stairs, kitchen and waterclosets to the north and the reception and bedrooms preferably to the south.

## III. — Arrangement of the Rural dwelling and its annexes.

The necessity of demonstrating the influence of the domestic environment should be borne in mind, for it is not enough to create hygienic surroundings, which will preserve the rural population from infectious diseases, but their minds and consciousness should be prepared to make quicker progress on the road of improvement on which they have been moving slowly for many centuries.

If the house is decent, with pleasant white walls, if it and its inhabitants are clean, the families will be benefited by this state of affairs: they will gratefully recognise that there is a great difference between dirt and cleanliness and they will thus acquire good habits: but this will not if the home is badly kept, in close proximity to the dung heap, and stables, when cleanliness and pleasing prospects will be neglected.

In order to put a brake on rural emigration which at one time took on alarming aspects in Belgium, measures were adopted calculated to make rural life more comfortable, and « the improvement of rural life » was made a subject of particular and constant study.

W. M. Jardine, formerly Secretary for Agriculture of the U. S. observes in his general report which serves as an introduction to the Agricultural Annual that « the architecture of the rural dwelling demands study ».

The houses constructed to correspond to the necessities of rural farming must not be deprived of beauty and comfort. Part of the money set aside for the rural house should be reserved for the purchase of plants and other ornaments. It should not be difficult to instil into the hearts and minds of rural youth a conception of the beautiful, so that when they devote themselves to agriculture their desires are not limited to the achievement of economic prosperity, but include the beauty and dignity of the home and its immediate surroundings. The instruction given to the young people on this subject will repay a thousandfold the trouble it entailed. Such instruction should insist that it is not enough to blindly copy for the farm what has been done in the town, but rather to adapt the most modern perfections to the exigencies of the peasants' dwelling.

An attempt should thus be made to use the film for the purpose of illustrating the aesthetic arrangement of the rural dwelling and its surroundings, which should constitute a centre of education and civil progress, always bearing in mind that aesthetic feeling is a great element of progress and that the beautiful and the hideous are not taught by words, but by means of direct experience.

It should be shown, for instance, that modern hygiene demands a rural dwelling separated from the stable. Promiscuity with animals humiliates man and defers the formation of the conscious human being, capable of self control in matters of personal and domestic hygiene.

Not only social, but hygienic considerations make it advisable to remove the dwelling house as far as possible from the stable.

It should be shown that bad smells, more especially those emanating from stables, have a depressing effect on the nervous system, and may even create a disposition to intestinal infections.

The modern rural dwelling will therefore be constructed as a popular economic cottage near the farm, where the peasant can retire when his work is done, in order to restore himself, and where the family can grow up protected from the physical and social evils peculiar to the peasants' life.

The prophylactic protection against dust and a good mechanical preservation, preventing the entrance of insects, will be the two characteristic principles of the modern peasant house. We know in fact that agricultural industries are great dust creators. Linseed and flax, for instance produce a very pernicious dust. Although dust from grain has not been studied sufficiently from the professional point of view, there is no doubt that it is very

harmful because dust that is produced during the thrashing, drying and bagging of grain is formed of sharp particles of the remains of husks. This explains the necessity of placing the living quarters at some distance from the site where this kind of work is done.

#### IV. — Special characteristics of rural dwellings in malarial districts.

The rapid increase of the European population makes it necessary to populate in Europe and elsewhere, districts that are not yet reclaimed from malaria.

The film may illustrate with advantage the requisites of a rural dwelling in which there is malaria in the endemic state.

In malarial zones every form of architecture calculated to protect the life of the anopheles mosquito should be avoided.

The construction of projections on one or both sides of a house forms corners protected from the wind, where the mosquito can take refuge and wait for the propitious moment to sting. Verandahs and porticoes should be avoided, unless protected by wire netting.

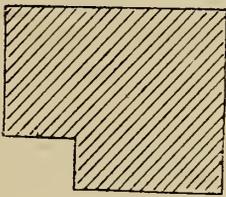


Fig. 3

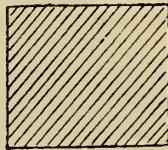


Fig. 4

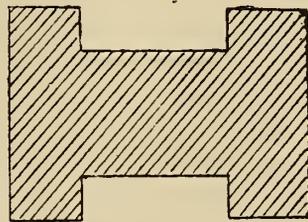


Fig. 5

The need of wire netting as a protection against mosquitoes and flies demands that doorways and windows should be rectangular, avoiding arches with acute or blunt edges, which makes the application of the netting difficult and costly.

For isolated, much exposed country dwellings the height of the rooms may be reduced to 2 m. So in order to facilitate the capture of the mosquitoes. On the other hand this means an economy of space utilisable for purposes of hygiene.

As is well known, mosquitoes cannot stand draughts, and avoid well ventilated surroundings. Windows should therefore be high, reaching if possible to the ceiling, there should be no windows in unventilated parts of the house. Round corners to the rooms are preferable, the walls should be white and the ceiling plain, avoiding beams, which make the search for the mosquito more difficult.

Rural resanitation is impossible as long as the house is not protected

from the entrance of flies, responsible for the diffusion of many infectious diseases, above all among the infantile population.

Mechanical protection must therefore be considered one of the chief requisites of rural hygiene and should be extended to all dwellings, even if not situated in malarial districts.

In view of the fact that the wire netting is generally badly put up, the details of its application should be emphasised by cinematographic illustrations.

#### V. — Number and size of the rooms in the rural dwelling.

The number of rooms should be in proportion to the site of the rural dwelling, but there should never be fewer than four; one for the kitchen, a fair sized dining and living room, and three bedrooms (one for the parents, one for the sons, and one for the daughters). At the present moment there are two systems of agriculture in the world; the small intensive and autonomous farm without capital and without many machines, which succeeds in absorbing and making full use of the activities of all the members of a family on a minimum of cultivated ground: and the big estate of the capitalistic, industrial type. In countries with large estates and few labourers the industrial system is being increasingly introduced with a vast amount of capital, employed over wide stretches by means of machines and by radical management of soil and water, which give good results per acre and a small margin of profit for the labourer.

But where land is scarce economic resources are limited, and the demographic pressure great, the small, intensive system that employs the energies of a family and exploits to the utmost the possibilities of the soil, is a necessity.

This is the case in European states, where we are forced us to consider *not how much a man makes but how much an acre of ground produces*. Considering, therefore, that the ground must be broken up into small lots a type of house becomes a necessity which, while both modest and cheap, still responds to the fundamental demands of hygiene necessary for the preservation of the peasant's health.

This means an increase, at a small cost, of the minimum of comfort to which every labouring man aspires, and at the same time an increase of his productivity and a minimum of « off days », as a result of life in ordered and hygienic conditions. The rural dwelling, studied from the viewpoint of economy and hygiene, thus becomes one of the factors contributing to the solution of the agricultural crisis, caused by the discrepancy between the modern demands of the peasant and the yield of his labours. I see no objection, at least from the hygienic point of view, to the one-storeyed labourer's house, provided it be raised at least 50-60 centimeters above the soil, and well ventilated.

Cinematography should therefore illustrate the various rooms of the rural dwelling, among which there should be a well ventilated room serving as kitchen and living room, of the utmost importance from the social standpoint because it is the centre of the the family life. Decorous surroundings raise the « morale » and improve the manners of of the family, and this implies a corresponding improvement in morals, as the peasant abandons the public house for the home.

The necessity of having the bedrooms facing south and the best rooms given to the children, who need plenty of light and air for their normal development, should be illustrated on the film.

A space for a toilet and and douche, and one for the wash house should also be shown, along with the danger of the habit of keeping the cattle and wash troughs near the drinking water fountain.

The danger of this is, of course, the scattering of manure and urine on the adjacent ground, for while it is true that organic matter scattered over the surface of the soil does not constitute a danger, because the ground has the capacity of mineralising it, it is obvious that a limited surface of soil like that surrounding a fountain, cannot support an excessive quantity of organic substances without getting drenched with it for several feet below the surface.

## VI. — Water Supply.

This subject deserves ample illustration because a plentiful supply of good water is the first requisite of hygiene.

Water is one of the most indispensable elements of life. Indeed, while a starving man can manage to consume all his own fat and half his albumen without dying, a loss of only ten per cent of his watery substance already produces serious disturbances, and a loss of 20 % means certain death.

Water is not only a means of nourishment for us, but it is the first requisite for the cleanliness of the body and the habitation.

Quantities of microorganisms, which we remove by means of water, are constantly accumulating round our organism and surroundings. The more water we have in our houses, therefore, the more germs we shall be able to eliminate. By disinfection we do not always mean the destruction of the microbes, but their removal from the object to be disinfected, in order to render them innocuous for them and for us. When we wash our hands with soap we perform a disinfecting action, and even though we may not completely remove all the germs, we greatly reduce their number.

Now, the mere presence of microbes is not sufficient to cause a disease, but only their existence in large numbers; a good lather of soap may therefore often save us and others from serious illness.

This explains why the plentiful use of water in towns has only not only reduced typhoid mortality but has lowered the percentage of all infectious

diseases the germs of which we constant eliminate from ourselves and from the objects surrounding us by the abundant use of water.

The elimination from the organism of the typhoid fever bacillus during the illness, in the urine and the faeces must also be demonstrated, further that the elimination of bacillus does not cease with the illness but sometimes continues for years after, especially in the faeces. It should be shown at the outset how anyone infected with typhoid fever germs can spread them all over the place unless there is a good water closet to wash away the excrements, and the hands are thoroughly cleansed.

Thus the importance of proper drains and a proper supply of water for domestic uses will be understood, and a water tap will be shown to be essential for the prevention of typhoid.

When the hands are washed in a basin, only the germs on the surface are destroyed, but when they are washed under running water and the skin well greased with soap, most of the germs are swilled away. This demonstrates the importance of having running water in every part of the house, above all in the kitchen and water closet. All this may be amply illustrated in various pictures of a film which would be very original, and useful beyond the mere limitations of a rural populace.

Then it would be necessary to illustrate some details concerning the construction of a well that represents the old fashioned, still very widely spread system; these wells, being subject to many abuses, are often the cause of grave infections.

How to chose a site for the sinking of a well should also be shown on the screen. Ground near stables, dung heaps, cess pools, etc., should be avoided, especially when water layers near the surface are used.

It will also be necessary to teach a few simple elements of geology.

According to Pettenkofer the waterlayers of the subsoil may be considered like lakes or rivers, filled up by alluvial soil: we cultivate and live on the ground above them and when we sink a well we merely open an aperture in the material forming the surface of the underground waters.

Now if this material is composed of fine sand, the subterranean water is well protected from outside contamination. It will be observed that when rain falls on sandy ground the water collected at a depth of about a meter and a half does not contain more germs than that on the surface. It was this observation that caused *Miquel* to invent his sand percolation filters.

But if the ground is gravel and very porous, contamination easily takes place, even several metres below the ground. One cannot, therefore, judge of the purity of the water by the depth of the well.

It should be shown how the ground must be divided into three layers: 1) the superficial layer, where the organic substances disintegrate; 2) the layer where the mineralisation of the organic substances takes place; 3) the layer composed exclusively of mineralised substances.

Evidently we must only draw water from the third layer, that will be more

or less deep according to the conformation of the soil. If it is a question of sandy soil we may find the mineralised zone, and consequently drinking water, at a depth of six to nine feet.

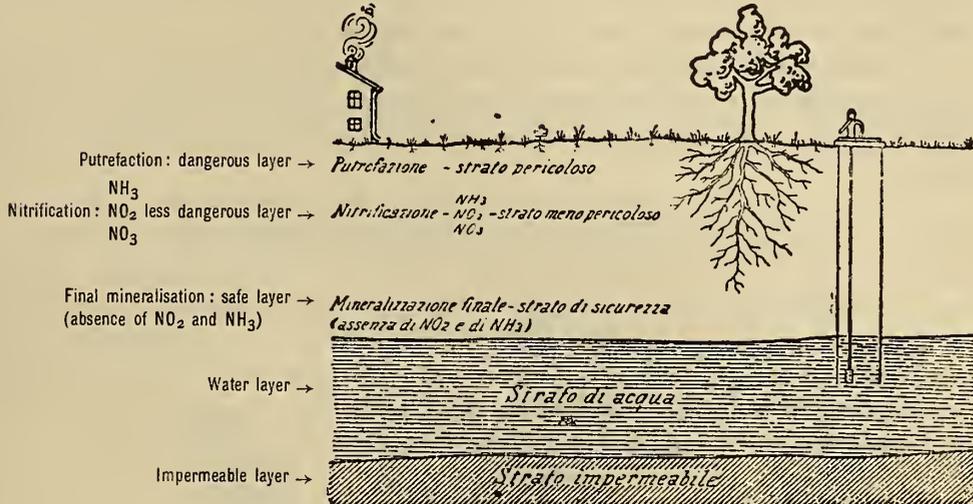


Fig. 6 (ROSENAU).

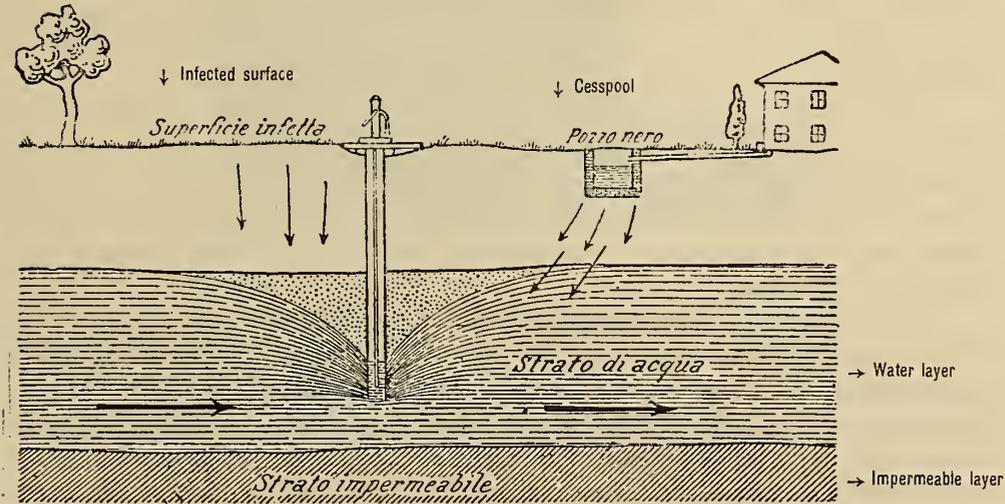


Fig. 7 (ROSENAU).

It will be shown how the coating of sand protecting the water beneath, may easily be contaminated by the digging of drains, pits, and, worse still, cesspools, with a serious risk of contaminating the water below, unless the greatest precautions are taken. This is a very difficult matter.

For this reason in districts of reclamation land, where the water layer is very near the surface, it is not always advisable to use the first water

layer on the first porous strata, but to pass beyond this, so as to get water protected by a layer of impermeable soil.

It sometimes happens near rivers that the water strata suffers an upheaval like that of a torrent rushing through alluvial ground. This should be remembered when choosing a site for the sinking of a well.

It should, however, be borne in mind that when a large quantity of water is extracted from a well the underlying ground caves in in the shape of a funnel, which may cause the water to flow away in the direction of the current.

It may easily be shown how the cause of a polluted well lies in its defective construction. It is, therefore, well worth while to devote a series of pictures to the process of the sinking of wells. The necessity of making the walls impermeable, to prevent the filtering through of surface water should be demonstrated by pictures. The well should be shown surrounded by at least one and a half metres of cement work to protect the surrounding soil; the draining of the water that has not been gathered in pails or other vessels is ensured by small drain pipes at a suitable distance from the well.

## VII. — Purification of polluted water.

Human beings often eliminate along with their excretions, pathological germs which they may harbour, and which unless they are removed or rendered innocuous would soon poison the surroundings.

It is necessary to illustrate the defects of the various static systems of the collection of the dehiscent, that is to say of such systems that involve the accumulating of sewage near the house for long or short periods. The most usual static systems in urban surroundings are represented by cesspools, which may have absorbent or impermeable floors. The most common types should be illustrated.

In the case of the former the permeability of the soil is taken into account for the re-absorption of the matter. With this system, however, the soil of the habitation is poisoned, the foundations of the house are often contaminated, and there is grave risk of poisoning the wells. In order to obviate these evils, it is often attempted to make the cesspools impermeable, which, even when no expense is spared, is by no means easy. In this connection the expense involved by the emptying and carting away of the waste material which cannot always be utilised for agricultural purposes without danger to public sanitation, should be taken into account.

On the other hand, the plentiful use of water in accordance with the demands of hygiene, would mean excessive expense for the emptying of impermeable cesspools.

For this reason flushing systems are generally resorted to in urban centres, and the refuse matter is washed down special drains and swilled away by force of gravity or by compression and aspiration of air.

It is not enough, however, to provide for the removal of the refuse matter from urban centres: provision should also be made for purification: this necessity may be demonstrated by an illustration of the various phases of biological depuration and primarily the use of the small draining systems.

**VIII. — Small draining systems for rural environments.**

The small draining systems for rural use which have had such success in England and America, with great advantage to hygiene, should be

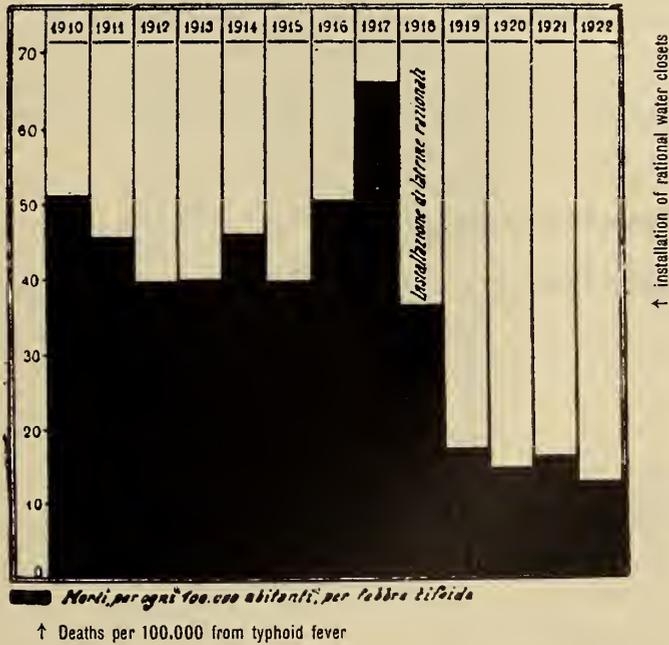


Fig. 8 (HARDENBERGH).

The common impermeable cesspool has been used as a septic tank in which anaërobic fermentation and disintegration of the organic substances takes place.

The oxidation is obtained by slowly passing the liquid from a septic canal by an underground drainage which distributes the liquid on the surrounding soil, where it is completely oxidated it as it passes through, by its numerous bacteria.

In this way the matter eliminated from the septic pool, charged with putrefied substances and plentiful bacteria, reaches the surface of the soil in a form which is easily transformable into organic salts by the action of the aerobic germs on the surface of the soil.

At present this method of the oxidation of the small septic drains of

rural houses is the most popular in America, because its functioning is completely automatic, demanding no individual attention.

The drainage for the oxidation of organic matter may be carried out at some distance from the house, and the material conducted by means of an impermeable pipe drain.

It should be shown how in this way all dampness is removed from the house and every possibility of contamination of the wells from which drinking water might be drawn, is obviated. This method may be used wherever the soil is sufficiently porous. If this is not the case, the oxidation of the organic substances may be facilitated by conducting the pipes into a small pit which has first been filled with crushed gravel and then with sandy earth, or by some other means.

The most simple type of these septic tanks is a permeable cesspool with two floating pipes: one deep one, for the gathering of the polluted waters and one more superficial one for their exit, decomposed by the anaerobic fermentation, on the lines of the Mouras pit type. (Fig. 9).

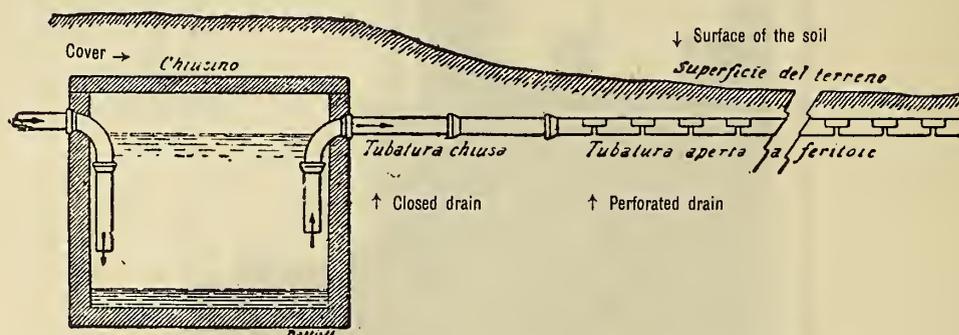


Fig. 9 — Section of a septic tank of a maximum of 20 persons. (HARDENBERGH System).

This type has given good practical results, but as the anaerobic fermentation decomposing the material into more simple elements easily oxidated by aerobic germs, takes twelve hours, it has been found necessary to have the polluted waters remain longer and more regularly in the septic tank.

Indeed in the more simple type shown in Fig. 9, the polluted waters on their entrance deplace an equal quantity of decomposed material, which flows out through the flush tube, spreading under the surface of the ground by means of the sunken drainage.

It is possible that recently penetrated matter may be carried to the opening. To avoid the danger of unassimilated material being eliminated through the waste pipe, a septic tank composed of a basin with three sections formed by two vertical divisions, has been invented.

The liquid, penetrating, stops in the first cell: from the bottom of this cell, through the space between the two vertical divisions, an equal quantity

of already digested liquid enters: the liquid then runs through the aseptic channel, from which only prepared liquid flows out.

Some people have made these septic tanks in two divisions, separated by a pipe situated in the lower half.

Our illustrations will show the possibilities of cinematographic development of this important feature.

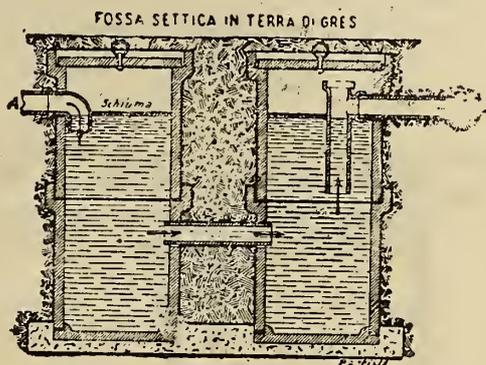


Fig. 10. — Septic tank of *gyes*.

### IX. The small Imhoff septic tank.

The first apparatus permitting of the separation of sewage was that made by Traves (1903, and installed by Hampton with the name of hydrolithic tank.

Dr. Imhoff introduced into Germany a type of septic tank of which wide use has been made in Europe and America. The first apparatus was installed at Rechlinghausen (1906). Imhoff's septic tank is divided into two compartments, an upper settling compartment and a lower compartment for the fermentation of the sludge.

The only connection between the two compartments is a long narrow trap slot in the upper compartment.

The sewage flows slowly through the upper compartment, the light matter floats to the surface, while the thick substances passing through the slot, are deposited at the bottom.

The thick solids are decomposed in the lower compartment by the anaërobic germs, and are transformed into a black sludge of uniform consistency.

This sludge constitutes a veritable hot-bed of anaërobic germs, for which reason when the sewage enters the septic tank the fermentation resulting from the anaërobic germs is accelerated and the effluent, completely digested, can be exposed to the air without causing objectionable smells. The sludge

is greatly reduced in volume by the process of decomposition, and may be periodically removed by a pump, and dried for agricultural purposes.

This sludge was a disadvantage for the septic tank when it was used for city sewage but in small habitations of groups of habitations, the accumulation of the quantity of solids is smaller and can therefore be completely absorbed.

The septic tanks are therefore important in the municipal field, while having few advantages for small installations, or groups of rural dwellings.

Recently an attempt has been made to develop the depurative properties of the fungus mould resulting from the sediments of the sewage, consisting

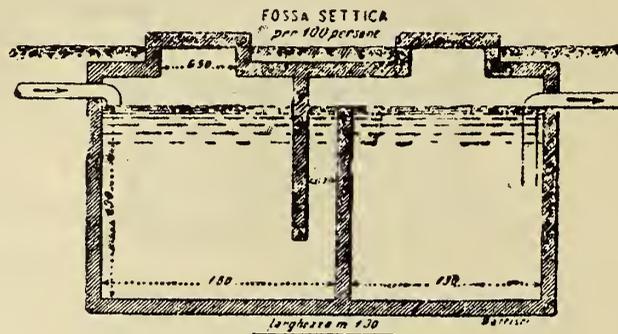


Fig. II — Septic tank for 100 persons  
(from a design by HACKETT).

to a great extent of micro-organisms. This process with fungus mould according to Neri may be defined as an autodepuration.

As a matter of fact, the same microorganisms which operate in the natural depuration of the rivers are present in enormous greater quantities in fungus mould for which reason the purification can take place rapidly in a small space with the assistance of a sufficient supply in the water of oxygen from the air, which is continually stirred in order to keep in motion the mud lumps, carriers of purifying bacteria.

#### X. — Stable Hygiene.

The agricultural machine is spreading in small farms, where oxen are being used much less in harness, although still a useful supplement to agriculture, because they transform into meat and milk products which are otherwise difficult to make use of. Thus milk production has gained importance with regard to agricultural economy, and to the nourishment of our people, for which reason the stable should not be considered as a refuge for cattle, but as a the source of milk production. This being so it should correspond to all the hygienic requisites, favouring an abundant supply of germ free milk.

The production of milk is a physiological function which will work satisfactorily in cattle in good hygienic surroundings while it will be deficient in badly kept cattle, for which reason hygiene, properly considered, is an economic necessity. The same general hygienic rules observed in the choice of drinking water apply to the production of milk, for which reason the dairies should be considered from the same view point as the environment where drinking water is produced.

If we could succeed, as many other countries have succeeded, in guar-

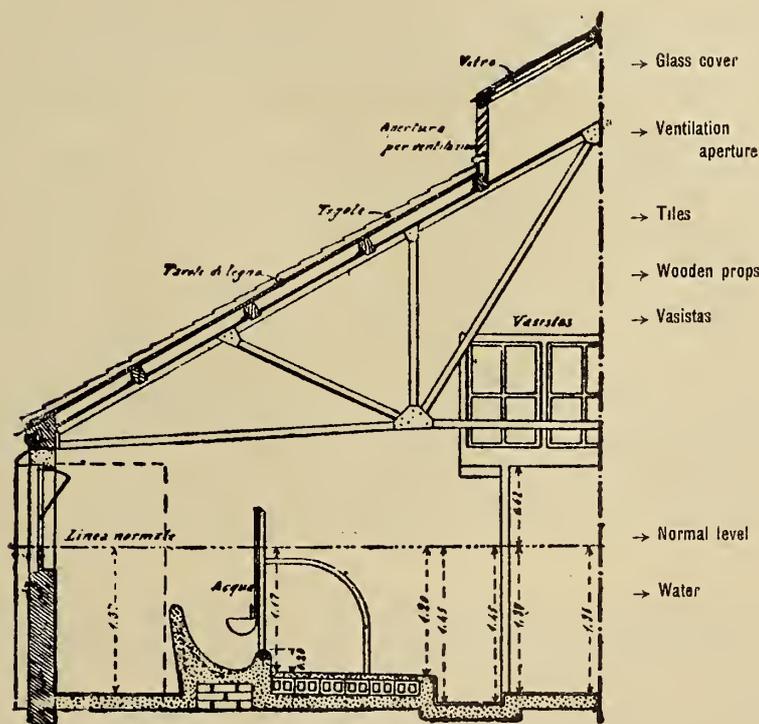


Fig. 12

anteeing the consumer the purity of milk from a commercial and hygienic view point, we should see that milk would be much more widely used, with great advantage to agriculture and general nourishment, as the larger demand and supply would keep prices at a remunerative level for agriculture, and would bring about an improvement of popular nourishment with small expenditure. Milk is a complete article of food, in the widest sense of the word, the best proof of which is that it serves as the only nourishment for the preservation and growth of all mammals.

It contains large quantities of water, sufficient for all needs. A constant quantity of albumen of various kinds, casein, albumen, nuclein. The sugar

contained in milk has the qualities of glucose and is directly assimilable. Glucose and butter form a quantity of calories. Nearly all mineral substances are contained in milk.

It is therefore no exaggeration to say that milk is our most important alimentary product, for which reason its production is worthy of the most scrupulous attention.

In some countries the collection and distribution of milk has been centralised in big establishments with controlling apparatus, pasteurisation and storing, ensuring the milk reaching the consumer in perfect condition. These establishments have everywhere increased the consumption of milk, not only on account of the guarantee they offer the consumer that he is obtaining a genuine product, but because their purpose is also to propagandise the nourishing qualities of milk, making the benefice of consumption coincide with that of agriculture.

A few pictures should be shown, illustrating the nourishing qualities of milk and how it is handled in the milk centres, in the interest of the maintenance of its purity. This is important both from the hygienic and commercial point of view.

As the first condition of procuring good milk, is stable hygiene, it is obvious that the accommodation of animals assumes many new aspects.

As regards the construction of the stables, it should be pointed out that their exposure has the same importance for the well-being of the animals as that of a house has for that of its inmates, especially as regards the development and spreading of infectious disease.

According to the instructions of the British Government, the stables should be built in an elevated position, on dry ground with easy draining facilities.

As cleanliness is the first requisite of a modern stable, hygienic details making for cleanliness with a maximum saving of labour, should be shown by a few pictures.

Designs for modern stables should be shown, featuring:

- 1) A dry and clear entrance for the cattle.
- 2) A separate exit for the milk, removed from all contaminating influences.
- 3) An entrance for the fodder, and to the departments where the various alimentary substances are prepared.
- 4) An exit for manure, unless it can be removed by a crane.

In the smaller establishments the exit for the manure may also serve as entrance for the cattle.

Provisions should be made for keeping the stable as free from flies and dust as possible. There should be ample light and ventilation, draughts should be avoided.

It should be demonstrated that the size and height of the stables cannot act as a substitute for proper ventilation, for no matter how big the stables are,

the air gets bad unless there is continual ventilation. In buildings that are too high, the bad air goes to the top, where it cools off and descends again, before reaching the exit, creating a vicious circle of draughts of bad air.

On the other hand, if the stable is too small, it will be equally difficult to obtain the necessary ventilation without causing currents of bad air.

Speaking in general terms, it is advisable to make a central passage for the manure and to feed the cattle from a passage along the side of the stable. In this way, the cows will be near the windows of the side walls, where the fresh air penetrates, and the transport of the manure is limited to one passage.

An abundant supply of air from above is highly to be recommended, so as to ensure maximum cleanliness, especially during the process of milking.

It should be shown how the animals' stalls should be paved with bricks, perforated as a protection against damp and heat.

A detail interesting for illustration will be the drainage canal for urine and faecal matter. This drain should be wide and deep enough to collect all the refuse matter without risk of its being splashed outside. For the partitions of the separate box the use of steel bars should be demonstrated: these are particularly to be recommended when the divisions are single.

Wooden crossbars should be avoided as they have cracks which it is difficult to keep clean and to disinfect.

The floors should, of course, be impermeable, to prevent the contaminating of the soil, and to facilitate the cleansing process. The urine drains should communicate, by means of special pipes with an impermeable bottom, with the main pipe. These drain pipes should be easily accessible to inspection.

In small farms the dairies may adjoin the stables; but should have a separate entrance.

In big farms it is advisable to place the dairies in a small separate building, being careful to avoid the neighbourhood of manure heaps, growing beds, or places where stockfeeds are ground or prepared, so as to keep the milk free from dust, flies, bad smells, etc.

The dairies should be well aired and lighted, the windows fly-proof and the walls cemented and tiled for at least 1 m. 35 above the ground.

The floor must be impermeable, easily washable and slightly sloping, to ensure drainage.

English instructions advise a cement pavement, well cleansed and treated with substances that will render it resistant to the action of acids.

The drainpipes must empty into the outside canal; inside there must be neither drains nor pits.

Milk generally contains an enormous quantity of microbes. In order to realise this, we need only recollect that so called certified milk, the best milk obtainable in America, under the control of the Medical Milk Commission, must not contain more than 10,000 microbes per c.c.

When the milk is milked, especially during summer, it may preserve a temperature of 91 F. for several hours, for which reason milk, which as is

well known, is used in bacteriology for microbe cultures becomes a breeding bed for the microbes that contaminate it, which may increase from 10,000 to 1,000,000 per c.c.

The microbes contained in milk are derived partly from those which accumulate between the lower portion of the excreting channels of the udders those of the teats, and from the microbes in the air that fall during milking. If to all these microbes are added those microbes existing in unsterilised recipients it will be understood that milk during the summer months is exposed to serious danger of fermentation as a result of the multiplication.

The environment in which the milk is collected, should therefore permit of two essential operations :

- 1) Sterilisation of the recipients in which the milk is to be kept.
- 2) Rapid cooling of the milk so as to paralyze the multiplication of microbes it contains.

For small dairies an ordinary copper boiler, kept in the same room as the washing utensils, may serve as sterilisation apparatus, although it is always preferable to have a separate room, to avoid dust produced by combustion. Besides the boiler, there should be two sinks, for hot and cold water and for the filtering and cooling apparatus.

For bigger dairies there should be one room for the boilers, one for the sterilisers, and one for the coolers. A fourth may be added for the registration and measuring of the milk passing into the refrigerators, and for the cloakroom of the staff. A refrigerating cell, which may function from the refrigerator itself, would complete a good equipment for milk storage.

## XI. — Manure Heaps.

Manure heaps are very important from the point of view of hygiene and agriculture, for which reason we shall give an ample description of their construction.

Manure is often penetrated by pathogenic germs, such as carbuncles, tetanus, contagious water closet germs, all of them capable of producing serious disease in human beings.

It is therefore necessary to avoid the dispersion of the manure, and the penetration into the subsoil of water permeated by its contents.

It should further be remembered that manure contains large quantities of nitrogenous matter that must be mineralised by the activities of the microorganisms, passing by degrees from putrefaction to nitrification. This necessity should also be borne in mind when making a dung heap.

If the manure is kept in a pit, the purification of the organic substances easily takes place, but not the mineralisation, which requires a plentiful supply of oxygen.

The manure must therefore be taken from the pit and accumulated on a platform level with the ground, in order to complete the process of oxidation of the ammoniacal products produced by the putrid fermentation.

By keeping the manure in the pit, the fermentation of the cellulose and its transformation into carbon dioxide and metano, is hastened.

This so called formenica (or Metano C.H.) fermentation guarantees the decomposition of the matter containing cellulose, and is brought about by the activities of a small bacillus which Gayon and Dupetit have made an object of special study.

A certain degree of humidity and alcalinity, a high temperature and the exclusion of air, are necessary for its formation.

But, as the pit imposes the necessity of achieving the mineralisation of the manure in two successive phases, entailing a great deal of work, today preference is given to manure heaps on platforms, guaranteeing the putrefaction and mineralisation of the organic substances, excepting cellulose, which decomposes more slowly, specially near the outside edge in contact with the oxygen, with no harm, if no advantage, to the fertilising qualities of the manure. This platform should be of watertight concrete, with a central or lateral drain ensuring the draining off of the liquid parts into the pools where urine drainage from the stables is also collected.

Special care is required, when making the pool for the collecting of the urine and the liquid running off the manure heap, to ensure its impermeability. It should therefore be made on the same lines as cesspools, the cesspool for the urine forms a sort of septic canal where the putrefaction takes place. That is to say the first transformation of the nitrogenous matter in which urine is rich.

Later on the urine may be sprayed over the manure by means of a pump, where the organic substance is oxidated and transformed into inorganic salts, useful for agriculture.

## **XII. — The anti-fly campaign.**

It is well known that dungheaps are great fly breeders. At the present stage of conditions I see no way of combating flies without organising a special service, hardly compatible with the limitations of rural economy.

During the last few years the U. S. Office of Entomology of the Department of Agriculture has advised the construction of hermetically closed manure heaps.

The important point is to prevent the flies from going on the manure, for which reason the pit, generally of cement, is closed with a cover, and always kept covered, except when the manure is being taken out.

But sometimes the manure contains flies' eggs before being covered up, so that the flies are born and swarm out when the pit is opened.

In order to prevent this, a cone shaped trap, in communication with the interior of the pit itself, is attached to the pit, so that the flies are caught.

Another kind of manure heap useful for the anti-fly campaign, is based on the fact that the larvae of the house fly emigrate before birth particularly at night, moving considerable distances away from the manure heap.

Exploiting this knowledge, the Maryland Agricultural College has made a dung heap designed by A. R. Hutchinson and constructed under his guidance. Instead of placing the manure on the pavement, it is collected on a platform with a grating about 30 centimetres above the ground. This platform measures 3 × 6 metres; is made of wood and rests on a cement floor about 10 centimetres high.

The flies lay their eggs as usual on the manure heap, and the larvae, when they are nearly developed, begin their migrations, trying to abandon the manure, and fall into the water beneath, where they die.

The mere description of these two most recent kinds of dung heaps shows how far the fly problem is from a satisfactory solution and how necessary is the recommendation to adopt wire netting, which is also proof against other troublesome and harmful insects.

### XIII. — Cleanliness of House and Person.

It is not enough to construct a good rural dwelling; it must also be hygienically kept.

Regulations for the maintenance of domestic hygiene and the protection of the organism against contagion must therefore be taught.

Hygienic propaganda in rural centres is apt to be a thankless task, and those who undertake it must arm themselves with a generous soul and an enlightened mind, realising that they may never see the fruit of their labours. The propagandist should be an altruist, accustomed to sow for those who come after him.

As teaching hygiene means inculcating hygienic habits, it will be easily understood that our propaganda cannot reap visible results among adults, whom it is hard to break of their old habits and century-old traditions and prejudices.

Oral propaganda, especially if seconded by well chosen films, deeply impresses children, who eagerly look out for an opportunity of applying what they have learnt. In rural centres hygiene often penetrates into families through the medium of the younger generation. The children talk to the grown ups with enthusiasm and conviction, and cheer the last days of the old people.

Rural hygiene, being so behindhand, and oral propaganda so poor in results, I consider good cinematography, liable to interest the rural populations, a necessity in the interest of hygienic progress in the country.

A film reproducing the fundamental conditions of domestic and personal hygiene might be prepared.

When entering the house, the peasant brings with him numerous germs from outside, among which are some pathogenic germs. The necessity of wiping his feet before entering the house, should be shown: and also the possibility of his having dust and germs from the animals on his clothes, for which reason they should be left in the hall.

It should further be shown how before meals the hands may be covered with germs, either innocuous or pathogenic, for which reason they should be washed before touching other objects, and more especially food.

Cleaning means disinfecting, because the germs are partly eliminated. Hence the necessity of frequently sweeping, wiping with damp cloths, and washing with hot soap and water, the floors of the house.

As one of the members of the family may be ill, and as illness often does not assert itself till after some time, the necessity for the most scrupulous cleanliness of all objects of common use should be emphasized. Table utensils should be washed in hot water and soda, and rinsed under running water.

Close stable air in human habitations may be harmful to man, because it always contains dust that has an irritating effect on the breathing apparatus, disposing it to infection from pathogenic germs, which germs it itself contains, and also because it does not correspond to the chemical composition of pure fresh air.

The necessity of well aired bedrooms, and of sleeping with the windows open, in order to have pure air, should, therefore, be shown.

As regards personal hygiene, I will rapidly recapitulate what Sclava recommended in his lessons on cleanliness, written for pupils of the elementary schools, which have meanwhile become famous.

The first necessity is to illustrate by simple means with well chosen pictures, the structure and function of the skin.

The skin is a covering with valuable protective qualities for our organism. To the skin belong the glands that produce perspiration, which contains not only water, but other substances useful or harmful for our organism: for this reason, the skin, to a certain extent, has the function of a kidney, and indeed its secretions increase in cases of kidney disease.

It should further be shown how the skin has a respiratory function and, while impermeable to water and many substances, it is permeable to the oxygen of the air, to carbonic anhydrides which are produced in our bodies.

These important functions of the skin will naturally be more or less active, according to its state of cleanliness.

In this connection, some notions of the hygiene of dress should be given, showing the necessity of using porous clothes, so that the oxygen of the air may reach the skin and dispel the gaseous substances.

It should be shown how skin hygiene, not only maintains in perfect

condition its physiological functions, but also serves to remove microbes that might be harmful to the organism.

When dirt collects, the skin is sometimes inflamed and germs accumulate, scratching sometimes produces abrasions, opening an entrance to the microbes of the skin.

It should be shown how long nails, as Sclavo rightly remarks, are regular shelters, in which myriads of germs live among the dirt, and how every scratch of the skin with such nails, represents an attempt at suicide.

It should therefore be emphasised that every attack against dirt is an attack against the microbes that live and multiply in it.

This introduces the necessity of the bath, of which various types should be illustrated, with particular emphasis on the douche because it is cheaper, quicker and more cleansing.

The hygiene of the mouth, a much frequented tunnel, should also be shown, and the necessity of keeping it free from microbes, by the simple use of toothbrush and water.

Besides the hygiene of the body, the hygiene of clothes should be illustrated, above all of those worn next the skin. It should be pointed out that, by brushing and beating clothes, they are not only freed from dust but from many microbes that might be pathogenic.

Clothes should therefore be cleaned out of doors, avoiding raising the dust. As a matter of fact, this cleaning is often done in the kitchen, regardless of the menace to the cleanliness of the food. Worse still when the boots are cleaned in the kitchen.

The last picture should be an apotheosis of soap and water.

#### XIV. — Disease in rural centres.

There are many disease that spread in rural centres, because the peasant is ignorant of methods of contagion. Among them are carbuncle, intermittent fever, sometimes « morva », « pellagra », « anchilostomiasis ». worth illustrating to the rural public, so as to show how these illnesses may be avoided.

Malaria, a disease of the soil, or, more exactly, of special telluric conditions, inhibits the agricultural exploitation of our soil.

The series of films concerning the prophylaxis of rural disease should start with a carefully made film concerning malaria.

For this purpose, I will trace the scheme of a film on malaria, which may interest rural people of every class.

I. — MALARIA IS ONE OF THE MOST WIDELY SPREAD DISEASES, AS IT STRIKES BOTH TROPICAL AND SUB-TROPICAL REGIONS.

1. A geographical map illustrating the diffusion of malaria. As the causes of this disease are not known, it was attributed for a long time to the miasma developed from unhealthy soil, till 1880, when *Laveran* discovered that malaria was due to a parasite that lives in the red globules of the blood.

2. Portrait of *Laveran*.

3. The circulation of the blood.

4. Some red globules invaded by malarial parasites.

For a long time it was not clear how these parasites could penetrate into the human body; but in 1897 *Ross* showed that malarial parasites of sparrows (*Plasmodium praecox*) are diffused from a kind of gnat belonging to the *Culex* species.

5. Portrait of *Ross*.

6. A « *Culex Pipiens* » while it is stinging a sparrow.

7. Red globules of a sparrow invaded by « *Plasmodium Praecox* ».

In 1898 *Grassi* certified that gnats belonging to the « *Anopheles* » species transmit malaria from man to man.

8. Portrait of *Grassi*.

9. « *Anopheles maculipennis* ».

There are three kinds of malarial parasites: the parasite of benign tertian fever, the parasite of summer and autumn fever; the parasite of quartary fever, which all have an identical development.

Taking for example the parasite of benign tertian fever, one should show:

10. « *Anopheles maculipennis* », stinging the healthy man.

11. Parasite which penetrates red globules.

12. Development of the parasite in red globules.

13. Multiplication of the parasite.

14. Formation of male and female elements.

Later the development of the malarial parasite in the « *Anopheles* » should be shown.

15. The « *Anopheles* », which stings the infected man and sucks with his blood male and female elements of the malarial parasite.

16. Development of malarial parasite in the « *Anopheles* », shown by means of accurate drawings.

II. — CURE OF MALARIA

Malaria, if neglected, brings on anaemia and incapacity for work:

17. A malaria patient.

Efficient treatment with quinine promptly heals malaria.

18. A malaria patient treated with quinine.

Quinine is extracted from the root of a plant called « cinconia ».

19. China bark.

20. The manufacturing of quinine. (Not many pictures).

III. — PROPHYLAXIS OF MALARIA

Quinine cures malaria, but does not prevent infection. Malaria prophylaxis is therefore directed to the prevention of the « *Anopheles* » sting. This is easily achieved by mechanical protection.

21. Mechanical protection.

22. Types and use of collective and individual mechanical protection.

The « Anopheles » sting may also be prevented by suppressing the sources of development of the « Anopheles ».

As is well known, the « Anopheles » develop in water.

23. Development of larvae, of the chrysalis, of the winged insects.

Its development may be prevented by suppressing the breeding centres of the « anopheles ».

24. Filling up.

25. Subterranean drainage.

26. Superficial drainage.

Sprinkling of poisonous liquid and powders on the water. Once petrol was used.

27. Sprinkling of petrol.

At present Paris green is used, the cost of which is ten times less than petrol.

28. Sprinkling by hand of Paris green.

29. Sprinkling of Paris green by mechanical means of various kinds.

30. Sprinkling of Paris green by aeroplane.

31. Demonstration of the death of the larvae as a result of the use of Paris green.

Integral reclamation on a grand scale renders easy the use of Paris green.

32. Sprinkling of canals with Paris green.

33. Various types of reclamation.

34. Reclamation by natural filling up (some views of Grosseto).

The drying of the soil, reclaiming many fields for a more intensive development of agriculture.

35. Reclamation by natural draining (« Napoleon's subterranean canal », near Ferrara).

Fodder produced by artificial meadows, may nourish a quantity of cattle four times greater than can be nourished with fodder from natural meadows.

« Anopheles », which generally do not sting cattle in the open air, collect in stables full of cattle, thereby saving man.

38. Ferrara stables full of cattle and « Anopheles ».

39. Human habitations without « Anopheles ».

40. The revival of agriculture coincides with the disappearance of malaria.

What has been said will convince the reader how useful is the diffusion, among rural populations, of the basis of hygiene, that is to say of prophylactic medicine. Spencer expressed this idea by asserting that vigorous health and consequent peace of mind being elements of happiness more powerful than anything else, the rules which aim to make them endure are more important than any others; and we do not hesitate to state that biological instruction necessary for the comprehension of general truths and their importance in daily conduct, is a most essential part of a rational education.

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# Rural Emigration

Cesare Longobardi

(from the Italian)

The Mixed Advisory Agricultural Committee of the International Institute of Agriculture and of the B. I. T. while studying Rural Emigration during the VI. Session held at Rome in Nov. 1929, observed that it is a common error to confuse the ordinary migrations of country populations to the city, necessary for the progress of economic and social conditions, with others which, instead of being necessary, are harmful. The propaganda campaign against Rural Emigration concerns the latter, which are defined as pathological, and to be distinguished from the former, defined as physiological.

The aforementioned Committee has therefore decided that a beginning must be made with an exact definition of what Rural Emigration really is. Material must be collected for this purpose; so far there is no complete and precise information on the subject, and studies made up till now have confined themselves to a general description of the phenomenon, rather than an analysis of its character and tendencies.

The International Institute of Agriculture and the B. I. T. have been appointed for this task: the results of their investigations should be awaited before definitely stating the means to be employed in the propaganda against Rural Emigration. It is, however, clear that the cinema can do very useful work in this field, by establishing without further delay a program including a campaign against such removal of rural populations to the towns as must be termed *pathological*, while postponing to a later period, that is to say until after the two above mentioned institutes have pronounced their conclusions, the compilation of a complete program drawn up on these same conclusions.

At the present stage of affairs we must ascertain what aspects of rural emigration can really be considered *irrefutably* pathological.

A criterium dictated by prudence might assume as a starting point that all migrations of rural populations resulting in harm to the district which they abandon, to the urban districts to which they move, or to the inhabitants themselves, must be considered irrefutably pathological.

Considering the social utility deriving from the existence of rural populations, which implies a continual exchange of contacts between the human being and the soil, a continual development of his qualities as a result of outdoor life, of muscular exercise, sunshine, the constant spectacle of na-

ture's beauties, the coordination of all his forces in order to conquer nature, it will be admitted that the criterium suggested as the basis of an initial program, is indeed a moderate one.

But not even the greatest moderation as regards this subject can be considered excessive, all the more as modifications can be applied after the definite program has been drawn up.

The evils indicated in the basic program as a result of rural immigration might be made the subject of systematic demonstrations on the film. The drawbacks resulting to the abandoned agricultural district in consequence of neglect would be: dilapidated, abandoned farms and orchards, empty houses and cottages with unhinged shutters, etc., populations consisting entirely of old men and women, meagre crops, where formerly they were plentiful.

In urban districts, on the other hand, the harm done by the arrival of rural inhabitants is evident in all those manifestations and scenes resulting from a surplus of hands, and consequent disoccupation.

Although the pernicious results suffered by individuals as a result of unadvised removal from country to city are in general better known, their illustration by the cinema is more difficult, on account of humane motives, which, though permitting of a compassionate portrayal of human suffering from an elevated, artistic point of view, cannot countenance the exhibition on the screen of a human being who has been physically and morally victimised as a result of his change of circumstances.

Consequently, although a few scenes from real life, generally of sentimental value, may be filmed to illustrate this subject, always provided that human feelings are not offended, in most cases it will be necessary to compose artistic films, reproductions of literary works, instead of literal scenes taken from real life.

The problem of Rural Emigration is a very ancient one: possibly its origin is as ancient as agriculture itself. We are told that Augustus had very definite ideas concerning the factors that constitute the grandeur of Rome and that he gave impetus to these factors by establishing social nuclei linked to the soil by means of family estates.

It is said that Romulus, when founding Rome, gave a measure of land to each family, that this small property was integrated by the *Ager Publicus*, part of which was set aside for communal use, to enable the citizens to sow grain, hew wood, and pasture their cattle.

In the same way Augustus founded his military colonies satisfying the desire of the veterans to receive the land promised them, and strengthening the status of the empire.

But at the time of Augustus there was also the problem of Rural Emigration, and the plebeians, lazy, inept and parasitic, poured into Rome, crowding the city.

It became imperative to put a stop to this phenomenon of rural emigration, in order to reinstate the Empire on socially granitic bases and a bring about a revival of agriculture.

Maecen induced Virgil to write the *Georgics*: a marvellous example in the history of mankind, this great Minister realised the enormous stimulus a poetic creation would give to agriculture. Virgil wrote his work and went to meet Octavius, Emperor of the Roman Empire, who, after the taking of Alexandria, returned to Rome, where the greatest triumph awaited him.

It was in the course of this triumph that Augustus stopped four days at Atello to read the *Georgics* with Virgil.

To day cinematography, developed to a real art, is again confronting the old problem. It is natural that there should be a chapter of educational cinematography applied to agriculture, and, as we have seen, this action can only start with a minor program, to be extended as soon as the theoretic examination of Rural Emigration is completed. It should, however, be stressed at the outset that more than by the propaganda established for combating Rural Emigration, the danger of pathological emigration to the city may be systematically fought by an organic educational program of cinematography.

The more agricultural cinematography contributes to supply the country with a rich harvest of scientific and educational information, the more social conditions will improve in rural centres, and the more Rural Emigration will diminish. Virgil may serve as a an example, for he made his poem an admirable treatise of all the technique of agriculture available in his days.

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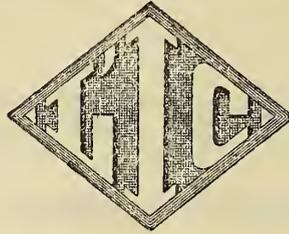
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## THE CINEMA AND THE SCHOOL

(Contd.)

It is a father's duty, if he does not want to bring up a child with a false view of life to supervise his child's recreations and confine amusements within boundaries that conform to the child's mental development and moral needs. Instead of constituting harmless recreation, a film, if not properly chosen, will have opposite effects.

Although the school is a great moulder of young minds, the family plays an even more important role in children's education. A child must not be left entirely to his own resources; his instincts must be curbed, his character formed and his mind carefully and lovingly directed towards the pursuit of knowledge and the course of duty.

A child's mind and character are formed by the father, the mother and the teacher: three forces which should act concurrently, each within its own sphere, but the one as indispensable as the other.

### Methods of teaching by means of the cinema.

The eighth question put to teachers asked for an answer to the following:

*What system do you consider preferable in teaching a subject wholly or partly by film?*

*Should the cinema be regarded as a supplementary or integrative means of teaching? Within what limits and under what conditions?*

*Has the cinema an absolute or relative superiority over lantern-slides?*

*Which of the two methods do you prefer? — within what limitations and under what conditions?*

*In teaching what subjects can the cinema render the greatest assistance? Why?*

*What influence has teaching by film on culture, on instruction, on the understanding of the phenomena of life?*

*How could cinematographic teaching best be graduated according to sex, age, and the general curriculums?*

Before we examine the very large number of answers to these questions, a few statistics may be of interest.

The first question was designed to ascertain whether in the opinion of teachers the cinema could be used as an integrative method or merely as an aid in teaching.

Replies were received from 2479 teachers, which is 83.60 % of all the collective or individual answers that have reached the Institute. Without exception these all rule out the possibility of using the cinema as an integrative means of teaching. On the other hand, its value as an auxiliary method is generally recognized, only 10 % holding the view that the existing material is more than sufficient to meet all educational needs.

The second group of questions sought to determine the relative advantages of lantern-slides and films from the point of view of teaching.

1798, or 72.50 % of those who replied to this eighth question, vote for the cinema; 341, or 13.76 % favour lantern-slides and 13.74 % refrain from giving a definite answer, being of opinion that the teacher must be left free to decide, according to circumstances, which of the two methods is in a given case preferable.

As regards the third group of questions (subjects in which teaching by film could be useful as an integrative or auxiliary method), the 2479 replies furnish the following table, in reading which it should be borne in mind that teachers have, of course, mentioned, not only one, but several subjects:

|                                                |      |   |         |
|------------------------------------------------|------|---|---------|
| General culture . . . . .                      | 2312 | = | 93.66 % |
| History . . . . .                              | 2157 | = | 87.01 % |
| Geography . . . . .                            | 2099 | = | 84.67 % |
| History of Art. . . . .                        | 812  | = | 32.75 % |
| Religion. . . . .                              | 715  | = | 28.84 % |
| Domestic Economy . . . . .                     | 473  | = | 19.09 % |
| Classics . . . . .                             | 312  | = | 12.58 % |
| Plastic Arts . . . . .                         | 115  | = | 4.63 %  |
| Science in general, and in particular. . . . . | 1874 | = | 75.59 % |
| Zoology. . . . .                               | 901  | = | 36.34 % |
| Botany . . . . .                               | 1053 | = | 42.48 % |
| Agriculture . . . . .                          | 1016 | = | 41.00 % |
| Hygiene . . . . .                              | 118  | = | 44.89 % |
| Medicine . . . . .                             | 1084 | = | 43.73 % |
| Surgery. . . . .                               | 1225 | = | 49.41 % |
| Parasitology . . . . .                         | 904  | = | 36.46 % |
| Biology . . . . .                              | 516  | = | 20.81 % |
| Physiology. . . . .                            | 878  | = | 35.78 % |
| Chemistry. . . . .                             | 714  | = | 28.84 % |
| Physics . . . . .                              | 519  | = | 12.87 % |
| Geology. . . . .                               | 506  | = | 20.41 % |
| Mineralogy . . . . .                           | 412  | = | 16.62 % |
| Astronomy . . . . .                            | 690  | = | 27.83 % |
| Mathematics. . . . .                           | 47   | = | 1.89 %  |
| Mechanics. . . . .                             | 509  | = | 20.53 % |

Accordingly, the view is strongly held that the cinema is an auxiliary and integrative method of teaching most subjects and that, as regards general culture, history, geography and certain branches of science, its possibilities are much greater than had previously been supposed.

Another question raised by the teachers in this connection and repeated in answer to other questions is whether the film should be commented before or after projection. The great majority of teachers favour preliminary comment so as to facilitate the understanding of the film.

A minority hold that oral explanations should follow the projection. Children, they say, should first see and form their own opinion of what is shown, try to connect and interpret. If it is thought that this is not enough, the teacher can add any necessary explanations and elucidations afterwards.

These differences of view are natural, especially in a question so difficult to decide as the best method of influencing children's minds.

As regards the cinema's teaching value there is almost unanimous agreement among teachers that, although its application indiscriminately to all subjects would mean the substitution of a mechanical for the human element, the screen is nevertheless an auxiliary method of the utmost value.

Many regret that film-teaching is still only in its infancy. Wall pictures and lantern-slides, they say, have undoubtedly done much to help the teacher, but these are of static value only, reproducing objects and phenomena in an unnatural immobility and failing altogether to reflect the rhythm of life. The cinema, with its technical devices, offers us the best expression of this element of movement and supplements the teacher's explanations.

Similar opinions are expressed by schoolchildren in the replies to the questionnaire submitted to them which will be dealt with in forthcoming numbers of this International Review. Fixed projections and wall-charts lose their novelty and end by becoming a bore, whereas the cinema with its constant variety combines instruction with amusement, thus fulfilling the ideal of all teaching.

Mention has already been made of the comparative advantages for scholastic purposes of fixed and moving projections. It should be added, however, that even those teachers who favour the use of the cinema have frankly recognized that for some subjects fixed projections may be more beneficial. In the study, for example, of the history of art and in certain branches of science detail is more important, sometimes, than movement or general views. Thus it is impossible to speak of one method being better than the other. Both have their essential uses. While the cinema is able to give a more or less complete idea of a work of art, its applications and its influence in history, a fixed projection may facilitate the study of detail.

As regards suitable subjects for film-teaching, the majority of replies, as is natural, speak of its value to general culture and of its power to furnish a comprehensive general view of life and its phenomena. Next in order come history and geography, and here the replies of the pupils are in full accord with those of their teachers. Worthy of note is the large body

of opinion in favour of science-teaching by film, especially preventive medicine and surgery and the natural sciences.

Very few recommend the use of the screen for teaching the classics and mathematics. "How", asks one teacher, "can a film possibly expound the ideas of Socrates and Plato?" To which it may be replied that Euclid has already been filmed and, according to the opinion of experts, with excellent results.

This raises a problem which confronts us in every single branch of cinematographic teaching and which has repeatedly been referred to by others beside the teachers whose opinions have been consulted by the I. E. C. I. Films, if they are to be effective for teaching purposes and discharge their proper function, must be conceived and made by real experts and must be incorporated in the school curriculum.

It is quite inadmissible that, while the teacher is required to work strictly along lines laid down for him, the cinema should be given a perfectly free hand. The results in schools could only lead to confusion and the pupils world reap no benefit. On the contrary, films must be conceived and edited by experts. The ministerial departments responsible for the framing and observance of school syllabi must not only fix the rules governing film-teaching but must supervise the making of the film and censor it from the technical and artistic points of view to make sure that it is fully up to the mark.

Teachers are agreed as to the last two points in the eighth question. The influence of film-teaching on culture and the understanding of the phenomena of life is very great indeed, greater perhaps than any other method of instruction, even the teacher's own words, however imbued he may be with the loftiness of his mission and however skilled he may be in giving artistic expression to his ideas. Feeling is one thing, seeing is another. Although the spoken word is indispensable, the value of visual teaching is absolute, though the method must be adapted to differences of age and sex. Films, as we have said, must therefore be harmonised with the school syllabus; obviously a boy in an elementary school must not be shown a biological film or a film dealing with general or individual hygiene unless it is within his comprehension. Otherwise, his ideas will only be confused instead of clarified, and the film becomes a hindrance to culture instead of an aid to the teacher.

The cinema collections of the future, according to the teachers who advocate film-teaching, should be considered on a footing with the school library. Every school or every school board should have its own collection and a number of films suitable for exchange between classes and schools according to the requirements of syllabi. There should also be a central film library to supply inevitable gaps in the local collections. To-day most schools, especially among the higher institutions, have their own collections and excellent apparatus not only for projecting films, but for

making them. In every country of the world the medico-surgical clinics have produced series of really important scientific films. Further aid is afforded by the amateur cinema movement, in so far as its activities extend to the filming of phenomena of other than purely subjective interest.

This reminds us of two articles that have recently appeared in the columns of the *International Review*, one by Mr. L. M. Bailey (March 1930) and one by Mr. Ronald Gow (April 1931). The former gave a detailed account of the importance of amateur cinematography in the United States, as regards past achievements and future possibilities, while the latter (see also Editorial Note thereon) recounts an experiment carried out at Altringham School in Cheshire. Both these accounts show what a valuable contribution to school cinematography may be expected from the amateur.

When all or at any rate most schools produce their own amateur operators and when private collections are at the disposal of all, the central problem of bringing about agreements between producers, official bodies and groups of experts competent to select from among the material collected, will be very much nearer solution.

Another point considered by the teachers is whether the master's comments and explanations should precede or follow the projection of the film. Opinion is divided. On the whole, it inclines to the view that children should be left free to study the film without any preconceived notions. Explanations should preferably serve the purpose of clearing up points of doubt and removing possible sources of misunderstanding.

Among the most interesting answers concerning the best methods of film-teaching, we quote the following:

“ Speaking as a teacher of geography, I regret that more use cannot be made of the cinema in our school.”

“ Useful, if employed in moderation. In every case the teacher's comments should precede projection.”

“ It can greatly help in all subjects that call for visual demonstration — but as an auxiliary, not a substitute. Its value is in helping the pupil to understand the teacher's explanations more clearly.”

“ The cinema should be used to make up for deficiencies of teaching material and is a valuable aid to the teacher of science, geography and history. It influences culture by giving children clearer and profounder ideas about experiences and impressions gained in pre-school days. Projection should be accompanied by the teacher's explanations and comments.”

“ An integrative means of teaching. The teacher who commands the use of a cinema to illustrate his lessons would by the end of the year secure surprising results with a minimum effort on the part of his pupils.”

“ As a substitute for the teacher, the cinema could be useful in geography only. It is especially unsuited for classical subjects.”

“Not only useful, but essential. Silent films (not spoken films, for comment should be confined to the teacher) are most potent instruments of teaching, but they involve radical alterations in the curriculum. The teacher should use lantern-slides for the study of detail, while the cinema projector should be fitted with a stopping device, for use when individual pictures require explanations from the teacher.”

“Of the utmost use in all subjects. The cinema could replace vivisection and save unnecessary torture to animals. An enormous saving of time and money could be effected by a rational employment of the cinema in schools.”

“I am convinced that the film is of great value — as an auxiliary method — in fixing in the pupil’s mind the main points in a lesson. It is not of course suited for the teaching of all subjects. It is, however, much more useful than lantern-slides for teaching geography, history, botany, geology and science generally; also for teaching the history of art.”

“As an integrative method, the cinema is of great use in teaching subjects which, like natural science, require demonstration. It is also suited for revealing to children the mysteries of nature, especially through the slow motion process, which can illustrate complicated organic functions such as the circulation of the blood, breathing, etc.”

“It depends upon the subject; in theoretical and abstract sciences the cinema can be of no help at all. In subjects that require demonstration and in which the plastic element predominates, the screen can become an integrative method of teaching. Such subjects are physics, astronomy, botany, zoology, mineralogy, geology, geography and the plastic arts.

In history, literature and science, in medicine and surgery the screen can be of purely auxiliary value. On the other hand, it is absurd to employ it for mathematics or philosophy.”

“In order that the cinema may be an effective aid to teaching, the teacher must occupy the intervals between scenes by commenting and explaining the different pictures. The cinema can never be a substitute for teaching, for the picture unaccompanied by any oral comment would fail to convey any permanent significant meaning to the child’s mind.”

“In science, history and geography the cinema is of great value, adding material that is lacking in many schools. Film-teaching has the utmost influence upon culture, instruction and the understanding of life and it can be graduated in the same way as book-teaching. The cinema is, as it were, a book in which knowledge is presented in a form assimilable by children of different age, sex and degree of culture. In the elementary school the sex difference may be reduced to its minimum.”

“The cinema is of undeniable value as an auxiliary method of teaching, impressing the teacher’s meaning upon the pupil and eliminating the need for any other subsidiary means of teaching. It also interests and pleases children with the minimum of fatigue. Subjects for which it is suited are geography, history, science, including more particularly, zoology, botany and mineralogy.”

“Film-teaching must be graduated, proceeding from the easy to the more difficult, from the known to the unknown. I do not think that there is any need to distinguish between the sexes in film-teaching any more than in the use of text-books.”

“To be effective, teaching can never dispense with the teacher’s own voice, which can alone form the character and minds of his pupils. The teacher applies a separate method to each pupil even when he seems to be teaching collectively.”

“ I have observed that many of the notions imparted to children fail to penetrate their minds, owing to the absence of a visual method of instruction. What is taught therefore fails to interest and is quickly forgotten. A film that would supplement the teacher's work and books, especially in geography, folklore, history and science, would be a godsend. Many children hate geography just because there is no visual means of demonstrating the elements of the subject, the atlas and book illustrations being insufficient for this purpose.”

“ Useful as an integrative method. Biology, for example, is rich in material suitable for film demonstration, especially anatomy and physiology. Parasitology, with the various biological cycles and immunisations, the different methods of combating parasites, would, when taught by the cinema, enrich the mind of the student and of cultured people in general. In its various applications it could do marvellous educative work on behalf of racial improvement and agricultural reform.

Young girls could learn a great deal from films on school and domestic hygiene, maternity, suckling and rearing of infants.”

“ The value of the cinema as an auxiliary method of teaching is beyond doubt and its use should be greatly extended. Film collections should serve the purpose of libraries and be used not only for scientific illustration but to spread culture among those who are beyond the reach of books. And just as libraries are renewed and kept supplied with the latest publications, so too film collections would need to be constantly added to and widened in their scope.”

“ History films can be of great aid, for the narration of events, the vision of historical characters and scenes, aided by local colour and costumes of the period, all help enormously in fixing facts in the memory.

Classroom-films should always be preceded by the teacher's explanations, which should be treated, seriously without any attempts at obtaining cheap surprise effects.”

“ An auxiliary method only, for long projections are bad for the senses. Useful in the teaching of religion, geography, science and history. With the aid of films the teacher can influence culture, instruction and understanding of the phenomena of life, for they aid the memory.”

As regards the relative value of fixed projections and films, the following are among the answers most worthy of remark:

“ Fixed projections are better suited for teaching mathematics and science, art and the history of art. For all other subjects and for purposes of culture generally, the cinema is preferable.”

“ Lessons accompanied by animated projections furnish even the teacher himself with a fuller and clearer impressions of places, geographical information and scientific details than could otherwise be obtained, and his work is thus enormously facilitated.”

“ Exceedingly useful as an integrative method and when varied from time to time, and as required, by fixed projections. The cinema cannot replace the teacher, for school is first and foremost education, and contact with minds cannot be replaced by any cinematographic performances or any sub-titles, however useful and well-chosen these may be.”

“ The very best of auxiliary methods, especially in the teaching of natural science, physics, history, geography, etc. Its influence is strongest on very small children (animated drawings). It is suited for giving girls lessons in domestic economy.”

“ The cinema’s special value lies in its show-motion device, by which all kinds of beautiful detail can be shown that is invisible to the naked eye, as well as in the accelerated reproduction of animal and vegetable growth, the development of crystals, pictures illustrating nocturnal and subterranean phenomena, stars, etc. The film-teaching of history, geography and of industries is suited to every kind of school, but natural science teaching by film should start in the secondary school.”

“ Children should have their pictures most carefully chosen by the teacher, since an unsuitable film may destroy the whole effect of a moral argument. In the case of adolescents there is not the same constant need of the teacher’s explanations, though for them, too, films should be carefully selected. Lantern-slides furnish the teacher with the means of explaining facts and phenomena and, especially in the lower forms, are preferable to the rapid motion of the film.”

“ The cinema is less effective as an integrative method of teaching than fixed projections. On the other hand, it is preferable for teaching science, history and geography. In any case the pictures must be accompanied and supplemented by explanatory subtitles.”

“ Plastic art is best studied by means of fixed projections, which are also suited for the teaching of science; for all other subjects the best auxiliary method of teaching is by motion pictures.”

“ Fixed projections are perhaps more easily adapted to the school syllabi and allow of a better study of detail. The cinema, on the other hand, is more suitable for synthetic work, general views etc., especially for older children, and more particularly for the purpose of imparting and understanding of human life and natural phenomena.”

“ The screen must never take the place of the teacher; it must only be used to aid him in the study of biological, anatomical and physiological phenomena, in geography, physics, chemistry, manual labour, industry, commerce, etc.”

“ Animated are less effective than fixed projections when it is a question of grasping and therefore remembering detail. Best of all, however, are animated projections with facilities for stopping the projection so that the teacher may explain individual pictures.”

“ In order that pictures may be aids in teaching, they must be graduated according to age, sex, etc., must be clear, simple and with suggestive force. The cinema is more useful than a fixed projection for teaching religion, history and science, for it grips the pupil’s attention, stimulates his mental activity and thirst for information.”

“ Films are of enormous help to the teacher, but they must be adapted to the school syllabus. Although most of my pupils have replied to the Institute’s question that they prefer fixed projections, I am of opinion that they did not quite understand the question. Movement is everything to them, and to be made to think, bores them.

“ When every class has its projector and a repertory of films adapted to the needs of the syllabus, the cinema will be a genuine aid to the teacher.”

★ ★ ★

Question II enquired of teachers whether repetition by the pupils, either in word or writing, of what they had seen on the screen, was more or less profitable than the repetition of oral lessons.

Not many definite answers were received. About 450 teachers maintain that repetition of the film-lesson is more profitable than that of the oral. Some 270 are of the opposite opinion. A hundred or so consider the two to be of equal value or that the superiority of one over the other can only be decided in each particular case and with due regard to the different subjects.

The majority in any case is strongly in favour of the repetition of the film-lesson. Especially noteworthy is the attention drawn by one teacher to the interest shown by pupils even in the most ordinary classroom film.

The answers we have chosen to reproduce are grouped according to the three different kinds of reply.

*Answers in favour of repetition of film-lesson:*

“The repetition of a filmed lesson is more profitable because children remember better what they have seen.”

“The first is more profitable than the second, when the spirit of the film, as opposed to the mere sequence of picture, has penetrated the child’s mind. The action as shown on the screen makes a more powerful impression than the teacher’s words.”

“The repetition, in writing, of what has been filmed is of great utility in elucidating the matter taught.”

“The repetition of what has been shown on the screen requires of the pupil the exercise of his powers of thought and sense of value, while the repetition of an oral method is hardly more than a feat of memory.”

“The first is perhaps the more profitable. It is important, however, that the child should be able to concentrate and not linger over trivial details at the cost of more important matter. In the repetition of an oral lesson the teacher can constantly check a pupil’s attention.”

“The first is far more profitable than the second. Nothing escapes the pupil as he watches a film; he competes with his fellows to record what he has seen, hoping to retain more than they, give a more accurate account and show better judgment than the others.”

“To answer this question we need only compare the interest shown in a film projection with the interest taken in an oral or written lesson. The former is an effortless pleasure, the latter, as a rule, a duty and a toil.”

“The repetition of filmed lessons would be infinitely more profitable, if films were projected more slowly and especially if small children were given a chance to fix the details in their minds.”

“The first is always preferable, for a film conveys to children more knowledge with infinitely less effort. Filmed lessons can be elaborately prepared and exhaustively dealt with, and in zoology, botany and geography, for examples, can be repeated with very much more effect than an oral lesson.”

“The former is more profitable for quick and lively wits, but not for more contemplative and assimilative minds. Upon these the teacher’s voice leaves a deeper and more lasting impression than a rapid sequence of pictures.”

*Answers in favour of repetition of oral lesson :*

“ The repetition of a film-lesson is less profitable than that of an oral lesson, because the teacher’s skill consists in adapting his lesson to the pupil’s mentality, while his gestures and looks have a suggestive power that nothing else can replace.”

“ The repetition, in word or in writing, of an oral lesson is undoubtedly more profitable, because the pupil is more easily able to ask for explanations.”

“ The repetition of the oral lesson is the more profitable. A teacher, after explaining some point, often has to explain it over again and by different methods in order that all the class may understand. This is impossible in the case of a film. Moreover the repetition of an oral lesson frequently enables the teacher to fill in gaps and omissions.”

“ The repetition, in word or in writing of an oral lesson is the more profitable, because it is more specific, more adaptable, while auditive impressions are much more durable than visual ones.”

“ The second form of repetition is more profitable than the first, because in the first the pupil has to make a greater intellectual effort to interpret, assimilate and reproduce the contents of the film. Pupils often repeat with the utmost ease what they have heard the teacher say, while they have the greatest difficulty in describing a film they have seen. In the latter case the child’s mind has to work for itself.”

*Answers that do not give preference to either method.*

“ The advantages of the two forms of repetition depend upon the individual tendencies and temperaments of pupils.”

“ In history and geography classes the repetition of the filmed lesson is to be preferred.”

As already mentioned, there is a clear expression of opinion in favour of the first type of repetition. This is what we should expect considering the relative value of visual and oral teaching and the greater interest of children in what they see in motion on the screen than in the spoken words of the teacher.

The latter, too, however cultured and well-up in his subject, cannot have such a complete acquaintance with facts and phenomena as to be able to give his pupils an absolutely clear and exact explanation of detail. An oral explanation is either synthetic — and in this case the screen, which analyses or anyhow can be used for analysis, is infinitely superior — or it is analytic — and in this case it will inevitably be lengthy, whereas a film can give a detailed representation of the phenomenon in question in a much shorter time.

*(to be continued)*

G. d. F.



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# *Information*

## THE CINEMA USED AS A MEANS OF PROPAGANDA BY THE MINISTRY OF AGRICULTURE OF CUBA

by **Prof. A. de G. Gonzales**  
of the Dept. of Zootechnical Industries

Cuba is an essentially agricultural country blessed by nature with an excellent geographical position and a climate and soil admirably suited for animal and vegetable production.

These marvellous natural advantages have made it possible for our country to develop the biggest sugar industry in the world, which has converted this beautiful island into the richest territory of America.

Apart from this, the economic structure of Cuba, after the end of the European war, suffered severe shocks, chiefly due to the general economic crisis, but also to the surplus world production of sugar, which caused a considerable sinking of prices.

The situation has become still more serious after the recent adoption by the U. S. of the Protectionist Customs Tariff, as a result of which the dues on the sugar imports from Cuba to the United States have been considerably increased. But, on the one hand, the North American tariffs help to stabilise our sugar production, reducing it to terms at which it is easily saleable; while, on the other hand, the same tariffs act as a strong incentive to the other agricultural industries and especially to the encouragement of zootechnology, hitherto rather neglected, as all available capital was invested in the sugar cane and sugar refining industries.

The present Republican Government, animated by the highest sentiments of providence and patriotism, has devoted most of its efforts to the encouragement and protection of agriculture in all its branches: cattle breeding, plantations, rural industries, etc. In order to realise its aims, an intense campaign of agricultural, zootechnical propaganda is being

carried out by means of lectures, illustrated by cinematographic projections and the distribution of numerous pamphlets and other printed matter.

This intense and fertile educational and propagandistic activity of the Ministry of Commerce, Agriculture and Labour for the introduction of modern systems of breeding, is due to the interest of the President of the Republic, General Gerardo Monchado, and also to the enthusiasm and valuable experience in agricultural problems of General Eugenio Molinet, Secretary of the Ministry of Agriculture, Commerce and Labour.

The reorganisation was begun under the direction of Dr. Armando Rodriguez Carceres, Veterinary, Captain of the national army, who deserved well of his country, by adding to the Secretariat of Agriculture a Department that does such useful and efficient work for the country.

The purpose which the department of Zootechnical Industry follows with this agricultural and zootechnical instruction is the education and instruction of our agriculturists and cattle-breeders; it tends to make them abandon antiquated and time honoured methods by insisting on the recommendation of modern principles of breeding, and the practical demonstration of the advantages obtained by agricultural systems, sanctioned by scientific experience: and, last not least, to teach the farmer how to live a life at once more profitable and more amusing.

The cinema plays an important part in this program, as it constitutes an excellent means of propaganda because of the facility with which the subject chosen by the lecturer can be made gen-

erally accessible and completely comprehensible.

The propaganda campaign is organised as follows:—

a) lectures — held in farms and small rural centres.

b) Printed matter, illustrating the scientific procedure of education and the most important diseases of domestic animals.

c) Instruction by correspondence — this valuable system has been recently adopted, in order to give rational instruction to cattle breeders.

d) Consultations: consultations are exceedingly useful, as they contribute towards establishing scientific methods of zootechnical exploitation, helping the breeders to solve almost any problem of a zootechnical or veterinary character, with which he may be confronted.

e) Anti-cholera vaccination:— this vaccination is practised by veterinaries of the Section of zootechnical Industry; its purpose is the rendering immune of mother sows to the disease known in Cuba by the name of "Pintadilla" or "Hog cholera". This operation is gratis, including the necessary virus and serum, prepared in the Biopathological laboratories, annexed to the Zootechnical Industry Department at Santiago de las Vagas, in the Province of Havana.

Free distribution is also made of prophylactic vaccinations against symptomatic and *Bacterial Carbuncles*, thereby avoiding the annual harm otherwise suffered by cattle.

The lectures, as has already been said, gain in attractiveness and interest by the cinematographic illustration. Horace's precept of "teaching while entertaining" has, to a certain extent, been realised by the cinema.

All the films chosen by the Department of zootechnical Industry for the propaganda campaign are exceedingly interesting, and respond to an exalted pedagogic aim. They permit of an objective process of direct instruction, by means of visualisation, which makes more direct appeal and serves as a complement to the lectures.

At the present moment the Secretariat

of Agriculture has a stock of 16 films, some of which are in four or five parts. Our present supply of films permits of our showing projections for the space of ten hours, subdivided into programs of two hours each, and offering a serious and pleasing entertainment. The films to which we refer come from the Agricultural Department at Washington, after having been accurately translated from English, and adapted to our country.

These films handle more particularly the following subjects:

a) the great nourishing qualities of milk, and the necessity of its production under hygienic conditions;

b) the advantages deriving from scientific pig breeding, and the advisability of anticholeric vaccination;

c) the demonstration of the harm incurred by the peasant, as a result of ignorance and inadequate knowledge of prophylactic methods against disease among cattle;

d) demonstration of the importance of the selection of cows and its influence on the production of milk;

e) suitable means for the campaign against the *zecca* (cattle parasite);

f) prophylactic aid and healing for "ascaris suallis" and demonstration of the harm caused by this parasite.

g) illustration of the biology of the stable fly and methods of exterminating it;

h) study of the characteristics and aspects of pig breeding and its handling.

The zootechnical agriculture propaganda lectures were begun in the province of Pinar del Rio on July 15, 1928. The lecturers covered the whole country, carrying to all parts of the Republic the incitement to the adoption of more efficient breeding systems.

The electric current necessary for the functioning of the projection apparatus is taken from the electric installations of the places where the lectures are held; but in order to be able to show the projections in any locality, an ambulant cinema with its own battery and accumulator has recently been acquired, thus taking the boon of the cinema to places quite off the beaten track.

This ambulant cinema will go from place to place, with its lecturers, operators and complete propagandistic material, giving great stimulus to the agricultural zootechnical campaign.

The motor of the ambulant cinema will supply the motor energy sufficient for a generator of 100 volts, energy which is consumed by two portable "Super De Vry" apparatus. The pictures are projected from the ambulant cinema on to a portable screen.

Some days previous to the lectures, they are advertised in conspicuous places frequented by the public, and especially by the rural population.

The support of the local authorities, and above all of the military forces (rural guards), is also solicited: they undertake to extend invitations to the remotest farms, pointing out the advantages offered by the lectures.

During the lecture leaflets are distributed among the public to promote the

purchase of the pamphlets and booklets dealing with zootechnical subjects.

Doubtless this method of propaganda should give the most satisfactory results, as its organisation corresponds to the best known systems of combating ignorance among the rural masses.

The results are in fact already noticeable, for agriculturists are evincing great interest in the various problems relating to zootechnical exploitation: this is proved by the large number of consultations daily received at the Zootechnical Department from enquirers interested in zootechnology, Beekeeping, the Dairy Industries, etc.

The magnificent specimens of animals presented at the agricultural-zootechnical exhibit held last February in the department of Ludgardita, Termino de Santiago de las Vegas, is another proof that our breeders are making constant efforts to improve the race by means of judicious crossbreeding and the observance of the laws of animal hygiene.

## RURAL CINEMATOGRAPHY IN SOVIET RUSSIA

The growth of the rural cinema in the U. S. S. R. dates back to 1924, since which time the number of travelling cinemas has steadily increased. On October 1st, 1927 there were altogether 4987 rural cinematographic associations owing in the aggregate 3873 travelling cinemas and 1114 fixed installations. This network of country cinemas is at present under the control of various organisations, cultural, political and educational, the Sovkino, etc. During 1929 these diferent organisations arranged for 532.000 projections, which were witnessed by more than 60.000.000 people.

Nevertheless, the Soviet authorities in charge of rural propaganda were not satisfied with these results and decided for the financial year 1929-30 to bring the number of rural cinemas up to 12.000. The five year programme of film propa-

ganda provided further for the following extension of activity:

### *Fixed Installations*

|                                          |       |
|------------------------------------------|-------|
| October 1 <sup>st</sup> , 1930 . . . . . | 2.000 |
| » » 1931 . . . . .                       | 3.500 |
| » » 1932 . . . . .                       | 6.000 |
| » » 1933 . . . . .                       | 9.650 |

### *Travelling cinemas*

|                                          |        |
|------------------------------------------|--------|
| October 1 <sup>st</sup> , 1930 . . . . . | 10,000 |
| » » 1931 . . . . .                       | 14,740 |
| » » 1932 . . . . .                       | 18,425 |
| » » 1933 . . . . .                       | 22,368 |

In this way it is calculated that the average annual attendance at cinema performances will be raised to 13, 5 per head.

According to the five year plan, every place with a population of over 2000 will

have a cinema of its own, while smaller localities will be served by the travelling cinemas.

As regards Soviet activity on behalf of the agricultural film, the following particulars relate to production:

The production of agricultural films is nothing new. Soviet cinematography has from its earliest days aimed at making films that deal with agricultural problems and peasant life in their general and more particular aspects. More than half the Sovkino's programme for 1931 consists of propaganda and scientific films; agricultural films will account for 25 % of the total output. These include propaganda films and instructional films, the latter divided into films for schools, general, films for technical schools and agricultural colleges, and films intended for more advanced agricultural teaching institutions.

The purpose of the propaganda films is to encourage the cultivation of the soil, the re-establishment of peasant life, collective farming, a minimum yield, sowing and reaping in due season, etc. These various questions are dealt with by the Communist Party of the Soviet Union, the Congress of Soviets and the Government.

The object of the instructional films is to teach the peasants how to handle machinery and extend their knowledge of farming. New films are constantly being made, and in 1931 it was found necessary to organise in the technical and advanced

agricultural colleges a regular course on the use of instructional films.

Agricultural propaganda films are rented, but at considerably reduced rates. Nearly all of them are accompanied by explanatory pamphlets and often by a number of agricultural text-books for free distribution.

The fixed cinema is strongly reinforced by the travelling cinema. Owing to their easy transport and the possibility of penetrating to the remotest hamlets, these are a particularly effective means of agricultural teaching and propaganda.

Among agricultural films circulating in the U. S. S. R. some are purely technical (tillage, use of machinery, good and bad harvests, seed selection), some documentary (the land yesterday and to-day, new methods of cultivation and their yield, the forests, reafforestation, utilisation of peat-bogs, pools, streams and rivers, lakes, intensive and extensive cultivation, etc. and some spectacular (agricultural films with a plot).

On the other hand, there is a total absence of 'back to the land' propaganda films. The Government's measures being designed to encourage collective ownership and exploitation of the land, it would seem that an exodus to the city is not a prospect to be feared. On the contrary, the increase in agricultural output due to the amalgamation of small holdings should furnish a surplus of agricultural labour available for industry.

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#### REVUE DE L'ECRAN.

SUMMARY OF THE NUMBER, OF JULY 5., 1931: *Towards a Cinema of the State*, Georges Vial - *Presentations*, André de Masini - *Mechanical Music*, Gaston Mouren - *Association of the Directors of the Cinema of Marseilles and its Suburbs* (Official Page) - *Postal Studies* - *Brief Notes* - *In the Region* - *At Marseilles* - *Echoes*.

SUMMARY OF THE NUMBER, OF JULY 20, 1931: *The New Contingent*, Georges Vial - *Mechanical Music*, Gaston Mouren - *With « Marius » at the Port of Marseilles*, Georges Vial - *Association of the Directors of the Cinema of Marseilles and its Suburbs* (Official Page) - *Postal Studies* - *Brief Notes* - *In the Region* - *Echoes*.

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**DIE SCHULPHOTOGRAPHIE**, Review for professional and amateur photographers. Edited by N. Lange, retired Councillor of Public Instruction, Berlin, Zehlendorf, and Weidmann Library, Berlin S. W. 68, Zimmerstrasse 94. - 2nd year, 3rd number, August, 1931.

Dr. Erlach, *Indications on filters of light in photography* - Pratical Part: Curt Wagner, *Elementary teaching of photography* (extract from the work of a council school in

Leipzig) — Dr. Maiser, *Dangers caused by the screen* — Alberto Leon, *Photography of birds* — Dr. Winkler, *Students and their mentality* — *Photographic practice in schools* — *Exchange of books and of reviews* — *Various problems and the exchange of ideas* (Greta Mundovff); *Photographic competition in the secondary schools*; *Report of the third International conference of educational films*).

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**DIE LINSE**, Monthly Review of photography and cinematography, 27th year; 8th number, August 1931.

SUMMARY: *Photography in the mountains* — *Taking views* — *The Cinema* — *The A. B. C. of photography* — *Jurisprudence* — *Brief Notes* — *Exhibitions and competitions* — *News and Information* — *Book Review* — *Society Echoes*.

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**FILM SONORO**, No. 26 of July 18, 1931.

I. Landau, *When the S. D. N. will adopt the cinema as a means of peace propaganda and the bringing together of the peoples* — Marcel Carné, *The time for economy* — Maurice M. Bessy, *Remarks* — Jean Felix, *Can the situation in Germany have repercussions on the film market?* — Champfleury, *Bill-Posting* — M. Natan, *An important statement: The perfection of sound-films* — «Talkies» and teaching — *Summer cinematography at Juan-les-Pins* — *The new contingent regulations* — *In the cinematographic world* — Marcel Carné, *Introductions* — *Information* — «Shooting» in the studios — *Ciné Immobilier* — *The stock exchange and the cinema* — *The Shows* — *Radio: an amplifier of 50 watts* — *Press gleanings*.

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**LA TECHNIQUE CINEMATOGRAPHIQUE**, 24, Rue de Petrelle, Paris 9<sup>e</sup>.

SUMMARY OF JULY NUMBER, 1931: Gustave Lyon, *Acoustics and ventilation of sound-transmission and sound-reception rooms. Disposition of the microphone for the registration of sound* — A. Lovichi, *The Technique of Registration* — Press Review: *R. C. A. Apparatus for sound production* — *Photophone alternate feeding* — *L'oscillografo catodico for television* — *Coloured television of a film* — *Apparatus for panoramic projections* — *New Western Electric microphones* — *The Derby at Epsom transmitted by television* — *Stroboscopic study of loudspeakers* — *Registration, super-registration and sound* — *Extra-powerful microscopes* — *New object-glasses for projections* — *Astronomical films* — *The choice of loudspeakers for a theatre* — *The utility of the cinema in industry* — *Ribbon microphones* — *The handling of films in warehouses* — *The meeting of Motion Picture Engineers at Hollywood* — *Films coloured by hand*. *Bibliography* — *Information*.

---

#### AN INTERESTING CINEMATOGRAPHIC PUBLICATION.

On August 15th *L'Eco del Cinema*, the offices of which are in Florence, issued an elegant, richly illustrated volume of 64 pages, on the film of «Ben-Hur».

The book deals synthetically with the production of this famous film: The story, cinematographic execution and the success obtained. It was put on the market at the price of It. L. 3,50, and constitutes an indispensable *vade mecum*, on account of the great amount of information it contains, for all those who have seen or will see this new masterpiece.

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The second number, Year II<sup>o</sup>, 1931, of the quarterly juridical review **IL DIRITTO DI AUTORE**, edited by the Italian Society of Authors and Editors has been published. Below we give the summary of the contents of this most interesting publication.

DOCTRINE: E. Piola Caselli, *New national and international laws on exclusive translation rights in accordance with the Law of June 12, 1931, No. 774 approved by the Rome Convention, June 2nd, 1928* — A. Giannini, *Artistic Executors' Rights*.

ECHOES AND COMMENTS: *The 6th Congress of the Confédération Internationale des Sociétés d'Auteurs et Compositeurs (v. d. s.)* — *The 1st international congress of the Società Professionali di Scrittori (v. d. s.)*.

JURISPRUDENCE: 7. *Book-selling contracts* — *Deposit of copies in store-rooms of the book-sellers* — *Degree of diligence in the care of books* — *Gratuitous and onerous character of the Deposit* (Supreme Court, Sec. III. Civ., April 22, 1931) (n.) — 8. *Illustra-*

tions protected by authors' rights - Their utility on the wrappings and advertisements on chocolates - Counterfeits - Title of intellectual works used to characterize an industrial product - Liceità (Turin Court of Appeal, Sec. I, Civ., July 18, 1930) (n.) - 9. Engineering projects - Qualifications of their protection of authors' rights - Counterfeits; extremes - Exclusive authority for the execution of work; not included in authors' rights (Rome Court of Appeal, Sec. I, Civ., February 26, 1931) (n.) - 10. Indication of the printer's name on the covers of books - Alterations of such indications - Impossibility of damages on the part of the printers (Supreme Court, Sec. III, Civ., July 19th, 1930) - 11. Cinematography - Reproduction of patriarchs on the screen - Illiceità - Interdiction (Turin Court of Appeal, June 17, 1930).

FOREIGN JURISPRUDENCE: *American Jurisprudence on the subject of the moral rights of authors* (Louis Swarts).

LEGISLATION: *Legislation of a general nature on authors' rights. - Theatres, Cinemas and public halls in general - Broadcasting - Italian Society of Authors and Editors.*

COMPARABLE RIGHTS - INTERNATIONAL CONVENTION: *Convention de Berne pour la protection des œuvres littéraires et artistiques of September 9, 1886, revised at Berlin November 13, 1908 and at Rome June 2nd, 1928. Note (Summary of the Rome Convention) (Egyptian) - Norwegian laws on intellectual works (Note g. c.).*

DOCUMENTS: *Statute of « Bureau International de l'édition musicomécanique » (N. d. R.).*

BOOKS AND JOURNALS: *New publications (Revision of the work: Avv. Ferruccio Foà, Manual on Authors' Rights, Egyptian) - Review of Reviews.*

#### IL PROGRESSO FOTOGRAFICO, no. 7 July 30, 1931.

*Stereoscopic notes - The effects of snow - A unusual phenomenon: The laws of Purkinje by Ferd. Todeschini - Photo-designing and its utility on the part of artists - Coloured and tricromia photography - Photographic interference in the experiences of Bocca, the artist - Rational development of coloured plates, with two tanks by Alfredo Laezza - Amateur cinematography - Chemistry and the practical part of the treatment of films by amateurs - Modifications and corrections - Photographic art and technics - How to modify the background of pictures by means of celluloid mat - A new lamp of part incandescent and mercurial arc - Dark foregrounds and cloudy skies - The difference between the grades of sensitometric in regard to the light used in sensitometry - Emulsione al bromoioduro d'argento rapido, fine grain obtained with two separate maturation without ammonia - Photomechanic Technique - Graticulated negatives on dry plates - Collaboration of subscribers - In regard to the alteration of bromide experiments - Cinematographic technique - A documentary film - The life of the silk-worm - Scientific cinematography and photographic science - The new densograph of Goldberg - Astronomical photography - Various Notes - Il bianco di titanio - A very light metal of exceptional interest: beryllium - The chromation of metals - Industrial and Commercial Notes - Kodak-Verichrome Film - The new list of the S. A. I. F. I. and the diaphragm for counter-lights - Mentor Italian catalogue - Parisio Cantini of Empoli - An economic apparatus: Zeiss Ikon Ikonta 6 x 9 with autospring - Telos Seide: a new chlorobromide paper with a surface of silk web - A Gerster Enamelling-Drying Machine - Notes and Comments - Concerning an exhibition - Concerning artistic properties in photography - Exhibitions and competitions - Bibliography - Patents taken out in Italy - Rotocalcography plates.*

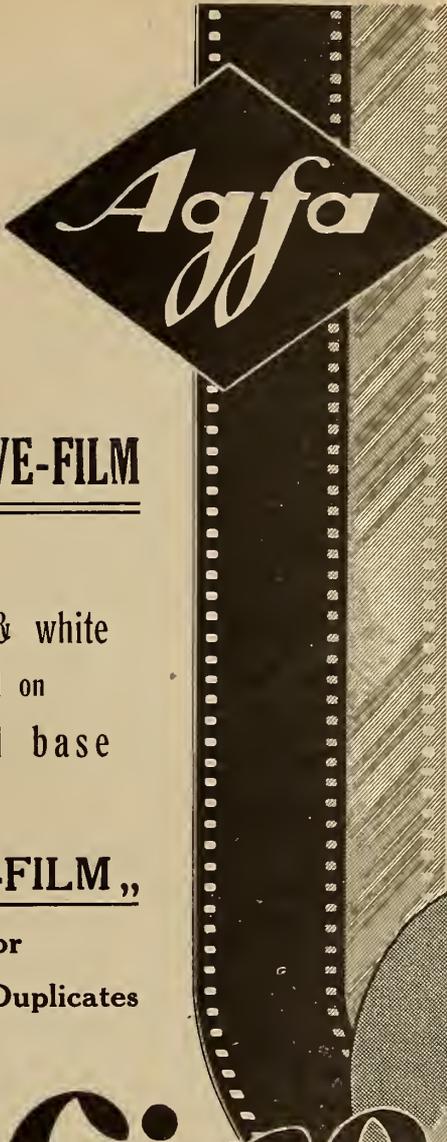
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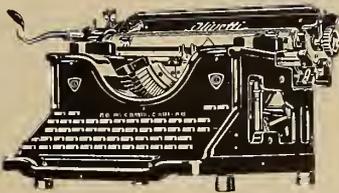
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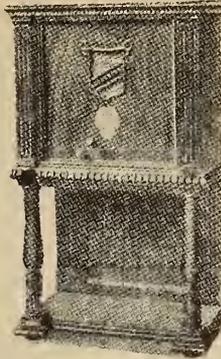
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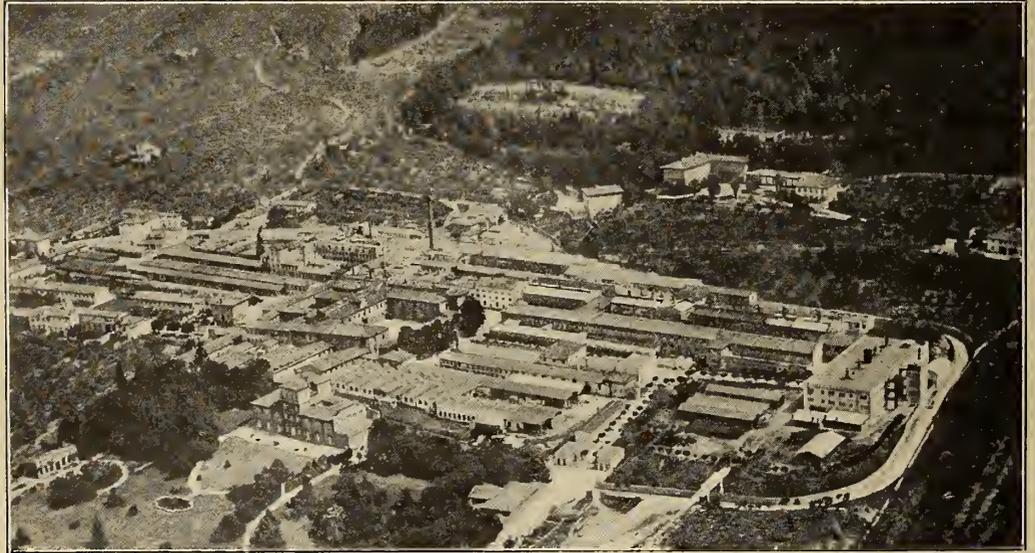
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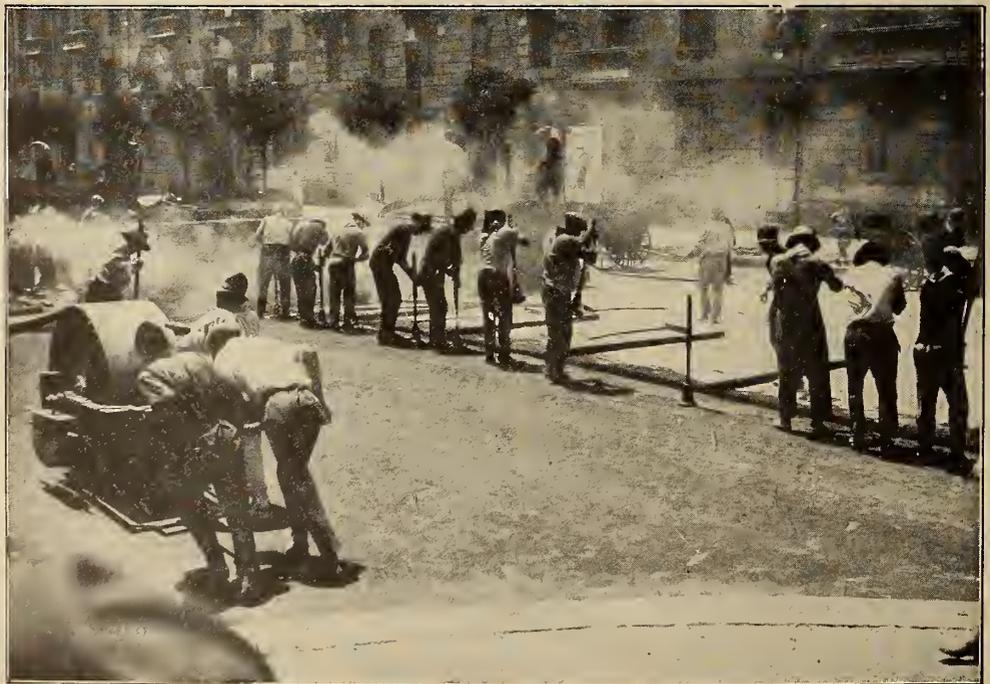


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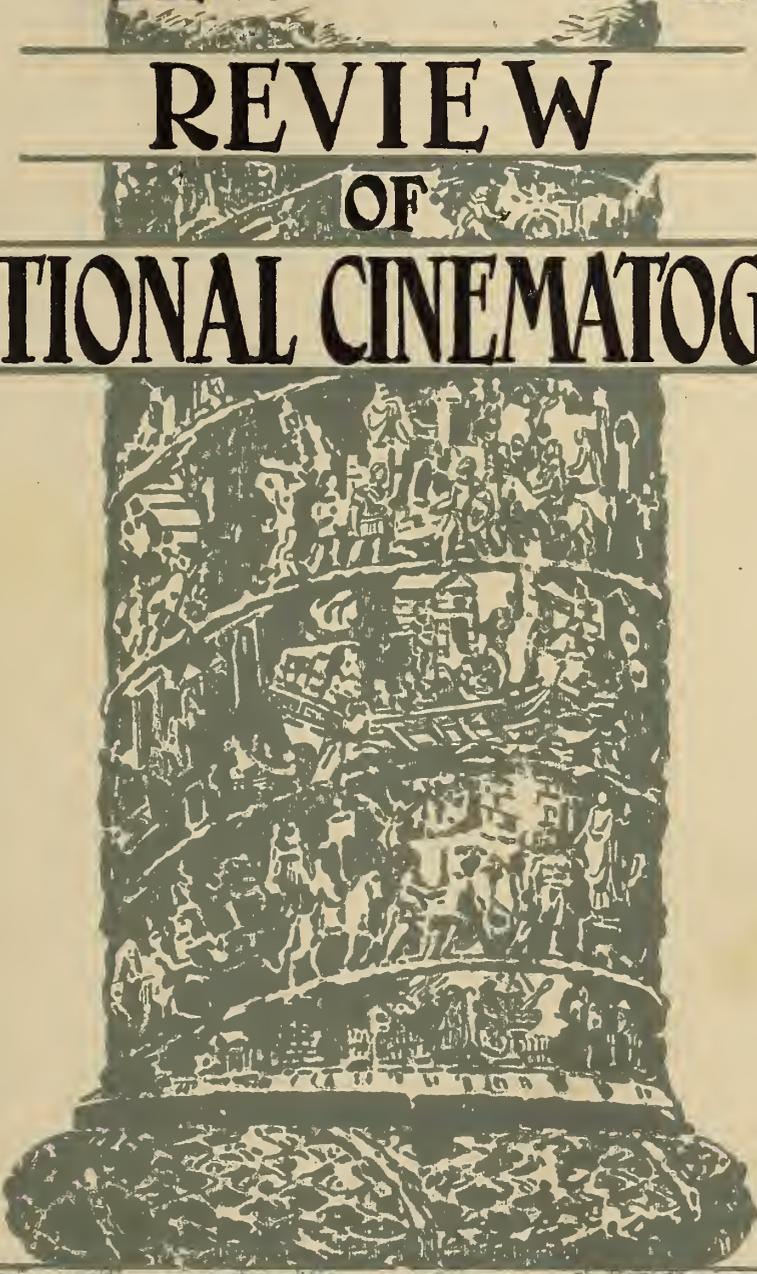


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# Cinematographic documentation of integral reclamation

by Prof. Liutprando Filippi

*(from the Italian)*

The soil, always a bone of contention between contrasting individual and social interests, has yet from time immemorial also been the object of zealous defence and intense activities for its increased exploitation.

But never before our modern times have demographic necessities made it imperative to resolve the problem of the reclaiming of the land and the redemption of those insalubrious, uncultivated, or insufficiently cultivated regions which to-day form the object of the solicitude of governments.

The activities of land reclamation, covering vast, economic, hygienic and demographic aims, should be organically illustrated by the cinema, a powerful instrument of culture.

Italy, a country that for special hydrologic, morphologic and demographic reasons, is making a maximum effort towards the complete reclamation of her soil and of her man power, offers an admirable example of what may be done in the interests of the promotion of a more intense and prosperous rural civilisation.

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EDITOR'S NOTE. — *Professor Liutprando Filippi is one of the most eminent Italians who have dedicated their lives, faith and enthusiasm to the problem of the integral reclaiming of the soil. His vast and detailed exposition of this problem might, not without justification, be considered a purely national, internal and Italian contribution.*

*The I. E. C. does not, however, consider its publication in this Review a transgression of its international obligations or of the general tendencies of the studies undertaken for the common good. We deliberately asked Professor Filippi to handle the subject of integral land reclamation, both on account of the interest for the subject in all countries, and because it may be regarded as a « model ». As a matter of fact many nations have agricultural social problems of a strictly national character. It might appear superfluous and tiresome to our readers, were we to illustrate them all in the pages of this Review.*

*For this reason, we have decided to illustrate one specific problem, which though handled from a national view point, is international in spirit and pur-*

The film should not only illustrate, but should give an increased incentive to this ardent attempt to redeem the soil, cultivate waste land, reclaim malarial districts, and make homes for increasingly numerous populations. Its aim should be to illustrate the most rational endeavours and the most efficacious methods, to show how the ultimate goal of complete reclamation may be obtained.

For many years reclamation was merely a form of State intervention, imposed by the necessity of hygienic defence, and therefore almost exclusively directed towards the technical problem of the draining of marshes constituting a menace to public health.

But the hygienic failure of many reclamation works, where draining was not followed by cultivation, showed the necessity of completing the main reclamation, carried out by means of draining, by that of the minor reclamation, thereby making the soil itself refractory to the mosquitoes, for the existence of which even the small pools of stagnant water left in drained districts, are sufficient.

It was necessary to demonstrate that only intense and constant cultivation of the soil can prevent the formation of conditions favourable to the mosquito, and entirely free malarial districts from their scourge.

This necessitated the supplementing of land reclamation by a whole series of activities, including agricultural and settlement works, such as roads, aqueducts, settler's houses, installations and irrigation canals.

To this work of penetration has been added a whole system of treatment of the soil, which could not, it was realised, when capable of transformation, be left uncultivated, or in a rudimentary state of cultivation.

As a result of these experiences the field of state intervention now extends from the hygienic reclamation and economic reclamation of marshy zones to the fertilising of waste land, regardless of the reason for which it was neglected.

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*pose, because while contributing to the knowledge of what has been accomplished in one country, it is applicable to what might be, or is being done in others.*

*On the other hand it indicates that cinematography is capable of a significant contribution to the solution of the problems existing in different countries from a viewpoint that is both propagandistic, scientific and documentary.*

*We repeated the belief, already frequently expressed, that the cinematographic document is bound to be increasingly successful. The basis of our present day civilisation is that of the most complete and accurate knowledge of what is being accomplished for the common good. The cinema is an ideal and truthful instrument for this purpose.*

In order to combat the total or partial sterility of the soil, a whole combination of activities is necessary; these have to cope with insufficiency of water, lack of roads, of irrigation water, of settlers' houses, and with the various phenomena of a physical and social order which characterise backward conditions of cultivation. As such interests are more important than any private commercial interests of individual proprietors, it is obvious that the State must intervene, both for the superintendence of the fundamental, radical settlement transformation, and for the subvention of such works as particularly concern the single settlements capable of improvement.

This is the origin of « Integral Reclamation », which signifies the ordered and coordinated organisation of all enterprises calculated to subject the soil to all appropriate and possible treatment for its utilisation and exploitation.

Italian legislation, more particularly the laws of Dec. 30. 1923, May 18, 1924 and Dec. 31 1894, offers a typical example of what a State may do to promote and facilitate an agricultural revival, and a more intense exploitation of the soil.

It is obvious that all the improvements and transformations must tend towards the supreme aim of all reclamation, the populating of the reclaimed districts. Hygienic reconstruction, safety, roads, water supply, are all doubtless important factors; but if they do not in the last resort bring about the removal of families from the towns to the country and their settling on, or in the neighbourhood of the soil which they are to cultivate, there can be no question of agricultural transformation, still less of integral reclamation.

The lack of country dwellings, and consequently of a widespread cultivation, not only keeps the peasant away from the settlement for long consecutive periods, crowds the villages with labourers in search of work, deprives the farms of the aid of the women and children, but it also prevents the formation of those settlements without which neither the foundation of a family of agricultural labourers, nor vast and methodical systems of labour, nor cattle breeding, are possible.

The public good, the interest of the land owners, the material and moral education of the agricultural labourer, are inseparable from the spreading of the settlement dwelling, permitting the peasant permanent residence on the land.

All the other hygienic, hydraulic and agrarian activities are merely a preface to this essential aim of the work of land reclamation.

Thus the fundamental conception to be illustrated by the cinema should be how to procure from the soil more abundant, regular and useful production, thereby offering good homes to many, where formerly only a few led a life of privation.

The film is capable of an eloquent, even articulate account of the results obtained by integral reclamation: for it is in its power to reproduce

the condition of the soil, its products and industries (cattle breeding, etc.), immediately before, and immediately after reclamation.

By means of such comparisons it can be shown how marshy, or otherwise sterile soil may be transformed into fertile and cultivated fields: how crops, formerly insignificant, may become plentiful and varied; how undernourished, ill conditioned cattle may be converted into sleek, well conditioned and vigorous beasts, and how prosperity in the life of man and beast takes the place of death and misery.

The cinematography of the first state, that is to say before the transformation of all its aspects, may depict:

a) The number of people employed, and their corresponding compensation.

b) Head of cattle per acre.

c) Quantity and value of saleable products per hectare (from nothing, or a few tens, to hundreds of Lire).

d) The landlord's revenue (reddito fondiario) and taxes.

Further, it should illustrate the intermediate and *the final states* of the process of reclamation, with the successive increase of the profits of manual labour, and of agricultural and individual capital.

It will be easy to illustrate:

a) The high profits, amounting to tens and hundreds of Lire, as a result of the planting of vegetables and fruit trees where formerly the ground was marshy or sterile.

b) The general averages, from 2-4 thousand Lire a Hectar, by alternate sowing of forages and cereals, the production of diverse food stuffs (grain, meat, dairy products, wool, marketable products, such as tomatoes, beetroot, flax, etc.).

It is particularly advisable to illustrate the development from the object of commerce to the aggregate profit, deducting the cost of work or products which cannot be had on the premises: manual labour, agrarian capital, direction and administration, land tax, other taxes.

A profitable comparison of conditions preceding and following the reclamation may be furnished by the district between Maccarese and the gates of Rome.

On the one hand is the marshy ground, suitable for pasture land, cattle, etc., or the marshy forests, a suitable breeding ground for the anopheles mosquito, or the sterile sand dune.

On the other hand is irrigable land with meadows, corn fields with milch and stable-cows, vineyards and orchards on the dunes.

All this is to be seen in the Maremma, where the integral reclaiming of the land has led to the formation of vast estates: the homes and modes of living of the populations before and after the reclamation may be shown:

in the first stage a handful of wage earners, at the mercy of malaria, later the settler's family, comfortably housed and in excellent circumstances.

*Integral reclamation presents different aspects according to the quality of the soil on which it is carried out.*

From a general point of view, land reclaiming may be carried out in the plain, in the hills and mountains, or simultaneously in both these regions.

The varying characteristics of the different types of country and their management should be distinctly illustrated by the cinema.

## I.

When showing methods of reclamation in flat country, the vast zones of depression in the neighbourhood of the deltas of great rivers (such as the mouths of the Po) should be distinguished from the smaller depressions between the edge of the dunes and the steep mountain slopes near the sea, in which alluvial matter is forced to accumulate, causing deposits of stagnant water and malarial marshes.

The difference between these two types of flat land is, indeed, enormous, for while in the plains of northern Italy the problem is chiefly hydraulic, because once the problem of the overflow and stagnation of water caused by the depressions of the soil is solved, the physical and economical environment immediately becomes favourable to cultivation, in the south, on the other hand, the littoral plains are characterised by the swift and catastrophical violence of the alluvial deposits, so that their preservation from ruin demands a whole system of activities, coordinated between the mountain and the plains.

The hydraulic works must be supplemented by mountain reclamation. To the struggle against the superabundance of water must be added the struggle against its scarcity: to the regulation of the waters by wide irrigation canals, the methods of combatting the small but more dangerous malarial centres: to the hydraulic operations in the mountains all those accessory activities, such as road making, house building, water supply, which make intensive cultivation and the existence of the labourer on such spots possible.

The low plains near Padua offer characteristic examples of the first mentioned type of reclamation ground.

The lower valley of the Po is the classical ground of hydraulic draining. The system prevalently adopted for the reclamation of these low lying territories is that of mechanical draining by means of a meshwork of canals of the water of the upper surface, a system of canals for collecting the middle waters: a establishment for the raising of the lower waters and a canal to carry them to the sea.

As some parts are below sea level they cannot be dried by natural drainage: the system of filling is rarely resorted to, because the polluted waters form a sediment in the lower depressions as a result of the length of time required for this process.

In the zones of the great rivers, deltas other characteristic methods of reclamation are employed, such as the introduction of salt water into the depressions and the utilization of the fishing valleys in the territory surrounding the lagoons.

## II.

The reclamation of the low lying valleys of the south also offers noteworthy examples suitable for cinematographic reproduction.

The film may efficiently illustrate:

a) How it is possible to drain the coast land if slightly oozy: how to protect it from the overflow of river torrents in such a way as to ensure vegetation during the winter, favoured by the mild climate: the canalisation and draining of estates, dykes, fillings, etc.

b) How to supply the necessary humidity during the summer period and, by the use of sun and water, to procure a maximum of vegetation, modifying the defective rainfall by irrigation installations.

c) How to solve the Southern problem of the insufficiency of rivers, by making reservoirs, or flooding dams — a typical example of which is the Tirso in Sardinia — which are filled with the thunder rains of a few days and constitute a huge reserve sufficing for thousands of hectares, or by collecting and directing the waters of the river torrent.

The cinema can illustrate better than any lecture the torrential rains, which, though harmful in themselves, may be converted into a precious reserve for summer production; other methods of reserving or gaining water from the scanty natural supplies may also be illustrated.

In Apulia, the most arid region of Italy, the chief sources of water are near the coast, on the Adriatic and Ionian littorals and have to be raised by mechanical force.

d) How to transform the soil by the united efforts of the State, which makes roads and supplies drinking water, and the peasant, who plants the olive, almond and tobacco, cultivates the orchard, etc.

Maccarese is indisputably the great example on the Mediterranean coast. But interesting filming material may also be found in the fruit-growing and agricultural districts of Battipaglia, the Low Valley of the Sele, the Valley of the Neto, at Cotrone, Arneo and Lecce.

e) How it is possible to combat the mosquito anopheles, the characteristic grey insect with spotted wings, which is the transmitter of malaria and which thrives in wide marshes, while in the hot districts of southern Italy even small stagnant pools suffice for its existence.

The minor reclamation system is indispensable for the fight against the mosquito.

This system supplements and completes the hydraulic draining of the integral reclaiming systems, by eliminating the small pools of stagnant waters which are inevitably formed near collecting canals, and those in the neighbourhood of human habitations.

The minor system of reclamation also seconds that of integral hydraulic reclamation by assiduous and vigilant superintendence of the state of the irrigation canals.

Taking the efflorescence off the waters, cutting down the vegetation that grows at the bottom and on the banks, keeping the borders of the canals or of ditches even, filling up small pools of water, are the chief activities of minor reclamation.

Spring, autumn and even summer rains in impermeable soil may preserve water which cannot be eliminated, any more than the wells necessary for irrigation.

Further, the minor reclamation must provide new means for the combating of the mosquito. By such means we do not mean the instruments of the agriculturist, but new methods for the destruction of the larvae and the insects themselves.

The methods which we have so far mentioned combat the life of the insect: the methods we shall now mention aim at destroying it when, despite all precautions, it has come to life. These methods were invented in Italy and widely applied by Professor Fermi in 1916 and the following years. The various types of larvae destroying substances already in use in America were studied. Foremost among them is petroleum, which when sprayed in ditches and canals, asphyxiates the larvae and the mosquito eggs within the space of half an hour. The petroleum is sprinkled over the water by means of pumps, rags, sawdust. It should be sprinkled once a fortnight — the periods which the egg takes for full development in the summer season (July-August).

Another larvae killing substance has recently been employed. This is powdered colour, called Schweinfurt, or Paris Green, consisting of compound salts of arsenic, and of copper. This Paris Green, mixed with dust in a proportion of one per cent, is strewn on the waters and annihilates the mosquito eggs. It must be used every 18 days, because it does not kill the chrysalis.

A plant which completely covers the surface of the waters, called « lemma » has also been used to combat the development of the larvae.

At sunset it is easy to kill mosquitoes against the window panes, because at that hour they all try to reach the open air. Fumigation is resorted to for mass massacres. The smoke aggravates the mosquitoes, driving them towards a veil held ready at the window, where they are easily killed.

Traps, something like mouse traps are also used for catching mosquitoes.

The greatest number are generally caught in stables and pigsties. This discovery has led to the defensive measure of building sties and stables, as a protection against malaria, in the neighbourhood of human dwellings.

These, with their characteristic smells, attract the mosquitoes which then no longer sting human beings. Attention was drawn to this method by Bon-servizi, Falleroni, Grassi and Roubaud.

The decoying of the mosquito from man to beast seems to have been successfully accomplished in Tuscany and the Vandeia, where, although there are still some mosquitoes, malaria has died out.

The mechanical protection of the habitation by wire netting is another safeguard against malaria, included in the work of the minor reclamation. Thus understood, the minor reclamation is the hope of the present situation, because the day labourer, no longer menaced by malaria, can work all the year round towards that complete and integral reclamation, as a result of which malaria is destined to definitely disappear.

### III.

*The hills*, no matter whether of clayey or clay-calcareous geological formation, or subject to erosions and landslips, as a result of their orographic and hydrographic condition, offer vast scope for transformation and reclamation in the widest application of the word.

The film may reproduce :

a) The southern hill districts (medio Belice-Sicilia), depopulated and malarial in spite of their slopes, because the water stagnates in the numerous rain pools, because cultivated zones alternate with wooded and bare pastures in abandoned hydraulic conditions, and with districts of *minor reclamation* with much neglected communications (mule paths, dry stretches, etc.). Good roads, preparation of the soil, to prevent landslips etc., are required to successfully combat these conditions.

b) Harmful sporadic methods should be corrected by rational systems, such as the making of terraces, as a result of which the hill side is populated where the soil permits, with vines, fruit trees, and houses (for example, the Calabrian permeable rock districts of the Geiss type, Petilia, Policastro (Ali Punta della Castella).

c) The Sicilian latifondo, consisting chiefly of depopulated, impervious, malarial hills of clay and which may be transformed by the introduction of roads, houses and drinking water. (Examples: Contessa Futellina - Palermo, the Estates of the Hon. Pecoraro).

d) The hill of clayish and of friable and rocky formation, which is found throughout the Appennines.

The reclamation of Calanco, (meteoric erosion in clayey soil), exceedingly difficult in the southern zones: it is less so in the central districts (crater Senese, Val d'Orcia) and in the north (Brisighella, Colline Forlivesi).

The reclamation of Calanco, (meteoric erosion in clayey soil), consists in the use of explosives, the construction of lateral ditches, hydraulic agricultural cultivation, and, above all, in roads for the reclaiming of sterile ground for bush, and even tree plantations.

#### IV.

Mountain districts, too, must be included among redeemable territory in the interest of higher cultivation and living conditions.

Rocky, stormy, inhospitable mountain districts, or districts where woods have been sacrificed to the cultivation of food stuffs, should be preferably illustrated.

The Appennines — in a miserable state of population and cultivation — offer much interesting material.

The transformation in this case should be effected, not by the extension, but by the limitation of the forest and the extension of pasture and meadow land on the slopes, in the interest of a less antedeluvian system of zootechnology than that now prevalent.

The deplorable conditions of agriculture in the Appennines are typically represented in the province of the Basilicata, the upper valleys of the Bradano, the Basento, the Ofanto. It is easy to demonstrate that numerous peasants (in Avigliano, a big village in Potenza) still live in huts: Others exhaust themselves by the tilling of the soil for the barest maintenance of their families and cattle.

In contrast to these conditions pictures of successful estate making and cultivation and settlement making on arable land should be shown. The Doria Pamphili estate of Lagopesole offers a convincing example of what may be achieved in this respect.

Italian integral land reclamation has still more varied aspects, as a result of the varieties of the soil, and these aspects are to be found within short distance of each other. The same small hydrographic reservoir is to be found in the depopulated malarial coast districts, on the steep hill slopes, in the deforested, uncultivated, mountain valley zones, the inaccessible mountains, with often valuable forests. From the sea to the mountains, therefore, the most varied types of land reclamation present themselves. Besides the object — the soil: the subject — man, should be considered with regard to land reclamation.

From the modest peasant who transforms the rocky Apulian earth into olive and almond groves or vineyards, to the great consolidated enterprises for the draining of the soil and the transformation of the *latifondo* into estates and populated centres, all contribute to the work of reclamation, which the cinema proposes to illustrate, becoming in its turn an efficacious instrument for the spreading of information regarding one of the greatest, triumphs of human labour over adverse and hostile natural conditions.

# Utilisation of the moving picture for agriculture

Prof. Lionello Petri

of the Royal Station of Plant Pathology - Rome

(from the Italian)

## SCIENTIFIC FILMS

In this report I have restricted myself to the indication of a certain number of subjects suitable for cinematographic illustration.

Although I have endeavoured to give different indications for each subject, these can naturally only be summary, because for the execution of each film, demanding close collaboration between the scientist and cinematographic technician, a preliminary detailed compilation of the program of various parts of the subject according to the available equipment is all that it is possible to achieve. I must also draw attention to the fact that many subjects for scientific films do not lend themselves to long meterage, for which reason several subjects relating to the same branch of science may be used in the same film as separate parts, logically coordinated.

I must further observe that many scientific films, if projected for didactic

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EDITOR'S NOTE. — *Prof. Petri's report may be regarded as an ideal catalogue of subjects fit for compilation in the scientific department of agricultural cinematography. With his universally recognised exceptional competency, Prof. Petri examines the infinite possibilities of the scientific film for agricultural instruction and propaganda in general.*

*We should like to make a brief comment on Prof. Petri's article. We have always believed, and we expressed this belief in our Foreword last month, that in the field of agriculture there can be no question of the international utilisation of most of the films produced in various countries, for circumstances are so different even in different regions of the same country, that the use for instance of a South Italian film on rational wheat growing in France, Poland or Germany would be almost inconceivable. Nor could the same film be used in northern, or even central Italy. On the other hand the suggestive and persuasive qualities of agricultural instruction films is the stronger the more the circumstances depicted in the moving picture are similar to those of the districts where it is shown. Unless this is the case the peasant will immediately exclaim « that's all very well, but the conditions of my soil and my climate are so different that its no good to me, however*

purposes, must be accompanied by short lectures or intercalated explanatory captions. But it is not my purpose to deal here with the peculiar characteristics and demands of scientific films, but simply to suggest cinematographable subjects.

## PHYSIOLOGY OF PLANTS

### Some properties of the live cell.

The notion of osmosis may be rendered more accessible if it is preceded by some examples of the diffusion between two contacting liquids, mixing with each other but differing in consistency and differently coloured, in order to show the currents of diffusion, tending to form a uniform density. Later it may be shown how experiments may demonstrate osmotic pressure between two mixed watery solutions of varying consistency, for example water and a solution of sulphate of copper separated by a porous section (parchment or the bladder of an animal).

A glass tube, bent in the shape of a « U » may be used to demonstrate the diminution of the liquid on the one side and its increase on the other.

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*good it may be to others ». If this happens in one and the same nation, how much more must it apply to the international field!*

*Recognising this difficulty we admit that we have never been enthusiastic regarding the international exchange of agricultural propaganda films. Exchange, in our opinion, may have, and has merely great documentary and instructive value for school and college use, because it illustrates the rational, technical and scientific methods followed by different countries with reference to special conditions of environment.*

*Besides this, the documentary knowledge conveyed by such films regarding the preparation of the soil, the handling of crops, the employment of machines and manure represents a real contribution to the progress of agricultural technique. To show for example the transformation of the soil in the Roman campagna may help and promote elsewhere the comprehension of methods of correction to be applied in the interest of crops and of the conquering of apparently insurmountable difficulties.*

*For this reason the I. E. C. has requested its illustrious collaborator, Professor Petri, to make a rapid investigation of what is achievable. For the same reason the I. E. C. eagerly solicits the collaboration of all the international and national institutes, for the diffusion of films of this type.*

*At the next session of the Mixed Advisory Committee of Agriculture the I. E. C. will present an organic project for the formation of a great*

The construction and functioning of the artificial osmotic Pfeiffer cell should then be shown.

The *Plasmolysis* will be produced on strips of living algae (*Spyrogira* or other large filamentous algae) by means of a hypertonic solution. The negative plasmolitic effect of an isotonic solution, and in conclusion the explosion of cells highly charged with osmotic pressure and immersed in water, grains of pollen, etc., will be shown.

After this practical examples of plasmometrics and some examples of the high pressure produced by vegetable tissues, turgescient and in pressure against various obstacles, may be given.

### Properties of colloids.

Some of the chief organic colloids in the hydrosol stage, seen through the ultramicroscope. The Brown movement of particles or mi-and submicrobes, especially in *sospensoidi liofobi*.

The movement of one single particle may be projected by the slow motor projector in order to prominently illustrate the irregularity and complexity of the motion in a neutral, acid or alkaline medium. Phenomenon of precipitation, flocculation, coagulation. Ultramicroscopic views of inorganic

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*central cineteca of films concerning the combating of plant pathology. This initiative will unquestionably find great support in the constant and intense collaboration of the International Institute of Agriculture, which has given its valuable interest and the co-operation of its experts to this problem, in the comprehension of the problem shown by experts of all countries, and also in a possible resolution of the consultative organ created by the Institute of Agriculture and the B. I. T. with the participation of the competent international organisations.*

*This is an enormous work of propaganda, which we may be permitted to say only the cinema can achieve, because only the silver screen can show by illustrations, at once technical, practical and scientific, the vast and far reaching implications of that universal comprehension which must be made to filter through from the centres of research and bureaucracy to the world at large.*

*Producers are well aware with what enthusiasm, sustained interest and initiative the Institute is at their disposal for their assistance in the spreading of their achievements in this field: we shall be glad to invite national associations and institutes to cooperate with suggestions and advice.*

*We consider ourselves merely a technical organ at every one's disposal, animated by the desire to find increasingly practical and efficient solutions of the problems which have been entrusted to us.*

hydrosols (silicon, rusts, sulphate of arsenic), the suspensions of various metals.

Phenomenon of dispersion, polarisation of luminous rays (opalescence, Tyndall's phenomenon) Cataphoresis (this phenomenon may be shown by putting a suitable subject under the ultramicroscope). Phenomenon of diffusion of a liquid in a hydrogel.

Positive colloids and negative colloids their varying behaviour in capillary diffusion may be shown on filter paper. (Sahlbohm experiments).

Pressure of the swelling of colloids. (Examples), of the rising or displacement of heavy bodies by means of the change in the volume of a colloid saturated with water).

### Aspects of "Cytoplasmatic currents".

In order to give an idea of how the cytoplasm presents itself in a live vegetable cell that is to say with its peripheric strata (plasmic membrane) the vacuoles, preparations of live algae cells or of unicellular *hairs* may be projected.

The staminal hairs of *Tradescantia* furnish excellent material for showing protoplasmic currents.

### Root pressure.

Here all the operations preparatory to the experiment of the planting of the vine should be shown. That is to say: the cutting of the stem, the grafting of the manometric tube.

The showing of the gradual change of position of the mercury as a result of the rising of the sap.

The experiment may be reproduced according to the Molisch method, by which the pressure of the sap is shown by its dripping from the extremity of a glass tube bent at right angles and grafted on to the cut stem. The phenomenon of *guttation* as an effect of root pressure, may be shown in young oats which have only just germinated or in *Colocasia nymphaefolia* and *esculenta*, *Impatiens*, *Balsamine*, etc. Preparations of *idatode* of *Vicia Faba*, of *Primula sinensis* and of other plants, may be projected, after having shown the technique by means of which such preparations are made.

### The absorption of water by the soil.

How to prepare a potometer. Showing how it functions: projection of the measuring of the apparatus, greatly enlarged in order to show the progressive diminution of the water. Two or three potometers, with plants absorbing varying quantities of water, may be arranged side by side, so as to show their graduations: difference in the amounts of water absorbed by, for

instance a graminaceous, coniferous or leguminous plant. It is also desirable to show the influence of a low, medium and high temperature on root absorption.

The organs used by plants to absorb water from the soil will be shown by pulling various herbs from the ground and exposing their roots before and after repeated washings in water, so that the form and structure of the root hairs and their adherence with the earth particles by means of the partial swelling of their sides, may be shown on an enlarged scale.

This characteristic may be shown under the microscope by turning on to the preparation, immersed in water, a weak current of a suitable reagent that enhances the swelling, or a *much diluted colour element fixed by the jelly-like strata*.

The absorption of the water by the root hairs may be illustrated by the enlarged picture of a root apparatus of plants placed under germination in a special receptacle, with grains of sand and water in sufficient quantities to form a sort of liquid meshwork round the grains and the sand. The gradual shrinking of this meshwork and the current of water running towards the filaments, will be manifested as the plant gradually consumes the water.

### **Transpiration.**

Preparation and functioning of an apparatus to show and measure the consumption of water by a branch separated from its trunk.

The projection of preparations of the under epidermis of plants, to illustrate various types of stoma: projection of a mechanical model of *stoma*, showing the deformation of stomatic cells according to the variations of turgor, in correspondence with the opening and closing of the stoma.

Preparation and functioning of an apparatus showing the force with which water is sucked from the branch or twig in full leaf.

Preparation and functioning of a protometer, showing the passage of air through the *stoma*.

The amount of water sucked up by a potted plant measured by scales.

### **Photosynthetic assimilation of Carbon.**

Projection of the cells of *Elodea canadensis*, in order to illustrate the chloroplasts.

Extraction of the raw chlorophyll, separation of the xanthophyll and the carotene of the chlorophyll.

The absorption spectrum of these pigments. Experiment with *Elodea canadensis* and other aquatic plants, to show the development of oxygen during the assimilation. Engelmann experiment, partly illuminating a filament of alga immersed in water, in which there are aerobic-bacteria (*spirillum undula*). The experiment is more instructive when the alga is

illuminated by various radiations of the spectroscope. Experiment, showing that live leaves can behave like photograph paper, sensitive to light, and can therefore reproduce the development of positive figures impressed against a negative (a development based on the Sachs formation of amylo-iodide) in the green parts exposed to the light.

### **Circulation of Assimilation Products.**

Projection of longitudinal sections of leaf veins, of twigs, of stems, showing the phloematic tissue in its various elements.

Effects of anular incision (in the *Evonymus japonicus*) or of binding (in the *Syringa vulgaris*) the operations of incision and binding, and subsequently the various stages of swelling above the incision or the binding, the development of roots etc., should be shown. Effects on fructification.

### **Mineral nutrition of Higher Plants.**

This subject is less suitable for the cinema than for slides. The various stages of development of plants of one and the same family, vegetating in nutritive solutions of various composition may, however, be filmed: among the latter, besides those that are complete, there are others that lack the necessary elements.

The film may begin with the technique of preparation of the liquid cultures and close by showing experiments made on the spot under the influence of various fertilising minerals.

It would also be very instructive to show the comparative development of plants with special trophic requirements in maximum favourable conditions of mineral nutrition, compared to conditions in which an essential mineral element was lacking.

Thus for instance the minimum development of germinating beech striplings (*phaseolus multiflorus*), growing in a nutritive solution deprived of chalk, compared to those in a complete solution, might be shown.

The pernicious effect of chalk on strictly *silicicole* plants, such as the *Calluna vulgaris* and *Sphagnum*, may be shown.

Similar experiments may be shown with reference to potassium and plants, as for instance, in beetroot, that suffers considerably if cultivated in a solution deprived of, or deficient in that element. The absolute lack of iron, and consequent chlorosis might also be made the subject of a short coloured moving picture. A film, showing the influence that certain chemical salts may have on the colour of hydrangea flowers, would be particularly interesting.

Alum [ $\text{Al}_2 (\text{SO}_4)_3 \text{K}_2 \text{SO}_4 - 24 \text{H}_2\text{O}$ ], sulphate of aluminium, sulphate of iron. The colour film might, of course, show the hydrangea flowers in their normal colours, the technique of chemical manuring, and finally the

abnormally coloured blossoms (blue or mauve). The technique used for the administration of the above mentioned salts should be the same as that indicated by Molisch in his treatise « Physiology of Plants as a Gardening Theory », page 14.

### **Action of enzymes.**

The process of corrosion of *starch grains* produced by amilasis may be taken under the microscope in its various stages as also of the lamella of the cellular walls of a vegetable parenchyma under the action of pectinase.

The action of the protelithic enzymes may also be shown by projecting the gradual process of dissolution under the influence of protease egg albumen, previously coagulated. The coagulation of milk as a result of *curds* (*Chimosina*), is also suitable for filming. Also the action of *oxidase* might form an instructive part of this film.

*Lacase* and *tyrosinase* effect rapid and notable changes of colour in certain substances.

Lipase might also furnish filming matter because the decomposition of fats may apply to certain vegetable tissues such as the epidermis, always covered by a more or less developed cuticle composed of wax substances. Many fungi that attack the cuticle such as *Cyclonolium oleaginum*, *secernonolipasi*.

## **SYMBIOSIS**

Examples of symbiosis in higher plants and fungi may be furnished abundantly by plants containing mycorrhiza.

Of these various forms of ectotrophic and endotrophic, projecting the mycorrhiza, separate and adhering to all the rest of the root system, with different coloured sections, in order to show the relationship between the fungus and its root tissues.

Orchids, and more especially *Cypripedium* or *Cattleya*. First the grown plant in blossom, and then the microtrophic roots, from without and within may be shown. The operation of the isolation of the fungine symbiont, and its culture on a nutritive artificial groundwork, should be taken. Subsequently the operation of the artificial synthesis of the symbiosis in the pure orchid culture.

Projection of the embryo with incipient infection. Projection of cultures of orchid seeds on a nutritive groundwork appropriate for obtaining the germination and development of the plants in the absence of fungus.

The symbiosis between nitrogen fixing bacteria and roots of leguminous plants may offer excellent filming material. First pictures of leguminous, herbaceous and ligneous plants with root tubercles will be projected, followed by sections of some tubercles with weak and strong enlargements.

Subsequently the various stages of development of the bacteroides, of normally formed bacteria and of bacteria rich in reserve substances, previous to the emptying of the tubercles.

The *Bacterium radicololo*, in pure, solid and liquid stages, should be shown.

Leguminous cultures inoculated with *B radicololo* and others, not inoculated, and tubercles may also be shown.

Other examples of symbiosis between plants and bacteria may be furnished by *bacteriocecid*es of some tropical Rubiaceae and Mirsinaceae.

### **Symbiosis between Plants and Animals.**

The fly of the olive and the bacteria of olive canker. The localisation of the bacteria in the larva, the plant, the egg. The bacteria will be shown by means of preparations obtained by dissection, provoking the emptying under the microscope of the organ that contains them. Permanent preparations of different organs harbouring the bacteria. The fly in the act of depositing the egg in the olive. The extraction of the egg from the olive after it has been placed there to show the bacteria surrounding two *mycropiles*.

### **Plant diseases produced by symbiont bacteria of insects.**

The Dipterous *Phorbia fuscipes*, its larvae. Depositing of the egg in the soil near potato plants. Hatching of the egg: larva on a potato and the development of the bacteria. Alteration of the tuber produced by bacteria.

Depositing of *Phorbia* eggs on nutritive *agar* to show the development of a colony of bacteria after the larva has come out of the egg. Lack of development of the larvae born of eggs sterilised on the exterior, and therefore free from bacteria.

### **Ants as Fungus Breeders.**

Among the Myrmicine the *Atta* and *Aptersotigma*, common in tropical and subtropical America, are very suitable for film material. Alfred Moeller's interesting work: « The « Pilzgärten » of some South American ants », Buchner's recent: « Animal and Plant Symbiosis », may furnish useful hints in this connection. Nests of various species (*Atta hystrix*, *A. discigera*, *A. teccona*, *ecc.*), Epigae and hypogae nests. Fungus gardens: how they are formed. Preparation of the substratum of growth in the symbiont fungus. Reproduction and development of the fungus. Characteristic bludgeon swelling, forming the nourishment of the workers and the larvae.

The formation of conides of the fungus in the absence of ants. Pure growths (*Rhozites gongylophora*).

Termites also offer typical examples of the above mentioned type of symbiosis. For a film of this subject it is advisable to gather information from the works of Jumelle and Perrier de la Bathe. « *Termites champignonnistes et champignons des termilières de Madagascar* » Dev. Gen. de Botanique 1910, and from the works of M. I. Petch. « *The Fungi of certain Termite Nests* » Ann. Roy Bot Gardens Paradenia 3, 1906. White Ants and Fungi: Ibid. 5, 1913.

### **Activities stimulating sprouting.**

Preparations of mechanisms for placing *Aesculus hippocastanum*, *Syringa vulgaris*, *Salix*, *Rhus*, *Corylus*, etc.) under the warm bath, with ether, light, tobacco smoke, radio emanations.

The stimulated twigs should subsequently be shown while sprouting, and compared with others not as yet stimulated.

Examples of stimulation on organs in repose may be furnished by the sprouting of different seeds under the influence of light, of acids, etc.

### **Growth.**

The cellular sections of a living plant may be shown from filaments of *Spirogyra* or other pluricellular algae, grown in a small glass aquarium for placing under the microscope.

The meristematic tissues of higher plants may be projected as microscopic preparations, after having shown the arrangement of the various meristems in plants, in a picture of a botanical laboratory with demonstration from live plants by a technical expert. The projection of an *auxanometer* in function will give a precise idea of the growth of a plant and of the curve of this increase within a space of 24 hours. The influence of such external factors as temperature, light, humidity, on the growth may also easily be shown by the cinema.

*Plants of oats, Lepidium sativum, Phaseolus, Tropaeolum*, may be used with advantage for such experiments.

## **GEOTROPISM**

Pictures of various species of plants under germination in conditions illustrating positive and negative geotropism, present no particular difficulties.

An interesting picture would be the negative geotropism of stubble straw. The stem of *Cephalaria procera* is also very suitable for the illustration of the negative geotropic curve.

The pressure exercised on mercury by the root apex of a germinating beech under the stimulus of gravitation may also be shown.

The film of a functioning *clinostat*, may be shown, as a proof that the geotropic causes are provoked by forces of gravity.

The geotropic curve of a germinating beech root should be taken according to the well known Sachs experimental method: that is to say, six equidistant lines (from 0-5), starting from the apex, will be drawn in china ink. The root will lie on a horizontal surface, with its top barely visible, parallel with the apex 0: within 24. hours the growth of the root will have determined the geotropic curve, displacing the equidistant lines, the slope of which will indicate which part of the root has the greatest powers of growth in length.

The film on geotropism may be further developed if projected in a laboratory for physiological research on tropism, with the collaboration of a physiologist.

### **Heliotropism and Phototropism.**

An exact idea of positive and negative phototropism may be given by pictures of phototropic movements of the atmospheric and root sections of a plant of *Sinoepis alba*, recently germinated and placed, with the roots, in a graduated glass vessel full of water. The dependence of the reaction of the plant on the luminous stimulus of the quantity and intensity of the light may be shown by comparative experiments with germinating oat plants, the coleoptilis of which have great phototropic sensitivity, and by exposing them for some time to a luminous ray, the intensity of which can be regulated. The various activities of different radiations of the spectrum may also be shown.

A demonstration of the movements of the leaves of *Robinia pseudocacia*, taken from the dark into the light, may also be used, to give an idea of the phototropic curve of plant organs influenced by variations of turgor, as compared with the curve deriving from a process of growth.

To illustrate the theory of the unequal disposition of the organ under the unilateral stimulation of special substances determining the cellular division and consequent growth, it would be interesting to show a film reproducing the experiments of Dolk and of Went, Director of the Botanical Laboratory of the University of Utrecht. A detailed description of these experiments has been made by Went himself in the « *Revue générale des Sciences pure et appliqués* », T. XLI, 1930, page 631.

### **Chemotropism.**

The chemotropism of fungus. Repetition of some of Miyoshi's experiments with regard to the qualities of attraction and repulsion of some substances.

The chemotropism of the pollinic tube. Repetition of the experiments of Lidforss and Miyoshi.

Chemotropism of roots. Repetition of the experiments of Porodko.

### **Tigmotropism and Phototropism.**

A branch of *Bryonia dioeca* in various stages of its twining round a cord or reed. Repetition of some of the experiments of Pfeiffer and Filling.

### **Chemotaxis.**

The phenomenon of bacteria. Repetition of the Pfeiffer experiments. In mixomycetes and lower specimens of fungi (zoospores): in the spermatozooids of Lerna (Pfeiffer experiments).

## **APPLIED GENETICS**

*Hybridation.* — The technique of the removal of the stamens of flowers, or other expedients to impede self pollination. Methods of collecting, preserving and distributing pollen on the stigma. Methods of preventing the pollination of the stigma previous to, and immediately after the artificial pollination. The gathering of fruit and seeds obtained by hybrid fecundation. The sowing and training of plants deriving from hybrid seeds. The character of the first generation (F.) a mono-hybrid, as compared with the characteristics of the two parent plants. The character of the second generation (F<sub>2</sub>) as compared with F, and the parents (P).

The theoretical explanation of the results obtained. This explanation can only be given by means of schematic, coloured sliding designs, representing the sex cells of the two hybrid plants, and of the product of their fusion, with the differing characteristics well defined. These designs should, of course, show the characteristics both in their latent state, in the hereditary substance and in their manifestation.

Schedules used in genetic treatises are often formed of disks made of two concentric zones, the outer zone representing the manifest character, and the inner zone the germinating plasma with the characteristics of the two sorts of sexual cells.

Less arid and concise schedules may be procured by adding drawings, however summary, of the plants to which they refer.

## **MICROBIOLOGY**

A view of a laboratory equipped for the research of protistology, bacteriology and micrology.

Projections of living growths of protozooids (ciliate, flagellates, amoebae)

also seen through the high power microscope. Projections of liquid cultures or mobile or immobile bacteria, spore forming and non spore forming, of individual growths isolated or united in filaments and zoogloae. Projections of fungus with small and big enlargements. Some sporigenous organs. Zoosporanges dehiscing with the emptying of the zoospores. Oögones and antherides: *peritecides*, *apothecides*, *picnides*, *conides*.

The fructifying body of an agaric and of a polyporous fungus, and their relations to the mycelia. Section of a lamella with a tube to show the hymen.

The technique of the artificial culture of micro-organisms. How to cultivate protozooids (mixed culture of ciliates and bacteria) the pure culture of flagellates, algae, bacteria of fungi. Methods of isolation. Cultures for anaërobes. The germination of spores. Budding. Dissemination of spores in some fungi. (Cinematographable examples will be found quoted in A. H. R. Buller's Research on Fungi).

*Nitrogen fixing Bacteria.* — A view of a natural wood, showing the vigorous development of the trees and undergrowth. A demonstration of the quantity of wood formed each year in a hectar of forest, and consequently the quantity of nitrogen of which the soil is annually depleted, if not replenished by fertilisers.

The nitrogen fixing micro-organisms. Culture of *Clostridium pasteurianum* (Winogradsky method). Projection of preparations with vegetable cells of *Clostridium*, of sporigenous cells of germinating spores. Process of cultures by the Winogradsky method. The necessity of neutralising the butiric acid to reactivate the fermentation: the development of fungi and algae in the cultures made possible by the presence of nitrogen.

Protection of the Clostrium against oxygen in the soil (Symbiont bacteria of the Clostridium living in the zoogloae of the latter).

*Aztobacter Cultures.* — Isolated aztobacter in liquid cultures. (*Aztobacter agiles*). How to discover the presence of *Aztobacter* in a specified piece of ground. Pictures of the various operations: Removal of the soil, separation of the fine soil deprived of plant waste. Weighing of 50 grams plus gr. 0,5 of mannite. The earth, thus prepared is poured into a Petri dish in a layer about one centimetre thick. The Petri dish is transported in a thermostat. Successive microscopic samples, illustrating the development of the Aztobacter.

Projections of diagrams, curves, etc., illustrating the amount of nitrogen fixed in iron compounds. (Rösing and Remy) Kaserers experiments in support of the latter interpretation.

The influence of compounds of potassium and phosphor on the assimilating activities of the nitrogen in the Aztobacter. Influence of the concentration of ions of hydrogen in the ground. These different influences may be shown by pictures of cultures in which in many cases the activities of the fixation

of the atmospheric nitrogen corresponds to the more or less rapid and abundant development of the microorganism.

*Nitrification.* — Pictures of deposits of saltpeter. Saltpeter marks on walls. The projection of a microscopic preparation showing the nitrate fixing bacteria performed by scraping a saltpeter mark. Winogradsky method perfected by Omeliansky to isolate these microorganisms.

*Elective cultures.* — The gradual disappearance of ammonia should be tested by the Nessler reagent, the disappearance of the nitrates by the Trommsdorf reagent, and that of the nitrates by diphenylamide in sulphuric acid.

These reactions should be carried out in sulphuric acid, and by putting a drop of the reagent on a white porcelain slab, in contact with a drop of the cultural liquid raised by the platinum spatula.

The mobile form of the nitrogen fixing ferments in liquid cultures may be projected.

*Decomposition of pectic and cellulose substances.* — The various stages of maceration of tessile plants (methods of industrial maceration).

Projection of microscopic preparations showing sections of stems of leaves of tessile plants before and after the maceration.

(Separation of various histologic elements for the dissolution of some pectic compounds). The culture of some pectolitic microorganisms.

Anaërobes (*Bacterium amylobacter* — *Clostridium butyricum*, *Granulobacter pectinivorum*, *Plectridium pectinovorum*, *Granulobacter lactobutyricum*, *Bacterium orthobutyricus*, etc.).

Vegetative and sporogenous cells. Aërobes. (*Rhizopus nigricans*, *Mucor hyemalis*, *Bacillus vulgatus*, *Bacillus subtilis*, *B. asterosporus*, *B. Comesii*).

*Anaërobic decomposition of cellulose.* — The repetitions of the Omelianski experiment (introducing filter paper into special receptacles for anaerobic cultures, containing the nutritious solution and thoroughly infected with matter swarming in organisms capable of attacking the cellulose (*Bacillus fossicularum*, *Bacillus methanigenes*)).

Projection of preparations of vegetative cells sporified, of these two bacillus.

*Aerobic Decomposition of Cellulose.* — Preparation of the agar with the cellulose of McBeth and Scales for the recognition and culture of the micro-organisms capable of decomposing the cellulose. Picture of the culture after 2-3 weeks. Formation of a halo round the single active bacteria.

Picture of the preparations of *Bacillus amylolyticus*, *Bacillus cytaseus*, *B. galbus*, *Bacterium liquatum*, *Pseudomonas perlurida*, etc.

*Botrytes cinérea*, exemplifying the aërobic fungus decomposing the cellulose.

Vegetation of the mycelium: Formation of conides. Formation of sclerosis. Development of ascophor. Decomposing activities of cellulose.

## PLANT PATHOLOGY

### I. — Disease produced by protozoid.

First, photographs of plants afflicted with flagellates will be projected. Some specimens of Euphorbia that are known to suffer from a similar disease would suit this purpose. The film illustrating *Herpetomonas* (*Leptomonas*) *Davidi* Lafont, or similar species, in the latex tubes should be taken under the high power microscope, so as to show the flagelli in motion.

The transmission of flagellates in to the Euphorbia by means of injections of Hemipteri such as *Nysius Euphorbiae* Horv., *Dieuches humilis* Rent. on *Stenocephalus agilis* Scop. might be taken at a suitable season. The presence of flagellates (dwarf forms) in the digestive tube and the salivary glands of the above mentioned insects may be shown by means of preparations taken from vivisection.

The gradual progression of the alteration of the zone of tissues surrounding the point of inoculation may be shown, more particularly in coloured films as in some cases the initial black spot is surrounded by a yellow halo which dilates into a red zone.

### II. — Diseases produced by Bacteria.

Olive Tuberculosis (*Bacterium Savastanoi* E. Smith).

Pictures of one or two olive plants damaged by Tuberculosis.

Enlarged projection of twigs with bacterial tumours in different stages of development.

Enlarged projection of leaves and roots afflicted by Tuberculosis.

The *Bacterium Savastanoi* in pure culture, on solid and liquid ground work (motile form seen through the high power microscope).

Various stages of development of a tumour. Section of a tumour seen through the microscope, showing gaps in the tissues affected by bacteria.

The presence of Bacteria in wooden vessels. Experimental reproduction of the disease. Picture of a Laboratory of Plant Disease, in which a phytopathologist inoculates healthy olive plants in pots with the *Bacterium Savastanoi*, taken from bacteria in pure culture.

Picture of the gradual formation of tumours after the inoculation. Films resembling the preceding ones may illustrate other diseases produced by

bacteria, such as the crown gall of the peach, the pear, etc., produced by *Bacterium tumefaciens* Smith & Town.

Cotton bacteriosis (*B. malaaccarum*) tobacco bacteria, etc.

Disease produced by *Phycomycetes*: (*Synchytrium endobiotium*). Black Canker, potato canker.

Pictures of tubers, affected by disease in various stages. Pictures of microscopic preparations, showing the structure of tumours and the position of the parasite. Zoosporangia free and dehiscing, liberating the zoospores.

The latter should be taken under the high power microscope, to show the flagelli.

The film may also be handled by the method used in Germany, in Ceccoslovacchia and other states, to determine whether a certain variety of potatoes is resistant to *Synchytrium endobiatium* (*Plasmospora viticola*) (Vine mildew) Berk et Cart. Berl. and De Toni.

First appearance of spots on the leaves.

Gradual development of conidiophores on the lower side of the leaves, in correspondence with the spots (the picture should be taken with a small enlargement and with the light coinciding with the conidiophores, behind which there is a black background).

The conidiospores and the conides seen isolated from the leaves.

Differentiation of the zoospores in the interior of a zoosporange.

The emergence of the zoospores.

The zoospores moving in the water, (through the high power microscope).

Germination of the zoospore.

The intercellular mycelium with the austors.

(Projection of microscopic preparations).

The Cospores (projection of microscopic preparations). If possible, the germination of the cospores).

The intercellular mycelium with the austores (projections of microscopic preparations).

Inky disease (*Phytophthora cambivora*) of the Chestnut. Picture of the chestnut in an advanced stage of decay, or completely dried up as a result of the disease.

(It is advisable to take this picture in June).

Excoriation of bark, at the bottom of the stem, to show the dark colour which is surrounded by broad longitudinal zones, similar to each other, above the level of the ground.

How to remove the bark and wood, to isolate the parasite.

Projection of a microscopic preparation showing the mycelium of the fungus.

Isolation of the *Phytophthora cambivora* carried out in the laboratory. The fungus culture after a few day's isolation.

The fungus mycelium (with a large scale enlargement).

Formation and maturing of the zoosprange.

Emergence of the zoospores from the zoosprangia moving in the water (through the ultramicroscope).

The formation of oozones and anterides in the cultures.

Experimental inoculation of chestnut plants.

Necrosis produced by infection.

The oöspores which form in the tissues of infected plants.

The Japanese chestnut. Distinctive characteristics of the Italian chestnut.

Picture of some plants of Japanese chestnuts in Europe.

*Various diseases of agricultural plants.*

Picture of a field of corn afflicted by this disease. Some close-ups of plants, showing the darkening of the bases. An uprooted plant, enlarged.

Projections of microscopic preparations showing the fungine mycelia of the *Ophiobolus* and the *Leptophaeria*. Possibly other mycelia that may accompany or follow those of the above mentioned fungi.

Organs of reproduction of the *Ophiobolus* and the *Leptosphaeria*.

Pictures of a field of corn *stubble* already afflicted by the disease.

The reproductive organs of the above mentioned fungi remain on the *stubble*.

Burning of the *stubble*.

*Wheat rusts.* — Picture of a corn field afflicted by these parasites. Some close ups of plants, to show the peculiar characteristics of each kind of rust. (*Puccinia triticina* *P. glumarum*, *P. graminis*).

The differential characteristics of uredospores and teleutospores of these rusts (projection of microscopic preparations). The cycle of development of the *P. graminis*.

Germination of the teleutospores.

Formation of the basidiospores.

Germination of the basidiospores.

Infection of *Crespino* leaves.

Infection of a wheat plant by ecdiospores.

Formation of uredospores.

Picture of certain facts regarding the relationships between rusts and the affected plant.

Spots of hypersensitivity.

Picture of microscopic preparations showing the mycelia of rusts in the toxins of the leaf. Austores.

Among direct methods of combatting rusts two cultures may be shown: one with sulphur, in which the germination of the spores does not take place, while in another, without sulphur, the uredospores germinate.

Picture of an aeroplane equipped for scattering sulphur over a corn field. The aeroplanes in full function, sending great clouds of sulphur that settle on the corn.

### III. — Smuts of wheat and maize.

Pictures of wheat and maize afflicted by smuts. Projection of microscopic preparations showing the formation in various stages, of the clamidospores. Isolated clamidospores.

Their germination. Formation of sporides. Copulation between sporides. Nuclear evolution in the Ustilaginaceae. The diplophase is caused as a result of copulation between the sporides: it is formed by the mycelia living as a parasite growth in the tissues of the host until a promycelium is formed by the clamidospores. Divisions of reductions of the nucleus to 2 m. chromosomites in the promycelium.

Methods of combattig wheat smut. The Jensen method.

*Root rot of trees produced by Armillaria mellea.* — Pictures of trees with *armillaria melea*. (The mulberry often has symptoms of progressive decay, due to an attack of this fungus).

The diseased plants will be pulled up to show the rot at the root and collar. A big root, isolated from the plant will be projected in considerable enlargement to show the black on the outer surface of the bark.

The latter will then be partly removed to show the fan shaped white patches of the subcortical mycelia.

Development of the fructifying bodies of the fungus.

Their structure. Dissemination of the spores.

Germination of the spores.

Pure culture of the *Armillaria*.

Preventive and curative methods.

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*In this number of our Review we have illustrated a typical example of a film on parasitology, chosing one made by the L. U. C. E. Institute. In view of the importance of the subject and the interest shown by both professional students and amateurs in this subject, the Institute will continue to publish in following numbers news of films illustrating parasitology, microcinematography and pure science, made by the leading producing firms of the world.*



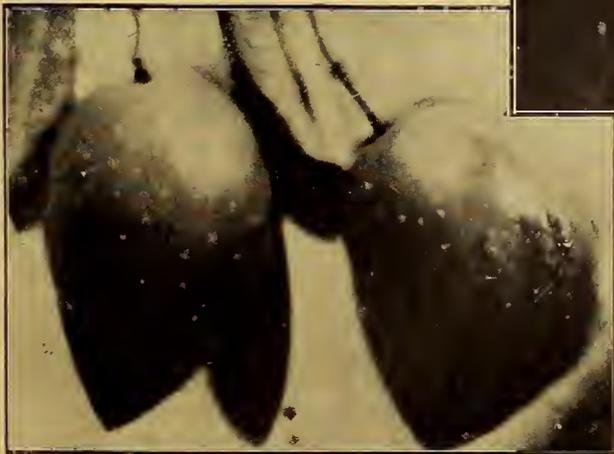
The *Dacus oleae* Rossi (enlarged)



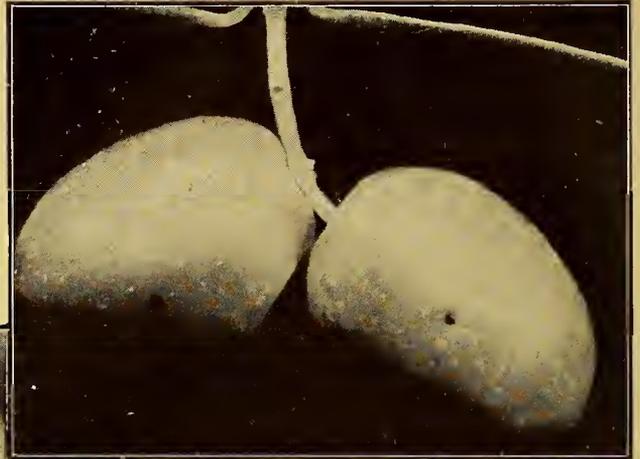
The *Dacus oleae* Rossi  
in the act of laying the eggs



The *Dacus oleae* Rossi  
in the act of laying the eggs



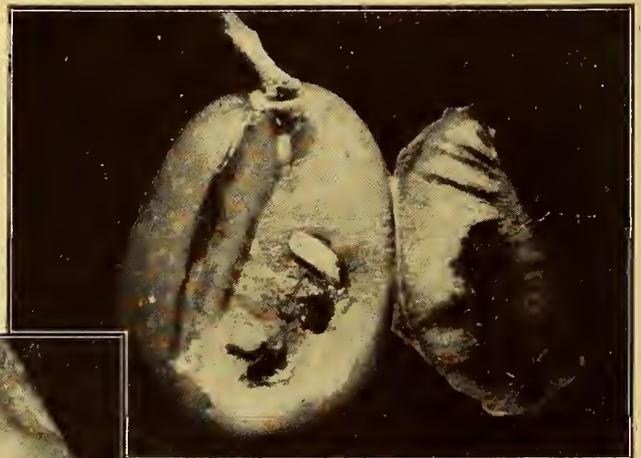
The *Dacus oleae* Rossi in the act of laying the eggs



The olive after the deposition  
of the eggs



The parasite



The larva



Transformation of the larva into a chrysalis

## A FILM OF PARASITOLOGY

Rather than an agricultural film, the picture made by Professor Omegna at the request of the National Institute L. U. C. E. of Rome, might be defined as a film of agricultural defence.

The film shows the peculiarities of the olive fly (*Dacus Oleae Rossi*), and the possibilities of combatting it in the interest of the cultivation of the olive.

The *Dacus Oleae Rossi* is similar in form to the ordinary housefly, but much smaller; being barely 5 mill. long and of a greenish yellow colour. The fully grown fly prefers sugary substances for its nourishment and when these are not available, it feeds on the liquid which it extracts from the olive by piercing it.

The females, fecundated 3 or 6 days after their mating, breed on the olive tree, piercing its fruit and forming for themselves by means of movements from right to left, a small habitation, where they place their eggs. The greatest danger to agriculture is constituted by the large number of eggs (up to 1000 for each female), that may be deposited.

The larvae which emerge after a few days, hollow out a small tunnel inside the olive, which is gradually enlarged as the larva grows and presses forward. In summer, after 12 or 13 days, the completely formed larva penetrates towards the epider-

mis of the olive, where it hollows out a circular zone, entirely consuming the pulp and leaving only the epidermis intact, after which it isolates itself in a small compartment, where it transforms itself into a chrysalis, and does not emerge again until it has become a fully formed insect.

The struggle against this insect is carried on in Italy by four kinds of parasites with habits almost identical with those of the olive fly, and which lay their eggs in the same holes made in the olives by their predecessors. A thorough-going parasite that lives exclusively at the expense of the fly is the *Opius Africanus* Syepl, a native of Liberia, and other African zones. In the struggle between the two larvae it is always the parasite that wins and that therefore, although slowly, brings about a gradual liberation from the olive fly of the infected zones.

The film edited by the L. U. C. E. is of eminent practical value. By means of this picture and others which are being popularised in the field of parasitology, the Institute is attempting to spread among agriculturists the principles that must govern agricultural life, and to pass on the precepts of science to all those to whom they may bring the means of life and conquest.

# The Improvement of rural life and the Cinema

by M. P. de Vuyst

Honorary General Director of Agriculture; ex-delegate to the permanent Committee of the International Institute of Agriculture - Rome

(from the French)

It is a truism that agriculture is the principal economic factor in the wealth of nations.

Unless the attention it deserves is given to this subject, and the necessary measures are taken to enable the peasant to maintain an adequate standard of life, if the peasant abandons the soil, industry, commerce and city dwellers will suffer as a result, and the economic and social equilibrium will be shattered. To continually renew the balance of the normal situation is the great problem. Without this factor crisis or disease will break out.

Here, as in every other field of activity, the cinema can do splendid work; instructive films, for the purpose of perfecting the professional knowledge of the field labourer have already successfully asserted themselves, but should be further developed on a wider scale.

The lines on which this development should be carried out must be left to the agriculturists and economists.

If in certain markets there is momentary over production, other, more remunerative possibilities may be pointed out, but however this may be, the point is to *increase the advantages of the agriculturist by reducing the cost of production and facilitating the sale of products.*

The aspect to which I desire to draw the kind attention of the readers of this Review is the moral and social side of the agricultural problem.

\* \* \*

It is not only economic causes that influence country life: *social and moral conditions are equally important factors.*

Take the case of a farmer, who, having made enough to live comfortably, wishes to move to the town on account of the amusements and commodities it offers. The country dweller usually finds town life more attractive. For this reason an attempt should be made to re establish the equilibrium by making country life less monotonous. Organisations have been created for the inclusion of the cinema among the entertainments to be introduced into country life. But our task in this article is to study the whole problem of the improvement of rural life.

It has been said that one must first live (economic problem) in order to be able to philosophise (social and moral problem), but I do not think

we shall be wrong in assuming that man may live and philosophise simultaneously, that is to say that the two sides of the question are equal.

However this may be, every village has its leading men, whose business it is to devote their energies to the improvement of rural life under the aspects to which we allude.

### **I. — The “raison d’être” of the movement in favour of the Improvement of Rural Life is beyond question.**

The development of the human factor in agriculture, the improvement of environment and social and family ties, are the points at issue here. The labourer should be taught how to make better use of his resources, in order to have a happier environment, and, with his wife, to take more interest in the formation of the character of his children and increase the happiness of family life.

It is indeed a repetition of the social problem, with special application to the welfare of the peasant and his family.

Statesmen such as the unforgettable M. Melin, have pointed out the way. Mr. James, Minister of Agriculture for Canada, told me many years ago that after having improved flower growing, animal raising, machines, it was suddenly recollected that there was a farmer on the farm that this farmer had a wife and children, that the centre of exploitation was not in the fields, stables or machine sheds, but within the four walls of the house, and that in future if more interest were taken in the farmer and his family all the rest would be added.

In America a “Commission for Country Life” has been created by President Roosevelt, at the initiative of Sir Horace Plunkett.

President Roosevelt has said: The big interests of Agriculture are the human interests. Good harvests, good cattle are of small value to the farmer. They open no doors to good living conditions on the farm.

President Hoover recently declared at St. Louis that the agricultural problem was not only an economic, but a social problem, that the farm is not only a place for business, but also a place where the farmer should live comfortably with his family.

Signor Mussolini has rightly put the ruralisation of Italy at the head of his program, and the improvement of rural life is an important chapter of it (1).

In Belgium this movement began on the occasion of the exhibits of the “Ferme demonstrative” at Liège in 1905; The Pavillion of the Farmer’s Wife at Bruxelles in 1910, and the Exhibit of the Modern Village at Ghent,

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(1) See my lecture of the Dec. 19 1928 at the meeting of the Agricultural Society of Bologna the present President of which is M. Laur junior, at Brugge (Argoire, Switzerland).

in 1913. It was then that the Belgian Commission for the Improvement of Rural Life was created, with M. M. F. Grattiau as President.

In other countries similar preoccupations have given rise to analogous organisations, which are now federated in an International Commission.

## II. — The Program of the Improvement of Rural Life.

The general lines of this program have been laid down in article 2 of the Statutes of the International Commission of Rural Life.

The text of this article was drawn up in a meeting at which M. le Marquis de Vogüé presided at Bruxelles in 1925: it reads as follows.

The Commission, in recognition of the fact that agricultural progress depends on the threefold, technical, economic and social factors, tends particularly towards the promotion of the improvement of conditions in rural life.

It devotes itself to the rendering more attractive of country life by all available means calculated to keep the rural populations, and more especially the young people, on the land.

The following means are notably employed for this purpose:

1. The popularisation of perfected procedures and new methods of work, and the application of machine power.

2. The improvement of the agricultural environments, in view of a better adaptation to their end.

3. The development of the roads, public services, frequently insufficient or non existent in villages.

4. The development of professional instruction.

5. The forming of Social Clubs and Societies.

6. The promotion, decoration and furnishing of the human habitation.

7. The laying out of flower beds and ornamental horticulture in the immediate neighbourhood of the habitations.

8. The forming of Entertainment and Sport Clubs and Societies, in order to bring within reach of the rural population some of the comforts which they envy the city dwellers and inhabitants of industrial centres.

9. The promotion of the federation of committees, societies and groups existing in other countries, with similar aims, in order to compare notes on what has been achieved and to pool the mutual profit of acquired experience.

10. The annual or periodic convocation of the federated associations, in Congresses or Lecture Days, as was done for the first time at Bruxelles in 1925, in order to achieve an exchange of views on the best way of realising the proposed goal.

These suggestions constitute some guidance for the possibilities of development of the educational film for rural populations. They may, as we shall see further on, be amplified, with special emphasis on woman's rôle in agriculture.

The Fifteenth Parliamentary Conference of Commerce traced the following lines, which formed the conclusion of one of my reports.

Considering that the development of commerce and industry is closely linked to the prosperity of agriculture, and that the increasing neglect of the soil constitutes a grave danger in all countries.

Holds that the attention of the Members of Parliament of various countries should immediately be directed to the urgent necessity of adopting measures to keep the rural populations in the country.

It further believes that public authorities should give far greater encouragement to agriculture in general.

It especially recommends the following measures:

(a) The improvement of the family, education, traditions, customs and healthy amusements of the rural populations.

(b) The encouragement of the agricultural labourer to the purchase of land.

(c) The attachment to capital and as far as possible the granting of advantageous credits to cooperatives and other forms of investment. in the interest of agricultural production.

(d) The development of strictly practical agricultural instruction to young people of both sexes.

(e) The intense popularisation of rational methods of work in the farm and agricultural homestead.

(f) The extension of small home industries.

(g) The development and improvement of country roads, water and electricity supplies.

(h) The development of the telephone net and of the radio.

(i) The encouragement of societies dedicated to rural welfare.

If further holds that the Agricultural Commission should be asked to work out for the next session a collaborative program of suitable measures for combating rural emigration: these measures should, on the one hand, aim at making agricultural labour more remunerative, both for the agriculturist himself and for the farm hand, and on the other hand, should contribute towards making life in the country easier and more pleasant. The above mentioned programme should be based on proposals of special organisations, such as the International Institute of Agriculture in Rome, the International Committee for the Improvement of Rural Life, which should be officially consulted for this purpose, further the results of the conclusions of M. de Vuyst, and the proposals, and amendments presented by different members of the Agricultural Commission on the occasion of the discussion of this report.

That the general measures adopted in all countries, and special measures, applying to single countries in particular, should be declared.

That the delegates of the different countries are requested to present to the General Secretariat a memorandum concerning particular measures, with reference to their own country; these measures should be reserved for examination in their own good time, and possibly inscribed in a programme of collaboration, to be drawn up by the Agricultural Commission for a coming session of the Parliamentary Conference.

This session will be held at Prague a few days before the International Congress of Agriculture, which will examine the part women may play in the prevention of rural emigration.

### III. — Woman's part in agriculture and the education of the country child.

Economists and sociologists do not seem to have given enough importance to the rôle of women in agriculture.

In most countries woman contributes at least 30 % to agricultural life, in the labours of field, garden and farm. Besides this she is responsible for all the household labour, the running of the house, and for 85% of the education of her children, that is to say of rural youth.

A recent investigation, due to the initiative of Mlle. Geerinck, regarding the occupations of the farmer's wife, has resulted in the conclusion that they are too absorbing. The Countess of Kerentlech has summed up the results of this investigation in an admirable report, presented to the meeting of the international Federation of Household Instruction at Liège 1930. From this study the conclusion may be drawn that, generally speaking, woman's work in the country is too hard, and is one of the causes of rural emigration. Means should therefore be sought to alleviate it as much as possible so that the woman in the country may have more time to devote to the beautifying of her home, the education of her children and the repose of her family.

In Belgium the National Commission of Farmers' Clubs, working with some agricultural Household Schools has for the past ten years been trying to discover the best methods of making house work less burdensome.

With the collaboration of the Commission for the Improvement of Country Life the Household Agricultural College has been organised at Laeken, further the "Festival of the Rustic Flower" and the "Festival of the Household Staff".

A Prize Cup Competition for the capable farmer's wife is a comparatively recent institution. Several films have been made of these activities and have been used chiefly in farm environments. The various Clubs number 1000, for 2.500 different country centres. Numerous details regarding this subject are to be found in reviews, and notices published by the Agricultural Household Institute of Laeken, by the National Commission of Farmer's Clubs (91, Avenue de Cortenberg, Brussels), by the Commission for the Improvement of Country Life (40, rue des Joyeuses Entrées, Lou-

vain), and by the Belgian League for Family Education (22, Avenue de l'Yser, Brussels).

And now we come to the fundamental question, the pivotal point of the improvement of country life, that is to say the formation of the rural mentality, the formation of the character of the young people in the country: it is here that the farmer's wife has an important rôle to fill.

“ It is all very well to teach by instructive films, by professional training “ all that is needful for the agriculturist to know concerning the cultivation “ of plants, the rearing of animals, in order to reduce cost and make one's “ home and surroundings more agreeable: very little has nevertheless been “ done, unless general far-reaching, efficacious measures have been taken to “ form the rural mentality, and to improve the character of future genera- “ tions through the intermediary of the parents ”.

The real characteristic of a highly developed civilisation is elevation of character, self-control, domination of the quarrelling instincts and of other ancestral, traditional defects of the preceding generations.

Great progress has been made in child hygiene by teaching mothers the errors to be avoided and the rational measures to be adopted. In some countries the consultations of nursing mothers are well organised, but methods of moral education are still empiric.

The cinema should everywhere suggest to families the best methods for raising the standard of civilisation by the improvement of the character of the new generations.

This point is so fundamental that I propose to illustrate it in a special article in a future number of this Review.

The reports of the 4th. International Congress of Family Education (10 belgas, 44 rue Auber, Bruxelles), is a mine of information on questions concerning family education, and before long the International Institute of Family Education (22, Avenue de l'Yser, Bruxelles), will be in a position to give most useful information on this subject.

Education, the formation of habits, can only be the result of a series of practical exercises: the cinema can and must serve as a guide in this matter by suggesting the paths to be followed. But again it is the natural and normal educators who must not be content with merely observing animated examples, but must themselves follow these examples.

The cinema can teach the movements of swimming, but it is only by making these movements in the water oneself that one can really learn how to swim.

#### **IV. — Some studies with reference to the Improvement of Country Life.**

In 1905 the constituents of the International Institute of Agriculture in Rome had provided for the organisation of a section for economic and social questions.

This section is admirably adapted and equipped for the collection of material, subject to agreement with the International Committee for the Improvement of Country Life, for the drawing up of this program.

The Section has already published an important bibliography on the matter.

(a) Supplement to the Report presented by M. De Vuyst at the General Assembly in 1922. Enquiry regarding the Social and Moral Condition of the Rural Family.

(b) V. The bibliography of enquiries concerning the economic conditions of agriculturists, published in 1926 at the request of M. Bilbao, Spanish Delegate.

(c) V. My Report on Rural Emigration, presented to the 8th Assembly General of the Institute, in 1928.

(d) the resolutions of the International Agricultural Fortnight Anvers-Liège (40, rue des Joyeuses Entrées, Louvain).

Following the recommendations of the International Institute in Rome, the International Parliamentary Conference of Commerce, and the big international congresses, we may therefore look forward to the publication of a detailed program of measures to be taken for the realisation of the aim in view.

The editing of these programmes might gain inspiration from the excellent works of Sohnrey, Montenach, Butterfield, Galpin, Sanderson, and many others: also from the Butterfield's program: *For the Formation of Rural Communities*, published in Bulletin 3 of the International Commission, page 142 from the *Manual of Rural Life* by M. Lindemans (*Bulletin de l'embellissement de la vie rurale*, V. 2, p. 140 e ff.), and from the Course of Rural Sociology of the Belgian Commission for the Improvement of Country Life. This valuable volume has just been issued (apply to M. Giele, 40 rue des Joyeuses Entrées, Louvain).

Lastly the big Congresses in connection with the improvement of country life, such as were held recently at Budapest, and at Liège in 1930 (1) also constitute precious sources of information for the directors of this movement, and at the same time form a strong incitement to activities.

#### CONCLUSION.

In conclusion, the use of the cinema in the country, seems advisable for the general instruction of the country dwellers, the development of their professional information, as a rational stimulus to their labours in the fields,

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(1) Rapports et Comptes rendus du 4<sup>e</sup> Congrès International d'éducation familiale, 10 Belgas, 22 Avenue de l'Yser, Bruxelles.

farm and home, a means of beautifying rural homes and environments: it may initiate parents into better methods of invigorating the rural mentality and the character of the rural populations, finally it offers of healthy entertainment at home and in the village.

Agriculture being a preponderant factor in the economic and social equilibrium of the world, as much should be done in favour of agricultural labourers as of any other category of social workers.

In fact even more should be done for them, in order to make up for the neglect to which they have hitherto been abandoned. The cinema may do much to help to bring about this social equilibrium.

# The film lecturer in the country

by Walter Günther — Berlin

*(from the German)*

The above mentioned subject involves a discussion of a personality question, the solution of which is of fundamental importance for the film in general, and more especially for the film in the country. We shall therefore discuss in this article the work that must be done in order to create the necessary technical conditions for filming in the country.

The importance of the film in rural conditions need not, of course, be demonstrated. This has long ago been done by more competent authorities: and every day brings new proof of its efficacy.

It may seem an out of date procedure to write about this question as if the small size film had not been invented. But we do so because it would be an injustice to ignore the thousands of standard films still existing in the country and provincial centres, in clubs and associations, and furthermore those apparatus which in all probability will assume new significance with the production of the cheap sound film.

With reference to the small size film we will only say that we by no means underrate its value: on the contrary, all of us who study the film from the point of view of the school and education are eagerly awaiting the arrival of the small size film which will enable us to make intensive use of the pictures, even in the smallest circles. In small circles, where continuous and lasting work is done, hired films will soon be universally substituted by cheap, handy but noiseless, resistant and fireproof apparatus. This applies to schools, institutions for the young, and other educational centres. We hope that an increased supply of small size films which are easily transported and stocked, and are fireproof and light, will definitely release the public from the hired film. We are on the way towards this goal, have fine film productions but as yet no guarantee of their durability.

Even trained operators have not been able to prevent small size film apparatus from being wrecked in their hands, and it was not always easy to find out the reason. We shall therefore have to wait a little longer, although reluctantly.

As regards the use of the film, we must of course distinguish between its regular use for educational purposes and its occasional employment before large audiences.

Not until it has become possible to make soundfilms on fire proof material — an achievement which has not by any means succeeded so far, — will the

following statements with reference to film projections for large audiences have become superfluous.

Filming in the country may depend on two different categories of technical assistants, professional operators, and such as are entrusted with the technical part of the moving pictures as an accessory to their ordinary activities. Professional operators are men who have served a six months' apprenticeship in a moving picture theatre, or who have attended a special school for operators, and subsequently passed the State examination.

Regulations for the training of the operator are now undergoing a modification, but for the moment present conditions must be reckoned with.

The operator — and numerous fundamental professional aspects are included in this new vocation — is naturally restricted to the permanent moving picture theatre, by reason of the limited character of his professional duties; now and then his activities may be extended to the regularly performing ambulant cinema, but in any case they are limited to the commercial film.

In his quality of a member of the commercial film industry, he is therefore excluded from most of the cases we are here considering: for only a few of these activities are commercial, most of them cannot hold their ground as such.

The operator we should consider in this paper is the man who handles the camera as an accessory and very often an honorary occupation. He has no professional title and the only suitable one might be possibly « Technical Director of Moving Picture Shows in Schools, and for Juvenile Education ».

The duties and requisites of these auxiliary operators will depend, of course, on the form in which the whole work is organised. Our theatres are usually either schools, or churches, or meeting halls of various kinds. Now and then they are the provincial or town halls or the seats of juvenile organisations. But the work is hardly ever regular, if it is so there are specially trained district officials for the purpose. They have passed a technical examination and undertake, over and above their ordinary duties, performances in which they are responsible not only for the technical arrangements but for at least part of the organisation. This means the procuring of films and the drawing up of programs for larger circles, and may of course include the sending out and examination of press notices, correspondence with societies and other official centres, accounts after the performance, transportation, and possibly the personal driving of the motor to the next scene of action, where the same negotiations will have to be repeated.

Even this short enumeration of their possible tasks will show that the operator's tasks vary and that is hardly fair not to give him a more comprehensive title, in keeping with his duties and responsibilities.

But the majority of operators in the country do not have such wide responsibilities. The duties of the individual are, as a rule, limited to a

smaller circle, and consist of a lecture and the organisation of a fortnightly or monthly picture show in schools or associations, and the responsibility for the functioning of the technical apparatus.

It is often quite erroneously assumed that such apparatus, because seldom used, must be very durable. Unfortunately most of them accumulate dust unless they are very carefully kept. Film dust, oil, and ordinary dust form a layer especially in dancing halls, so that if the oil dries up even protected parts soon get out of order. An apparatus is thus often useless after three or four years, even if transportation on springless waggons over bad roads has not contributed to make it so.

One is apt to forget that such an apparatus when it becomes useless, after, for instance, three year's wear, has only been used 36-40 times, that is to say for at the most 200 performances. The fault is generally laid at the door of the manufacturer, or still more frequently of the dealer. This is an easy way for the operator of escaping personal responsibility, and avoiding the admittance that he has neglected the apparatus. It would be an easy matter to cover it with an oilcloth after having previously cleaned it with a brush carefully that is not too hard. Damages resulting from neglect might thus entirely be avoided.

This makes it necessary to demand that the operator, considering the apparatus as it were *his own*, really take the greatest care of it. His activities further comprise the regular supervision of the whole apparatus, including the resistances, switches and switchboards.

For this supervision a certain knowledge of technical and electro-physical elements is, of course, indispensable. These should include not only the strong power, but also the weak current, on which bells, signals and telephone naturally depend. Although the operator is not supposed to make the installation, of which he would be quite incapable, he is expected to be able to carry out simple reparations on the spot, before the performance, to prevent late opening, or during the evening, to prevent undesirable intervals and delays, which would call forth adverse criticism. Any one who has had any experience with the film knows how such little things may upset serious work. It is not always possible to fill unforeseen pauses so that they seem intentional.

The care of the apparatus and all its accessories simplifies preparations for the actual day of performance. Naturally everything will then be carefully tested.

The duties of the operator will nearly always include the advertising: written placards and other notices should be hung in prominent places.

Frequently there will be some one to do the accounts; but on the other hand when a teacher clergyman or social director is own operator, these too, may also be among his duties. This opens a new vista of affiliations: knowledge of the pictures and their effect, membership in organisations,

association with others for the sake of economy, the drawing up of a program, not only for one, but for every evening of one, or even six months.

After the program has been drawn up there are countless other things to be attended to, such as the preparation, advertisement, arrangement of the evening with popular songs and dances, other music, and many activities, which cannot be discussed here. After the film has been sorted and prepared, it is sent for.

Children are frequently used as film transporters, sometimes with success. This is always a cheap expedient to be made use of when advisable. Trains, the underground, trams, autobuses, are not very desirable means of transport for children to whom films have been entrusted. Railway regulations prescribe that films may only be transported by passenger train when carefully packed and in non-smoking compartments. But as a rule the films are not in their proper packing cases, but loosely piled in boxes, and when the train is full it is difficult to keep children out of the non smoking compartments.

In trains and autobuses it may often be observed how piles of films are quietly heaped up and some casual passenger innocently knocks out his glowing pipe or cigarette on the convenient pile. The irresponsible perpetrator has no idea of the danger to life and property of which he may be the cause, and which the law rightly punishes severely.

Let us assume that our operator enters his non-smoking compartment and, safely arrived his destination, at once takes a look at the film. He cannot do so in his own home, for this is especially forbidden in the government district of Potsdam. It is really dangerous to keep films in the house, as the family cannot be expected to observe the necessary precautions against fire. The inspection of the film should therefore take place in the workroom, or better in a room adjoining it. But this is not often feasible. Special attention should be given to the perforations, the rolling, gumming. Slow unrolling is the secret of success and the roller must be in order. When it has been rolled and is ready for use the film should be put in a special cupboard.

The technical director should be prepared for a visit from the police and should assure himself that the hall, approaches, exits and stage conform to all police regulations. It may be objected that this examination will be made on the first night. But especially in the case of occasional performances in rooms and halls not generally used for such purposes, these precautions are particularly indispensable.

It is by no means unusual to show projections on the platform of what was once a dancing hall, and although this is not actually forbidden by the police regulations of Jan. 19, 1926, it is always fraught with a certain amount of danger if the apparatus is not absolutely fire proof.

As a matter of fact the original regulations have been revoked by a more

recent decree of the Ministry of Public Welfare. If there is a properly equipped hall in the place, the police almost invariably refuse to permit alterations.

While former regulations were more elastic, to-day one must be prepared to find a specially equipped hall, even for projections with a portable, type B apparatus. The reason is not clear, but it is a fact that if the proprietor of a hall invests in a cinema, he can make no other use of the premises. If an outlying spot is within a town radius even if it be thirty kilometres from the new centre of the city, all town regulations are immediately enforced: if the hall is fireproof the authorisation of the portable apparatus is withheld.

The authorities seem perfectly indifferent to the fact that such measures paralyze all effort in favour of public and juvenile education.

Specially equipped halls are doubtless the ideal which even country centres should try to realise, both on account of the greater safety during performances and the possibility of keeping the apparatus in its proper place.

It will then no longer be necessary to have supplementary lines on the floor of the hall, nor to request to the audience not to tread on the lines, and to watch their steps. It will be possible to dispense with the men who guard the entrance to the rows of chairs and stools under which the lines have been laid and keep unwary stumblers from uprooting the arc lamp (contingencies which the writer has actually witnessed).

There should be no tolerance — however well meaning, in this respect.

The Harbur Cinema accident of 1922, with 14 killed — was attributed to smoking in the audience.

The emergency illumination must be tested. It is not sufficient that it should exist: it must also function. A red railway light or carriage lamp is all that is needed as long as it works. But in halls accommodating more than 600 spectators, these are not sufficient, and an emergency electric lighting apparatus with special accumulators and generators, is indispensable. Gas or candles suffice for fewer than 600 spectators.

But one should not let oneself be tyrannised by the police. Regulations only prescribe that the emergency lights must burn during work hours. Work hours begin only half an hour before the performance, or at least before the door-opening. It is advisable to enquire as to the habits of the local police in this matter. Officious superintendents have been known to demand emergency lighting at 10 in the morning, which was only necessary from 7, p. m. on.

The notices « Exit » « No smoking », and other orders must be visibly hung up. The « No smoking » order is particularly important, not only for the guests, but also in the general interest.

It is to be hoped that in permanent cinema halls the resistances boards will be placed so high that the generally so popular habit of placing films

there will no longer be possible. The heat developed in the resistances is sufficient to cook food! According to the newest regulations the resistances must be placed high up.

Further there should be fire engines sufficient at least for the quenching of wood and cardboard fires, or the cooling of metal: pails with as much water, and fire extinguishers with as few holes as possible.

Although the arrangement of the seats, free access to the doors, as generally questions of organisations, are not the immediate concern of the operator, he does well to have an eye to them, for if the film should really catch fire, water and other quenching apparatus are no good to him: the film still burns in the water and under the sand. Or rather, it decomposes without flame, whereby it develops sulphate of carbon, nitric acid and prussic acid, which form a heavy cloud of smoke, and are particularly poisonous gases.

It is here that the real danger lies. The only way, if a film really catches fire whether inside the apparatus or outside, is to let it burn. As long as there is a fireproof bottom, nothing can really happen, even though the heat may be intense. But if there is no smoke the fire is restricted to the film, supposing all other objects are removed. All attempts at rescue, all draughts, which might tear the burning film asunder are only dangerous.

The safest way of all is to let the fire take its course. The only possible precautions are cold blood, complete and immediate isolation of the spectator's hall, and, if the fire should really be noticed by the audience, free exit, fixed rows of chairs and a free passage.

Every possible means of avoiding such contingencies, which may definitely ruin the enterprise should, however be taken: — coolers on the apparatus, water in the hall and fire extinguishers to prevent the spreading of the conflagration.

Technical expertise and that inner calm, which takes the widest precautions when the danger is greatest, are, however, the most important preventives.

The considerations enumerated in this article which, as a matter of fact, are only a minimum of those which the operator must bear in mind, show what a mistake it is to entrust country or ambulant performances to assistants who, although they may have a sense of responsibility, and are personally reliable, have no idea either of the nature of a film, the workings of an apparatus, or the inherent dangers of a projection.

The interest both of the guests and of the presenting Society demand that the technical part of the performance should be entrusted only to those who can give proof, or better still, have given proof of their competence.

It is not my task to report here on film apprenticeship and examinations. But I will indicate some of their conditions. According to paragraph 5, the examination must include the following subjects:

a) Familiarity with the electric installations used in cinema performances, their purpose and handling.

b) Thorough familiarity with the make and functioning of the best known kinds of projectors for fixed and moving pictures.

c) Knowledge of the peculiar qualities of the film and slides, and their technical handling.

d) Complete knowledge of the fire regulations and the duties of the operator in cases of conflagration in a school cinema.

e) Further, the most important paragraphs concerning moving pictures, and the laws and regulations.

If the examination has been passed, and the operator is thoroughly sure of himself and convinced that only unusual occurrences could deprive him of his executive capacity, it is reasonable to expect that the technical part of the performance will go so smoothly as to ensure a success of the afternoon or evening.

Two things, however, cannot be tested by exams: one is the scrupulous conscientiousness that takes every possible precaution to avoid unforeseen accidents, the other the calm inspired by the inner certainty of himself that the operator should possess. When these two qualities are united, there can hardly be any question of danger. And the object of every operator in the country should be on no account to forfeit his good conscience.

Over and above this it should be expected of the operator in the country, just because he must be more than an operator, that is to say a producer or assistant producer, that he should keep in close touch with all development and innovations of the film. An opportunity for this is offered by the annual central « picture weeks », held in different towns. Smaller « picture weeks » are sometimes held in less important centres. Further there are teaching courses of various duration, which are conducted from the centres of Gleiwitz, Breslau, Görlitz, Liegnitz, Königsberg, Stettin, Berlin, Elveshorn, Göttingen, Hannover, Frankfurt a/ Main, Düsseldorf, Köln, Saarbrücken, Oberwühl (Schwarzwald), Darmstadt, Dresden and Leipzig.

The efforts of the Prussian Landwirtschafts Ministerium are also directed towards obtaining further opportunities of training from the agricultural colleges. Their success is much to be desired. For the last two years a decree of the Ministry of Education has been in force, encouraging repetition and complementary courses, which have been successfully held in several places.

Generally speaking, it is certainly desirable that all those concerned with rural education should not miss the opportunity of including the film in their curriculum, in the interest of as fruitful an activity is possible. The fact that the film is still seeking its path should make it particularly interesting to our country friends to take their place in the movement in good time, in order to be able to make their wishes heard. For this reason collaboration of the many is not only desirable, but urgent and promising.



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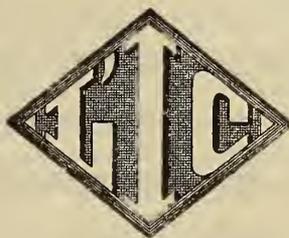
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## THE CINEMA AND THE SCHOOL

(Contd.)

This does not mean that the cinema is an ideal substitute for the teacher. Before this can be so, film-teaching, probably with the aid of sound-recording, speech, colour, and stereoscopy and, above all, in the hands of experts and worked out in strict accordance with the syllabus, must be able to reproduce the full value of the lesson. All that we can say at present is that it is the best method at the teachers' disposal for making sure that his pupils thoroughly understand what he has taught them.

\* \* \*

CAPTIONS. — Question No. 9 enquired of teachers whether they considered a large number of captions useful, superfluous or undesirable in teaching films, and whether they were in favour of oral comment and explanations, especially during pauses in projection. Lastly, should these comments be made only before or after the showing of the film?

70 % of the teachers who answer this question testify to the utility of captions, but all of them are strongly of the opinion that they should be sober and concise, designed to indicate whatever is essential to an understanding of a fact or phenomenon with which the pupil is not already familiar.

Teachers complain that the system of suspending the projection breaks the continuity of action and tires and irritates the spectator, who should be allowed to follow without distraction and without the mental effort of readjusting himself to changes of light and the resumption of the projection.

About 30% are definitely averse to captions, on three different grounds:

(a) the prevailing incompetence of the editor, resulting in a confusion of ideas and the necessity on the part of the teacher to correct errors and omissions;

(b) they are bad, because they cause fatigue and destroy the good effects of the film;

(c) for upper classes they are unnecessary, as the children are more advanced and better able to understand.

These 30 %, in fact, agree with those who would have the teacher's words the only means of explaining the contents of the film. There is,

however, a difference of opinion as to whether these explanations should be given before or after the projection, or during pauses.

There can be no question of dispensing with captions altogether. Certainly, they should be well edited and sober in tone. The caption, however, is too important a matter to be wholly replaced by the teacher's comments. Apart from the fact that the projection cannot constantly be stopped in order to allow the teacher to speak, which would be annoying to the class and interfere with the logical continuity of the film, the projection of images would become too continuous and lengthy and this would itself diminish the effect of the lesson.

The function of the caption is to elucidate essential points, not all the pupils being at the same mental level and stage of instruction. While the teacher, in stopping the projection to give explanations; would have to take account of this difference of standard among his pupils, a caption, even if unnecessary, would do no harm.

On the other hand, the teacher's explanations should follow the film. They should be the logical conclusion of it and their purpose is to make sure that the class has properly understood the whole of the lesson.

Among the replies in favour of the use of captions, we quote the following:

“Captions are very useful during projection owing to the impossibility of always stopping the film to allow the teacher to explain. Captions however cannot replace these explanations altogether and should be couched in very sober terms.”

“Useful, because comments by teachers during projection are felt by pupils as a disturbing annoyance. Such explanations should be given afterwards, if needed.”

“To be avoided as far as possible. All the same, frequent suspension of the film to allow the speaker to explain things is tiresome to the spectator.”

“I have asked about a hundred of my boys and girls their opinion of captions. All are in favour of them provided they are short and clear. Without captions, they say, the teachers comments would often be unintelligible. Explanations given during projection often refer to points that everyone has understood and overlook matters that have not been grasped. All my pupils, however, recognize the need of comment by the teacher afterwards.”

“Very short captions to explain scenes in dramatic films are most useful, because, though they are not needed to explain facts that the spectator has followed closely and therefore understood, they are a check upon an unbridled fancy which excludes all sense of reality; in the case of cultural and scientific films captions are absolutely essential to an understanding of what is shown.”

“The captions of teaching films take the place of oral comment and, for that purpose, must be frequent, though without disturbing the rhythm of the film and compelling the pupil to exercise his visual and auditive faculties at the same time.”

“Frequent captions are undesirable. They must be sparingly used so that the pupil may not be saved the trouble of attending, but on the other hand use his intelligence to understand what he is seeing and give an account of it afterwards.”

“Frequent captions are desirable for films of an abstract nature; for others they should be used more sparingly. In history films all that is needed are a few moral considerations expressing approval or disapproval of some fact.”

“Useful within limits; frequent captions, however, encourage intellectual laziness.”

“Useful, especially when the teacher’s comments have preceded the projection. In such cases, captions serve to suggest to the pupil’s mind ideas, which in their turn suggest others.”

“Captions should be few and simple, leaving the teacher free to explain and illustrate, the pupils free to observe and reflect and to record their impressions orally or in writing. Illustrative comments should precede the film-lesson.”

“The teacher’s comments make the projection wearisome, and so do frequent captions. I consider that a film should be provided with a few perfectly clear captions so that its lesson can be easily conveyed to the pupil’s mind. The teacher can then talk with the pupil’s in class, but only in the form of conversation, so that knowledge acquired by means of the film shall not lose its savour of pleasure and enjoyment.”

“Captions are useful, if they are short and clear. The teacher’s comments should precede projection, as a kind of preliminary summary. The film should be followed by a discussion guided by the teacher but actively sustained between the pupils.”

#### The unfavourable replies included the following:

“Long captions are undoubtedly bad; they cause fatigue and diminish the effect of the film; whereas a short explanation by the teacher given while the projection is stopped for a moment arrests attention and makes the lesson more effective.”

“Useful, if the film is intended to replace the teacher; unnecessary, if the various scenes are intelligible in themselves; harmful, when they break the spiritual link established between the pictures and the spectator. Nor must it be forgotten that captions are often the work of incompetent editors and, under the pretext of explanations, contain grotesque errors. If we are to have captions for teaching films, they should at least be composed by experts.”

“Captions cannot be of use for lower forms, where the children would find them difficult to read and understand. A few, however, are of value in the upper forms.”

“Of no use. They should be replaced by the teacher’s comments given before or after the projection.”

“Of no use. There is no substitute for the teacher’s explanations. I prefer the system of stopping the film to allow the teacher to explain things.”

“Captions can be harmful and irritating, especially when their excessive length compels the pupil to read them closely. He often fails to take in the sense, being engaged in trying to reach the end before the caption disappears. Captions, therefore, should be few in number and easily understood. This necessitates clear editing and clear film direction with no superfluous rhetoric.”

“Captions are often harmful by destroying illusion. They can be replaced by full explanations from the teacher given before, not after or during, the projection. Children enjoy seeing on the screen what the teacher has already been talking about.”

As regards the right moments for comment, we have already quoted some opinions, but will add the two following:

“ Personally I do not think that oral comment by the teacher should accompany the projection of the film; still less do I think that the film should be stopped in the middle. Many children whose eyes and minds are simultaneously fixed upon the screen are worried by a further demand upon their auditory attention. The teacher’s explanations should follow the film, not precede it. Beforehand, he should only give whatever indications may be necessary to prepare the class for the film, taking care not to rob the children of the pleasures of anticipation and surprise at the unexpected. The subsequent comment should be made interesting and alive, drawing special attention to some of the more important pictures.”

“ When the projection can be suspended, the teacher’s comments are to be preferred to any captions, especially for lower forms. The explanations are then framed to suit individual requirements, the teacher knowing what particular interests school-life will have developed in his pupils. The caption presupposes ideas, knowledge and a degree of understanding that the reader may not possess. If they cannot be altogether dispensed with, they should not be relied upon much to make the film intelligible.”

### Illustrative Pamphlets.

Teachers were further asked whether they considered it desirable to complete lessons by the film with leaflets, pamphlets and other means of summing up the purport of the different pictures.

574 teachers expressed an opinion, but few of these were of a definite nature. For the most part, they only expand their ideas about the functions of the teacher’s comments, repeating what they have already said in answer to previous questions. Account has accordingly been taken of only 315 more or less concrete replies. The great majority of these (89.17 %) are in favour of pamphlets and leaflets illustrating the film. The minority opinion is represented by the following answer of a high school teacher:

“ There is no need of them. The function of the screen is purely integrative. The teacher will intervene to supplement the film as, when and how he thinks fit. It is not desirable to multiply sources of knowledge unnecessarily.”

The replies of the others are less categorical. Some teachers declare that illustrative pamphlets may be useful both to teachers and to pupils and some consider that they should be issued to pupils not after, but before the film-lesson, as a means of preparing for it.

Apart from this statement, teachers have evidently realised the importance of this auxiliary means of teaching. Distributed before or after the film-class and regarded whether as preparatory material or a means of recapitulation, there is no question of pamphlets being intended as substitutes for explanations by the teacher. All that they are meant to do is to furnish

more ample knowledge of detail and to elucidate certain notions derived from the film itself.

Teachers cannot know everything. On certain matters aids are indispensable to supplement his general and technical knowledge and the book-lore upon which his teaching may be based. A short pamphlet by a competent hand will often serve to make the teacher's explanations more intelligible and will stimulate the pupil's interest in the subject.

All such leaflets, however, like the films themselves, must be adapted to the curricula and issued according to the age and standard of the pupil. In other words, each pamphlet should contain simply an explanation of the fact or phenomenon filmed, expressed in clear and intelligible language, while subsequent more complex explanations should be reserved for use in higher forms.

Among the favourable replies we quote the following:

" Useful for recapitulatory purposes, to clarify certain points which through inattention or otherwise, were not properly grasped."

" I think them very useful to complete and fix certain impressions received from films. The latter should even always be accompanied by the distribution of leaflets of this kind, which would contain the more important and useful pictures shown on the screen."

" May be very useful for small children. In higher forms they may do harm by substituting the work of the memory."

" Very useful indeed. No teaching material is superfluous if it complete's the teacher's task and aid's the pupil's understanding and memory."

" They may be very useful to the teacher in preparing his explanations, but not to the pupils."

" It is most desirable that the film-lesson should be completed by pamphlets, leaflets or other material summarising and explaining the pictures seen. The film-lesson, indeed, will only be of use if it awakens an echo in the spectator's mind. Such illustrative pamphlets are greatly to be recommended, both for pupils and for teachers."

" Useful, especially if written in readable style and plentifully illustrated. Children love books with pictures in them and a collection of such pamphlets and leaflets would encourage them to read and in this way indirectly contribute towards their knowledge and understanding."

" Very useful, if distributed before the film-lesson as preparatory material therefor."

" Very useful indeed, since children often interpret what they seen on the screen quite wrongly and the teacher, who cannot be aware of these various personal and erroneous interpretations, is unable to correct them. By means of these pamphlets the pupil can himself correct such mistakes after the lesson."

" The film-lesson should be recapitulated after the projection and this recapitulation by the teacher should be followed by essays and tests by the pupils. Here, the pamphlets and leaflets referred to could be of great help to teachers and pupils alike."

“Very useful, if compiled with due regard for teaching requirements. Written by incompetent people, they would do more harm than good.”

“Useful, but they would require to be in the form of ‘cahiers’ illustrating the film-lesson, but containing blank pages or parts of pages for the pupil’s observations. Otherwise they would only overlap the school text-books.”

This last opinion is especially worth noting. If used in this way, the ‘cahiers’ would in themselves form of a collection of class compositions of the utmost didactic value.

### Cinegraphic text-books.

More important is the question of the so-called cinegraphic text-book. Question No. 13 ran as follows:

“Do you consider that school text-books can be replaced or supplemented by film lessons explained by written commentary?”

“What special characteristics do you consider that the new cinegraphic text-book should present, and to what criteria should it conform for the greatest didactic and cultural efficiency?”

“Do you consider it desirable in this connection that cinescholastic activities should be coordinated, or do you think it better to leave the choice to the personal initiative of the several teachers, according to the special methods of teaching pursued and their special understanding of children?”

We must first distinguish between the explanatory pamphlet and the cinegraphic text-book. The former necessarily relates to a given film or part of a film. Its value is therefore limited in its scope. The text-book has a wider use. It embraces.

As examples, we may mention the recent experiments of the De Vry Corp. and Ford Company, in America, who have tried in this way to popularise the cultural and educational film.

It must be admitted that, in doing so, their aim was to secure a larger and better market for their goods, but, whatever the purpose, the fact remains that the pamphlets in question were of the kind to give children an essential and fundamental, if rudimentary, idea of the film to be projected.

Be that as it may, the question of the cinegraphic text-book has its own importance. Either screen-teaching is a practical possibility and can be more or less supplemented by a work which summarises and explains the film-matter. Or film-teaching is only a subsidiary aid to the teacher’s own work, in which case the cinegraphic text-book will serve no purpose, because explanatory pamphlets and leaflets will be more than sufficient.

*(to be continued)*

G. d. F.



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# Studies and Enquiries

## THE RELATIVE VALUE OF THE MOTION-PICTURE FILM AS A TEACHING DEVICE IN THE FIELD OF AGRICULTURE

by **F. W. Albertson** and **H. B. Reed**,  
Kansas State College, Hays Kansas.

*Summary of a thesis written by F. W. Albertson for Master's Degree,  
Department of Agricultural Education, University of Missouri, 1930.*

The problem of this investigation was to discover the value of using the motion-picture film for teaching an agricultural subject. The specific questions which this experiment was designed to answer are:

- I. Does the motion-picture film, when used as a teaching device, tend:
  1. to increase learning ability and retention?
  2. to vary in effectiveness with different types of subject matter presented?
  3. to change variability in response to questions asked?

II. In which way is the film more effective, as a part of the study period or as a part of the recitation period? For example, should the pupil first read the lesson, then see the film, and then have a recitation? Or, should he first see the film, then read the lesson, and

then have a recitation? Or should he not read at all, but see the film and have it stopped or slowed down at important points for explanatory remarks by the teacher, and then have a recitation?

The procedure for solving these questions was the employment of equivalent groups. Since we wished to investigate the relative value of three forms of visual devices, and also the value of the visual as against the non-visual or traditional methods, we had to have four groups, one for each of the three visual methods, and one for the non-visual method. These groups should not only be equal in ability to learn but also spend the same amount of time in studying, and have the same amount of time for showing their achievements in a test. The four groups and their accompanying methods of presentation are shown in the following schema:

T A B L E I

| GROUP                              | Study period                                          | Recitation period                                          | Total Study time   | Test Time       |
|------------------------------------|-------------------------------------------------------|------------------------------------------------------------|--------------------|-----------------|
| A. Reading or Non visual . . . . . | Reading, twenty-five minutes . . . . .                | Recitation, forty minutes . . . . .                        | Sixty-five minutes | Fifteen minutes |
| B. Reading - Film . . . . .        | Reading, twenty-five minutes . . . . .                | Film, fifteen minutes, Recitation, forty minutes . . . . . | Sixty-five minutes | Fifteen minutes |
| C. Film - Reading . . . . .        | Film, fifteen minutes, Reading, ten minutes . . . . . | Recitation, forty minutes . . . . .                        | Sixty-five minutes | Fifteen minutes |
| D. Film - Lecture . . . . .        | Film Lecture, twenty-five minutes . . . . .           | Recitation, forty minutes . . . . .                        | Sixty-five minutes | Fifteen minutes |

Great care was used in selecting and equating the groups. The first step was to send a questionnaire to twenty-seven high schools in the territory surrounding Hays, Kansas, calling for a report of the number of boys and girls in each year of high school, and the number of each sex that were from the farm and

from the town. Out of these sixteen schools were found which were willing to cooperate in the investigation and which had enrollments large enough to justify the experiment. In order to eliminate possible differences due to sex, only boys were used as subjects.

The second step was to select tests for

equating the groups. Since the principal tasks were to read an assignment, study pictures, discuss the subject matter in class, and take a test consisting of statements of the objective selective type, we thought that a fair measure of the required learning ability could be secured from a reading test, an intelligence test, and high school marks for a semester. We therefore selected the Monroe Silent Reading Test, the Otis-Self-administering Intelligence Test, and the average of each student's grades in his academic subjects for one semester.

The third step was to give these tests to a preliminary group of forty boys for the purpose of standardizing the procedure and discovering a fair composite score, which would be taken for a single index of a student's learning ability.

The results of these tests are given in the left half of Table I. The right half of the table gives the weighted scores from which we obtained the composite. A word of explanation about the method of weighting is necessary. If we look at the S. D. 's, we notice that the S. D. for rate of reading is almost as high as the sum of S. D. 's of the three other tests. This would mean that if we obtained the composite by simply adding the raw scores of the tests, the rate of reading would count as much in the composite as all the others together. The reading test required only five minutes to give, while the Otis test required thirty five minutes and the average of the high school marks represented a semester's work. Evidently adding the raw scores would be giving the score of rate of reading too much weight in the composite. We decided that the intelligence and high school scholarship scores should have about equal weight, that both should count about four-fifths in the composite, that the reading scores should account for the other fifth, and that comprehension should count twice as much as rate. To obtain these relative weights we multiplied the rate score by  $\frac{1}{4}$ , the comprehension score by 1, the intelligence

score by 3, and the high-school scholarship score by 8. The sum of the weighted scores gave the composite by which each student's rank was determined.

The fourth step was to sort the students into four equal groups. This was done by arranging the composer in order from highest to lowest and then putting the highest under A, these second highest under B, the third highest under C, and the lowest under D.

It was decided to determine each student's rank by the composite obtained by the sum of the weighted scores of his various tests, graded according to their relative importance.

The fifth step was to select the film and the machine and to standardize the method of presentation. We endeavoured to select a film that would meet the following requirements: running time of fifteen minutes, specific in nature, enough subject matter for one study period of twenty-five minutes, good photography, subject matter of national importance, and subject-matter that had correlated reading materials. A film on the Alfalfa weevil met these requirements. The correlated reading matter was found in Farmers' Bulletin, N. 1528. The Control of the Alfalfa Weevil, published by the U. S. Department of Agriculture. A 16 min. film was used and was presented with the Filmo Projector manufactured by Bell and Howell.

In order that the method of presentation might be the same in all the classes, lesson plans were prepared for each method of presentation, both for the study and the recitation. Each student received a set of printed directions for study, which told him what the problem was and what were the general and specific questions that he should keep in mind while reading or studying the film.

After all the plans for the presentation were completed, the experiment was tried on the preliminary group for the purpose of enabling the experimenter to get practice in the presentation and also to discover possible flaws that had been overlooked. The experimenter's obser-

vations from this trial were that everything was satisfactory excepting the test, which was too short for the time allowed. This was remedied by increasing the number of items to sixty. With this change we were prepared for the principal experiment, which was made upon a total of seven hundred and one boys in sixteen high schools.

The seventh step was to give the preliminary tests to the boys in the cooperating high schools, classify the boys into equivalent groups, and then follow with the presentation and tests.

After the median composite was obtained for each school it was found to range from 730 for the lowest school to 803 for the highest school.

All the presentations were made between March 11 and March 31, 1930, according to a pre-arranged schedule. The presentation was made at only one school a day and at approximately the same hour. As before mentioned, the same person conducted all the presentations and the first tests. The second and third tests, which followed one week and one month after the first, res-

pectively, were conducted by the high school principal who observed the rules and time limit of the first test. The papers, however, were all sent to the experimenter's office for scoring and statistical treatment.

## RESULTS.

### COMPARISON OF RESULTS OF VISUAL AND NON-VISUAL METHODS ON LEARNING AND RETENTION.

The first question usually asked of a method of teaching is whether it increase the learning ability of the students and whether it helps them to remember better. We shall discuss these first.

In order to show the effects of the methods of presentation on the group as a whole, the means and S. D.'s of each group were calculated. For convenience of interpretation, the means of the visual groups were converted into percentages of the mean of the corresponding non-visual group. Table II gives these results.

T A B L E I I.

THE PERCENTAGE THAT THE AVERAGE OF TEST SCORER OF VISUAL METHOD IS OF THE AVERAGE OF TEST SCORES OF NON-VISUAL METHOD

METHOD

|                     | Group B Test |       |       | Group C Test |       |       | Group D Test |       |       | Average of all three tests in each group |       |       | Average of Visual Groups in each test |       |       |
|---------------------|--------------|-------|-------|--------------|-------|-------|--------------|-------|-------|------------------------------------------|-------|-------|---------------------------------------|-------|-------|
|                     | 1            | 2     | 3     | 1            | 2     | 3     | 1            | 2     | 3     | B                                        | C     | D     | 1                                     | 2     | 3     |
| Whole Group         | 101.5        | 104.1 | 103.8 | 101.5        | 102.6 | 103.6 | 103.1        | 106.0 | 105.3 | 103.1                                    | 102.6 | 104.8 | 102.0                                 | 104.2 | 105.5 |
| Upper half of group | 100.7        | 102.1 | 100.9 | 100.7        | 102.0 | 100.7 | 102.0        | 102.9 | 102.1 | 101.2                                    | 101.1 | 102.3 | 101.1                                 | 102.3 | 101.2 |
| Lower half of group | 102.7        | 104.5 | 105.2 | 103.4        | 103.4 | 105.6 | 105.3        | 106.0 | 107.0 | 104.1                                    | 104.1 | 107.9 | 103.8                                 | 104.6 | 105.9 |
| Highest Fourth      | 101.1        | 101.9 | 101.3 | 100.0        | 102.0 | 101.1 | 100.6        | 101.9 | 101.7 | 101.4                                    | 101.1 | 101.4 | 100.5                                 | 101.9 | 101.4 |
| Lowest Fourth       | 104.2        | 110.2 | 111.5 | 107.3        | 108.0 | 110.7 | 105.6        | 109.2 | 110.5 | 108.6                                    | 108.7 | 108.4 | 105.7                                 | 109.1 | 110.9 |

COMPARISON OF RESULTS OF VISUAL AND NON VISUAL METHODS IN RELATION TO THE TYPE OF QUESTION.

It is possible that the advantages of the motion-picture film depends on the type of subject matter for which it is used. It is reasonable to suppose that it would be more effective in teaching a specific type of movement, e. g. hitting a golf ball, than it would in teaching the value of honesty. Since the questions used in our test referred to different kinds of subject matter, we were interested in discovering the influence of

subject matter on the effectiveness of the visual methods.

To determine the relationship between subject-matter and method of presentation as accurately as possible, the number of times each question was missed was tabulated for each method of presentation. The questions were then put into certain apparent logical groups and the total number of misses for the question of each group was counted. For convenience of interpretation the number of misses in the visual groups was converted into a percentage of this number in the non-visual group. The results are given in Table III.

T A B L E I I I  
COMPARISON OF THE RESULTS OF VISUAL AND NON-VISUAL METHODS IN RELATION TO SUBJECT-MATTER  
*Numbers give the percentage that the error in the visual method is of the error in the non-visual method*

| N. | S U B J E C T                                              | Group D Tests |       |       |       | Group C Tests |       |      |       | Group B Tests |       |       |       |
|----|------------------------------------------------------------|---------------|-------|-------|-------|---------------|-------|------|-------|---------------|-------|-------|-------|
|    |                                                            | 1             | 2     | 3     | Ave   | 1             | 2     | 3    | Ave   | 1             | 2     | 3     | Ave   |
| 1  | The importance of Alfalfa. . .                             | 153.0         | 110.0 | 100.0 | 121.0 | 130.0         | 110.0 | 75.0 | 105.0 | 124.0         | 106.0 | 92.0  | 107.0 |
| 2  | The origin and Spread of the Alfalfa Weevil . . . . .      | 84.0          | 85.0  | 86.0  | 85.0  | 92.0          | 115.0 | 93.0 | 100.0 | 92.0          | 82.0  | 93.0  | 89.0  |
| 3  | The Life History of the Alfalfa Weevil. . . . .            | 75.0          | 95.0  | 84.0  | 85.7  | 70.0          | 118.0 | 68.0 | 85.3  | 80.0          | 92.0  | 84.0  | 85.3  |
| 4  | Method of Attack of the Alfalfa Weevil . . . . .           | 70.0          | 65.0  | 71.0  | 84.7  | 20.0          | 95.0  | 81.0 | 89.3  | 58.0          | 60.0  | 71.0  | 63.0  |
| 5  | Control . . . . .                                          | 93.0          | 90.0  | 93.0  | 92.0  | 92.0          | 85.0  | 87.0 | 88.0  | 90.0          | 86.0  | 93.0  | 89.3  |
| 6  | Total. . . . .                                             | 91.0          | 86.0  | 90.0  | 89.0  | 92.0          | 96.0  | 83.0 | 90.3  | 85.0          | 81.0  | 89.0  | 85.0  |
| 7  | Generalization . . . . .                                   | 96.0          | 93.0  | 103.0 | 97.3  | 96.0          | 90.0  | 96.0 | 93.3  | 93.0          | 86.0  | 103.0 | 94.0  |
| 8  | Questions involving action. . .                            | 74.0          | 72.0  | 74.0  | 73.3  | 117.0         | 86.0  | 74.0 | 91.6  | 73.0          | 59.0  | 79.0  | 70.3  |
| 9  | Questions of test answered in Film in Picture Form. . . .  | 80.0          | 77.0  | 87.0  | 81.3  | 97.0          | 74.0  | 87.0 | 86.6  | 66.0          | 64.0  | 77.0  | 69.0  |
| 10 | Questions of Test answered in both picture and legends . . | 70.0          | 90.0  | 73.0  | 77.6  | 83.0          | 90.0  | 53.0 | 75.3  | 46.0          | 70.0  | 66.0  | 60.6  |
| 11 | Questions of Test which were answered in legends . . . .   | 95.0          | 103.0 | 106.0 | 101.3 | 96.0          | 93.0  | 82.0 | 90.3  | 100.0         | 83.0  | 92.0  | 91.7  |
| 12 | Questions of test not answered in film . . . . .           | 88.0          | 107.0 | 118.0 | 104.3 | 82.0          | 127.0 | 94.0 | 101.0 | 91.0          | 117.0 | 101.0 | 103.0 |

The results seem to justify the following statements :

1. In the first test the questions relating to the importance of alfalfa had about 35 per cent more error in the vis-

ual groups than in the non-visual groups, but in the retention test, made one month after the learning, the advantage was in favor of the visual groups.

2. Questions involving action had about 22 per cent fewer misses in the visual groups than in the non-visual group.

3. Questions on the origin and spread, life history, method of attack, and methods of control of the alfalfa weevil, had about 15 per cent fewer misses in the visual groups than in the non-visual group.

4. Questions that were answered in the film in picture form had about 22 per cent fewer misses in the visual groups than in the non-visual group.

5. Questions that were answered in the film in both picture and legend form had about 30 per cent fewer misses in the visual groups than in the non-visual group.

6. Questions that were not answered in the film, but in the reading and recitation had an initial advantage in favor of the visual groups, but this turned to an advantage in favor of the non-visual group in the final retention test. The results for this group of questions were just the opposite of that for the questions on the importance of alfalfa.

7. The visual methods seem to be advantageous for teaching action, but

not for teaching principles or abstract relationships.

COMPARISON OF THE RESULTS OF THE VISUAL AND NON-VISUAL METHODS ON THE VARIABILITY OF THE RESPONSES.

The desirability of a method of teaching is determined in part by the amount of uniformity that it secures in the responses of those that are taught.

If a method of teaching produces these desired results in only a part of the class, while in other parts it produces little or no gains, that method is not so desirable as one that secures uniformly good results in all members of the class.

To find out the degree of variability in those taught by the visual and the non-visual methods a special investigation was made on the basis of coefficients of variability for groups considered as a whole and according to the elements of which they were composed.

For convenience of interpretation, the coefficients for the visual methods were converted into percentages of the corresponding non-visual coefficients. They are given in Table IV.

T A B L E I V

EFFECT OF METHOD OF PRESENTATION ON THE PERCENTAGE WHICH THE COEFFICIENT OF VARIABILITY OF VISUAL METHODS IS OF COEFFICIENT OF VARIABILITY OF NON-VISUAL METHODS.

|                               | Group B Tests |       |       |       | Group C Tests |        |       |       | Group D Tests |       |       |       |
|-------------------------------|---------------|-------|-------|-------|---------------|--------|-------|-------|---------------|-------|-------|-------|
|                               | 1             | 2     | 3     | Ave   | 1             | 2      | 3     | Ave   | 1             | 2     | 3     | Ave   |
| Whole Group . . . . .         | 100.00        | 75.00 | 89.00 | 88.00 | 70.00         | 101.00 | 69.00 | 80.00 | 80.00         | 79.00 | 67.00 | 75.30 |
| Upper Half of Group . . . . . | 103.00        | 68.00 | 82.00 | 84.30 | 94.00         | 75.00  | 83.00 | 84.00 | 70.00         | 62.00 | 74.00 | 69.00 |
| Lower Half of Group . . . . . | 79.00         | 62.00 | 65.00 | 69.00 | 59.00         | 60.00  | 66.00 | 61.80 | 79.00         | 75.00 | 66.00 | 73.30 |
| Highest Fourth . . . . .      | 101.00        | 60.00 | 64.00 | 75.00 | 96.00         | 62.00  | 71.00 | 76.30 | 64.00         | 60.00 | 55.00 | 59.50 |
| Lowest Fourth. . . . .        | 75.00         | 46.00 | 58.00 | 59.30 | 42.00         | 42.00  | 63.00 | 50.00 | 72.00         | 57.00 | 59.00 | 62.60 |

These tables justify the following conclusions:

1. The groups that learned by the

visual methods had in the average about 83 per cent of the variability of the non-visual group.

2. The difference in the variability between the visual and non-visual group increase with a decrease in the learning ability in the students. The upper halves of the visual groups have about 89 per cent of the variability of the corresponding half of the non-visual group, but the lower halves have only 72 per cent of the variability of the corresponding half of the non-visual group. The highest fourths of the visual groups have about 87 per cent of the variability of the corresponding fourth of the non-visual group, but the lowest fourth has only 63 per cent of the variability of the corresponding fourth of the non-visual group.

3. The variability in retention is less for the visual groups than for the non-visual groups, and the difference increases as the learning ability of the students decreases. For example, if we base our judgments on the averages for the retention tests, we may say that the upper halves of the visual groups had 74 per cent of the variability of the corresponding half of the non-visual group, but in the first test this percentage was 89. The lower halves of the visual groups have only 66 per cent of the variability of the corresponding half of the non-visual group, but in the first test this

percentage was 72. Similarly, the highest fourths of the visual groups had only 62 per cent of the variability of the corresponding fourths of the visual groups but in the first test this percentage was 87. The lowest fourths of the visual groups had only 54 per cent of the variability of the corresponding fourth of the non-visual group, but in the first test, this percentage was 63.

4. The amount of variability is dependent upon how the film is used. It is least for the film-lecture method, next lowest for the film reading method, and greatest for the reading-film method.

5. These large differences in favor of the visual methods show that the motion picture film is far more successful in getting material across to the whole class than is the usual reading-recitation method.

COMPARISON OF THE RESULTS OF VISUAL AND NON-VISUAL METHODS ON THE NUMBER OF QUESTIONS UNANSWERED.

Another method of checking the methods of presentation used in this experiment was to count the number of questions unanswered in each test for each method. Table V gives the results.

T A B L E V

| GROUP       | First test | Second test | Third test | Ave rage |
|-------------|------------|-------------|------------|----------|
| A . . . . . | 138        | 223         | 88         | 149.7    |
| B . . . . . | 160        | 62          | 45         | 89.0     |
| C . . . . . | 94         | 51          | 57         | 67.3     |
| D . . . . . | 126        | 25          | 54         | 68.3     |

In the first test, one of the visual methods, the B or reading-film method, had more questions unanswered than the non-visual or A method, but in the first retention test this method had from four to eight times as many unanswered questions as the visual methods, and in

the second retention test it had in the average over twice as many. This method of measuring the results, although not so reliable as the other methods used, makes the best showing in favor of the visual methods.

### S U M M A R Y

In this experiment, the problem was to discover the value of the motion-picture film as an aid in teaching agriculture. Specifically, it was to investigate the effect on learning and retention, the application to varied types of subject matter, the effect of the way the film is used on each of these factors. Three methods of using the film were investigated and compared with the non-visual, reading-recitation, or A method, namely: the reading-film or B method, the film-reading or C method, and film-lecture or D method.

The principal conclusions may be stated as follows:

1. Basing our judgement on the averages for each group as a whole, we may say that the visual methods are about 2 per cent superior to the non-visual methods immediately after the learning, 4.2 per cent superior one week later, and 5.5 per cent superior one month later. Thus the amount of superiority increases with the lapse of time after learning.

2. The amount of superiority of visual methods increases as the learning ability of the students decreases. For the highest fourths of the visual group, it is only one-fourth as much as on the whole group, and for the lowest fourths it is twice as much for the whole group.

## INVESTIGATION OF THE DEVELOPMENT AND USE OF THE CINEMA FOR PROPAGANDA AND INSTRUCTION OF AGRICULTURE

As we already said, when opening the publication of studies and reports on agriculture and the cinema, the Institute has conducted a vast and complex investigation regarding the film of agricultural propaganda and instruction. This investigation has a double purpose:

(1) To gain information through the answers of governments, and more or less official organisations and institutions, as to what has been, or is being done.

To gain insight as a result of the views of authorities and experts in the scientific field, as to what practical measures should and can be adopted for the increased use of the cinema in the agricultural field.

To-day, indeed, the problem of agricultural technique has completely invaded all countries which are to any degree dependent on agriculture. And the problem of agricultural technique rests on the two pillars of propaganda and instruction. Conspicuous sums have been contributed to agricultural budgets for these purposes (for example in Italy on the occasion of the announcement of the "Wheat Battle" (1924-1925), when the large annual sum of L. 500.000 was granted for agricultural cinematography; in France, where government subsidies for cinematographic propaganda have increased every year thanks to the magnificent services rendered by M. Drouard; and similar cases in many other countries).

Cinematographic articulation is beginning to honourably compete with the experimental aspects of specialised agricultural technique, prizes to producers etc.

But, as we have already said, our investigation has a double purpose. With reference to the first mentioned and wider field we propose to illustrate, or at least list, the provisions which have been, or are being made: as regards the second we consider that we should give some indications

as to the character of the answers that we have received from American universities: In the United States of America, as this article will prove, the question of the film used for agricultural purposes has been considered from a totalisation viewpoint: the use of the film, the different systems of use, the manner of employment, the types of pictures, etc., represent so many different aspects of an accurately examined and appraised whole.

We will begin by describing the type of questionnaire sent out, restricting ourselves to its most essential aspects.

The Questionnaire was drawn up in the following form:

a) Has the cinema been used for propaganda and instruction for the various methods of cultivation: in what form?

b) Which are the principal and varied possibilities of the employment of the cinema suggested by experience and a knowledge of the methods of cultivation?

c) Possibilities of using the film as a preventive against accidents, in the campaign against the phenomenon of urbanism and for the rural After Work. Recreation movement.

d) How the cinema may contribute to the improvement and increase of agricultural production.

e) The use of the film for the study of the diseases of plants.

f) What films have already been made and by whom? This question refers to the compilation of an international film catalogue.

### UNITED STATES OF AMERICA - UNIVERSITIES AND AGRICULTURAL SCHOOLS.

Taken as a whole the answers to this questionnaire show not only the great interest taken in the subject, but a definite comprehension of the aims followed by the International Educational Cinematogra-

phic Institute in the vast field of agriculture.

Eminent members of the American scientific and technical world have given us their collaboration in the form of advice, suggestions and various information, assuring us that they were glad of the opportunity of expressing their opinion and thereby contributing to the solution of a problem that will be beneficial to the important and complex subject of agriculture.

While publishing a synthetic account of the answers we have received, limitation of space forces us to restrict ourselves to an explanatory note, regarding the enquiries made at the various North American Institutes and among the Universities and Agricultural Schools.

We shall therefore quote only the contents of a few of the answers, giving preference to those among them which show most interest for the subject of the organisation of agricultural cinematography.

Professor V. C. Freeman of the Agricultural Department of the State of Indiana has given our questionnaire his serious consideration. He expresses a very favourable opinion concerning the enquiries and investigations that the I. E. C. proposes to undertake in the field of agricultural cinematography. He informs us that several of the teachers of agriculture at the Indiana University use the cinema which they recognise as a valuable instrument for the illustration of experiments and the teaching of various agricultural systems. The great necessity is to pay increasing attention to the improvement of photographic technique, and especially of the taking of the picture in such a way as to attract the full interest and attention of the spectator. The cinema, he thinks, would be very useful in teaching how to prevent agricultural accidents, but technicians of the first rank are required for this class of film. He closes by adhering unconditionally to the idea of the compilation of an international catalogue of agricultural films and asks to be kept informed of the development that the agricultural film has had in other countries, so that he may be

able to make the widest use of all the agricultural material available.

Professor T. R. Johnson of the same University writes that agricultural films are widely used in the Institutes and colleges of the State. The university of Indiana has a cineteca of several hundreds of films, which it distributes among the various higher institutes, luncheon clubs and agricultural institutes of the district.

A small fee of hire on the films maintains the upkeep of the cineteca. A great many of the High Schools and all the agricultural agents of the State and agents of the U. S. Department of Agriculture are equipped with cinematographic projecting apparatus. A new type of projector which has replaced the fixed apparatus, is now in use. It passes small films, each of which illustrates exhaustively some given subject with from 30-60 pictures.

*Professor Cardinell of the Cooperative Extension Work in Agriculture of East Lansing, Michigan, informs us that:*

a) For about the last fifteen years the agricultural institutes of this state have been using the cinema as a means of instruction for the directors of farms, students and rural masses.

b) The film is more specially used to illustrate grafting and sowing methods, to show damages produced by forest fires (with special reference to the destruction of the flora and fauna). Many industrialists employ the cinema for purposes of advertisement, using films of 16-30 mm.

c) The film may be useful to show how to prevent accidents, to demonstrate the utility of agricultural machines and to illustrate the methods of cultivation followed in other countries.

d) Finally, the cinema may prove exceedingly efficacious for showing the populations of rural districts the advantages to be derived from the observance of hygienic habits and food, comparing them with those obtaining in big cities. This, in connection with the illustration of recreative activities, may serve to combat the pernicious phenomenon of the city dwelling.

Mrs. E. R. Washburn of the University of Hawaii, Honolulu, writes that the cinematographic section of her university has been entrusted with the task of distributing the films of its own cineteca to the schools and various organisation existing in Hawaii.

These films are much used in rural districts. A fee of 50 cents a reel is paid by hirers of the films, who are also responsible for the carriage and insurance fees. If the film is not returned punctually a forfeit of 25 cents a reel is demanded for each extra day. All damage suffered by the hired film must be paid for at the rate of 25 cents for each foot.

Mrs. Washburn thinks that agricultural films for children should be differently handled from those meant for adults, and expresses the desire that the Rome Institute should develop its activities (a) in favour of a form of cinematography representing the agriculture of various countries in its real aspect of one of the most noble activities (b) in favour of a reciprocal exchange of agricultural films between the various organisations of the different countries.

Professor H. Bryant of the University of Kentucky writes: that the cinema is an eminently suitable means of popularisation and diffusion of modern methods of farm work, especially if supplemented by practical demonstrations on the spot, and by lectures.

In the universities the use of the agricultural film for propaganda and didactic purposes has become general.

In the opinion of Prof. Bryant the captions between the films should serve as a recapitulation and emphasis of the lessons given to the students. The cineteca of Kentucky University has about 50 films of agricultural subjects.

Professor Alvin Kelzer, of the Colorado Agricultural College of Fort Collins in the State of Colorado, expresses his great confidence in the work that the cinema is bound to accomplish in the agricultural field.

The Institute to which he belongs has not, so far, been able to exploit this excellent educational means, but a definite

project for its introduction at the college has already been accepted.

For the moment strep films are being used.

The strep film can be projected by means of a projecting apparatus "strep" wherever there is an ordinary electric contact.

The agricultural film should, he adds, be very short, lasting from 15-20 minutes. It should further illustrate in the most appropriate and most interesting manner the subject in hand.

According to Dr. Kelzer the work of the I. E. C. in this field should be directed towards:

a) The collection and diffusion of catalogues of the agricultural films produced in various countries and the facilitation of the exchange of such films between the agricultural organisations of the various nations.

b) The furnishing of typical subjects for films, which would be extremely useful both for producers and projectors of the agricultural films.

Professor H. B. ALLEN, of West Virginia University of Morgantown expresses himself with reference to the film applied to agriculture as follows:

The production of good films which demand a large outlay of capital and a picked perfectly equipped and therefore expensive staff, should be cooperative.

b) The attention of the spectator depends more on the character of the contents and the kind of picture than on physiological or psychological factors.

c) Experience shows that pictures demanding close attention should be suspended after 30 minutes. Interest and attention may be stimulated by the intercalation of amusing episodes.

d) Plots do not harm so long as they do not obscure the real educative purpose of the film: but films which clearly prove the futility of a compromise between scientific instruction and an entertaining, aesthetic or emotional purpose, are still, unfortunately, shown.

e) In conclusion he believes that the I. E. C. can and may take a valuable initiative in the international exchange of

films in the interest of an increased educational impetus throughout the world.

Professor Mazen of Oklahoma Agricultural College, replies that the film is used for the teaching of architecture, to illustrate the work executed by various machines and the reclamation and improvement of the soil. He believes that the Cinema may do good service in contributing to the prevention of agricultural accidents, for accidents incurred through the mistaken employment of agricultural machines, tractors, ploughs, reaping machines and for those caused by animals and the non observation of hygienic rules.

His personal opinion is that the cinema should not be used to combat rural emigration to cities, because he does not think more people should stay in the country than are absolutely necessary for agricultural production.

Prof. G. R. Hyslop replies as follows from the Oregon State Agricultural College of Cornwallis:

We use the film as a efficacious means of instruction in advanced agricultural clubs and establishments in various parts of the State.

We also use it in our college and in various universities to illustrate to the students some studies, observations and spe-

cial methods, and we have always recognised that the cinema is an efficacious means of instruction, always, of course, supposing that the photographs are well taken and properly captioned.

b) It is my opinion that the cinema might be more extensively used for the presentation of various agricultural problems to the agriculturists.

The film may be exceedingly useful to combat the phenomenon of urbanism, as rural emigration is much influenced by economic conditions, and above all by the desire for an easier and socially more advantageous life than is to be had in the country.

c) We also use moving pictures extensively for the teaching of agricultural methods and we find it exceedingly useful for showing those interested in all innovations studied in agricultural experimental stations, and all adaptations made by technicians as a result of their observations.

Finally, Professor Hyslop believes that the cinema may serve to present to the student in a few minutes and in a rapid and synthetic form, the whole process of development of some cultivations by means of photograms illustrating the essential points.

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- LOS ARTISTAS UNIDOS, S. A. Calle Córdoba 1249, Buenos Aires, Argentina.
- UNITED ARTISTS CORPORATION, Calle Huerfanos, 768, Santiago, Chile.
- ARTISTAS UNIDOS, S. A., Capuchinas 67, Mexico, D. F. Mexico.
- UNITED ARTISTS CORPORATION, Masonic Temple, Cristobal, Panama Canal Zone.
- UNITED ARTISTS CORPORATION, Pracha Marechal Floriano 51, Rio de Janeiro, Brazil.
- KRISEL & KRISEL, Agents, 21 Museum Road, Shanghai, China.

## Information

### THE CINEMA AS AN AID TO AGRICULTURE IN DIFFERENT COUNTRIES

*As we announced in the August number of this Review, we are starting the publication of some of the numerous answers we have received from public administrations, associations, public and private institutes, which have made wide use of the cinema as an instrument of education and propaganda in the field of agriculture.*

*We are publishing the most significant parts of letters and reports which method will enable our readers to follow not only the systems adopted in the various cases, but also sometimes to understand the reason of their success or failure.*

*As the answers we have received from all parts of the world amount to several hundred, space forbids the simultaneous publication of them all. For this reason we are opening in this number the systematic publication of the material in a special column. The bulk of these replies will, we think, constitute a supplement of great interest to the scientific and practical questions to be handled by the Institute, new aspects of which will be discussed in the following numbers.*

#### SPAIN

From Spain, Engineer MORALES y FRAILE of the Spanish Society for the Improvement of Rural Life, writes:

A private investigation made in Spain to discover the present condition of the cinema in the service of agriculture is the basis of the following resumé of the most important aspects of this question. Further and more detailed indications regarding the same subject may be found in our replies to the questionnaire of the I. E. C.

As we already observed in the Report, presented to the IV International Congress for the improvement of Rural Life, held in Liège last year, there is not as yet in Spain a special service for agricultural films. Several firms have obtained and made films which are of utility and interest to workers.

During its short career, the National Service of Ambulant Agro-zootechnical

Chairs was engaged to make agricultural films, the results of which were among the most important achieved in Spain in the interests of the agricultural cinema.

The work of other firms and bodies — also deserves mention: we quote them according to the order of their activities as they are known to us.

*Central Station of Plant Pathology at La Moncloa of Madrid.* — The first films referring to agriculture made in Spain were due to Dr. Leandro Navarro, then Director of the Central Station of Plant Pathology at La Moncloa, Madrid: they were detailed shows of the biology of insects, the sterility of flowers and the enemies of agrarian plants.

Professor Navarro, a zealous and expert student of photography and its uses, has written an interesting treaty, not as yet published, on « Elementary

Cinematography applied to the Teaching of Science and especially to Agronomy ». This book deserves mention.

*Silk culture Station in Murcia.* — In order to encourage the cultivation of the mulberry tree, and the silkworm the Silk Culture Station of Murcia, made two films which were projected in the remotest villages, as an addition to agricultural lectures.

*National Service of The Ambulant agrozootechnical Chairs.* — When the above mentioned Service was created in Spain in 1927, each agricultural zone had a motor lorry, equipped with a laboratory for rapid analysis, material referring to agriculture and various industries, and cinematographic projecting apparatus, for standard films of 35 mm., also utilisable for fixed projections. These apparatus could be adapted to different electric currents.

At first the Ambulant Chair had only the above mentioned Spanish films and a few foreign pictures, which were inadequate for its aims and purposes. Spanish films, adapted to each district, regarding industry, cultivation profits etc., were needed.

The General Direction of Agriculture decided that agricultural films should be made, and asked an agronomical technician (1), who was familiar with the country and its agriculture, to prepare them. But the Ambulant Chair was suppressed in 1929, after barely 2 years' existence, for the purpose of reorganisation, and with it the service of film production also ceased. But despite this short period of activity, a considerable number of films was made, handling such subjects as olives, vines, oranges, rice, live stock, bees, etc. In the aggregate 15000 metres of negatives and various positives of several films, treating 34 different subjects, were made.

This Ambulant Chair service achieved

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(1) Dr. Pascual Carrion, Agronomical Engineer.

excellent results and it has recently been announced that it will resume its activities to amuse and instruct our peasants.

*Syndacalst Hydrographic Confederation of the Ebro.* — This body, under State protection, like others of its kind, exists to transform, by means of canals and hydraulic works, the hydrographic valley of the Ebro, not yet under irrigation, into irrigable land.

The cinema is used as a valuable and efficacious supplement to attract the labourer to the cultivation of irrigable land, in view of the fact that he is naturally somewhat refractory to any change in his habits and methods of working.

The cinema acquaints him with the advantages offered by agricultural machines for intensive cultivation.

After a competition for machines for levelling the earth, a film showing the functioning of tractors, ploughs and draining apparatus was made.

The projection of these films has given good results for the popularisation in recently irrigated districts, of the machines, indispensable on account of the scarcity of hands. Another film was made, illustrating the Exhibit of agricultura land sanitary material held at Lerida.

*The Hydrographic Syndicalist Confederation of the Douro* (1). — With very much the same objectives as in the case quoted above, the cinema is also used, perhaps even on a larger scale, in the hydrographic Valley of the Douro

The Confederation owns some portable cinemas that are distributed in all the most remote spots where works of irrigation have been carried out.

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(1) Report sent by Dr. Francisco Pascual de Quinto, Engineer of the Agronomist Service of the Confederation.

(1) Report sent by Dr. Silveiro Pazos, Engineer in Chief of the Agronomical Service of the Confederation.

The moving pictures are projected during the evening courses, in which the labourers are taught the use of agricultural machines which they will one day have to employ: during these courses they are encouraged to make as many comments as they like. The Confederation owns over 1.000 metres of negative, divided into several films. The pictures illustrate the various phases of the transformation of the soil during irrigation, the process of the levelling of the ground and the appropriate machines, the transformation of steep ground into terraces, the use of levellers, the cultivation of maize for corn and fodder, the cultivation of medicinal herbs.

In view of the good results obtained, the agricultural service of the Confederation has published some monographs on agriculture.

*Other Agricultural Films.* — On the occasion of the Live Stock Fairs, machine competitions, fruit shows, etc., films of agricultural interest are frequently made.

Other Bodies that make use of the agricultural Moving Picture, are: The Training College for agronomist Engineers at the Moncloa, the Agricultural College at Barcellona, the Agricultural Farms and Agricultural Experiment Station. During the courses, and the agricultural lectures the cinema projects moving pictures made in Spain and abroad.

\* \* \*

In the big cities films with cultural programs are shown in special sessions, such as those organised by the Spanish Society of Natural History, the People's Cine Club (Cine Club Popular), in collaboration with the Spanish Committee, of the Educational Cinema, and the pupils of agricultural engineers. These pictures are appreciated by the public, but much still remains to be done for their popularisation by taking them into the country with a program adapted to the peasants' tastes and requirements.

According to information we have received there are about 200.000 metres of negative on agricultural subjects existing in Spain: it is to be hoped that it will increase and be multiplied to such an extent that the country may share the advantages enjoyed by city dwellers.

## GERMANY

The « Zentralinstitut für Erziehung und Unterricht » of Berlin writes:

In Germany there are no official organisations for agricultural films. The Reichsminister for Alimentation and Agriculture and the Prussian Minister for Agriculture and Forestry use the Cinemateca of the Central Institute for Education and Instruction for all information referring to the development of the agricultural film. They also send representatives to the examining committee of the agricultural film attached to that Institute. This special committee of the Central Institute for the examination of agricultural films is formed of about 60 individuals who are all competent on the subject and are members of Ministries, of German Agricultural Societies and of Agricultural and Veterinary Colleges.

Further there is a German Society for the Improvement of National Welfare, which has its own « Committee for the projection of films in the country ». This central committee has its own representatives in the Film Censor's Office, while the Director of the Censor's office is a member of the above named Committee.

The chief activities of the committee consist in the distribution of good educational films in the country, for the purpose of their increase. Besides these activities the Society assists the production of good films, and tries to suppress bad ones.

Finally there is the German Agricultural Association, which has an entirely private character and is composed of agriculturists: the association also takes an interest in the cinema, as for

instance in the case of practical courses for agriculturists (ambulant schools) in which the cinema is used to illustrate innovations in practical agriculture.

The Agricultural Chambers are dependent on the Prussian Ministry of Agriculture and Forestry. These chambers are responsible for the general interests of the agriculturists; encouraging technical progress and controlling prices in the agricultural stock exchange and in the markets (cattle). All these chambers are united in the Central Prussian Agricultural Chamber, which in its turn subventions the productions of good educational films of agriculture, using the normal sources of production.

Herr FISCHER of the « Institut für Maschinenkunde der Landwirtschaftlichen Hochschule » of Berlin writes :

« The film is very useful for illustrating the functioning of agricultural machines, their handling, and the work they can perform. With the slow motor it is possible to follow in detail each movement (for instance the movements of a reaping machine). Subsequently the film can reproduce the rapid movements of the machine.

Thus the elementary movements and the efforts made during work (for instance the efforts of the *bribleur*) may be observed.

The educational film has been used as a propaganda film by agricultural machine factories. I myself have often made use of such films during instruction. It would, however, be desirable to produce educational films of a non-propagandistic originality, as the lesson itself, by the use of the film sufficiently illustrates the superiority of machine work. For didactic purposes the difficulties and necessary experience in using machines, and the limits of their usefulness should be shown.

Purely educational films, however, are too expensive for individual institutes, which content themselves with short films illustrating the functioning of machines.

Films showing the execution of rapid

movements are still more expensive, because powerful means of illumination and other elements are necessary for their success. For the above mentioned reasons the strictly educational film is not widely used.

Her OTTO SCHROPP of the « Agrikultur-chemisches Institut der Bayer Hochschule für Landwirtschaft und Brauerei » of Weihenstephan replies as follows :

« We have made use both of the film and the fixed picture for teaching phytotomy and the use of manuring substances.

« We appreciate the film as an efficacious means of instruction.

« The film may be useful in our field as an auxiliary means of instruction and of propaganda for the preparation of manure and best means of employing it.

It is also suitable for spreading the results of experiments.

An Institute has made an educational film in 6 parts: « The Experimentation of manuring in science and practice ».

The Director of the School of Agriculture of Tharandt, Dr. DIETRICH replies :

The film is used in lectures for agricultural propaganda. In the Agricultural Associations, and also among school teachers, there is great interest for all kinds of agricultural films.

The showing of films illustrating agricultural accidents will be particularly useful in professional schools of agriculture.

The professional Society of Saxony possesses one of these films, of great interest, illustrating very efficiently the dangers connected with agricultural labour.

In Saxony a propaganda film of country life has been made at the expense of the State. The Agricultural Society has several films at its disposal, the refinement and good taste of which constitute a great attraction. It is advisable to show such films in circles where nothing is known of country life, in order to illustrate the great importance of

agricultural labour. The success of such a film also depends on the text of the accompanying lecture.

Excellent films for the improvement and increase of agricultural production have been made by the big artificial manure films, such as the « J. G. Farben-Industrie, Kalksyndakate », etc.

These films, although propaganda films, are very well done from the scientific point of view. The film is also useful for illustrating the raising of livestock.

Many cattle breeding societies have made propaganda and instruction films.

The illustration of the various phases of plant pathology may contribute to their study. I add a list of some films which have been produced :

- 1) Film illustrating sheep breeding in the province of Saxony.
- 2) Film illustrating sheep breeding in the province of Silesia.
- 3) Film illustrating sheep breeding in the province of Brandenburg.
- 4) Film illustrating horse breeding in the province of East Prussia (Koenigsberg).
- 5) Film illustrating horse breeding in the province of Saxony.
- 6) Agriculture in Saxony.

Professor OTTO APPELL, Director of the « Biological Reichsanstalt für Land und Forstwirtschaft » writes :

There is great scope for the use of the film in the work with which the « Biologische Reichsanstalt » has been entrusted, with reference to the increase of agriculture, the biological examination of cultural plants and the surroundings in which they live.

It is more especially an important instrument in the examination of diseases and harmful insects, and for the illustration of the importance of the protection of plants and the best methods of ensuring it.

If, in spite of this fact, it has not been possible to make wider use of the film, this is due to the limited means at our disposal. First of all there is a lack of

means for film production. The public offices responsible for agriculture, and the technical and scientific agricultural institutes have no means at their disposal for the propaganda of educational films, and there is no capital available, to appease the economic crisis from which the country is suffering.

Attempts to interest industrial concerns have had little success because the individual films are necessarily interested in the propaganda of certain products.

Besides, it would not be sufficient to have merely educational film material, but there should also be greater possibilities of film projection. Most of the institutes have no projecting apparatus, and are obliged to resort to public theatres. Technical and scientific films, however, only interest professional circles and as the theatres cannot ignore the public's taste, the films illustrating the activities of the « Biologische Reichsanstalt » and also the other institutes of the kind have been forced to make use, as before, of the fixed instead of the moving picture, which latter is more efficacious both for instruction and for the completion of public lectures.

The film is very useful as an aid in the research of the best methods of perfecting agricultural production. In many cases it is absolutely indispensable.

For instance, only the film was capable of spreading the knowledge of the work done by the « Biologische Reichsanstalt » for the combatting of harmful insects by means of the aeroplane. The analysis in individual pictures made it possible to appraise the defects and strong points in the construction of the aeroplanes.

It is beyond doubt that the film will offer many possibilities for the perfecting of research in plant pathology. In this connection the accelerator will be of primary importance.

Dr. HERRMANN ZILLIG of the « Biologische Reichsanstalt » at Berncastel Cuer (Mosel) writes :

There is no doubt that the film is a

valuable didactic instrument for agricultural purposes.

Numerous agricultural films have been made in Germany, during the past few years.

In the branches of wine growing and plant protection which is my own special study — my attention, during the past few years, has been drawn to the following films :

1) A big film referring to the cultivation of the vine made by the Cultural Department of the Film Universum Company of Berlin ;

2) A film on the Vine Louse made by order of the High Court of Coblenz in the Rhine Provinces.

3) A film on Sprinkling for Fields and Terraces made by order of the Institute for Instruction regarding Agricultural Machines and Physics, of the Agricultural College of Bonn.

4) A film on the « Muskat » made by order of the Provincial Bavarian Institute for the Cultivation and Protection of Plants, of Munich.

Besides these, various films have been made by Companies for the Production of manure, showing the effect of manure on plants. As the Societies are well aware that if the films are to be used by the Agricultural Colleges they must be absolutely correspondent to truth, they are no longer employed, as they once were, for the advertisement of same special products.

As a result they have become a valuable means of instruction.

#### BRASIL

Mr. WILLIAM W. COELHO DE SOUZA, of the State Secretariat of Agriculture, Industry and Commerce writes from São Paulo :

1) « Our Directing Department of Agricultural Inspection and Increase followed a double aim with the films made in the various technical departments : firstly to show wider circles of the public what is being done in favour of every branch of cultivation, a demon-

stration suitable for the labourers of the soil — and, secondly, to teach the latter how to make use of the various stages of the instructive campaign which we have started, both with reference to the improvement of the quality of the products and to their packing, freight and commercial classification. We also sought to bring about a lowering of the cost production. Another important point concerns the campaign against insects, harmful to agriculture.

a) No attempt has ever been made to use the film as a preventive against agricultural accidents, for the reason that there is no insurance against agricultural accidents in Brasil.

b) Although the danger of excessive urbanism is not as serious in Brasil as in Europe, a great deal is being done at São Paulo for the utilisation of the cinema as a means of entertainment and instruction for the workmen in the « Fazendas ». Several of our big coffee plantation « Fazendas » have special buildings for cinematographic projections, and contracts with cinema films for regular reproductions in their halls of the films that are being shown in the city. Making use of this organisation, our Secretariat had its film, « Fazendas », projected.

c) As regards the use of the cinema as a means of combatting plant disease, we have followed this aim in many of our films : for instance, in the film on cotton we have presented the various phases of the life of the insects by which it is attacked, such as the curuquere (*Alabama argillacea*) and the pink boll worm, taken from life with irreproachable clearness, and also the means of combatting them. The same thing has been done in part in the film on the sugar cane.

d) Our Directing Department has already made the following films.

2) The pro-cotton campaign, showing all the activities of the Secretariat of the Ministry of Agriculture in its various technical departments, in favour of the cotton of the State.

3) « The pro-cotton campaign » specially illustrating the use of agricultural machinery in cotton growing, and showing economical methods of work.

4) The « Coffee film », showing the various phases of its cultivation: how the Secretariat of São Paulo carries out the campaign — in the « Fazendas » in favour of the production of choice coffee, by modification of the growth, care in the gathering and in the ventilation and drying of the coffee bean.

5) The « Sugar cane Film », showing how the Experimental Exhibit of Piracicaba influenced the increase of the pro-

duction of Java cane, which can resist the « Mosaic »; and the campaign against this scourge: further how it increased the sugar cane harvest bean.

The film also shows economic means for the production of the sugar cane, as for instance irrigation systems and the care of the plant.

6) The wheat film shows the success of the campaign in favour of its growth at São Paulo, and the necessity of using agricultural machinery to lessen the cost of production: also the value of ground wheat flour for making whole meal bread.

## SPECIMENS OF RUSSIAN AGRICULTURAL FILMS

Within the last few years Russia has created a powerful and fertile cinematographic industry. Not content with producing excellent moving pictures of a social character, she has also made others of indisputable documentary value, and of agricultural propaganda for the reclamation of her vast and insidious territories.

In order to control this national production in all its different aspects, she has built the « Sovkin » near Moscow.

In 1927 the government granted a territory of sixty hectares for the formation of a moving picture City. The fascinating site of this city, in the midst of rivers, valleys etc. forms a natural scenario, obviating the necessity of going elsewhere to make pictures, except for special scientific or agricultural purposes.

The number of workmen employed daily in the Sovkin is about 1500. Twenty five dwelling houses have been built for their accommodation.

The chief building of the city has an area of 4,700 square metres, sufficient for the simultaneous staging of fifteen subjects, with an annual average of sixty films.

The cinema halls are 12  $\frac{1}{2}$  metres high in the centre and 12 m. at the sides. The centre itself is 17 m. high. Calculations

for the height and width of the buildings were based on the potentialities of the best cinema objectives. Thanks to the rational dimensions of the building, pictures can be shown from different angles. Each platform measures 300 sq. metres in the necessary proportions for taking pictures from above. At the back of the building is a sliding door opening on to a « shooting » platform, measuring 1200 sq. metres. On each side of this door are machines for raising motor-cars, horses, etc. indispensable for mass pictures. Below are lofty, well lighted rooms for wardrobes, furniture deposits, sculpture studios, swimming baths (the later on a level with the laboratories, for the taking of submarine or sea pictures). Stairs and elevators give access to the rest of the building. The first floor, surrounding the picture platform, consists of rooms for scenery, decorations, technical activities, a bar besides rehearsal rooms, etc. The principle observed in the building was that of the absolute necessity of complete isolation when taking objects or environments.

The upper storeys are reserved exclusively for the staff. Scene managers, dressers, tailors, hairdressers, artists and supernumeraries. The staff assembles in a general rest and coffee room during leisure

hours. The sliding ceilings are surrounded by small galleries, the photographic laboratories are at the back of the building. In different parts of the establishment there are smoking rooms, douches, bathrooms etc. The pavillion, made of concrete, measures 25 by 30 sq. metres, the cubic measurements are approximately 160 square metres.

Near the edifice factories communicating with the chief building by corridors, and capable of producing everything needed on the premises, are being put up.

These factories will be used for three different and distinct purposes: electro-mechanic appliances: carpentry and wood carving. There will be administrative and designing offices annexed. Finally there will be deposits for the storing of long metre-gage films.

The "Sovkin" studios also produce agricultural films the character of the most recent of which, not yet on the market, we think it may be useful to describe. The frequent contrasts between mood and environment are worthy of notice in these films.

Comparisons between life before the revolution and that of the present-day, dominated by the collective spirit, the propaganda of mechanical measures so useful to man to alleviate his fatigue and to obtain a maximum of products from the soil, are ubiquitous.

"The Old and the New", a film directed by Eisenstein and Alessandrov.

Life in small, almost subterranean huts is no delight. Summer flowers, peeping out from the grass, announce that the moment of the feverish work of harvest has come. The rich sow their crops, but the poor peasants, despite their good will, cannot even plough the fields.

Martha Lapkin is sadly contemplating her field: she has no horse to help her in her work, and time flies by. Tired, fatigued by enforced inactivity, she goes to ask her neighbour to lend her his horse: he refuses. Marta returns home, drives her skinny cow out of the stable, harnesses it to the plough and goes out into the field. The task is too much for the pair of them and they fall exhausted to the ground.

"This life is impossible" Martha, exasperated by her own impotence, cries during

a rural gathering, and when the inspector suggests they should organise a milk cooperative, she is the first to give her enthusiastic consent.

Many others, afraid of being swindled, hang back, doubtful, but nevertheless the first fine pats of butter are soon produced.

Encouraged and reassured, the peasants now form the first society for the breeding of live stock, and the first stallion is bought at the fair.

*The summer days are the winter's nourishment.* The peasants go to the fields to reap the wheat, and work until they drop

The burning sun beats down on their heads: they are dazzled by its rays. Is there nothing, nothing that will alleviate their suffering? Hope reanimates them at the sign of a reaping machine.

*Autumn:* It is time to harvest the wheat. The tractor that was asked for has not arrived, and Marta goes to the town to hasten its arrival. But meanwhile will wind and rain destroy the harvest? The rich who have been able to harvest their corn in time are in high spirits and in order to prevent Martha from carrying out her plan.

But Martha returns, happy because she has found aid and helped her comrades "What matter?" she says "the calves are alive and we have the tractor!".

And slowly but surely long rows of tractors are on the march, marking the furrow that will inevitably unite town and country, factory worker and agricultural labourer.

\* \* \*

Guigant: M<sup>me</sup> L. Stepanova, the scene director tells of the great difficulties encountered in making this magnificent moving picture.

Its chief theme is the attempt to organise agricultural labour in the State of "Guigant" and the first appearance of the agricultural machine in the boundless steppes of Salsk, where 850 tractors ploughed the virgin soil. A surface of 180,000 hectares has been awakened to new life, wild flowers after a reign of centuries, have disappeared. Simple peasants arrive to find cold and mud and no roof over their heads: they camp with their machines, in huts and barracks, every one of them, from the

lowest labourer, to the inspector. All that everyone from lowest labourer to the inspector knows, is that the Draconian decree of the government must be carried out. The hard conditions have awakened their heroism. They have voluntarily imposed on themselves working days of 16 hours for sowing, planting, reaping.

Corn grows on this ground which for centuries was barren. Over 50.850 tons of corn have been reaped. The "Guigant" is created.

The labourers wanted their task to be shown on the screen. Thirteen squads of workmen are employed. From the first days of spring till deep into the autumn they live entirely in the steppes. They work, eat, sleep, live continually in the open. 12 per cent of the tractor drivers are young women, some of whom served in cavalry regiments during the revolution, and who now, astride their metal horses, have conquered the steppes, so well defended during the civil war. The film was turned at Guignant and the cinematographic expedition worked for five months under adverse circumstances, but with the collaboration of the agricultural squads, found the necessary energy and courage.

In the Far East. Film in 5 parts: scenario by M<sup>me</sup> Lidia Stepanova.

On the extreme Eastern frontier, near Lake Khanka, are immense, almost inaccessible marshes. For some time they have been populated by Ukrainian, Russian, German and Corean emigrants, who have preserved the habits and traditions of their ancestors.

Ucranians, Russians and Germans, regardless of the nature of the soil, plant rye and only the Coreans, rice. The typhoons which frequently bring in their train torrents of water from the volcanoes of the Pacific coast, destroy the rye crops, but the rice is unharmed by the water.

In 1927 an organisation was planned for rice plantations in the inhospitable marshes of Lake Khanka. Two powerful hydraulic stations were built on the river Santak-khetzé. An installation was constructed on the drained marshes, and tractors, drilling machines appeared where before man had

never set foot. The primitive technique of the Asiatic Corean (who always works immersed in water from the spring period to the next harvest) remained unaltered.

Around the *Sovkoz Kolkhoz* soon put in an appearance.

United in agricultural groups, Russians, Coreans, Chinese are patiently and tenaciously building up a new economy, based on new methods of cultivation, and systems which realise a maximum of production.

*The Earth* created and directed by Alessandro Dovienko — produced by the Photocinema Trust of Ucraina.

Every picture of this film reveals the authentic master. Its scenes are colourful and convincing because inspired by a clear idea and immediate organic feeling, deriving from the documentation.

The picture is based on philosophical principles, it expresses the ideas and sentiments of its author, to which the enthusiasm, and also the protests called forth by this moving picture are to be attributed. The subject as a whole is exceedingly simple. The peasants are struggling for the collective principle of possession of the soil. In the course of this struggle, a bullet fired by a Kulak, Thomas, causes the death of Vasilli, a tractor driver. His funeral is an apotheosis of courage, faith in the future, the collective spirit. He is buried by a gay youthful crowd who scatter wild flowers on his grave. The soil on which Vasilli lives is vast and fertile; heavily sown and subjected to the rays of burning sun.

Human love is primitive, ideal and chaste. Life flourishes near death. Thus in the greatest simplicity an old man dies, while, close by, his baby laughs into life: Vassilli, the tractor driver is killed but side by side with the tragedy of the dead man another is born, with all his hopes and all his illusions.

A terrible rain storm falls on an orchard, and a moment later the sun bursts through the clouds, giving back peace to nature and making the rain drops glisten like pearls on the ripe fruit.

The social import of these pictures is secondary to a fundamentally biological conception. But Dovienko's characters

are human flesh and blood. The writer's "Biologism" emphasizes the new conception of life, the new customs of the country. The young people have their country and are willing to make any sacrifice for it,

dedicating to it all their strength, joys and sufferings.

"The Earth" has a strong appeal, making the spectator feel the painful breath of her formidable, fertile body.

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**LA REVUE DE L'ECRAN, 10 Cours du Vieux Port Marseilles.**

SUMMARY OF NO. OF AUG. 5, 1931: *Intermezzo*, Georges Vial - *Presentations* - *League of Cinema Directors of the Cinema of Marseille and Surroundings* (official page). - *Mechanical Music*, Gaston Mouren - *Courier of Studies* - *Brief Notes* - *In the Province* - *Echoes*.

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**CINEFILO, Weekly Review of the Cinema, Rua do Seculo, Lisbon.**

SUMMARY OF NO. 156 OF AUG. 15, 1931: *They say...* - *Portuguese news* - *Stars* - *Telegrams and News from "O Seculo"* - *A Critic of the Cinema: Fr. Willy, Frerk. on a visit to Lisbon* - *Facts and Things* - *Against the Sound film* - *Echoes* - *Avelino de Almeida, Portuguese who have achieved: José Delgado* - *The Colonial Film* - *Phonofilm* - *What is happening to Lorenzo Marquez* - *José de Natividad Gaspar, A journey to the Country of Imagination* - *Radiofilm* - *Correspondence*.

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Dr. LUCIANO de FEO, *Editor and Responsible Manager*

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## POSITIVE-FILM

Black & white  
and on  
tinted base

## “DUP-FILM,,

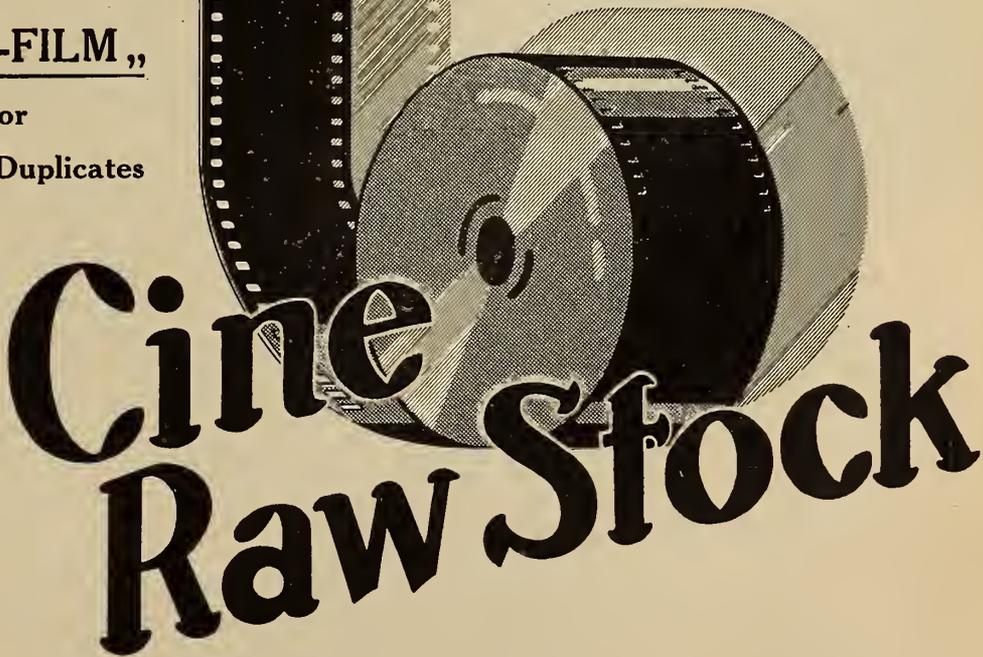
for  
making Duplicates

## NEGATIVE - FILM

- “ PANKINE ,,
- “ SPECIAL ,,
- “ EXTRA-RAPID ,,
- “ KINECHROM ,,
- “ AEROCHROM ,,
- “ TROPICAL ,,
- “ SUPERPAN ,,
- “ R-FILM ,,

Sound Recording Stock Tf.3  
for Variable-Density Process

Sound Recording Stock Tf.4  
for Variable Area Process



The BILDWART furnishes information on, all questions bearing on the Cinematograph it organizes and spreads film activities in the domains of Science, Art, Popular Education, Religion, Child Welfare, and Teaching.

## “Der Bildwart”

(The Film Observer) Popular Educational Survey

Monthly Illustrated Review of the German Cinematographic Association, the Reich Union of German Municipalities and Public Utilities. The « Bildwart » Supplements:

- « FILMRECHT » (Cinematograph Copyright);
- « PHOTO UND SCHULE » (Photo and School);
- « BILDGEBRAUCH » (Film Uses);
- « MIKROPROJEKTION »;
- « PATENTSCHAU » (Patents' Survey).

This Review is recommended by the German Educational Authorities  
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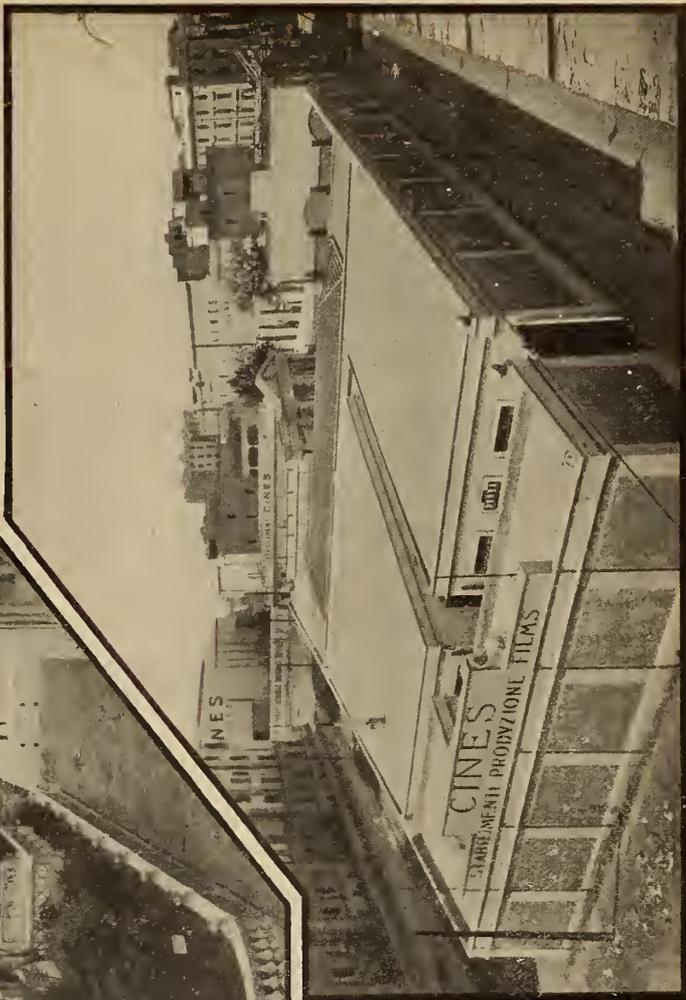
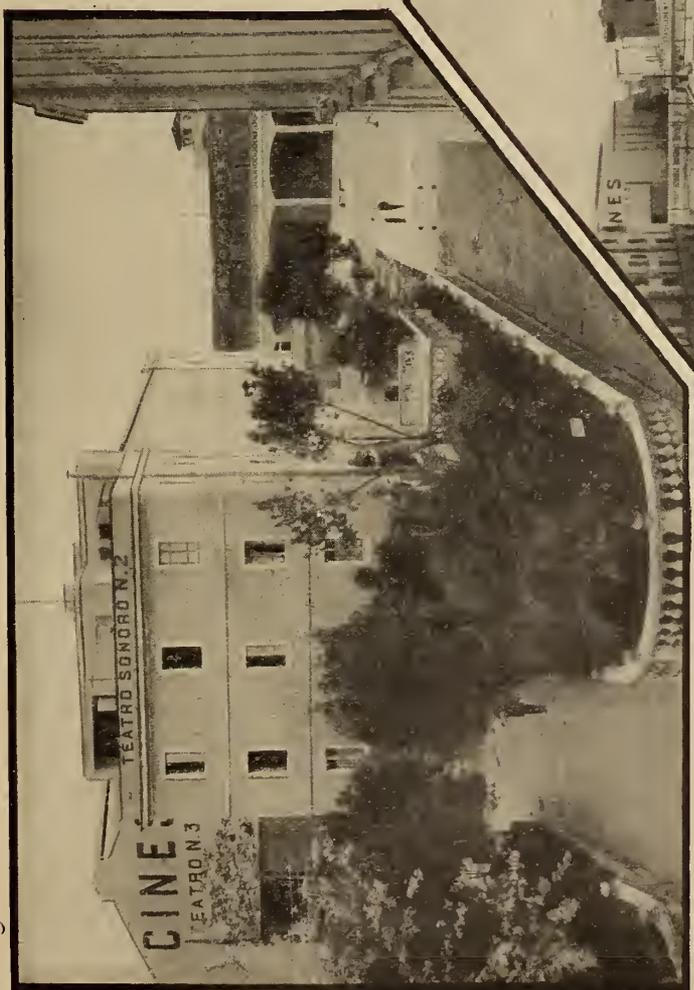
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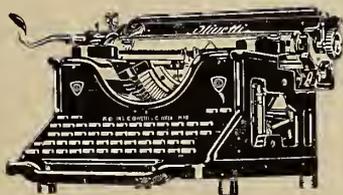
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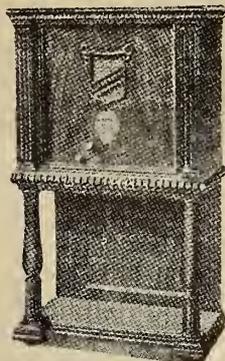
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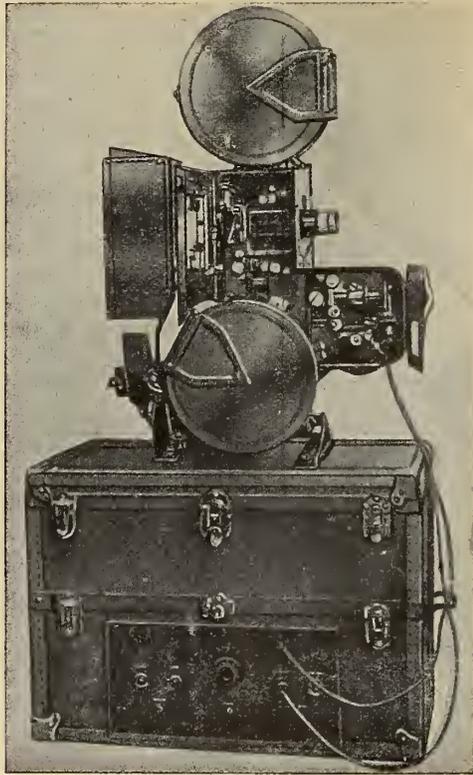
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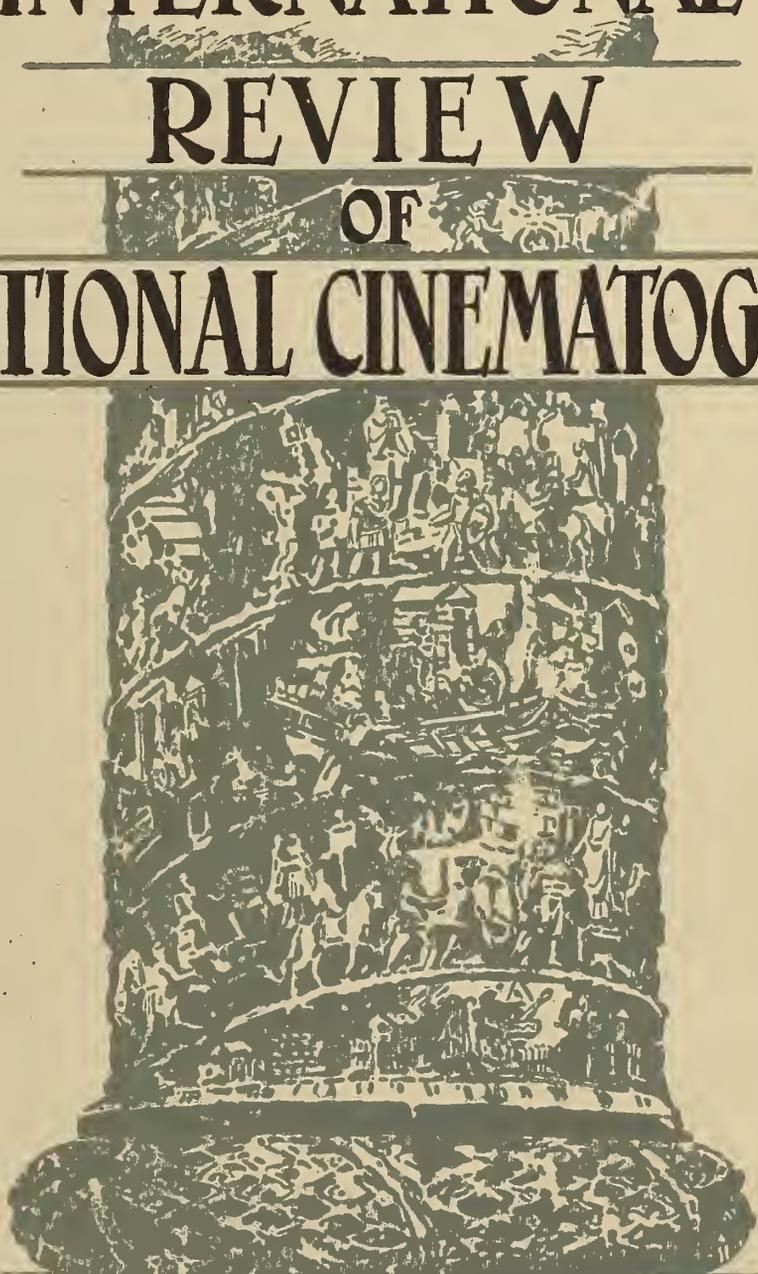
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**INTERNATIONAL  
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OF  
EDUCATIONAL CINEMATOGRAPHY**

ROME

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**LEAGUE OF NATIONS**

MONTHLY PUBLICATION  
OF THE INTERNATIONAL EDUCATIONAL CINEMATOGRAPHIC  
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# The III International Congress of Educational Cinematography in Vienna

Walter Günther

(from the German)

The first two International Congresses of Educational Cinematography were held in 1927 in Bâle and 1928 at the Hague. They made an attempt at forming a private international organisation, the foundations of which were laid in Bâle, while the form was given at the Hague. Simultaneously the outer form — the International Educational Cinematographic Institute in Rome, was created, which was associated with the Bâle activities by the fact that the first Bâle President was the Director of the International Educational Cinematographic Institute. Since then most of the work has been done in the privacy of the Committees, especially also on account of the lack of international funds of any importance. These conditions naturally gave rise to considerable difficulties for the III International Con-

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EDITOR'S NOTE. — *Nobody is more qualified than Mr. Walther Günther to write in our Review about the Vienna Congress and the agreement which is about to be officially concluded between the Lehrfilm Kammer and the International Educational Cinematographic Institute. Mr. Walther Günther, having given all his enthusiasm, intelligence and loyal collaboration to the Bâle Chamber and the Rome Institute in an official form, as readers of his articles in our Review have seen, is particularly competent to write with authority on the subject.*

*Walter Günther and Gottlieb Imòhof represent the active forces of the Basler Lehrfilm Kammer: both of these authorities on the educational film have loyally offered us their valuable co-operation.*

*For much too long a time attempts have been made at serious disagreement between Rome and Bâle. Those who tried to stir them up should have realised that they had to do with people who were animated not by the desire to impose their personalities or create institutions for the sole benefit of their creators, but by one single aim, to serve with absolute devotion and enthusiastic faith, with ardent fervor, that surmounts all difficulties, with the consciousness of the good cause, the organisation to which they belong.*

*Impotence and futility characterise such trouble makers. For it is a futile and impotent proceeding to stir up trouble between people and institutes, to delight in differences of opinion which, though inevitable, some-*

gress of Educational Cinematography, which has been postponed several times in order to be able to achieve more definite results.

The funds for this Congress had been set aside by Austria for months beforehand. The Ministry of Education gave most of the money, some other Ministries the rest. Some of the work was done gratuitously. From the outset it was understood that the work of the Congress "cannot be limited to a merely representative function, cannot be exploited politically, will not lend itself to entertainment and must be restricted to what may be useful in the *school* and in the *scientific laboratory*. The work of this Congress should synthetize what has been done in the Committees and the chief centres of activity".

The discussion of the slide at this Congress was new, inasmuch as it was recognised that both film and slide are indispensable for the school, the education of the young and of adults.

Especially in Vienna, wide experience on the subject had been gathered. No more suitable place for its discussion could therefore, have been chosen than the Austrian capital.

The importance of the special Committee for questions of immediate

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*times turn out to be salutary, because they lead to a mutual knowledge of characters and programs and end in a fraternal comprehension free from all personal or general preoccupations: futility and impotence characterise those who while they say they wish to serve a cause, do not, whenever they can, contribute to disperse any misunderstanding that may arise.*

*All those who went to Vienna and participated in the atmosphere of warm sympathy and collaboration, cannot fail to have observed the accompanying circumstances of the « conflict »: reciprocal esteem, mutual confidence, and a desire on both sides for the closest cooperation.*

*There was no question of stickling for precedence in the existence of the two institutes, of analysing what each has achieved or of criticising the methods adopted by each for the purpose of serving the cause of the educational film, nor was there a question of comparing the organic statute of the Bâle Lehrfilm Kammer with that of the Rome Institute, or of enquiring whether an agreement would lead to the subordination of one of the two institutes; still less was there any question of making an agreement of which one side or the other might have boasted as a victory, a puerile proclamation of triumph, a vain and childish declaration of success.*

*It was, on the contrary, a question for the two institutes to unite their efforts and envisage the points on which they could agree; to examine the conditions and the extension of an assiduous collaboration, aiming exclusively at serving the same cause, the same ideal without overlapping and waste of energy. Further it was a question of establishing what was to be the financial, diplomatic, technical and intellectual strength of each of these*

interest was in the work to be done for the future, especially with regard to the relations between the sound film and the school, and the nature of international wishes regarding small size films.

Up to now the various Picture Weeks and Educational Film lectures have devoted their attention chiefly to general views on the sound film. In 1923, for instance, the 4th. Berlin Picture Week Congress visited the Tri-Ergen Studios and showed its interest, though no binding decisions were taken. The same thing happened in Dresden, 1929. Not until the X Federal Picture day in (*Bildspiel-bundestag*) was an attempt made to consider the sound film from the viewpoint of the school, and to take decisions regarding the future. In this connection the III International Educational Film Congress and the II Picture Week of October 1931 followed the same purposes.

The Sound film Committee, which is preparing this question for deliberation at the II Picture Week, under the auspices of the German Federation of Moving Pictures, has accepted the responsibility for tracing the lines of the Vienna Congress which were to be controlled by a similar committee of Viennese Teachers. The continual simultaneous work of these different bodies gave rise to a series of guiding principles, (*Leitsätze*), already

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*two institutes in order to unite will and energies and to be able to say to all those who are interested in the educational cinema:*

*« Here we are, united in the same effort to serve the same cause ».*

*To waste one's time after three years of activity in recriminations because an official institute is born in one town, rather than in another; to waste more time after a first but inevitable and successful step, in wondering whether an institute would risk its dignity by almost amalgamating with another or by drawing up by common consent an organic program of work, resembles painfully in a smaller way, to what we have read in historic documents regarding the subject and the attitude of certain statesmen previous to the great war.*

*While cures could not be interrupted nor holidays disturbed, while discussions were ripe as to whether the journey of a statesman from one capital to another would have meant a loss of prestige, or dignity, the war was on us, and the old Latin saying was once again indicated: « Dum Romae consulitur, Saguntium espugnatur ».*

*The men of the two institutes — that were never divided — have joined forces in cordial friendship to trace the lines of a more fervent and intense collaboration.*

*In this spirit the Review welcomes the article of our collaborator, which with a clear vision of the problems, shows the usefulness of the work done at Vienna and the strength of the single front formed of all those who intend to serve the magnificent cause of the educational film by deeds and not by words.*

assimilated previous to the Congress, to be amplified during the consultations of the Committees on the basis of experiments made by those interested, previous to the final resolution. In this connection an attempt was made to avoid the error of the schools on the occasion of the first appearance of the silent film, which was entirely ignored, allowed to take its own course, rejected as "vulgar", after which the general consternation was great when it developed along its own lines. This time the same error with reference to the sound film should be avoided and those who are interested in it, should deliberate in time, confer as regards their mutual wishes, and communicate them to the industrialists without delay. None, it is true, can say what this would lead to, but an attempt should at least be made. Such decisions are fundamental for a certain kind of sound film, for a certain kind of organisation, and for the question as to whether the performance should take place in a school or a theatre.

Besides this, some principles should be adopted regarding school sound films and directions for their methodical use.

The same work was to be done with regard to the small size film, which gave rise to discussions as soon as the question of size was brought up.

The French use the 17½ mm. film. In Austria there are wide circles which use the 9½ mm., while in almost all other countries the 16 mm. is chiefly used.

The guiding principles (Leitsäge) were intended to be used as fundamental material for discussion during the months of June to September and for the II. German Picture Week, for which definite and, in a certain sense, final deliberations regarding the pedagogical development of the film and the trend of German film work were planned.

It will be seen that the plans were far-reaching, for it was not merely a question of resolutions which it would not have been possible to carry out or support.

It was important in the interests of the Viennese principles that there should be three representations from at least three countries, of organisations which had been working for years to lay down the guiding principles and were ready to embody them in applications the efficacy of which should be immediately tried out in the different countries and, in Germany at least, submitted to a sort of revision.

The agreement between the International Educational Cinematographic Institute and the International Lehrfilmkammer concerning future collaboration headed the list. Details were of course eliminated, and only a general working plan was drawn up, the single items of which were subject to modification. The Congress passed the resolution that "the Work Committee resolves that the co-operation between Rome and Bâle be immediately resumed. The Governing Body of the I. E. C. is responsible, with the direction of the Institute, for the lines along which the work is to be carried out and for the development of activities in each single case".

The plan is that the two institutes should mutually complement each other and avoid overlapping. The details of the co-operation will be discussed in Berlin in the course of the summer. Doubtless many participants will welcome this development, the success of which was due to a great extent to the presence of Dr. De Feo.

His greetings to the Committee and his official opening address were much applauded, as were also his ideas on collaboration in pedagogic questions.

The spirit of mutual collaboration, especially the drawing up of directions, as proposed by Dr. De Feo, Dr. Barrier and Dr. van Staveran has spread and raised general hopes. The business proceedings of the Congress were practically expedited in three sessions during the first day. Only the chief Committee held a closing consultative meeting on the last day, in order to be able to meet demands that had arisen during the Congress itself.

The General Assembly then passed resolutions regarding the budget (somewhat restricted and with many personal sacrifices), re-election of the (Directing Body) the technical groups to be formed *ex novo*, the chief Committee elected; the groups for special subjects were re-elected, the field of action was extended, both as regards geographical area and subject matter, a formal collaboration with Rome was deliberated, and the Governing Body was entrusted with the work in this connection.

The activities alternated between Committee meetings and plenary sessions. Wednesday morning was devoted to the deliberations of the various committees. In the afternoon the reports of two technical committees were examined, and a film was also nearly always shown. These film projections often lasted until late in the evening, and despite the heat, were much appreciated. Their value as documentary proof of what had been said in the reports and discussions was, of course, of the greatest importance.

On May 28 there were 24 teaching experiments with normal films, small size films and slides, all of which had great success:

We have sometimes been asked why so many projections of this kind were shown, when fewer would have sufficed. Such a question is incomprehensible when it is considered that projections of this kind are exceedingly important for teachers. They are the touchstone for the efficacy of all the other work, and whether the enormously difficult enterprises of the film are worth while. What it was necessary to prove in this connection is that children who regularly see slide and film projections, are positively influenced by them, more especially as regards their sense of reality, and sense of form, and that teachers accustomed to use the film and the slide for instruction can make their lessons more stimulating. It is not so much a question of showing master-pieces or practising the same lesson to the point of perfection, but rather of the proof of the possibility of the daily use of the moving picture as an instrument of instruction. In Vienna, which has a reputation for the exemplary work done in the schools, it was to be expected that these demonstrations would be particularly successful and applauded.

More was contributed at this Congress towards the study of the use of the film as an instrument of instruction than at any other Congress of the same kind. The eagerness with which different aspects of the question were taken up, and discussed by single groups and plenary sessions was the best proof of their comprehensive penetration of the subject matter.

The other Committee meetings and plenary sessions have other aspects of universal significance, such as for instance, the tribute paid by scientists to the moving picture. It was even demanded that in university lectures the film (destined to become as indispensable as the microscope) should be used as frequently as possible, and that the attention of scientists be given to the film as a means of investigation. So far, both these possibilities have been so little exploited that such a demand has, for the moment at least, a purely academic value.

The small size film which has held its own in theory as a completely feasible instrument, was much contended. Both its technical possibilities as regards shooting and projecting, and its photographic and methodical aspects were illustrated by its different groups of supporters.

The third group, which gave its attention to the small size film, had many difficulties to overcome and many others to take into consideration. To begin with there was a strong group of absolute opponents. Some of these objected to it because of its photographic limitations, others because it was not durable or elastic enough, because it was full of disappointments, uneconomical, and encouraged sloppiness in photography and projection, etc.

Some countries completely turned it down, no matter whether for purposes of instruction or club entertainments, for long or short distance pictures.

Another group did not entirely reject, it, even pronounced itself in favour of this film. But it criticised the still prevalent imperfections of projection apparatus, chemical combinations, photographs, and proposed waiting until the industry could produce better material.

The next group agreed to all the statements of the other two, but demanded practical suggestions instead of a merely passive attitude.

Another objected to the high prices of film and apparatus and, though in favour of the standard film, wished to boycott the high priced ones. Another group again, though approving the small picture, objected to the variety of sizes, and demanded a standard.

Some of those present thought the size was indifferent, for each had its advantages and possibilities. 9.5 mm. for small centres, 16 mm. for the others, 17.5 mm. only for those who could not be persuaded to dispense with them.

At this juncture there were solemn vows not to leave Vienna until one single type of small size film had been decided on. 9.5 mm. was considered too small, and therefore negligible, 17.6 mm. would not have a lasting value. Thus there only remained 16 mm.

As many were of the opinion that it would be rash to form a resolution, a motion was adopted, according to which:

“ The small size film has already become a means of film technique with which we should be sorry to have to dispense for the future development of the cinema.

“ The chief difficulty, opposing its general adoption, is the variety of its sizes (for instance 9.5, 16, 17.5 mm.).

“ The Congress therefore considers that a standard size should be adopted without delay and that the choice must fall on a size which is most suitable for the requirements of technique, and method, and school hygiene ”.

“ In view of the rapid progress of the small size film, the pressure of the technical producers and amateurs, the Congress authorises the Presidency of the International Chamber of the Educational Film, to complete by Easter 1932 negotiations with the film producers concerning the adoption of a standard small size film ”.

Meanwhile the film factories have been requested to give their opinion and there is reason to hope that the divergences will be eliminated, for it appears incredible that in our days of rationalisation in the face of financial and other difficulties, it should be possible to tolerate 3-5 small size films, each with its different projection system, its own reels, rollers, etc.

The group Technical Film Problems gave special attention to the technique of small films. It also expressed the following desires to the plenary session:

1) “ An instructional film if to be profitably exploited must be objectively correct, pedagogically irreproachable and technically perfect. It can only be produced by the collaboration of expert, teacher and technician.

The expert is responsible for the objective correctness, the teacher for the disposition and adaptation to the style and requirements of the school, while the technician blends the objective material and pedagogic requirements to a perfect photographic picture ”.

2) The III International Conference of Educational Cinematography in Vienna believes that the following two paths for the creation of pedagogically valuable films may be promising:

a) Seeing that commercial firms produce educational films, the operator and the scientific and pedagogical experts should collaborate, in order to achieve a combination of objective correctness, methodical construction and technical quality.

b) “ It is considered particularly desirable that in future, the operator should have special scientific knowledge, sufficient to enable him to take particularly difficult original documents. In such cases the economic exploitation should be left to the film publishing companies ”.

The III International Congress of the Educational Film desires the speedy compilation of a international catalogue of educational films drawn up on pedagogical and strictly objective principles ”.

The Committee is trying to find feasible basic values for the examination and appraisal of films and to make the experiences of the chief investigators accessible to others. Besides the chief committee there are sub-committees in session whose task it is to find definite formulations”.

The III International Congress of Educational Cinematography requests the direction of the Chamber of the International “ Filmlehrkammer ” to proceed as quickly as possible to the organisation of an international exchange of educational films.

As this group had made numerous investigations the formulation of such requests was naturally more significant than if incompetent amateurs and beginners had proffered suggestions, not backed by any kind of experience.

The group Film Censorship at first laboured under a delusion, — in spite of an explicit circular letter sent to all participants by Ministerial Witt, the exceedingly active and sagacious Director of the Popular Education Department of the Federal Ministry of Education.

Although this letter stressed the “ No Censorship ” attitude it was nevertheless assumed that such questions would be handled. The negotiations were made difficult by the fact that they were carried on by men and women representing widely divergent conditions of the educational film. This film examination so far only exists in Germany. Other countries, for instance Czechoslovakia, would like to introduce it, while others reject it as a limitation of liberty.

In many cases the home production of films which would be the basic assumption of such exams is non-existent. Another especially great difficulty is the varying definition of one and the same film. Nobody can really say what a cultural film is. The Congress when deciding to substitute it by educational film it really adopted a compromise. For neither does this term convey anything definite. We must first agree to put some contents into this generic term.

The Committee for questions of technical training confronted a hopelessly divided situation: some of the alternatives were: seminary training with the accompanying uncertainties regarding later application, rejection of class instruction to be substituted by collective projections in a central school kino, no demand for training, rejection of training, individual initiative, differentiated training — it seemed an impossible task to come to any agreement among so widely divergent opinions. The Committee therefore unanimously adopted the promise of the following formulation which it hopes will lead the way for future development in the most different countries.

«The Committee considers that on principle class instruction should be insisted on. This implies special training for teachers of cinematography and slide projection.

«Such training should be produced, without exception, from special technical and scientific courses, officially recognised as such, and which end with a special final examination.

« The examination certificate should be recognised by the competent authorities as equivalent to other certificates of qualification for cinematographic operators.

« It is desirable to restrict the validity of such a certificate to school and adult education, child welfare, and non commercial cinematographic activities.

« The form and duration of the courses must be in conformity with police, fire, and building regulations, and also with the technical or methodical purposes of the training. The highest degree of technical capacity should be aimed at. With reference to the technical development of the film (small film, sound film, coloured film, etc.), there should be special training regulations, such as the reduction or increasing of technical qualifications.

« The General secretariat of the I. L. K. and the Education Committee is collecting valuable training course programs and reports for the formation of this new department.

« There should be an attempt to incorporate such special training in the general preparations of teacher-students (Universities, Colleges, Polytechnics, etc., Academic, etc.). Some countries should be requested to make experiments along these lines and to communicate the results to the next Congress ».

The VII Group *Adult Training* adopted the following resolution: "The Adult Training group considers the film, in its various and technical forms an excellent instrument so long as it is technically unimpeachable and worthy in subject matter, and when it be included in adult training without restricting, rather on the other hand, encouraging, independence of opinion".

The Committee considers the following measures indispensable.

a) "The formation of an international film catalogue with national and regional indices".

b) "A regular exchange of news between film-workers in adult training".

c) Increased state encouragement of the educational film, in commercial and non-commercial aspects.

This resolution marks a great step forward. It was formulated by men of experience who were swimming against the stream, for it is far from being generally recognised that free popular education must reckon with the film slide.

The slide ("Lichtbild") group was new. "Lichtbild" does not mean photography, but every possible technical variety of fixed picture projection.

This was a necessary group organisation, originating in the relationship between picture and film, and its formation was particularly appropriate in Vienna, a city where work of this kind has been accomplished, which can only be defined as masterly and incomparable, both as regards method, treatment and subject matter.

We left Vienna with genuine admiration for what has been done there, and are now seriously considering how we can catch up with the Austrian capital.

The Group resolved:—

In consideration of the overwhelming importance of the photographic slide as a means of spreading knowledge of education, influence and “rapprochement”, the Committee considers that all questions regarding such problems which make international debate desirable, should be included in the curriculum of the International Lehrfilm Kammer, and the Congress.

The Committee considers the treatment of the following subjects more particularly necessary:

The International exchange experiments of pedagogic technical organising experiments, especially the results achieved in popular education: further the announcement and exchange of slide film material between picture archives and picture centres, and the promulgation of official measures for the facilitation of such exchange (for example free importations).

Mutual assistance to travellers, for photography and the study of photographic material.

Collective treatment of such questions as demand international settlement (for example standardisation).

The deliberation of outstanding heterogenic questions as between film and slide, with reference to material, and its handling, when of international significance.

“The Committee considers it desirable that sufficient opportunity for training and for photography should be given to students and teachers in the various states, as this subject, after drawing, is the most important”.

Further a special committee was formed for current problems such as sound film, small size films and other pressing questions. This committee from the very first day endeavoured to organise experience and experiments, and to draw up a generally applicable program.

It concluded its work with the following resolution: The third International Congress of Educational Cinematography considers that also in the future the silent film is the most suitable instrument for instruction.

It appreciates the increased possibilities of the sound film to represent reality to the public. When testing sound films it should be taken into consideration whether the sound is characteristic for the represented object.

Besides this the Committee had collected material, which, though it could not be treated of in plenary committees, indicated in which special provinces such work was possible.

Some single groups did not put in an appearance on this occasion. But nevertheless they were re-elected and had tasks entrusted to them, on the assumption that they would not eventually fail to «do their *bit*».

The IV Congress is to be held (1933) in Berlin, the V in Paris. Prague has asked for the permission to hold the VI. Between Berlin and Vienna the XI German Picture Week will be held (in Berlin) and possibly the XII, for which neither time nor place have been fixed.

The organisation of this Congress was very favourable to the inner significance of the work.

When it was defined by several people as "a brilliant congress" this was not resented as an exaggeration.

The Vienna Preparatory Committee dedicated its attention to practical preparations, besides attending to such business matters as accommodation, finance, technical arrangements, group organisations, visits, lectures, acquisition of films, lodgings, railway reductions, etc.

There was a local Committee of Experts for each group on the lines of the construction of the International "Lehrkammer".

During months of work these committees, in collaboration with foreign and permanent members of the Permanent Committees, have attempted to collect valuable material for the questions, to sift the essential from the unessential, to solicit proposals regarding principles for future work and, on the basis of their common experience, have accomplished the purpose for which they were formed: the creation of a centre for the collection of the work of the commissions. Much self sacrifice was needed to achieve this.

The Vienna group had of course, been fused to a unity in the course of long months of collaboration, but during the Congress the debates of the final sessions were presided over by experts from various countries who were also responsible for the total work, and occasionally had views which differed in some respects from those prevailing in Vienna.

Such divergent work had to be incorporated in the general tendencies of the International "Lehrkammer", and members who had not before collaborated expressed many new ideas.

But in spite of all this the self denial of the Viennese collaborators was crowned with the most harmonious success.

The gratitude of all participants cannot be too great. The fact that some beginners expressed their opinion that there had not been enough preparation is quite comprehensible for it is a common, though inadmissible error to judge others by oneself!

The Congress was opened on Friday before Whitsunday with a press lecture, for which the "Urania" had offered its cosy club and valuable press experience.

On this occasion the President and the General Secretary gave short addresses on the general purposes of the work and of that of the Congress in particular. The debate was animated by some detailed discussions, and the first meeting had a very favourable public echo. As the Vienna daily and periodical press was widely represented they were welcomed by the Berlin papers, and this had a very favourable reaction on the Congress.

The last session of the local Committee of Work with the representatives of the Lehrfilm Kammer was useful, for there was a detailed discussion on co-operation, and also a particularly convincing exchange of expressions of mutual confidence.

From the outset the Congress had great difficulty in the housing question, as it was not possible to put all the branches in the same building and to locate the exhibition in a convenient situation for all participants. But neither the necessity of frequent changes of locality nor the heat could mitigate the ardour of the congress members.

Their active participation in all debates, with questions, suggestions, objections, etc., was most refreshing. The only real difficulty, realised by all, was the great divergence of conditions in the different countries, which made it difficult to establish general standards. But nevertheless general principles and resolutions were adopted on a basis of common experience and experiments.

Authorities and organisations going far beyond their perfunctory duties, gave assistance in money, time and diplomatic support. This was an extremely important contribution to the success of the Congress inasmuch as countries where public interest in the film is still undeveloped, were encouraged by this official aid to be more enterprising in future.

Of course there were differences of opinion, but latent questions which, when debated, were bound to give rise to animated discussions, were satisfactorily settled, thanks to the prevailing spirit of mutual good will.

The inevitable change of locality of the sessions had the advantage of offering special opportunities for studying different methods of solving the same problem.

The Congress itself had a very ceremonious opening in the Hall of Ceremonies of the Hofburg: the closing session was equally dignified.

Thanks to the Chief Committee, invitations were also issued by the Federal Ministry of Education to a gala performance at the State Opera.

The State was represented at the opening meeting by Chief of Section Pohl, the municipal authorities by President Glöckl, the diplomatic corps by the Chinese Ambassador, all of whom gave addresses and the Congress which had been opened by Dr. de Feo's stimulating address, closed its activities under the direction of Minister Witt. The final session was an expression of the firm intention, despite limitations and barriers of all kinds, to remain united in the interests of the Educational film.

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# Woman's Rôle in Agriculture

by Paul de Vuyst

General Honoray Director at the Ministry of Agriculture;  
Former Delegate, to the International Institute of Agriculture in Rome.

It is easy to prove that woman's contribution to most agricultural activities is as important as man's.

We allude here to the majority of average cases, in which the farmer's wife shares her husband's work, looks after the house, besides which she is responsible for the bringing up of the children.

An enquiry was recently made on this subject under the auspices of the International Federation of Household Instruction of Freiburg. Mme la Comtesse de Kerenflech has summarised the various replies received from Belgium, Spain, the United States, France, Italy, Luxemburg, Poland, Norway, Roumania, Sweden, Switzerland, and Czechoslovakia.

This enquiry proves that in most countries the farmer's wife works from 12-16 hours a day, according to the seasons, in the fields, the garden, the farm, and in her household.

The farm work is often so absorbing that her health, her household and the education of her children suffer.

Agriculture is an activity that renders the greatest benefits to mankind, it therefore does not seem fair that those who follow this calling should have the hardest work and the lowest remuneration. This state of affairs ought to be remedied.

We have repeatedly pointed out the circumstances of the farmer's wife in the country.

The attention of the Agricultural Committee of the International Parliamentary Conference of Commerce, and of the International Agricultural Conference of Prague have only recently been drawn to the existing conditions.

## AGRICULTURAL LABOUR.

It is not an exaggerated statement that woman's part in the world of agriculture amounts to at least one third of the total.

In some countries her collaboration surpasses that of the man.

Mme la Comtesse de Kerenflech, in her above quoted report, at the last international Congress of agriculture at Budapest, Princess Cantacuzena for Roumania, M.me Kűszner Gerhard for Germany, M.me Diaz Gasca for Italy and Dr. João Saraeva for Portugal, gave a description of the arduous work performed by women in the country.

Most of the time, especially in winter, the hardship is excessive. The work is often made more difficult by the bad arrangement and bad hygienic conditions of the localities, as Mlle Bernèze pointed out in a lecture during a course of Rural Sociology at Brussels in 1929.

When these circumstances are compared to the conditions of women in industrial centres, where salaries are higher, the work is often easier, and where there are more amusements, the agriculturist's tendency to leave the country is easily understood.

Although the remedies for this evil are sufficiently well known, they are not applied and popularised sufficiently rapidly.

It is not a question of limiting the hours of work, which is practically impossible in the country, but of obtaining the same purpose, by more suitable methods:

Women's collaboration should not be restricted, but she should be taught to avail herself to greater advantage of all available mechanical, hydraulic and electric appliances in the interest of the lightening of her task.

The rationalisation of manual labour is barely at the experimental stage, and such experimental stations as that of Pomrit promise excellent results.

Competitions of professional ability such as the "coupe de la Vaillante Fermière" will greatly contribute to the promotion of a better spirit in the organisation of domestic labour and to the achieving of serious progress.

One competition of this kind has already been held, H. M. the King of the Belgians having presented the international "Coupe de la Vaillante Fermière" to each of the two winners, a Belgian and an Italian.

Further professional agricultural instruction for the young people in the country should be given greater emphasis, in the interest of the rationalisation of life on the farm.

This is a case for private initiative, the agricultural associations, and more especially the farmers' clubs, the international institutes of agriculture and the public authorities to unite in an increased effort towards a rapid achievement of the desired goal. Reasons both of an economic, social and moral order make such an effort particularly urgent.

## II. HOUSEHOLD WORK.

In most cases the farmer's wife dedicates her spare time to the countless tasks connected with housekeeping, the preparation of food and clothes, and the care of the children.

The whole household is on her shoulders and scarcely ever does she have the assistance of a salaried staff.

Except in certain regions where the rural dwellings are exceptionally

well kept as a result of unremitting labour, the household affairs are much neglected on account of the preponderance of agricultural labour. How frequent are neglected, dirty, uncomfortable country homes, where the food is badly cooked and the children are practically left to their own devices! The specialists at the Congress of Bucarest to which we have just alluded, Professor Munziger de Hohenheim and many others, confirm these deplorable facts. Evidently such a situation cannot continue indefinitely.

First of all the hardest worker, the farmer's wife, must not be the worst paid. Her work, too, should be reduced. Here again mechanical science and the rationalisation of household work are the remedies.

The United States set the standard, despite the fact that women have a privileged position in that country and hardly ever work in the fields. Everything is done to lighten woman's household labour, and there is no part of the country where for a given number of women there are not a corresponding number of bathrooms, washrooms, electric irons, telephones, radios, etc. These conditions are still an exception in other parts of the world and some time will pass before these conveniences become the general rule. But efforts in this direction should be made by a series of different measures, such as private initiative, propaganda, increase of resources, credit and all other opportune means.

The keeping of the household accounts is an important item for the wife both of the farmer and of the city dweller. As it is the woman who administers 70 %-80 % of the farm resources, for the upkeep of the house, the nourishment of the family, heating, lighting, etc., she may well be considered the chief economist: it is she, in fact, who pays most of the bills and makes out the receipts, which constitute the most important part of national economy. In many badly run households a better administration would cut down expenses and raise the purchasing power of the household funds.

### III. THE BRINGING UP OF THE CHILDREN.

This most important task is frequently one of the most neglected by the farmer's wife, firstly because her outdoor and household work absorb all her activities. secondly because she has not, as a rule, been sufficiently trained in good methods of moral education.

The formation of the agricultural consciousness and of the character of the child are, however, of primary importance.

The farmer's wife should not only be skilled in agricultural and household work, but also in the bringing up of children, for this is the essential basis of individual and family well being, and of true progress and civilisation.

Present day education should become more technical and efficient. This is the most pressing social question of the moment on which the equilibrium of the moral world depends.

### GENERAL CONCLUSIONS.

In order to sufficiently comprehend woman's part in agriculture let us remember that she contributes in a proportion of at least 30 % to the agricultural production of the world. that in the majority of cases she bears the brunt of the entire household work; that she superintends in a proportion of 70 % the resources of the farm and household. It is true that these material preoccupations are too absorbing, that she is not sufficiently remunerated for all her trouble and the education of her children, and that her own health, her leisure, moral culture and social relations suffer in consequence. The conclusion is that this state of affairs must be improved.

\* \* \*

For the past years responsible workers and social directors have been giving their attention to these serious humanitarian problems. Neither are governments indifferent to them, but the measures which have so far been adopted are neither sufficiently universal nor sufficiently intense.

We will quote as an example some of the activities belonging to this field, not without full appreciation of the many evidences of the good will which contributes to rural life.

If the instruction of agricultural household labour is far below normal, what is there to be said of the general education of young girls and boys? In the way in which it is organised to-day it constitutes one of the most, potent causes of social unrest.

Education to-day tends to develop the memory, without paying equal attention to the other faculties: this gives rise to intellectual disequilibrium. It does not give the necessary preparation for the realities of life, and encourages an over-production of middlemen and consumers, and a diminution in the number of agriculturist professionals and producers, which causes social and economic disequilibrium. It does not sufficiently prepare the young people for their educational mission and inclines parents to believe that the school, instead of the family, is responsible for the education of their children. Hence the moral disequilibrium.

The older nations should hastily correct these erroneous conditions. No time should be lost in orienting all branches of the rural school towards an improvement in the conditions of rural life. May we each in our own country contribute to the bringing about of such improvements!

The new nations that wish to place themselves at the head of progress, must avoid imitating these errors, they must not succumb to the fascination of words and so-called modern pedagogy, but must get their inspiration direct from pedagogy and good sense.

Besides the school, household instruction, by preparing the young country girl for her mission, may render good services. Although gradually increasing, this instruction even in the countries where it is most developed

does not reach 10 % of the rural youth. On the whole it may be said that instruction might be more practical and tend more to the formation of professional habits and to the initiation of pupils to future family life.

There is also room for great improvement in the methods of teaching agricultural domestic economy. The example has been given in Belgium by the agricultural housekeeping college of Laeken.

The 3rd. International Congress of agricultural instruction of Antwerp (Liège) General Secretary M. Casteels, Boerenbond, at Louvain) has made important contributions to this subject.

It demands more particularly that:

1. The rural school of domestic economy should acquaint the girl with the practical side of rural life, and its obligations.

2. It should draw her attention to the occupations that may be of advantage to her, while not neglecting her intellectual training.

3. The program of such schools should include general agricultural and domestic instruction, the latter should be eminently practical, and theory only used to illustrate practice.

4. After school agricultural and domestic economy courses, held in specially equipped localities, are an obvious necessity.

5. Public authorities and above all professional groups of agriculturists are bound, by every possible means, to insure the regular frequentation of these courses.

The curriculum should be adapted to the duties the girl will be expected to fulfil, and the instruction eminently practical.

7. Personal action should be the rule, only exceptionally substituted by demonstrative methods.

8. The instruction should be continued, completed and supplemented by the farmers' wives' clubs and the juvenile sections.

9. The environment in which the country pupils are prepared for rural life should be genuinely rural in spirit and fact.

10. Agricultural households should be administered, according to modern rationalistic methods.

11. Agricultural instruction tends to the professional training of the pupils and to the forming of good habits.

12. The farm of these schools should be administered in such a way as to give a maximum of rendition, without damaging the educational aim it is proposed to achieve.

13. This school should prepare girls for their mission of educators, and form them from a social point of view.

14. The localities where the training is carried out, should resemble as closely as possible the normal dimensions of an authentic rural dwelling.

15. The higher agricultural colleges should have a training school, a consulting nursery for babies in arms, and other organisations for the pedagogic formation of the pupils.

16. There should be a well stocked library and laboratory at the disposal of the pupils.

17. Advanced domestic economy should presuppose a degree of general instruction indispensable to the future mission of the young girl.

If this education is lacking, the institute should try to replace it.

18. These courses should be increasingly attended by girls of the leisured class.

The *Revue d'Education familiale* (35 fr. per an., specimen numbers; 67, rue de l'Orme, Bruxelles), the family educational associations, the International Committee of Family Education (22, Av. de l'Opéra, Brussels), and International Institute of Family Pedagogics, 122 Avenue de l'Yser, Bruxelles), are among the principal centres of propaganda for the improvement and education of families in the country and elsewhere.

The International Congress of Family Education, held at Liège, has once again attracted the attention of the public in this connection.

The reports of this Congress (10, Belgas chez M. Pien, 44 rue Rubens, Bruxelles), should be in the hands of all social directors.

There can be no question that the International Institute of Family Pedagogics recently founded in Brussels, is on the right path.

Its purpose, as we have already pointed out in a former article, is to promote social interest for the improvement of the formation of character.

It therefore deserves the encouragement of governments.

At the present moment social zeal is wasted on various secondary questions; although the remedying of situations due to a faulty education is highly praiseworthy, unless there is order and concentration efforts towards the cardinal points — the improvement of character, and its source, the family — are useless. The League of Nations desires peace but there will not be peace until parents have founded better and more balanced citizens, who are more masters of themselves, and more highly civilised.

The Farmers' clubs, which have existed for about thirty years, and now number over twenty-five thousand, have over half a million members, and contribute eagerly to the improvement of the living conditions of the country-woman. The recent international Congress of Antwerp (General Secretary M.lle Cardyn, Boerenbond, Louvain), will spread increasing conviction on this subject.

Public authorities might greatly increase their efforts in the interest of more generous encouragement.

Research institutes and Bureaux of study and documentation for the rationalisation of agricultural work and rural domestic economy, are beginning to get organised, and promise well.

A centre of economic studies has been formed for this purpose in Belgium. Other methods are described in the course of rural sociology published by M. Giele (40, rue des Joyeuses, Entrées, Louvain), and in the above quoted report by M.me la Comtesse de Kerenflech, which gives special

emphasis to the teaching of agricultural domestic economy, the improvement of methods of work, the wide use of household and agricultural machines and the extension of co-operation.

#### CONCLUSIONS WITH REGARD TO THE CINEMA

The Minister of Agriculture in Belgium has a few films dedicated to the development of certain household duties and the stressing of improvements which should be introduced into rural life.

In other countries there is also increasing comprehension of the utility of the cinema for the suitable education of young people.

We have given suggestions for a table showing the desirable proportions of subjects to be filmed in the interest of social equilibrium. Five per cent of the films in each category should be dedicated to the subject of womans's part in agriculture. It should not be forgotten that rural populations comprise at least two fifths of the world population and that more than half of the populations are women.

Only just proportion in everything can bring about a readjustment of the present chaotic situation.

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# Cooperation

by Avv. Cesare Longobardi

(from the Italian)

## I. Friends and Enemies of Cooperation.

When the international committee meets to deliberate methods of propaganda by means of the cinema, it is possible that the subject of cooperation will give rise to further discussions.

Cooperation, indeed, has fervent admirers, some of whom have proved to be veritable apostles, but it also has bitter enemies. It is therefore to be expected that when these two tendencies find themselves face to face in the above mentioned committee, one of them will wish to further cinematographic propaganda by all the means at its disposal, while the other will support the encouragement of agricultural progress by factors that do not give rise to the diffidences and jealousies caused by cooperation.

According to the former, cooperation has a high social and educational value, which makes it possible for hundreds of people with average individual means to do work which alone they either could not do at all, or could do in much less favourable conditions.

The opposers are either individualists who consider cooperation contrary to individual initiative, to the principle of specialisation, and liable to assume parasitic tendencies, or they are those whose occupation in ordinary circumstances are the activities to which cooperation would be applied.

These latter opponents sometimes combat the cooperatives merely on account of the competition they would thereby personally suffer, and sometimes because by asserting their social function and the special difficulties inherent therein, they often obtain from the political authorities special privileges, for which reason their competition is not always carried out in equal conditions.

Some countries have recently furnished examples of agricultural cooperation of colossal proportions, such, as, for, instance, the *Canadian Wheat Pool*, which pooled for sale approximately half of all the grain produce of Canada: further the activities of the U. S. Federal Farm Board which, endowed by the U. S. government with an initial subvention of 500-million dollars for the assistance of agriculture in that country, has based its activities on the granting of financial aid through the agency of cooperative organisations. Recently in Australia laws have been discussed which would make it compulsory for the producer to sell all his produce through the agency of the co-operatives.

The present condition of crisis in the world markets does not permit of a decisive opinion on the results obtained by these chief cooperative movements, but it is not surprising that they often encounter severe opposition, hostility and criticism.

Much discretion is therefore necessary when drawing up a program for cinematographic propaganda in favour of cooperation. This propaganda should be limited to such types of cooperatives as have already proved useful and free from pernicious influences.

And this is a difficult criterion because, strange to say, the repeatedly proved and simple truth is that the value of every cooperative depends chiefly on the personal qualities of one single individual, or, at the most, of a very few individuals who are the life and soul of the whole undertaking.

## II. Criteria of choice.

The subject of cooperation might appear too arduous if the cinematographic art had not attained such perfection as to be equal to the representation of any proposed subject.

In the present conditions of the cinema it is capable of illustrating even subjects of an inherently abstract character, giving prominence to the good that should be encouraged and the evil that should be avoided. It is therefore quite feasible to draw up a program of cinematographic propaganda of cooperation that, in order to avoid possible errors, should be based on the following criteria:

(1) The reproduction of the activities of such co-operatives as have already had an indisputably beneficent activity.

(2) The emphasis of the factors which made such beneficent activity possible.

(3) The illustration, whenever possible, of dangers to be avoided.

For the definite and detailed formation of such a cinematographic program based on the above mentioned criteria, the direct guidance of the operator is more than ever necessary. But we wish to show the way to the operator by indicating the facts to be illustrated to the public.

For this purpose we are publishing the following list which must not be used without bearing in mind the three above mentioned criteria:

## III. Facts for Filming.

All cooperative activities may be divided into three fundamental groups, which, however, often overlap in practice.

Such groups are:

(1) Production cooperatives.

(2) Consumption cooperatives.

(3) Credit co-operatives.

A fourth group might be constituted by mutual aid, which has its own characteristics: but as it is of minimum importance in comparison with the three other groups, it is better not to examine it in this connection; on account of restricted space we must also be brief.

The cooperation of production and consumption have their installations and methods of functioning that are very suitable for cinematographic treatment. They may in fact reproduce:

(1) Collective hiring systems: estates intensively cultivated by groups of families, either together or parcelled out to single families.

(2) Cooperative Dairies: magnificent installations, perfect manipulating of the milk, utilisation of all products, exportation, (for example Holland, Denmark, New Zealand, etc.).

(3) Social canteens: fine installations, application of all technical standards, perfect cellerage, commercial utilisation, etc.

(4) Cooperative oil-refineries, similar to the social canteens.

(5) Cooperatives for the utilisation of agricultural machines: depots for the machines, machinery at work. etc.

(6) Cooperatives for placing available goods on the market (with the exception of milk, wine, oil), previously mentioned installations: the arrival of the merchandise at the collecting centres, cleaning, classification and packing, the advantageous display of the goods in big markets, competition of goods brought from a long distance.

(7) Collective acquisitions: vast extension of the installations, accurate and scientific examination of the quality of the goods, their appearance (well made implements, varied machinery from the smallest to the largest, choice breeds of cattle, selected seeds capable of maximum production, etc.): guidance in the use of the acquisitions made, the delivery to the purchaser in the most up to date form, excellent results from the purchased goods, etc.

As regards the credit cooperatives as a rule they have no installations which in themselves might form the nucleus of a cinematographic production.

Even if a credit cooperative has a splendid building it cannot have the same cinematographic value as the above mentioned agricultural installations, with all their picturesque and interesting activities. Credit co-operatives will therefore have to rely for their cinematographic material on some expression of the abstract elements of goodness, convenience and utility on which they are based; But above all they should reproduce the objective activities made possible by credit.

Thus, for instance, the public might follow with vast interest the credit granted to a peasant for the purchase of a calf if the whole history deriving from that credit is shown, such as the choice of the animal at the market, its development after some months, its young ones, etc.

#### IV. Educational Values.

In reality, human society is nothing but a system of co-operatives. It is superfluous to analyse here which are the indispensable characteristics, for distinguishing from the rest of society the cooperatives about which we are writing.

All we need to emphasize is that our cooperatives can only be useful if they do not lose sight of the goal to be achieved: that is to make it possible for the individual to enjoy benefits which he could not obtain by himself, and to develop his sense of social solidarity.

The real morality of this purpose should be constantly recognised and held up as the guiding star of every cooperative that intends to accomplish useful work. And the teaching of this principle which, though ideal by nature, responds to an absolutely practical necessity, should animate all cinematographic propaganda if it is to benefit cooperation.

The greatest danger incurred by the cooperatives is that they in their turn may try to obtain favours. Indeed the life of the cooperative is not in itself a simple matter because they, as bodies, almost always assume initiatives which exceed the rights of the single individual members. This calls for a rarely obtainable perfection of technical and moral education in the leaders: and consequently there is a tendency to hope for external aid for the solution of internal difficulties. In this way the evil becomes incurable.

Educational cinematography would be really a boon if by its propaganda for cooperation it could succeed in warning the public against the first symptoms of this malady. These symptoms are easy to recognise, they are:

- (1) Search for gratuitous help from outside.
- (2) Attempts to evade the responsibilities of one's own mistakes.

The technician will tell us how such things can be expressed on the cinema.

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# The Cinema in England To-Day

by Leslie B. Duckworth

Financially, the British cinema has probably never been in a more prosperous condition than it is to-day. Artistically, it is still very much the same as it has always been, though one or two men are doing all they can to lift it out of the rut.

Since it is always unpleasant to write of the commercial aspect of a medium which, in some opinions, allows the artist greater freedom and opportunity for the expression of his ideas than any other, and since the commercial taint has always been the greatest bar to the cinema's aesthetic progress, let us get the financial aspect of it over at once.

When the talkies took the world by storm the British film industry hardly knew whether it was on its head or its heels. Despite a Quota which, so far from doing what it was intended to do, resulted only, for the most part, in the mushroom production of a number of films which brought no one any credit, the industry was in a very uncertain state. There were not more than two companies in which I would have cared to invest any money — assuming that I had any to invest.

Slowly but surely, however, the industry began to find its feet in the upheaval the talkies brought and now there are probably a dozen companies regularly making talking films. Most prominent of these is British International Pictures, ably guided by Mr. John Maxwell, who have one of the largest studios in the world at Elstree.

Let us look for a moment at the exhibiting side of the industry. When "The Singing Fool" first went its record-breaking way it was widely prophesied that in six months the talkies would kill the legitimate theatre. That has not happened yet, but it is a fact that the theatre is experiencing one of the worst slumps in its history. The depressed state of industry generally has been one of the most important factors contributing to this, but I think that the talkies have played an even greater part, particularly in the Provinces.

There are many reasons why this is so. One is that a larger number of managers than usual made particularly bad guesses about the plays they decided to produce with the result that there has been almost a record number of short runs. More important, however, is the high rents which most West End managers have to pay. High rents mean high prices for seats. Add to this high salaries for stars, many of whom are not worth the money they are paid, and not too much comfort in many theatres, which are not rebuilt

because the owners cannot afford the money, and you begin to understand why the theatre is having such a hard battle for existence.

When a manager puts on a play in the West End he knows that his only sources of revenue will be from the run of that play in his theatre and, if the initial venture is successful, from the companies sent out on tour. On the other hand, once a film is made any number of copies can be taken and shown at hundreds of cinemas at once with little additional cost. The theatrical producer, on the other hand, has to engage a whole company for every tour he arranges, and his expenses are obviously a great deal heavier.

Then, look at the cinemas being built to-day. One may revolt against their bizarre architecture, but there is no argument about their comfort and cheapness. And cinemas are being built almost every day somewhere, while new theatres are constructed at very rare intervals. You pay sixpence, ninepence or a shilling at a cinema, sit in a comfortable seat and you can see and hear some of the greatest stars in the world. The West End has its stars, too, but the amount you have to pay to see them will provide the wherewithal for half a dozen visits to the cinema.

In the Provinces, where the theatre is having the hardest struggle of all, the difference is all the more striking. Here you get only second, third or even fourth rate companies of players and the prices of seats are still two, three and four times as much as those you have to pay at the cinema. No wonder theatre managers are racking their brains in vain to find a solution to their problems. One manager in the Midlands, an area not so depressed from the industrial point of view as many, told me the other day that in twentyfive years experience of the theatre he had never known business so bad.

The managers are hoping that if the Sunday Opening Bill now before Parliament becomes law it will give them a new lease of life, but if the same privilege is granted to the cinema I cannot see that it will make much difference. No true lover of the drama in any form wants to see the theatre die, but unless it takes very drastic steps to put its house in order so that it may compete with the cinema on its own ground it is in grave danger of being forced out of business. The position of the Provincial manager is ever more precarious. No matter what he does he will still be at a great disadvantage and the chief hope of the theatre here seems to me to lie in the establishment of repertory theatres which have done so much valuable pioneer work for the theatre in the past. It would be rather ironical if these were to be its saviours after all.

It might seem to the Continental observer that I have devoted too much attention to this aspect of the industry, but its importance cannot be overlooked and certainly no survey of the British cinema to-day would be complete without it. Do not forget, too, that while the theatre, in the matter of technique and mechanics, is practically standing still, the talking film is ever progressing. Hardly a month passes without some new development.

For instance London, at the time of writing, is having its first experience of the wide screen with "The Bat Whispers", a film which, according to authoritative critics, was not suitable for such a method of production, but which nevertheless has proved that the wide screen must come. Perfection in colour and stereoscopy, too, are not far away. Even if the talking film makes little progress artistically, the general mass of filmgoers care little about that; these are all novelties, and this may be calculated still further to increase interest in the cinema.

Now for the British film itself. What a pity one cannot report as much progress here as in the exhibiting side of the industry. The British film has, of course, improved from the days when mere mention of the name was a signal for laughter almost the world over, but that improvement has not been anything like so great as one might justifiably have expected it to be. Many British cinema managers still show British films with the greatest reluctance and only because of the Quota.

Following the success of one or two efforts British producers have been over-anxious to transplant established stage successes straight to the screen without troubling to adapt them to what is an essentially different medium. The result has been that we have had a succession of photographed stage plays.

But we may take pride in the fact that it was a British director, Alfred Hitchcock, who first recognised the true use of sound in film. "Blackmail", his first talking film, was far from being a masterpiece, but it did things with sound which had never been done before.

Hitchcock's second talking film "Murder" was much better than "Blackmail" and our hopes ran very high. I have not seen his third effort "The Skin Game", from Galsworthy's play, but I understand that he has been more or less content to keep to the strict confines of the play and if this is so the film must be reckoned as a halt in his progress. Nevertheless Hitchcock is one of our chief hopes. One of these days he will make a great film.

Another younger man who may also do that is Anthony Asquith, who improves with every film he produces. "Shooting Stars", "Underground" "The Runaway Princess" and "A Cottage on Dartmoor" all show that he is a man of ideas — and men of ideas are rare in British films — though overfond of camera tricks. His latest production however, "Tell England", (made with Geoffrey Barkas from Ernest Raymond's novel) is the best film of his short career. The photography is lovelier than I have seen in any film and Asquith, too, is beginning to make use of sound in an intelligent way. Asquith is a young man to watch.

Perhaps more important than either of these two, because of his methods, is John Grierson, who makes films for the Empire Marketing Board. So far as I am aware he has made only one long film, "Drifters", which deals with the herring fishing fleet. Grierson has studied the methods of Eis-

enstein and Pudovkin and this simple little film was a thing of rare beauty. Grierson is the man who might put British industry on the screen, as Victor Turin put Russian industrial endeavour on the screen in "Turksub". It is nothing less than a tragedy that he has not more opportunity of using talents which, perhaps, no other British film director possesses.

And there, I am afraid, the tale of the artistic progress of British films ends for the time being.

Turn to another problem which ever seems to be attracting attention in the British cinema world, Censorship. The latest centre of disturbance is the film version of Sutton Vane's play "Outward Bound", which the British Board of Film Censors has refused a certificate, but which has been licensed by every local authority to which the film has been shown. It is very difficult to see how a play, which is admittedly a very beautiful piece of work, and which has given pleasure to thousands in the theatre, can harm anyone in the cinema, but the Board's regulation not to permit themes dealing with life after death bars it from passing this film.

This is only one of many anomalies which are continually cropping up in the work of the Board. Their annual report bristles with them and it does seem that either they must alter their methods of judging films or some other form of censorship, if censorship there must be, will have to be found. The present position is unpleasant for all and before very long I expect to see this problem the subject of Parliamentary legislation in some form or other.

People in this country are debarred from seeing many films accessible to subjects of other nations — in particular some of the Russian works — and such a censorship cannot but be abhorrent to any intelligent person. Yet many films are passed which are revolting to anyone with taste. It is all very unfortunate.

One of the great avenues of progress, almost unexplored in this country, is the educational cinema. Most European countries and America are much more advanced in this respect than Britain where so far, little attempt has been made to use what can be made a great medium of instruction in the schools. Practically the only films of an educational nature shown in this country, and then only in the ordinary cinemas, have been travel or big game hunting films such as "Tembi", "Stark Nature", "Stampede", and others, some of the excellent "Secrets of Nature" series of British International Pictures and a few Ufa oddities.

Until recently no attempt had been made to show in schools any specially arranged programmes, but now the Middlesex education authorities are conducting a series of experiments which are showing how valuable such courses may be. When one remembers how much easier it is for a child to retain impressions of any subject from the picture than from the text book or the spoken word it is amazing that nothing on these lines was not done years ago. Very soon I hope that every school in the country

— or at least every convenient group of schools — will have its own projector and that regular programmes of films will be supplied to them. At present there is a shortage of films suitable for use in schools, but if the demand was made the supply would assuredly follow.

One cannot omit a reference to the amateur film movement in Britain. There are over 50 amateur film societies and associations throughout the country and some of them have done valuable work. The great need of the movement, however, is a central controlling and co-ordinating body. An attempt was made some time ago to form an amateur film league of Great Britain and Ireland and a first annual conference was actually held, but the proposal died a sudden death — perhaps it would be more correct to say that it never lived.

Societies now are all working independently of each other and consequently in the dark. Apart from casual and haphazard exchange of films between various societies they have no means of comparing their work and of seeing whether or not they are progressing. It is to be feared, too, that many of the groups exist solely for the amusement of members in a social way, and while this may be admirable from certain aspects it detracts from the possibility of any serious work being done. Unfortunately, also, there is a tendency to copy the professionals, which seems to me an utter waste of time. The professionals can do their type of film much better than any amateur will ever be able to do it and the amateur will be well advised to confine himself to themes completely off the beaten track.

The coming of sound, however, has put the movement in a very difficult position. So little has been left to anyone to do in silence and, as few of these groups can afford sound equipment, their work of necessity must be of minor significance. Still, they can at least be original. A central bureau would be able to do much in directing their work along the right channels.

It has been impossible, of course, in an article such as this, to give an exhaustive survey of the cinema in Britain to-day and many aspects have, of necessity, been only lightly sketched, but I hope I have written sufficient to show that the British cinema is very much alive and may be kicking vigorously before long.

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# The Film and Protestantism

by Dr. Robert Hellbeck

*(from the German)*

## I. — Fundamentals.

Those who are familiar with the Protestant church will not be astonished that its distinctive features, the manifold variety and number of its sects, and their diverse attitudes and often conflicting attitudes towards world problems also have an influence on culture and politics.

The variety of Protestant life and faith, due to the Protestant liberty of conscience on the one hand, and, on the other, to the fact that the problems and province of the film are still a moot question, make the non-committal attitude of the Protestant church quite comprehensible: but on the other hand it is due to this very freedom that the film has been admitted at all into the Protestant church.

With the exception of a very few groups, the attitude of Protestants as regards the film today is no longer critical and passive: on the contrary, there is a keen and active interest for the silver screen and its problems.

It was harder for Protestantism than for other confessions to take up a positive attitude as regards the film. Because the illustration of the Protestant idea by means of pictures, naturally appeared extremely problematical and delicate to a church which is founded on the "Word".

The film cannot possibly substitute or render by pictures the word, the message or the sermon. The effect of a film, no matter how good, from this point of view must always appear superficial. Nor has there been any attempt in Protestant circles to make purely spiritual life and activities a subject for the moving picture: on account of its suggestive power it was merely accepted where it could be effective — in the propaganda for Christian labours of love, in which field it has indirectly become an efficient support of the Protestant faith. The protestant church to-day no longer considers in the film "the canon that shoots 24 times a minute", an inherently, mischievous and misleading invention, an instrument of evil associated with the ideas of "filth" and "pornography". It is regarded purely as an indifferent instrument, neither good nor evil in itself, but only becoming so as a means of human well-being or destruction.

## II. — Production.

Protestant circles were not always favourably disposed towards the film. During the first decades of cinematography they contented themselves by watching it with Argus eyes, protesting with the authority of their groups

and sects against flagrant excesses, participating in the local and central censor's offices, in the work of prophylaxis, and fighting "pornography" through the medium of the press.

This negative attitude, which lasted for many years, was first abandoned and transformed into positive action by Protestant leaders of juvenile associations, when the movement for the reform of the cinema was set on foot. Before the war, leading evangelical personalities were collaborating with the invaluable Dr. Ackerknecht of Stettin in the interest of cultural films, and, with the support of Protestant societies, had founded some reformed cinemas and cultural motion picture theatres, which however, were unfortunately forced to close on account of funds, at the outbreak of the world conflict. But the idea of these reforms was not allowed to perish. After the inflation period numerous Association Reform Film theatres were gradually created. To-day, these theatres, are confederated, and, as for instance in Western Germany, in the "King of West German Cinemas", in Witten on the Ruhr, conduct a regular activity of censorship and the procuring of specially recommended motion pictures.

But the work of protestant societies and parishes has not been able to abolish the originally entirely justified and comprehensible objections of wide Protestant circles to film problems of every kind. Not until, as a result of the use of the film in the cause of Christian charity (Inner missions), the church and mission houses were forced to a brilliant surrender, was a radical change in the situation brought about.

A prominent pioneer was the film "Eloquent Hands" (Sprechende Hände: Evgl. Presseverband, Berlin), which was awarded the first prize in its category at the world congress of film advertisers in Berlin, 1929. A number of similar films were simultaneously produced, for instance the film of the Bedelschwingschen Anstalten in Bethel. A development running parallel to that of the Reform film was that of the Protestant ambulant cinema associations.

Protestant groups and more especially press associations all over Germany, the Inner missions and the Young Men's Associations took active part in these ambulant cinema services which in the course of time they developed to a well planned organism.

The Ambulant Cinema has become primarily the organ of the Protestant film: there are Protestant Cinema Chambers and Services in almost every part of Germany. Every parish and village can be supplied by these organisations. During the winter of 1928-29 at least 7.500 cinema performances were arranged by Protestant organisations. The leading branches, specialising in popular education by means of the film, amalgamated last year in the "Protestant Motion Picture Association" for Germany, of which the writer is the business director. The organisation of this association is by no means complete, but it will soon comprise nearly all the Protestant cinema centres of Germany.

The film organisations soon surpassed their original task of spreading the pictures supplied by certain institutes (Bethel, Oberlihaus, etc.). The desire in Protestant circles for film projection as a regular feature of parish entertainment widened and eventually transformed the field of their activities.

The subjects now include phases of church history, notably missionary work (Africa and Sumatra films). The character of these films was based on interesting reporter's work for which however, the material was, of course soon exhausted.

Simultaneously, as a result of the study of the cinema, in its relations to the Protestant idea, the Protestant film was created, and is now the basis of the cinema activities of all Protestant circles.

The Protestant film is not the film dealing with Protestant subjects. On the contrary a scenario, in itself neutral, but the ideas of which approach the Protestant conceptions may more truthfully be defined as Protestant than one merely dealing with "Protestant" subjects, such as episodes of church history etc. To encourage and assist the production of the former type of film is the aim and purpose of Protestant popular educators who devote themselves to the film.

As regards the production, it will never be our aim to make large numbers of films, the value of which does not lie in their quantity but in their inner quality.

Subjects of a social and ethical character are used in such a way that the films also appeal to the audiences of the moving picture theatres.

As regards connections with other countries it must unfortunately be admitted that they are restricted except in a few Protestant countries.

It has been my endeavour to show in this article the active and positive attitude of Protestantism with regard to film problems. Though, by no means abandoning our objections to pornographic films, our justified criticism is not merely negative. Rather, by our active and intensive collaboration in all questions concerning the cinema we are in close sympathy with all those who prefer action to unnecessary and superfluous rhetoric.

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## “GERMINATING LIFE”

(The development and character of a German scientific Film)

E. Wolfgang Nack (Berlin)

(from the German)

This German film “Germinating Life”, is among the newest and best film creations illustrating the development of the human being.

This is a picture in six acts, 2064 meters long, the producers are the Ewald film G. m. b. H; in Berlin, N. 35 Magdeburgerstr., 4.

The film which has about 80.000 Trick drawings is the result of two and half years of years work.

The scenes were taken under the direction of the University Professor Dr. Wilhelm Liepmann, Director of the German Institute for “Gynaecological Knowledge” in Berlin, which is partly in the Institute and partly in the maternity department of the “Cäcilienhaus”.

Dr. W. Brusten also gave valuable collaboration. Operator Otto Ewald is a specialist for the making of medical films. The following pictures made in the German “Institut für Frauenkunde” are due to him.

Process of a normal birth

Operation of an ovary cyst

Amputation of a pregnant tubercolotic uterus above the vagina.

The medicinal film turned for the “Ewald Film, G. m. b. H., “Germinating Life”, was made with the *cinematographic apparatus* Optik Zeiss 1, 8, 2, 5, 3, 5, manufactured by the Askaina Works.

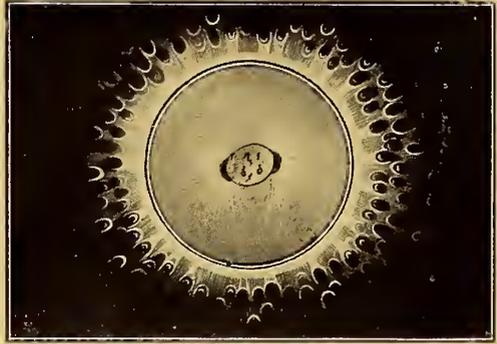
The negative material was panchromatic Kodak Film.

The film apparatus, placed on a three-legged mount, 22 m. from the objective, does not need to be moved in any direction. The optic contrivances make it possible to perform all the necessary changes within a few seconds.

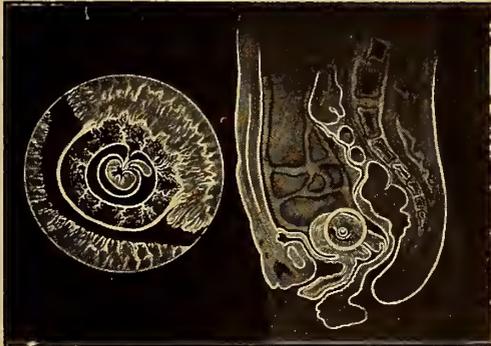
The arc-lamp is placed outside the operating room, which has a ceiling of mirror glass. Reflectors in the four corners of the room throw their light in specially placed mirrors from which it is concentrated on the object to be operated.

Dr. W. Liepmann, University professor, in his introductory lecture on the occasion of the first performance of the film “Germinating Life”, characterised the picture in the following way:

“Those who in their capacity of doctor and university lecturers have observed throughout long periods of time over and over again, how thanks to the ignorance of important natural laws of vital processes, impure ideas instead of the purity of reality are conveyed to the souls of young people: those who were forced to recognise that even people who laid claim to com-



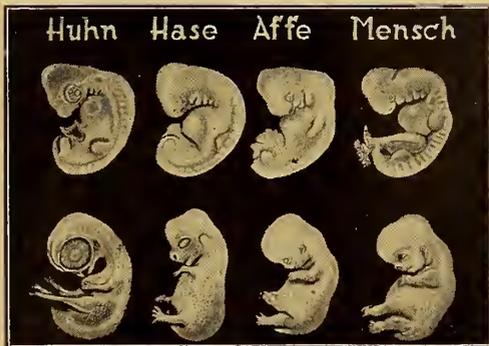
Division of the fecundated egg-cell



The embryo in the uterus (first week)



The embryo in the uterus (first month)



Embryons of a hen, a hare, a monkey and a man.



petency as members of parents or teachers' guilds were unfortunately appallingly ignorant in these matters, realise the urgent necessity of a film like "Germinating Life". Only he who recognises in the act of creation a great gift of nature will find in marriage the marvels that this film reveals, the holy thoughts of nature, a continuous sacrament, the height and depth of being. Such films, moreover, should not cease to impress the world with the following necessity: "Protect the working woman while she is assisting new life to come to light".

Now as regards the contents of the film.

The fascinating Motto is taken from Goethe: "Works of Nature and Art cannot be apprehended when they are complete, but they must be studied during the process of their development if they are to be at all understood".

Pictures showing the beauty of the human body, the joys of love and child bearing follow.

Then comes a film showing the feminine sexual organs and their hygiene, in the interest of the state and the nation.

All the different stages of fecundation follow. Stimulating captions are inserted, describing the discovery of the largest cell of the human body (0,20 in circumference), the feminine egg, its maturing, separation from the ovary, the act of fecundation.

An interesting fact is that of the 220 million male seed filaments (the whole of Europe has only 480 inhabitants) that are urged towards the female egg, all but one perish.

In the course of 20 minutes the egg and the seed unite in the nucleus and a new life is created.

Another picture shows how, if the fecundation has not taken place, the mucose membrane formed in the mother's uterus for the placing of the egg becomes superfluous and is eliminated with the blood.

Further there are very pretty pictures from nature showing the high and low tides compared with the rythmical waves of a woman's life, the mysterious relationship of which to the phases of the moon has not yet been solved.

The causes and process of menstruation are illustrated by captions and pictures, with reference to which the important chapter on pregnancy reaction (Ascher Zondeck) is elaborated.

Doctors are shown weighing 5 female mice (maximum weight 6-8 gr.).

A coloured solution painted on their backs, legs, and ears makes it possible to distinguish them.

Six injections of the previously filtered urine of a supposedly pregnant woman are then made on three consecutive days.

Smears from the vorzina of the mice are made on the third and fourth days. The result is that the formerly passive ovary of the mouse is set in activity by a substance isolated from the hypiphysis that is abundant in the urine of the pregnant woman.

In the ovaries of the mice, whose death was painless, even the smallest pregnancy reaction parallel to that of the woman is registered and observable.

The next section is devoted to the study of "Germinating Life".

On the one hand the fruit surrounded until the moment of birth by the membranes and fluid, the development of the « villi » in the blood circulation of the uterus, on the other the penetration of the root of a plant into the soil.

The development of the seed continues uninterruptedly, and the fruit which measured barely a centimeter during the first month, attains a circumference of 50 cm. after the tenth month.

The film also shows the medical examination of the body, with the typical "*striae*" on the abdomen, different measurements, discovery of the position of the child by means of Röntgen rays, the sounding of the heart and, finally, the normal birth.

As a contrast, a most phenomenal case of birth without a mother is shown.

Professor Liepmann had removed from a patient a tuberculous uterus which possibly had an autonomous organ. Although only the third month of pregnancy had been reached, the isolated uterus which was preserved in a glass jar, was suddenly convulsed by violent travail and gave birth to a naturally lifeless, organism. This was followed by an absolutely automatic after-birth! The film closes with a series of attractive pictures illustrating the care of babies in arms.

We should like to emphasize once more that this film contains 80.000 animated drawings. This gigantic task was undertaken and carried out by Major (a. D.) Hans Ewald and his son Hans.

In this way throughout years of hard and laborious work the film of the search and finding of the germinating cell and its ripening and division, followed by the final union and the formation of a new living creature was carried out, in the

GERMAN SCIENTIFIC FILM  
" GERMINATING LIFE "

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# The significance of the Film for Agriculture in Germany

by Major a. D. R. Kleinhans

Business Director of the Central Committee for Rural Films, Berlin

*(from the German)*

In Germany, even before the war, one of the causes of the flight from the soil was recognised to be the decline of village and country life.

The original popular customs had forfeited their spontaneity and significance. For some time intelligent landowners and clergymen had been attempting to supply the countryside with sufficient entertainment, but only seldom was a real success achieved.

The film and the film lecture are foremost among town entertainments for the masses. It is true that the motion picture in its present form is by no means an ideal instrument of popular education, but, with all its drawbacks, it must be reckoned with as a constant quantity both in town and country; for it cannot be denied that in spite of all its shortcomings the attraction of the film is colossal. The encouragement of the rural film is not only desirable in the interest of healthy entertainment for the people, but primarily for the raising of the educational standard, and, incidentally, of agricultural production in the country.

If German agriculture is to be raised to the standard which, in the general interest, we must all ardently desire, even the humblest farmer must have a knowledge of the precepts of modern agricultural methods. The film can doubtless contribute to the bringing about of this condition.

In consideration of these circumstances, the Central Committee for Rural Films was formed ten years ago in Berlin as a special department of the German Association for Rural Welfare and closely affiliated with the German Provincial Council, the College of Rural Domestic Economy and the Headquarters of the Rural Trades Unions Associations. The aim was to exploit the motion picture for the benefit of the countryside, and to provide good agricultural films. The specific tasks of the Central Committee for rural films are:

1) To choose, in collaboration with the film department of the Central Institute for Education and Instruction and other institutes of the kind, entertaining motion pictures, suitable for projecting in the country: to draw up programs and publish price lists.

b) To find methods of organisation which will meet the needs of the country, working in collaboration with film companies and similar business

firms that are willing to cooperate, or have already specialised in films for the countryside.

3) To assist with advice and help country associations, clubs, etc., more especially those connected with public welfare organisations, in the choice of pictures, the installation of the projection machinery, the organisation of moving picture shows: to recommend good pictures and discourage poor ones:

4) To advise organisations of the above mentioned character how to make allowances for country conditions in the procuring, preparation and projection of films.

The Central Committee may have no party political aims, nor may it consider the preparation, hiring, sale or showing of pictures merely as a commercial enterprise. It may not associate itself with business enterprises.

The Prussian Ministry of Agriculture and Forestry, the German Agricultural Association, and several Agricultural Chambers of Commerce immediately associated themselves with this enterprise. The Reichs Ministry of Alimentation and Agriculture, the Bavarian State Ministry for Agriculture and the Saxon Ministry of Estate Management have also been represented in the Committee for the last four years. Though an autonomous centre of advice and mediation for all questions concerning films and film apparatus, the Central Committee works in close collaboration with the above mentioned institutions.

Much has been achieved, despite great difficulties, during the ten years' existence of the Central Committee for Rural Films. The initial difficulties were the high prices, particularly the purchase prices of the projection apparatus, further the high cost of renting films. Further there was difficulty, especially at first, in obtaining really irreproachable films suitable for the country: such films simply did not exist. The Central Committee accordingly used its influence with the film industry in order to get suitable pictures made.

The result was that many of the new films, and especially propaganda films attained an educational standard, thereby contributing to the prominence of the agricultural film.

In the country films must be projected more slowly than in the town, because the rural public is somewhat slower in its comprehension. A film lecture is generally most desirable. Preference was given to projection machines with a slow motor on account of the opportunity they offer for longer exposure of the important parts of a film.

The possibility of repeating single pictures is also a necessity. Lantern slides may often advantageously supplement a lecture and film projection.

Altogether 5-6 million meters of film were shown in the country through the agency of the Central Committee during 1929.

The film appeals to the eye more than the printed letter, more than the spoken word, the drawing or the fixed picture. Seeing through the film is of

the utmost importance for the farmer. Realities are put before him: and the farmer relies more on his own eyes than on the words of others.

It is true that lectures arranged by the responsible organisations teach the farmer how to increase and stimulate production by the most suitable and practical methods, but they only appeal to his ears. When he sees, in the moving picture, how each single manipulation is carried out, he will profit more from the lesson.

Experience has shown that the example of well-conducted model farms is the best means of propaganda and instruction. A practical example, shown in every detail, is more stimulating to imitation and experiment than long essays and lectures. Besides, it would be difficult to give an idea of a model farm by lectures and essays, while nothing is simpler than to show a picture of one, once the picture exists.

We must see to it that our rural populations and more particularly the young people, are shown all the modern improvements of agricultural methods. The youth of the countryside should be raised to a higher mental standard, and should have better professional training. Agricultural knowledge, on which an increase of production ultimately depends, is so manifold and comprehensive that as thorough a training as possible is indispensable for every one who owns even a plot of land.

Not only are model farms generally perfectly, installed and fitted up, but their success is due to their organisation and to the meticulous care given to each detail which the film is capable of showing.

Germany in the last ten years, has made great progress in intensive seed selection, which has had prominent influence on agricultural production in general.

These German methods have been shown on the film. The films devoted to seed culture give a particularly clear picture of each stage of the process, culminating in the appearance of the genuine marketable product.

It has often been pointed out, though in vain, that it is less important to grow seeds than to use the original seed products.

When the smaller and small landed proprietor sees with his own eyes how he can increase his own production and those of the German people by the use of original seed products, he will be easily persuaded to do so.

The same applies to the breeding of live stock.

When descendants of those breeds which are recognised as the most efficient are to be found in every German farm, the result must be an improvement of the conditions of live stock in general. The film may be equally useful here.

The manure industry particularly, has recognised the value of film propaganda and has used it for some instructive and entertaining films. Technical knowledge, too, may be greatly aided by the film. Every process, every manipulation can be shown, with its accompanying rapidity and skill, not only in flat land but also in mountainous, hard and stony ground.

The organisation of sale is at least as important in Germany as the organisation of production. Those who believe that sale will come as a matter of course, because good produce finds good customers, will suffer economically from such a lack of initiative. The customers must be solicited, and must be initiated into the work and its results. The more effectively clearly and forcibly this is done, the better.

Although this view point has made headway in agricultural centres, the film is not as yet sufficiently used. Film propaganda may consequently do good work, not only at home, but also abroad.

Obviously, the film is most suitable for the fulfilment of manifold tasks, which are of the greatest importance for the future of German agriculture. It is beyond doubt that the silver screen may contribute enormously to the animation of a lecture, the profundity of a lesson, the development of consultative activities.

But the influence of the agricultural film is not confined to the young people of the countryside: ignorant as town populations generally are of all agricultural conditions, the motion picture may form a bridge between town and country. It should not, however, of course, be overlooked, that the film cannot convey to the city dweller the physical fatigue which the farmer has to undergo until his harvest is brought in, or the hardships he suffers as a result of excessive heat, rain, ice and snow.

Work in the country is accompanied by great physical exertion, and especially in summer, sleep and leisure are rare luxuries.

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# ZEISS OBJECTIVES

for cinema photographs

|            |         |
|------------|---------|
| BIOTAR     | 1 : 1,4 |
| TESSAR     | 1 : 2,7 |
| TESSAR     | 1 : 3,5 |
| TESSAR     | 1 : 4,5 |
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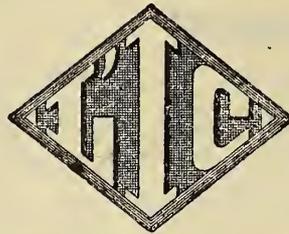
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# The Institute's Enquiries

## THE CINEMA AND THE SCHOOL

(Contd.)

In theoretic teaching the cinegraphic text-book should systematically cover the whole of a given subject and should treat it in close correlation with the film or films in libraries on that particular subject.

Teachers are as a majority definitely against the principle of substituting the cinegraphic for the ordinary school text-book. Of 1894 replies to Question No. 13, 1356 deny the possibility of this substitution. Of these, 712 admit that a cinegraphic text-book may aid in teaching as an integrative or subsidiary instrument existing side by side with the school text-book. 538 recognize, as a future, not a present possibility, the total substitution of cinegraphic text-books in certain subjects.

The figures for and against are as follows:

|                                                                                                     |         |
|-----------------------------------------------------------------------------------------------------|---------|
| Total replies to the question . . . . .                                                             | 1894    |
| Against total replacement . . . . .                                                                 | 34 %    |
| Against total replacement, but in favour of coordination<br>of cine-scholastic activities . . . . . | 37.60 % |
| In favour of total replacement or replacement in certain<br>subjects . . . . .                      | 28.40 % |

Subjects mentioned as the best suited for a cinegraphic text-book are geography and natural science.

In framing the questionnaire, there was never any idea that the cinegraphic text-book should altogether replace the school text-book. Teachers rightly remark that, as things are, no such substitution is possible. The school syllabi themselves exclude the possibility for various subjects. Even in the future classics, history and certain other branches of study would not seem to lend themselves to this treatment. At any rate, they would necessitate a number of requisite conditions which would be hard to fulfil: films made by experts in according with curricula; precise captions, also by experts and capable of supplying the explanatory matter at present contained in school text-books; technique of colour, sound and word.

Something of the kind has already been tried in a number of countries, but until problems of colour, sound and the third dimension have been properly mastered, the replacement in question will remain a matter of

theory. The film and the cinegraphic text-book until then can only serve as an excellent auxiliary means of facilitating the teacher's work and the pupil's understanding:

Among the replies of the "against-group", we quote the following:

"The cinema can only serve to illustrate the text-book."

"The question is absurd. The teaching of Socrates and Plato can never be replaced by the cinema."

"The film should be based upon the text-book and not the text-book upon the film. The latter should make the former easier to understand and should develop and illustrate aspects in the book that require further emphasis or expansion. The integrative work of the cinema should be coordinated and disciplined so as to be uniform for all schools and regulated so as to be in harmony with the school syllabus. Above all the films should be the work of experts."

"There can be no question of replacing the text-book by cinematographic comment. Schoolchildren have minds that must be trained and each pupil has individual tendencies that must be encouraged or curbed as the case may be and in any case guided towards a definite goal. The only real communication is between mind and mind and no machine, however perfect, can supply the suggestive efficacy of the spoken or printed word."

"The replacement of the text-book by film comment is impossible. The latter can however be of supplementary aid. Modern teaching material includes wall-charts to accompany reading and make the teaching easier to understand. These forms of visual comment could undoubtedly be replaced with great effect by the cinema and cinegraphic comment."

"The coordination of cine-scholastic activities must never involve the replacement of the school text-book by a cinegraphic commentary. The latter can be of enormous use in certain branches of science and in geography and history, but it must never curtail the personal initiative of the teacher."

"The idea of super-imposing or substituting cinematographic comment for the school text-book is wholly unacceptable. The two things are absolutely distinct and must remain so. The cinema is simply an aid to the teacher, material which can, if necessary, be accompanied by comment, provided this is the work of experts prepared on the basis of the school syllabus and to suit the different subjects."

"Can neither replace nor supplement the text-book. Teaching is a product of thought, is, in fact, the communion of mind between teacher and pupil."

Among the replies of the second group, which was against wholesale replacement but in favour of the cinegraphic text-book as a supplement to the school text-book, we may quote the following:

"Cinematographic comment used merely as a supplement to the school text-book, must be concise and systematic, destined only to recall images and phenomena seen on the screen."

"Coordination of cinegraphic activities must be left entirely to the teacher. There can therefore be no question of text-book replacement. Even used as a supplement, it is for the teacher to decide whether and in what subjects the lessons of the film lend themselves to written comment."

“ It all depends upon how the cinegraphic text-book is put together and especially how the arguments of the film-lesson are presented.”

“ Partial substitution of cinematographic comment is possible, provided it is simple, clear and easily understood. If long and complicated, it will no longer be mere film comment, but will assume the form of another school text-book, which will mean either duplication or the replacement of one text-book by another, with no real advantage to the pupil.”

“ Of supplementary value, but cannot replace the school text-book. The cinegraphic text-book should be confined to technical processes, geographical research, illustrations of works of art, archaeology, etc. It should contain illustrative vignettes, state the basic conceptions of the lesson (in accordance with the study syllabus) and the lessons should be followed by a number of questions designed to summarise the essential points.”

“ The cinegraphic text-book is to be commended as an integrative means of teaching. It must be short, clear, easy to read, in pocket form, a kind of pupil's vade mecum to serve as a record and reminder of the visual lesson and as an accompaniment to the teacher's explanations and the text-book.”

The following are replies which favour the replacement of the school text-book by cinematographic comment, anyhow for certain subjects:

“ The replacement of the school text-book by cinematographic comment would be possible in science and geography, but in no other subjects.”

“ It can usefully replace the school text-book, because on the basis of direct observation it gives freer play to the child's imagination and thus provides the teacher with better material upon which to exercise his cultural and didactic faculties.”

“ A cinegraphic text-book should exist in every school side by side with the school text-book. The teacher should make use of each according to the temperament and intelligence of his pupils.”

“ A cinegraphic text-book will be of the utmost use as soon as cinema and school are fused, that is, when films are absolutely in harmony with the school syllabus and the requirements of the pupils. In such case it should reproduce the main pictures in each film with a short account, which would serve to supplement and recapitulate the teacher's work. Hence the necessity — for coordination of cine-scholastic work.”

“ Could replace the school text-book, provided the comments are synthetic, definite and (preferably) illustrated, for children from a simple observation or illustration can recall what they have seen, re-arrange it in their minds, analyse and synthesize it.”

“ Cinematographic comment could usefully replace the school text-book in elementary classes. Here the film would in nearly every case gain by a short comment giving a summarised explanation of the film-lesson.”

### Sound or talking films.

In order to complete the picture, teachers were asked in question 10 whether they thought that sound or talking films had any special advantages over mute films in teaching.

Not many answered this question, perhaps because not all the cinemas are yet equipped for sound-films or at any rate teachers may not at the time have been in a position to form a reliable opinion as to this new technical instrument and its possible application to teaching.

The 749 answers received may be grouped as follows:

|                                   |               |
|-----------------------------------|---------------|
| Against sound-film . . . . .      | 370 = 49.40 % |
| In favour of sound-film . . . . . | 379 = 50.60 % |

It should be noted that the sound-film receives rather more votes than the talkie. There is no substitute, they say, for the spoken word, but sound can be rendered with a perfection exceeding that of any other instrument at the teacher's disposal.

Once again teachers insist upon the importance of entrusting the spoken text to an expert in the subject that is being taught.

As in the case of illustrative pamphlets and leaflets and the cinegraphic text-book, we are concerned with problems as yet unsolved and, owing to the technical difficulties involved, not definitely formulated. This is why the I. E. C. I. has once again sought to abandon the field of theoretical discussion and to pursue the practical course of asking the opinion of the teachers immediately concerned.

Among the unfavourable replies are the following:

"The talking or sound film distracts, whereas the silent film is followed attentively, especially by children."

"The teacher's voice can continually present new observations and conceptions; the talking or sound film would tend to standardise thought and culture."

"I do not value its services very highly. The silent film makes a deeper impressions, silence being more favourable to contemplation and thought on children's part."

"Would distract children and remove from the cinema that mystery which is its greatest charm; I would rather recommend coloured films, which are always a great attraction to the young."

"The silent film does much more to satisfy curiosity and there is much less likelihood of detail escaping the pupil's notice. The silent film commands attention, the talking film distracts."

"The silent film is to be preferred to the sound or talking film for teaching. Attention cannot be fixed upon two different things at the same time. Wundt, for example, tried to define the exact position of a finger moving rapidly over a dial at the same moment that he heard the sound of a bell. His aim was to notify the visual and aural sensations simultaneously, but he found after long and patient experiment that the visual impression could not be recorded at exactly the same moment as the sound of the bell, but an instant before or after. Obviously, therefore, the attention cannot be fixed simultaneously upon two different objects."

"Speaking generally, the silent film is to be preferred. It concentrates better the mental faculties of the spectator. It is a stimulus to imagination and intellectual reconstruction. The sound film may be more effective in the projection of scientific films which could not be illustrated by the teacher's voice."

“ Of little use, for it can never replace the teacher in the work of establishing intimate communion with the pupil’s mind. The sound or talking film will prove a distracting element and not a source of knowledge and understanding.”

“ It may prove a dangerous source of distraction. A talking film might be useful if the spoken explanation were supplied by an expert in the subject.”

★ ★ ★

The replies in favour of the sound or talking film include the following:

“ May be of great use if the projection is simultaneous with the explanation and comment.”

“ Very useful in giving children special impressions not conveyable by the teacher himself, — noises of a big city, of a factory, voices of the crowd, sea music, meteorological phenomena, etc. There is great scope for the sound-film in teaching.”

“ Vision is a factor in understanding and vision linked with speech completes the understanding.”

“ The silent film represented only pictures and appealed mainly to the spectator’s imagination. The talking film appeals to the fancy and the intellect together, making a stronger impression.”

“ May have advantages, for sound conjures up pictures in the mind. It makes the film more real and more interesting to children, who, even, when gifted with only mediocre artistic imagination, are normally sensitive to music.”

“ May be of great value in the study of languages, dialects, history of music, folklore, where voice and sound can impart elements of knowledge hard to acquire by any other means.”

“ The talking film would be useful, but would never remove the need of the teacher’s comments and illustrations, which are as necessary as reading and the viewing of a work of art. The sound-film has a greater educational value.”

“ The talking film helps to fix the pupil’s attention and to facilitate understanding.”

“ Of great use, as a supplement to captions, but it can never take the place of the teacher’s comments.”

### **Utilisation of the film in the extra-scholastic domain.**

Question 14 was intended to ascertain whether teachers considered that the cinema lends itself to utilisation in the extra-scholastic domain, for a system of vocational orientation, for the analytical study of child psychology, its tendencies and chances in social life and in study. Whether also it could be used as a form of after-school recreation.

The use of the cinema in these domains is universally recognized. Though the opinions of teachers naturally differ, practically all admit the value of films as an element in the child’s mental education, a means

of imparting knowledge and understanding of a kind to help children in their future and to build up their personalities.

In this field, more perhaps than in others, the cinema would seem the ideal means of ascertaining the psychology and tendencies of young people and thus enabling the teacher to study and investigate the means, direct and indirect, of equipping them for life.

On the other hand, it is declared that in all these fields the sole judge must be the teacher, who is in constant touch with his pupils and knows their tendencies better than anyone else. It is also pointed out that the study of child psychology can and should be pursued by other means than the cinema alone.

This is, of course, true, but the only purpose of the question put to teachers was to determine whether the cinema could usefully be employed in extra-scholastic domains. On this point, we repeat, almost all teachers agree that it can. Here are some of the more noteworthy answers to the question:

“The cinema is a most effective means of rescuing children from the dangers of the street and of resorts that are good for neither mind nor body. It also enables the teacher to obtain a better knowledge of their inclinations and aspirations.”

“Undoubtedly. A film-projection encourages children to feel and to exercise their judgment. It serves as a guide to the student of child psychology and to the vocational adviser.”

“I do not think it indispensable to the study of child psychology; the child itself offers the teacher an endless field of observation.”

“The frank and spontaneous impressions of children should enable the skilled psychologist to study the child's mind and estimate his intelligence, discover his tendencies and inclinations. The cinema certainly offers a splendid field for the analytical study of child psychology, provided always that the film is made under the conditions demanded by so delicate a mission.”

“Children must always be studied in the light of all their reactions, not merely their reactions to films. Films can help, but to be of use in forming the minds of children, they must be the combined work of artist and psychologist.”

“Perhaps. Under the influence of the enthusiasm and emotions aroused by a film, the child will unconsciously reveal his tendencies and inclinations, good and bad. This will make it easier for the teacher to check the child's bad tendencies, to encourage good impulses and urge him towards branches of study and forms of activity to suit his disposition. As after-school recreation, the cinema is good, but, even when intended only as amusement, a film should contain nothing that can make an unpleasant or harmful impression upon the child's mind.”

“May be an aid to experimental research and in vocational guidance. As recreation, the cinema is undoubtedly a boon provided it serves educational and moral ends.”

“ Useful to the study of child psychology since tendencies can be gathered even from the applause or lack of applause given to the actors, and vocational selection and guidance will take account of these tendencies. A recreational factor of the best kind, but it should not be too frequent and should be a reward for good conduct.”

“ May be useful for the analytical study of child psychology and tendencies. The film must, however, teach children something new and useful and aid the work of vocational selection. A recreation, the cinema is good, provided that it does not draw children away from the path of duty and has a cultivating tendency.”

“ The cinema lends itself to utilisation even out of school. If children have bad tendencies, moral films can transform these into good ones. Boys and girls can be inspired to study, and examples of courage and virtue may lay the foundations of a healthy social life. As sensitive child will often receive impressions which determine his vocational tendencies.

“ I do not see great practical utility in studying child psychology through an objective medium, when it can be studied more effectively by direct observation of the child. As a recreational factor out of school, it can be used with effect to project simple matters of educational value.”

“ May be useful in the analytical study of children by enabling the psychologist to note the expressions and observations on whatever has most impressed. Not all children, however, are observant and not all parents are capable of analytically studying the psychology of their children. The cinema is an excellent form of recreation when it aims at supplementing or rearranging teaching already given, without adding new matter that imposes mental effort upon the child. Rest, it should be realised, means the recreating of energy.”

“ Should be of help provided the films are suitably commented and adapted to pupils' ages. By means of suitable films, children of 10 to 12, even before starting their studies, could learn a good deal. As an after-school activity, the cinema would have recreational value and would also reveal the different enthusiasms of young people.”

“ The cinema, being an art, cannot be a spontaneous expression of the tendencies and instincts of the human mind. It can, however, help the vocational guide to determine children's preferences. In any case it is a recreational factor.”

“ Useful for the analytical study of child psychology. Would not lend itself to the work of vocational orientation except in a very few cases.”

“ Useful for the analytical study of child psychology, but it must be realised that the cinema is not the only or decisive factor in the business of vocational orientation. I do not recommend it for after-school recreation, since, after hours of attention, the child's mind requires rest. A film makes demands upon the mental and visual faculties, while the body needs fresh air, light and movement, none of which are provided by the cinema.”

“ Analytical study of child psychology must be made in the school, where, however, we may note phenomena due to impressions derived from films. The cinema is a good form of recreation if it is not unduly divorced from the school milieu, but keeps the child in touch with his teacher.”

“ The observations made by a child after watching a film and the preference shown for a certain type of film throw at any rate some light on the character, aspirations and mentality of children, just as we can learn something of their minds from answers to questions put orally.”

The recreational value of the cinema as an after-school activity is thus recognized by most of the teachers, who however insist upon three points:

- 1) the danger of the cinema's unduly distracting from school duties and causing excessive fatigue after the day's work;
- 2) the necessity, on the same grounds, of after-school films being simple and combining pleasure with instruction;
- 3) supervision by teachers over the kind of film and the length of projection.

“ Useful, but what are wanted are first-rate short films suited to the young. Children as we all know, are specially fond of tales enacted by other children, but where are we to obtain a supply of these child actors? And even if they could be found, it would be difficult to employ them without violating the laws on juvenile employment.”

“ Useful as recreation, if not abused; useful also for the study of children's tendencies, but not for purposes of vocational selection; a child's inclinations are too fluid for that.”

“ The cinema, as an after-school recreation, is of the utmost use, especially if the subjects, besides being moral, are bright and cheerful so as not to tire children.”

“ An excellent form of recreation and very useful in vocational selection and orientation. In order, however, to utilise its advantages, the impressions of individual pupils would have to be studied directly and immediately.”

“ An effective recreational factor, since it stimulates the mind and, even as an entertainment, has always educative possibilities. But in order that it may neither lead to intellectual sloth nor become a crushing burden, the recreational cinema must combine amusement with instruction.”

“ May effectively be used for recreational purposes in all educational institutions. It can also be useful for psychological study and experiment if the delicacy of the problem is borne in mind and results are not unduly generalised.”

“ The cinema can be an excellent after-school recreation, but, if indulged in to excess, there is not doubt that most children would be distracted from their school duties.”

“ As an after-school recreation the cinema can be valuable, if supervised by teachers. On the other hand, it is exceedingly dangerous if left in the hands of parents, who are often unable to distinguish between a comparatively harmless and amusing film and one that is vulgar and sensational.”

“ As after-school recreation, films can do good work provided they are carefully chosen and constitute a lesson or task and not merely an amusement. since to train children with a view to amusement only is contrary to the aims of moral education which is the pursuit of duty and not of pleasure.” (sic).

A few teachers express themselves as opposed to the use of the cinema for recreational purposes in out-of-school hours. Very few films, they say, combine amusement with instruction. Some declare that even slight fatigue following upon film projections out of school, is bad for the brain and the eyes and has unwelcome consequences. Others denounce the cinema as a trap to keep children indoors when they should be profiting by outdoor recreation or healthy gymnastics.

It should be pointed out that the after-school cinema would only be recommended as one form of out-of-school recreation for children. Gymnastics are part of the school curriculum, whereas recreational films are additional. Lastly, apart from other arguments in defence of the screen, open-air exercise and country excursions are dependent upon weather and the seasons, and a combination of the two forms of activity, making demands respectively upon mind and muscle, could easily be arranged without harm to the children.

The replies contrary to the cinema as an afterschool recreation include the three following:

“ I do not think that the cinema should be utilised as an after-school recreation. In any case, if the experiment were made, it would be necessary to avoid over-fatigue to the eyes. I have known cases of loosening of the retina, hastened if not caused by frequent cinema going.”

“ After-school films encourage children in pleasure-seeking and neglect of their work.”

“ When lessons are over, children, if there is time, should go for walks so as to gather fresh energy for the next day's work.

\* \* \*

The enquiry instituted by the I. E. C. I. among teachers has furnished certain conclusions which may be summarised briefly as follows:

*A. The cinema in the school.*

1. Under present conditions of education and with the school curriculum as it is, there can be no question of simply substituting film-teaching for the teacher.

2. The film accordingly remains as an aid to the teacher and this aid is more effective in some subjects — geography, science, history, general culture — than in others.

3. Auxiliary film-teaching must be adapted to the age and possibly sex of the pupils and to the requirements of the different branches of the syllabus.

4. The repetition of a filmed lesson, owing to its being more easily understood, is more profitable than the repetition of an oral lesson.

5. Captions should be retained even for teaching-films, but they should be concise, sparingly used and easily intelligible.

6. Illustrative pamphlets and booklets are of real value both to pupils and teachers and would help young people to grasp and remember facts and phenomena shown on the screen.

7. Under present conditions there can be no question of a real cinagraphic text- book to take the place of the school text-book. The former should be supplementary to normal teaching and at most amplify notions and explanations obtained from the illustrative pamphlets and booklets.

8. Animated projections are a very much more efficacious method of teaching than fixed projections.

9. The sound or talking film, particularly the former, has great advantages over the silent film as a means of teaching.

10. All of which is conditional upon teaching-films, pamphlets, booklets, the cinagraphic text-book, and even captions, being entrusted to competent organs or individuals and designed in strict accordance with school syllabi.

#### B. *Extra-scholastic cinema.*

1. There is no doubt at all of the value of the cinema as recreation and as a scientific and cultural implement (in the latter aspect it calls for the same observations as the school cinema).

2. Nor is there any doubt about the influence of films on the formation of character. Under the present conditions of the commercial cinema, this influence, however, has been sometimes found by teachers to be of doubtful benefit and even positively dangerous.

3. The commercial cinema of to-day frequently presents children with a picture of life that emphasises not its duties and responsibilities, but only its pleasures and enjoyments, inciting at times to immorality and crime. The impressions derived by children from theatrical films are calculated to destroy their sense of duty to school and family and to encourage anti-social conduct.

4. Theatrical films to be regarded as of less danger to the child's mind and development are comedies, historical, religious and scientific films and some adventure films. The most harmful are those classified as "dramas of passion".

5. Outside the school the cinema may be utilised for the analytical study of child psychology, its tendencies and chances in social life. It is also useful as an after-school recreation.

\* \* \*

The teachers' replies and the main conclusions derived therefrom may be supplemented by further elements not dwelt upon in the course of this study but the importance of which calls for a few words of comment.

First, teachers state that children generally prefer comedies and films of adventure. This is a preference which the I. E. C. I. proposes to verify from the questionnaire issued to the children themselves.

Some teachers, however, mention a number of their pupils as being specially fond of dramatic films and of the variety performances that usually follow or accompany film projections. They refer to the dangers inherent in these spectacles and recommend that, if it is not practicable to organise a special cinema for children, afternoon performances should not include variety numbers. These would be reserved for evening shows, to which children under a certain age would not be admitted.

Many teachers have tried by direct questioning to find out what are their pupils' favourite recreations. The results, before they can be utilised, must be compared with those of the Institute's enquiry circulated among schoolchildren.

According to the teachers, the first preference is for gymnastics and sport, from rational indulgence in which children undoubtedly derive moral and physical benefit. The cinema comes next among favourite recreations, taking precedence of the theatre and other entertainments by reason of its lower cost.

Country walks and reading are preferred to the cinema by girls in larger numbers than by boys.

Working-class children are more assiduous cinema-goers than the children of employers and professional men. Parental control may be one of the reasons for this.

\* \* \*

Such are the results of the questionnaire to teachers and the I. E. C. I. offers them to readers of its International Review without further comment. It hopes that teachers and students of the social problems of the screen will look upon our enquiry as a humble contribution towards their solution.

G. d. F.

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# Legislation

## FILM CENSORSHIP IN THE AUSTRIAN REPUBLIC

### GENERAL PRINCIPLES AND SOURCES:

From October 1925, that is to say from the moment of the adoption of the dispositions of the Federal Constitution concerning the determination of the respective attributes of the central power and the authority of the individual countries forming the federal Austrian Republic, all matters regarding cinematography, formerly coming under general legislative dispositions, now became subject to the decisions of the governments of the federated countries.

Cinema legislation, therefore, now originates in the provisions contained in the decree of September 18, 1912, on the cinema (Folio of the Laws Reichsgesetzblatt, No. 191, with the variations of the Ministerial decree of June 8, 1916, contained in Law Folio No. 172), and the same applies to the provisions in the second part of the decree partly relating to censorship. But the concept that a film performance is no longer subject to the previous approval of the authorities was established after the Federal Court (Verfassungsgerichtshof) had recognised on June 23, 1926, when considering a special case which originated in a refusal to give its consent to a performance in accordance with the norms provided for by Par. 17 of Decree No. 8, dated September 8, 1912, that in conformity to point three of the deliberation of the Provisional National Assembly of Oct. 30, 1919), and of Article 149, (first paragraph of the Constitution of the State) all censorship in the Austrian Republic, including that of films, is abolished as a result of the basic federal law.

This interpretation was also adhered to in following paragraphs and as a result of this principle the dispositions of the 1912 law have lost their application, and

it is therefore practically out of the question that the criterion of preventive control could be introduced into the national legislation.

According to the principles accepted in the Austrian Republic, censorship is only understood as the practice of a universal preventive action, intended, that is to say, to control films and other objects of various nature destined to be communicated to the public, by means of a practical application of a right of the authorities to approve or reject the projection of moving and fixed slides before their representation.

But cases in which the authorities prohibit, by repressive police measures, public projections of films inciting to actions contrary to law, cannot be considered as the activity of the censor.

According to official information of the Foreign Office of Vienna, the fact that though the public projection of cinematographic films, like the concession of the licence, is generally subject to the personal authorisation of the proprietor of the cinema, notwithstanding the fact that the release of a similar authorisation is left to the authorities and may be applied to single representations, this should not be considered as a real preventive censorship.

After the provisions of the law of 1912 had become null and void, the provisions regarding cinematography were regulated in the federal countries by the norms contained in the following laws and regulations:—

VIENNA. Basic law of June 11, 1926, No. 35.

Law of March 14, 1930, No. 23, modifying the preceding law.

Decree of the Government of the district of Vienna of April 8, 1930, No. 25, bringing further modifications.

Decree of the government of the district of Vienna of April 8, 1930, concerning regulations for technical norms, buildings and fire insurance in cinematographic projections.

Decree of the government of the district of Vienna of April 8, 1930, No. 31, for the application of the latest text of the cinematographic law.

Decree of the government of the district of Vienna of April 8, 1930, No. 32, concerning the examination to be passed by cinematographic operators.

Decree of the government of the district of Vienna of April 8, 1930, No. 33, concerning days on which cinematographic projections are prohibited.

Decree of the Government of the district of Vienna of June 24, 1930, No. 53, concerning closing hours of the cinema.

STYRIA. The Governmental Law of Styria of May 28, 1929, No. 87, regarding film revision and performances for the young.

Decree of the Styrian Government of May 7, 1930, No. 52, for the application of paragraph 14 of the law of May 28, 1929, on the projection of cinematographic films.

Law of May 27, 1930, No. 59, which revises the system of film control in use in Styria.

LOWER AUSTRIA. Decree of July 13, 1916, No. 70, regarding the admission of minors to cinematographic performances.

Governmental decree of September 18, 1926, regarding film projections.

THE TYROL. Tyrolian cinematographic law of February 23, 1927, No. 23.

VORARLBERG. Decree of June 23, 1926, which regards all regulations concerning film censorship as abrogated.

Decree of December 22, 1927, No. 28, regarding cinematographic projections.

For Burgenland, Carinthia, Upper Austria and the government of Salzburg there are no special norms, and, following the regulations of the Federal Court which considers no longer valid the dispositions of the law of 1912, only police measures are used for repression.

The criterium by which film censorship is generally regulated in the Austrian Fe-

deration has a double system: preventive as regards films to be projected for young people under age, and repressive for all other motives which the police authorities may consider necessary to justify their intervention.

An official communication of the Foreign Office of Vienna insists particularly on this idea. It observes that in federal countries, in view of the impossibility of applying the criteria expressed in the law of 1912, only a partial observance of former laws has been rescued by a series of local provisions, which, however, absolutely exclude the theoretical principle of preventive censorship, while admitting that in some parts films for public projection must be submitted to the authorities in the interests of the protection of those under age and of public order. The same communication of the Viennese Ministry states that there are interstate agreements for the projection in another part of the Federation of a film that has already been approved. To quote an example: according to paragraph 1 of Regulation 21 April 1927, No. 25, for cinematographic Tyrolese legislation, a projection in the presence of the authorities of those federal countries where preventive agreements exist and have been published by the Territorial Captain in the Volume of Decrees and Regulations, is to be considered as equivalent to a projection before a competent Government Office of the Tyrol.

Further, regarding the question of general principles regulating the activities of control in the Federation, it must be remembered that not only theatrical, but also cultural and educational films must be subject to revision, as it is not possible to unconditionally approve all educational and scientific films, which, like most ordinary films, may contain elements of real danger for those under age. For the practical application of this principle the Viennese legislation explicitly declares that private performances not subject to control regulations, should be understood to be those which take place in a hall not open to the public and for non-commercial purposes.

Universities, schools and educational institutes in general, including popular

educational societies, are, however, considered as public buildings, on account of their special aims and the possibility of their attracting large numbers of people.

#### COMPOSITION OF THE CONTROL OFFICES:

There are no definite indications as regards these offices, but the information communicated by the Ministry of Foreign Affairs at Vienna confirms that government employees are included in all commissions and offices in all countries forming the Federation.

The laws of Vorarlberg refer to projections for the public authorities. Art. 7 of the Viennese law refers to the local Senate (Municipal Council) as commissioned to revise the films or invested with the powers of a delegate; for Lower Austria it is a question of individuals acting as delegates for the State; for Styria for police direction; for the Tyrol the control at Innsbruck before a committee of experts for education and child-welfare.

#### REVISION:

All films of whatever nature, including such as are purely scientific and cultural are, as has been already said, subject to control in nearly all the federal provinces.

As a rule, not the producer but the hiring agency is responsible for the notifying of the authorities. The notification must be accompanied by a complete description of the contents, which in the Tyrol and Vorarlberg are given in a resumé of the plot.

All the advertising, such as mural placards, programs, photographs and all the other material accompanying the films must also be submitted with the film.

The purpose of this second aspect of film revision is expressed in the exact terms used by some of the local laws. The Viennese cinematographic law (Art. 9), in fact, prohibits advertisements which would seem to make the film appear immoral, or subtitles awakening a sense of equivocation or curiosity, such as "Evening for Men", "A Piquant Film", etc. Thus for the Tyrol and the Vorarlberg, the exhibition of placards and photographs illustrative of the film must not only be hung up vis-

ibly and accessible to control, but in places previously indicated by the police authorities.

The examination of the films is followed by a certificate or censorship card which reproduces all the essential aspects of the film in order to make it easily recognisable for the police.

The certificate or censor's card states whether the film is suitable for those under age, and must be quoted in the public advertisements.

#### CRITERIA OF REVISION:

Film control, in Austria, is based on the criterium of the protection of the mind and morals of minors.

The control can, therefore, be exercised from a twofold point of view — the avoidance of immoral films and also of films exalting, or liable to encourage criminality.

There is no precise code of the norms and principles adopted and applied in the different districts. Everything is left to the discretion of the government employee.

Preventive censorship is in all cases entrusted to the police authorities. In these cases, consideration of morality and criminality, although not ignored, are considered secondary, on the assumption that the organs for State protection have already dealt with them.

In Styria, cinematographic projections liable to disturb the public order are prohibited. In the Tyrol there is also the possibility of preventive action against performances offensive to religious sentiment or demoralising to the spectators.

Vorarlberg, in addition to principles concerning public order, makes provisions against criminal, anti-religious or immoral films. For Vienna, the concept of morality is dominant, and other criteria are admitted as secondary factors, and only when considered absolutely necessary by the police.

#### AUXILIARY ORGANS OF CONTROL:

State employees may be said to represent auxiliary organs of control of the cinema seeing that they occupy themselves with film censorship and the police authorities.

Both of these have free access in all

parts of the Federation to public spectacles, in order to ascertain the moral value of the film and the eventual necessity of suspending or definitely prohibiting the performance.

The film projectors must have their card, or certificate, the exhibition of which the authorities are authorised to request at any moment.

#### TAXES:

There are specified taxes for film revision. The official communications which have reached the I. E. C. only quote the precise amount of these taxes for three countries, the Tyrol, Vienna, Vorarlberg.

For the Tyrol the decree of January 28, 1926, No. 10, establishes the payment of 50 shillings for every 1000 meters, or fraction of a thousand meters, of film.

For Vienna the decree of the Senate of Vienna of December 23, 1925, No. 51, and the governmental resolution of September 14, 1926, No. 58, establish a tax of 20 groschen for every 100 meters or fraction of a hundred meters of film.

For Vorarlberg the governmental decree of December 31, 1925, No. 50, and the governmental resolution of May 14, 1927, No. 23, establish the following tax-schedules, besides which there are other expenses connected with projections for public functionaries:—

Comic films, independent of meterage — fixed tax of Sch. 1.50.

Dramatic films, independent of meterage — Sch. 3.

Dramatic films (in several parts), independent of meterage — 3 Sch. a part.

Newsreels, landscapes, etc., meterage, not exceeding 100 meters — Sch. 0.50.

Id. id., over 1000 meters — Sch. 1.

#### PROTESTS:

The possibility of protests only exists in Vienna. In the other countries of the Federation, where it is assumed that the control of films is exercised by state functionaries, no form of reclamation in cases of films for minors is admitted. The most that can be obtained is a sort of complaint to the governing body from which the functionaries depend.

For Vienna the government employee in charge of film censorship adjudges in the first instance, and the Senate of the city (Art. 5, Art. 6 of the decree of the Senate of Vienna, September 14, 1926, No. 37) can unify the lines of its re-examination along the general lines of legislation.

#### MINORS:

Besides the general norms already indicated, there are various other dispositions.

The Viennese law establishes that only adolescents over 16 are admitted to public cinema spectacles, children under three, however, in view of their incapacity to understand, have free access.

Exceptional permission for admittance to adolescents under ten is decided on by the Municipal Council or Senate of Vienna, after examination of the film by a council elected by the mayor among experts in the field of education and child-welfare. Such special performances may not, however, be held after 9 p. m.

During the performance two seats must be reserved for the Municipal employees. According to the Tyrolese law, entrance to the cinema is prohibited to minors under 17, and, as in Vienna, there is a special governmental committee formed of experts on education and child-welfare.

The hour limit, as in Vienna, is 9 p. m.

In the Vorarlberg the entrance to cinema halls is prohibited to youths under 18. Regulations regarding entrance laws and other details for exceptional performances for children under age, are the same as those already quoted for Vienna and the Tyrol.

In other parts of the Federation similar laws, although not specified, are in vigour, in order to restrict admittance to those under age to public cinema halls.

#### CULTURAL AND SCIENTIFIC FILMS:

Austrian legislation with reference to the handling of cultural and educational films is particularly valuable. Art. 26 of the cinematographic law of February 23, 1927, No. 23, for the Tyrol, authorises the government to facilitate film performances for educational purposes, so that it is sufficient for the projection of films

on glass slides to merely notify the Government in order to obtain the visit of the official or the necessary certificate. The regulations for the execution of this law have not yet been published.

Paragraph 14, line 4, of the cinematographic law for Styria of May 28, 1929, No. 87, contains an analogous regulation to that contained in the Tyrolese legislation, providing that films recommended for their educational and cultural value by a competent office are exempt from censorship control.

In execution of the above-mentioned regulation, the decree of May 7, 1930, No. 52, of the Styrian Government provides in paragraphs 1 and 2 that films that have been submitted for examination by the Federal Ministry of Instruction or any office dependent on the Ministry, or acting, in its name, and which are in possession of a certificate testifying to the examination and the suitability of the film for young people under age, are, as a rule, exempt from further examination.

In Vorarlberg, in accordance with the law of December 22, 1927, No. 28, the government may exempt from further examination cinematographic films which have already been recognised as of a cultural tendency by competent offices.

The activities of the Federal Ministry for Instruction concerning the protection and propaganda of educational films is of far greater importance. Although this activity can only be individually considered as control, we think it advisable to quote it on the basis of the official information communicated to the Rome Institute.

The activity itself starts from the decree of November 5, 1930, No. 93, of the aforementioned ministry.

According to its dispositions, in view of the increasing necessity of classifying the films from the didactic, educational and artistic viewpoint, as a result of the demands of public offices that may be called to use them or for indications demanded by cultural associations and bodies, the Federal Ministry for Instruction is authorised to give certificates under the following conditions:—

Producers, hirers or film dealers, the

cinema public, the offices and bodies interested in the formal recognition of the cultural character of a film, may apply to the "Oesterreichischen Licht und Filmdienst des Bundesministeriums für Unterricht", Film Department (Vienna VII, Mariahilferstrasse, 88a).

This is an organisation which follows the same purposes for Austria as the "Zentral Institut für Erziehung und Unterricht" in Berlin, directed by Professor Lampe.

The recognition or qualification is due to committees which arrange preventive projections of the film. These committees are formed afresh each time by the Federal Ministry of Instruction, according to the character and technical aspects of the film under examination. It is the Ministry which, subject to the verdict of the libretto committee, decides whether a film is suitable for didactic purposes or not.

Films and demands for certificates may be sent by post or consigned directly to the respective offices. In order to obtain the complete examination of a film, it is necessary to present:

(a) A positive of the film with all the captions that are to appear on the screen (title and texts) in their final and definite form. The films must be in excellent technical condition, not worn, well packed, and ready for immediate projection. The same regulations apply to sound films.

(b) Films synchronised on disks must be presented with all the disks and other appurtenances for the performance.

(c) A request for a certificate concerning the specific kind of official approval, that is to say, whether it is required for educational or didactic-artistic purposes, or for the young. If the approval concerns the didactic value of the film, the degree and kind of instruction for which it is desired should be mentioned.

(d) A note, with duplicate, containing all data necessary for the identification of the film, that is to say, the hiring and agent; factory; type of film; number of parts into which it is divided; in dramatised films, the name of the chief actor; meterage, including the length of the captions; specification of the size of the film; standard

or small size; silent or sound; if a sound film, whether synchronised or gramophone; for gramophone sound film; the number and type of the disks and, in cases of musical accompaniment, the composer's name must be mentioned.

(e) If the film has an instrumental accompaniment, or single musical pieces to be played or sung during the performance by musicians or singers, the score or musical text must be handed in with the film.

(f) A short synopsis, with duplicate, of the contents of the film.

(g) A copy, with duplicate, of the captions.

It is not compulsory, but advisable, to add:

(a) the placards to be hung out in the theatre or the text of the announcements.

(b) photographs to be exhibited.

(c) text of the programs for distribution to the public.

All these elements, in the opinion of the Federal Ministry of Instruction, constitute in their ensemble the possibility of classification of a film which, in the absence of one or two details, might be classified with reserve, or even excluded from classification.

Simultaneously with the presentation of the demand for approval for every metre of film, the following tax must be sent in:—

2 groschen for silent films;

5 groschen for sound films;

3 groschen for the examination of a film with musical accompaniment.

In the case of didactic films the taxes will be doubled for sound films, and films with musical accompaniment. Further, for the certificate of classification and for each of the classifications requested there is a fee of a schilling.

The decree of November 17, 1930, deals with the film for instruction. The decree emphasizes that it is becoming an increasingly important aid for teaching, liable to hold more than any other means the attention of the students and to develop their intelligence and powers of observation. But a similar use of the film is not

without its dangers for other film spectators, while teaching in its turn has also had to suffer from a superfluity of unsuitable didactic films.

The Federal Ministry of Instruction has, therefore, issued the following norms:—

(1) Only non-inflammable films (so-called safety or cellite films) may be used in schools. This regulation does not, however, apply to school cinemas which have a regular licence.

(2) Only films which have been approved by the Federal Ministry of Instruction may be used for instruction. The same system must be followed for the cinematographic performances organised by a school outside the regular premises, although for school purposes.

(3) The films may only be projected in schools by such teachers as have passed a regular examination and have corresponding authorisation.

(4) The prevalent prescriptions regarding the equipment of the school premises in which films are to be shown, and also as regards safety exits, the handling of films, their preservation and everything pertaining to the technical construction of the halls and the safety of the functioning of the apparatus which must be scrupulously observed.

#### VOTES OF MODIFICATION:

In conclusion, if ministerial control, which has a special character is excepted, there is no uniform film censorship revision in Austria, which makes it particularly difficult to give an account of prevailing conditions within the brief space of these notes.

For this reason it has been considered advisable only to mention the chief characteristic of the legislative regulations in vigour in some of the federated countries. It may be observed that the district of Vienna represents about one third of the total population of the Republic.

Speaking generally, the following essential points may be deduced from preventive measures now prevailing in Austria:—

(1) There is no thoroughgoing film censorship in Austria.

(2) But there are, on the other hand, legislative regulations which prohibit entrance to the cinema to those under age.

(3) These dispositions do not entirely exclude access of those not yet of age to cinema halls; permission is restricted to films which have been approved and recognised as harmless for young people.

The divergence of regulations in different parts of the Austrian Federation make it difficult not only to give a general survey of conditions but also involve many difficulties for film hirers and film contrac-

tors. These difficulties have been recognised by the authorities themselves, and an official communique of the Foreign Office at Vienna, emphasizes that a further development of legislation concerning the cinema in the Federal States, and above all in accordance with the most complete regulations now in vigour for Vienna, the Tyrol and Styria, would make it possible to repair some of the drawbacks which have arisen as a result of the abolition of a unified federal legislation.

# CONTEMPORANEOS

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## *Documentary films*

### **“TRADER HORN”**

(Metro Goldwin Mayer)

The party of sixty actors, directors and technicians who left New York for Africa represented the commencement of a new era in the production of sound films. Never before had so numerous a group of individuals attempted to penetrate into the heart of Africa for the purpose of making a hundred per cent talking film!

Under the guidance of W. S. Van Dyke the party that sailed from New York, reached Mombasa in British East Africa, after a fatiguing journey of 25 days. At Mombasa the party joined a small advance guard that had preceded them and had prepared everything for the march into the jungle.

It is difficult for those who have never been in Africa to realise the tremendous difficulties encountered during the march into the interior.

First of all more than eighty tons of pack, machinery and equipment, had to be transported across territories, most of which were practically impenetrable. The problem amounted to the installation of a whole cinematographic studio in the most remote and savage corner of the Black Continent, to say nothing of the logistic services, etc. Among the accessories transported into the interior of Africa there was an electric autogenerator, weighing nine tons, an icebox without ice, a complete radiotelephonic and telegraphic station, and thousands of other objects of equipment, varying from rolls of wire to antidotes against poison.

The members of the expedition were inoculated against fever and sleeping sickness before they started from Mombasa, on the march into the interior. An English doctor accompanied them as far as Nairobi, where the “turning” began. But as yet the adventure had scarcely commenced. A series of registrations with

the representatives of the English, French and Belgian governments was necessary, to obtain permission to cross their territories with the pack. Interpreters had to be engaged for parleys with the native tribes of the interior; and an armed body-guard of Ascari was formed to escort the expedition during its various peregrinations in the French and Belgian Congos. At Nairobi the railroad was abandoned and the expedition was continued on lorries, carts drawn by buffaloes, by boat and often on foot, because no vehicles could travel on the jungle paths.

The director Van Dyke who had organised the turning of “The Heathen” and “White Shadows of the Southern Seas”, although accustomed to the inconveniences and dangers of the tropics, had never yet encountered such serious difficulties as those which presented themselves during the making of “Trader Horn” in the heart of Central Africa.

From Nairobi, after having passed Lake Victoria, the expedition advanced to the dangerous zone of Taganika, famous for the impenetrability of its jungles and the ferocity of its wild animals. It then penetrated into the heart of Uganda and of the Belgian Congo, where it spent some time with a tribe of pigmies.

In the face of dangers and discomforts, fevers and the terrible sun of the Equator, the M. G. M. expedition, followed by its 80 tons of pack and equipment, spent several months turning the most stupendous story of African adventure that has ever been thrown on the screen.

Hundreds of thousands of metres of sound film, the result of eighteen months’ stay in Africa, were taken back to the United States.

When threatened by savage tribes, wild beasts and cyclones, the safety of the pre-

cious films was always the first care of the expedition party.

One night while they were camping near the Uganda Falls there was a tremendous hurricane, the river overflowed and the camp was flooded. Almost all the supplies were carried away by the current, but the members of the expedition succeeded in saving the precious ten boxes containing the film. Several of the party lost all their personal baggage on this occasion.

"Trader Horn" is the first authentic film of African adventure taken on the spot. Mr. Van Dyke's remarkable photographs are among the best photographic documentary evidence of the mysterious regions of Central Africa. The heart of the Black Continent has been reproduced in its most impressive aspects, for the information of the whole civilised world.

The scenes showing the life of the wild animals in the jungle are among the most interesting, also from the scientific viewpoint. The gigantic gorillas which inhabit the mountain recesses of Nigeria, the hippopotami, asleep on the surface of the water under the tropical sun, the herds of rhinoceri charging furiously against real or imaginary enemies in the valleys of the Nile, the elephants snorting through the jungles, scattering destruction on their path, contribute to make a fantasmagoric film ensemble, such as has never before

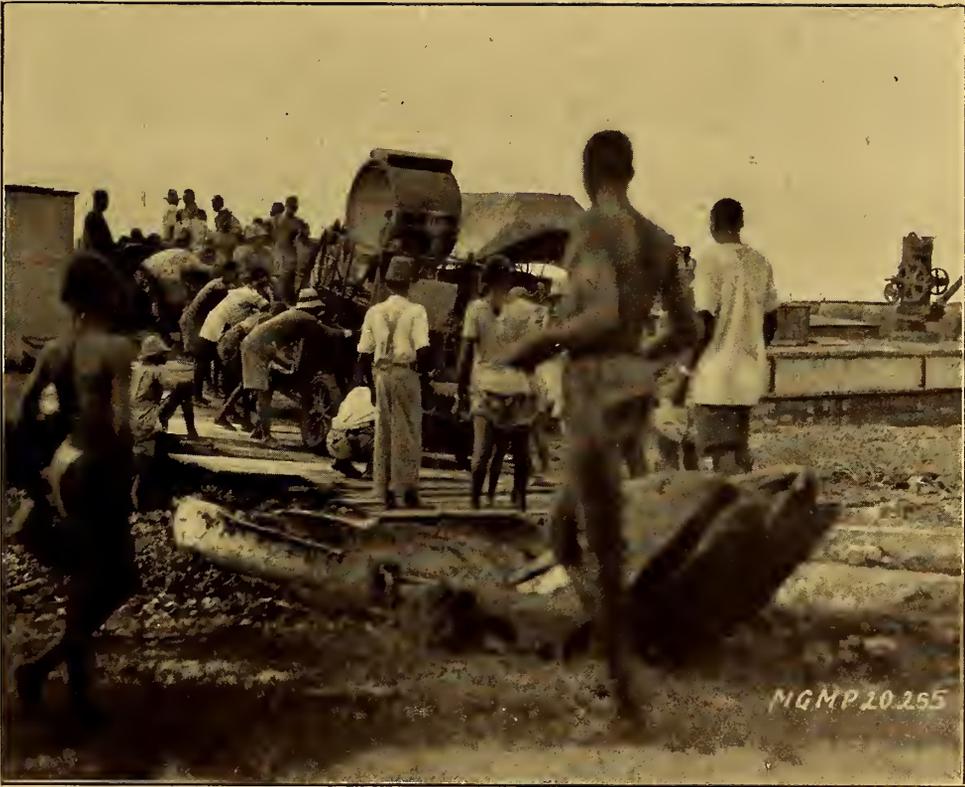
been achieved. The turning of these scenes was not unaccompanied by danger for the actors and operators. Duncan Renaldo, when fleeing from a herd of elephants which he had induced to rush towards the cinematographic machine, sprained his ankle badly. On another occasion a group of photographers who were in a canoe on the Blue Nile were upset by crocodiles which had surrounded the boat, and were only saved with great difficulty. Numerous accidents of a similar kind occurred during the turning of Trader Horn.

Edwina Booth, was rescued from the embrace of a huge gorilla which was about to suffocate her, by the bullet of an Englishman, who had accompanied the party.

On one occasion the party nearly had a fight with a whole tribe of pigmies of the Belgian Congo, which had been engaged for some scenes. The chief of the tribe almost lost his sight by staring too intensely at the arc lamp, and consequently blamed Van Dyke, accusing him of magic.

The expedition covered about 35,000 miles and faced innumerable dangers. The I.E.C. is glad to have an opportunity of presenting this film to its readers as a magnificent document of adventure and an important cultural and scientific contribution to the history of the moving picture.

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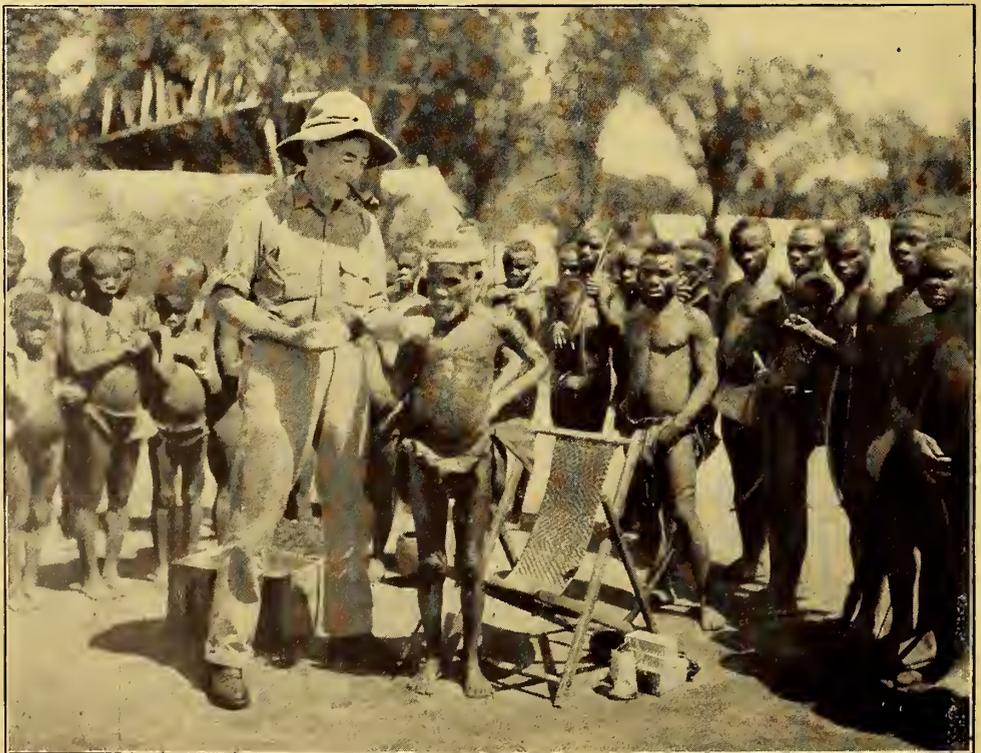
The equipment of the expedition



A Camp



An encounter with a crocodile



With the pigmies of central Africa

ISTITUTO GIOVANNI TRECCANI

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*Cinematographic technique, projection, manufacture of films*, by LEOPOLD LOBEL. Edition Dunod, Paris.

This is a purely technical work from the pen of a really competent authority, who besides being a chemical engineer and teacher in a school of photocinematography, is also President of the cinematographic section of the French Society of Photography.

In the first part of the book the author deals with the mechanism of projections, various kinds of arc-lamps, the electric installation necessary for the functioning of the apparatus, the system of objectives, various methods of cinematographic representations. Of particular importance in this preliminary examination, is the critical analysis of the various difficulties that may arise during the projection, which may be due either to the apparatus or to the film. The author indicates the technical and practical methods by which such drawbacks may be eliminated, limited or corrected.

The second part is dedicated to all the activities connected with the manufacture of the positive. The best models of cinematographic apparatus are passed in review, also the various systems of velocity, superimpression, trick and methods of achieving a perfect negative and an accurate positive.

Although tremendous progress has been made since 1927, Mr. Lobel's volume remains a publication of the greatest value, penetrating far beyond the severe and rigid limits of a book for the initiated. The lucidity and sobriety of its style enhance its utility.

From the simple amateur to the professional, from the reader innocent of all technical notions, and anxious to gain some knowledge of the complicated machinery of the cinematographic world

to the reader who is completely familiar with it, all will find in Mr. Lobel's book a series of facts and suggestions which will prove most helpful for the progressive perfecting of their daily task.

*Le Cinematographe Scientifique et Industriel. Son evolution intellectuelle. Sa puissance educative et morale.* By JACQUES DU-  
COM. Edition Albin Michel, Paris.

This is a practical treatise which in 500 pages gives an highly interesting account of the history and technique of cinematography. The author examines its origins from the earliest experiments made in France, proceeding in a rapid and synthetic historical survey to the great discoveries of the Lumière brothers.

More important than the historical, is the technical part of the book. It lays no claim to predictions on the future of the film (the evolution of which is, indeed, so rapid that all ideas are out stripped by reality), but gives a careful and detailed examination of such industrial systems as are already antiquated or still employed at the moment of the printing of the volume.

The author examines in detail the scientific and artistic application of the cinema, the various types of films and perforations, in use or under experimentation, the photographic and projecting apparatus, the work of procuring a perfect negative, the special knowledge necessary for cinematography, and the systems employed for the preparation of the positive (development, colour, preparing of captions, etc.).

One part of the volume is dedicated to the construction, illumination and ventilation of public cinema halls, and the other to the exploitation and projection of the pictures: cabins, illumination, objectives, etc.

Ducom, in his valuable work particularly

stresses the educational importance of the cinema. This is convincingly illustrated by a few figures, though not of very recent date. The use of the film for educational purposes in 44 thousand American churches and 6761 teaching institutes, the adoption of cinematography in nearly 6000 factories during the daily rest hour, for purposes of professional instruction, and the rationalisation of labour.

By means of the cinema we can admire and learn from the Latin and oriental civilisations, which as Ducom points out, are almost a closed book to us to day. All this will lead sooner or later, but inevitably, to a greater and increasing mutual understanding among nations.

And here lies one of the most exalted and noble missions of the film as a means of social and civil propaganda.

*The Cinematographic Projection*, by Dr. H. JOACHIM (Knappe: Halle-Saale).

A valuable treatise on the cinematographic projections and its attendant problems from the scientific point of view, both in the mechanic and electro-technical fields.

The book opens with a brief indication of the importance of cinematography in the different fields of modern, social activity, and an examination of its future possibilities. It then reviews the different types of films now in existence, ways of using them, precautions to be observed, scenic repairs, etc.

The author then proceeds to an examination of the projecting apparatus, which is minutely dissected and explained; the different types of projection, their use, and repairs are illustrated: various kinds of arc lamps, optical apparatus and compensations and their various systems.

The author, stressing the necessity that the operator should have sound notions of electrotechnics, handles this subject in detail: he then passes on to the power, intensity and various kinds of electric current, and the laws by which it is governed, commutators, metres, transformers, dynamo, and all the auxiliary instruments of cinematography for projection and control in cinematographic halls.

After having thus analysed the whole motor apparatus and its auxiliary apparatus, the author takes up the subject of the cabin as such, and the requirements it should fulfil. He then examines the question of cinema halls, their length, breadth, from the spectator's point of view, various types of screens, including those for day projections.

The preservation of the apparatus and all its mechanical optical parts is next fully dealt with, also the prevention and elimination of errors in projection.

The subject of the prevention of fire is also carefully and exhaustively handled; all the prophylactic measures and the use of the fire extinguishing apparatus being fully described.

The last part of the volume is dedicated to the examination of different types of apparatus for schools, societies, etc. Several kinds of fixed apparatus and apparatus for ambulant cinemas are illustrated, the numerous models with their characteristics, power etc., are described and prominence is given to the prevention of conflagrations.

This booklet is one of the best of its kind.

*Reifung von Bromo Silbergelatine mit Ammoniak Ammonium Karbonate*, by O. PAPESCH, published by Wilhelm Knapp, Halle (Saale).

An interesting dissertation on the influence of ammonia and the various salts of carbonate of ammonia on the preparing of gelatine of bromide of silver and their granular properties.

The effects of the radical  $\text{NH}_3$  of carbonate and bicarbonate of ammonia, their sensitivity to light and the gelatinous preparation of bromide of silver are particularly examined, with special reference to the increase of granulosity of the bromide of silver during its preparation. Similar researches are made with ammoniacal solutions of nitrates and carbonate of silver and with a new compound salt discovered in the course of the present study: "compound salt of ammoniated carbonate of silver", it deals with the analytical proofs of the above-mentioned compound salts.

The accurate and lucid treatment, illustrated by various diagrams showing the sensitivity curves is a new contribution to the study of that important part of photographic chemistry referring to sensitive gelatine substances and the study of their improvement, both with reference to greater clearness of the pictures and the increase of the possibilities of photographic enlargement and other important improvements.

*Bild und Film im Dienst der Technik*, by A. KASSALLY. (W. Knapp Halle, Saale).

This treatise deals with modern photographic and cinematographic technique in the service of industry and of the auxiliaries of this powerful means of illustrating, publicity and diffusion.

It will be found to contain complete indications for proprietors and directors of every kind of industry for the organisation of the photographic and cinematographic services necessary for publicity and cataloguing.

The author begins with the problem of choosing the necessary machine or machines, a far from simple matter. He then examines the different types of apparatus, with reference to the characteristics which may make them more or less adaptable for certain purposes.

The supports of the machines themselves are studied, as accessories for indoor or outdoor photography, with their different slopes, and expositions, varying according to the task in hand.

The author then passes on to the subject of developing materials, colouring, enlargements, etc.

Having completed the examination of photographic materials, he devotes himself to photography itself as a process equally capable of reproducing large factories or diminutive machine parts, requiring subsequent enlargement of the picture. In the case of small objects the background against which they are to be photographed must also be taken into consideration, as well as their exposure and the use of the reflectors.

The author thus stresses the essential characteristics of industrial photography, — verism, in contrast to artistic photography, which may be modified at will.

The indispensability of a photographic laboratory in industrial establishments is also pointed out, and hints as to its locality, organisation and control are added.

*Kurbel*, manual of the Cinema, by C. EMERMANN, G. SEEBER, DR. K. WOLKER. (Knapp Halle, Saale).

This is a manual for amateurs of the cinema, well got up, with plentiful illustrations, diagrams and photographs, which make it comprehensible, even to beginners without any technical knowledge. Beginning with a historical survey of the principles of optics and mechanics which led to modern cinematography, the writer proceeds to a general description of the necessary apparatus and utensils for the amateur. He then devotes himself to the film in particular, its various types and makes, development, retouching, colouring, inverting processes, and the equipment of the library.

Next come the necessary instructions for "turning a film", from the regulation of the open objective of the diaphragm, the use of the filters, etc., to the position of the operator, how to turn the crank, and other practical and detailed hints.

The correction of the negative, the process of inversion and how to make the captions are separately and fully dealt with.

Great care is taken to indicate the most practical and economical methods.

An interesting study is made of the most frequent errors both in the making, development and projection of the film.

How to avoid them and hints as to the preservation and maintenance of the machines and accessories, which are frequently neglected, complete the volume.

The book contains a catalogue of the apparatus and accessories most in demand among amateurs.

**REVUE DE L'ECRAN, 10 Cours du Vieux Port, Marseille.**

SUMMARY OF THE CONTENTS OF THE NO. OF SEPT. 20, 1931: *Close ups*, Georges Vial — *Presentations*, A. De Masini — *Mechanical Music*, Gaston Mouren — *Studio Correspondence* — *News in brief* — *Association of Cinema Directors of Marseille and surroundings* (Official report) *In the province* — *Marseilles programs* — *Echoes*.

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**KINEMATOGRAPH, Zimmerstrasse 35-41 Berlin 5 W. 68.**

On the occasion of the Twentyfifth Anniversary of its foundation *Kinematograph* — the dean of cinematographic journals — has issued a special number. This is a really exceptional copy both as regards its size (a hundred pages) and the variety, abundance and interest of the articles. Thanks to the acknowledged competence of its regular and occasional collaborators *Kinematograph* offers its readers in this number the possibility of a retrospective and instructive survey of the last twenty five years of cinematography.

Among the articles are:

Coböken, *When I used to parade the Friedrichstrasse* — Prof. Dr. Forch, *25 years of technical cinematography in Germany* — Gordon, *Cinemas of yesterday and tomorrow*. — Graf, *25 years of local film distribution in Germany* — Koch, *Societies that came and went* — Max Mack, *Scenery of yesterday and to-day* — Oscar Meister, *Sound films of yesterday and to-day* — Guido Seeber, *The experiences of a quarter of a century of picture shooting* — Julius Urgiss, *Forgotten cinema Stars* — Adolf Zürndorfer, *Reminiscences of the first years of the Film*.

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**DIE LINSE, Monthly Review of Photography and Cinematography.**

The September number has a series of interesting articles and illustrations. The article entitled "Photography in autumn" contains many useful hints to would-be photographers during the autumn Season. The "Advice to owners of small size apparatus" will not fail to interest all those who have those now so popular Kodaks. The Review also contains an article on the *Stereograms of images*. In the section reserved for film items there are two articles on "New material for picture taking" and on a new sound film. The continuation of the "Photographic Manual" follows: also the historical "coups d'oeil"; *The Masterpieces of Photography forty years ago*, and *Schopenhauer and Photography*.

In the part reserved for legal questions the right of the sale of portraits and the property rights of photographs taken from the air are discussed.

Further there is an article on photography in the United States, where the excellent *clichés* of an American photographer are mentioned. The News of the Day column follows. Echoes from the industrial world and various associations and the bibliography form the closing items.

This number is particularly rich in illustrations: it also contains a number of full page *clichés*, selected from the different fields of photography.

Price of the number 0,60 Rm., postfree. Edition Fritz Hannsen, Berlin, Lankwitz. Sample back numbers may be had by sending 15 pf. postage.

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**DIE SCHULPHOTOGRAPHIE** — Review for students and teachers of Filming. Editor in Chief, Studienrat a. D. Lange, Berlin, Zehlendorf, Weidmannsche Buchandlung, Berlin S. W. 68.

SECOND YEAR, VOL. 4, OCT. 1931: Dr. Beck, *Concerning the technique of Microphotography in the School*. — Notes from Practice: Dr. Schulz, *Microphotography and Plankton studies* — Schlotter Rudolph, *Microphotography with a Box Camera* — Zwiener,

*How we made propaganda for photography - Zwiener, Awarded to the Pupil Anders for special accomplishments in photography - Tasks for practice in school photography - Criticism of pictures - Photographic Documents - Report of the VIII International Congress of Photography.*

**IL PROGRESSO FOTOGRAFICO — via Tullio Morgagni, Milano.**

SUMMARY n. 9, 30. SEPTEMBER: *Physico-chemical technique in the photographic portrait, by Prof. R. Namias - Amateur cinematography - Chemistry and practice in the handling of amateur films - Toning baths, by prof. R. Namias - The operator's notes and practical observations - How to shorten the focus of an objective for purposes of enlargement - Development baths with too much sulphite - Correspondents' column - Eight months' experience with the double anachromatic Namias - Photographic Portraits by the photographer E. Corazza of Frascati - The photograph in the home, with Signor Pilade Ristori's simple objective - Photographs in colour and Trichromia - The autochrom Lumière film - Photomechanical Technique - Photolithographic inversion processes and the preparations for the protection of the whites in printing lithographs. Parafined wood for recipients for photograph baths and the best ways of obtaining it. Beton and its derivatives for the coatings of metallic or wooden materials: Other varnishes. VIII International Photographic Congress at Dresden - Bibliography - Exhibitions and Contests - Information - Italian Optical Association Contest - An interesting Photographic Contest - Industrial and Commercial Notes - The small size 1 Kouter cm. 3 x 3 is pocketable with all its parts - Catalogue 1931 of the Randazzo Firm, Palermo, Rome - The reel films "Selo" - Notes - Views of the President of the Milan Photographic Union printed in an American Review - The photographer Cesare Cristilli of Cluson - Tables.*

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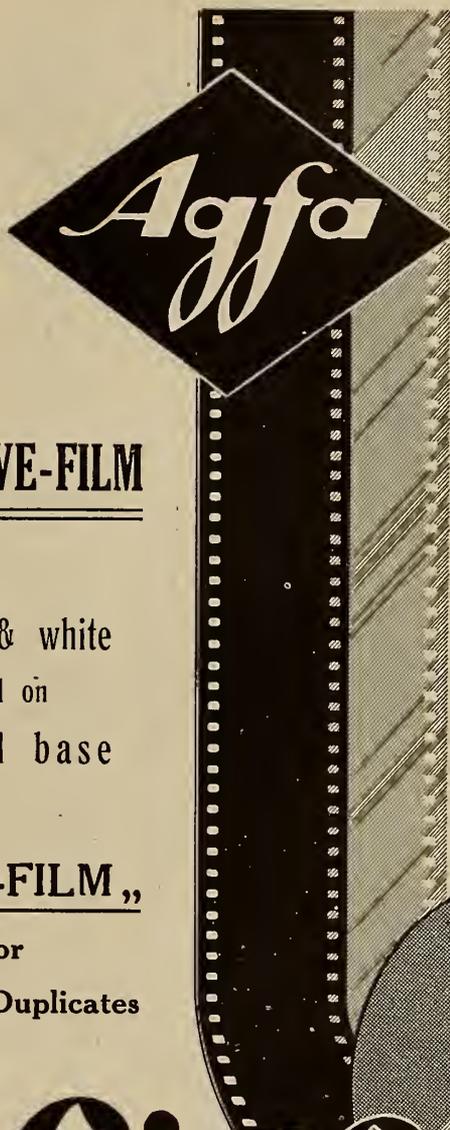
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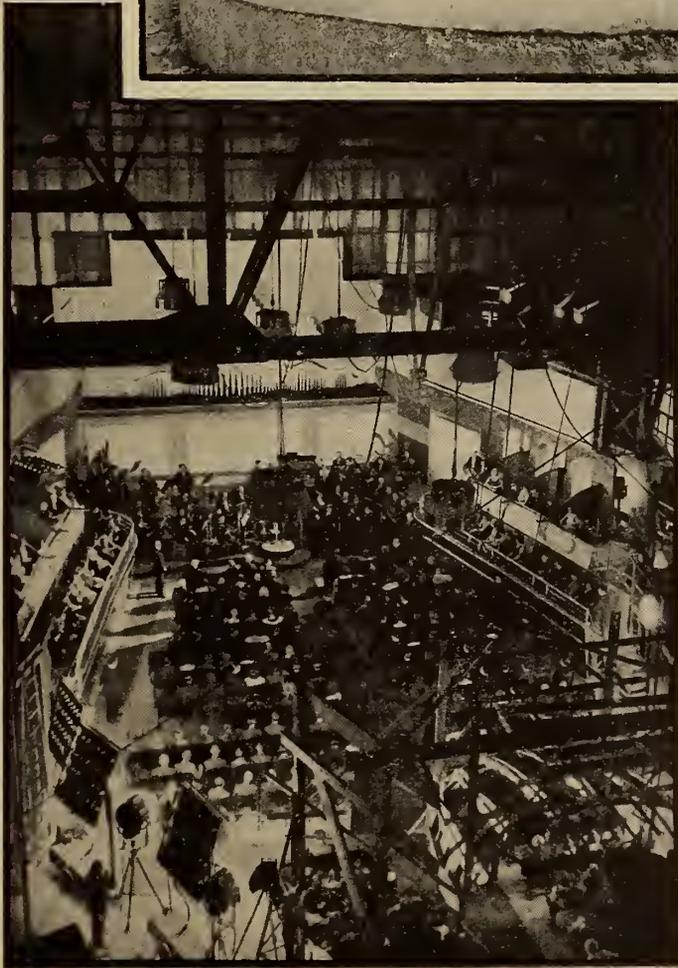


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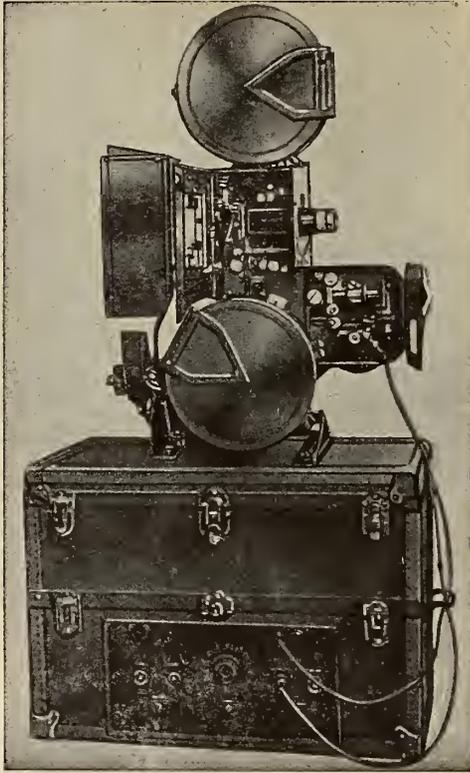
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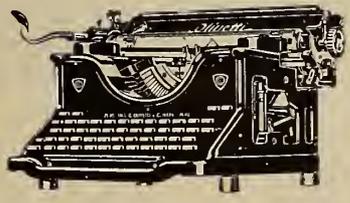
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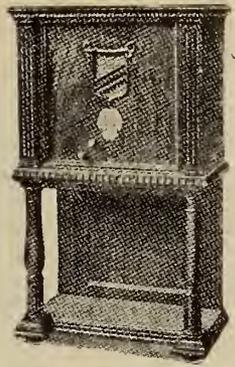
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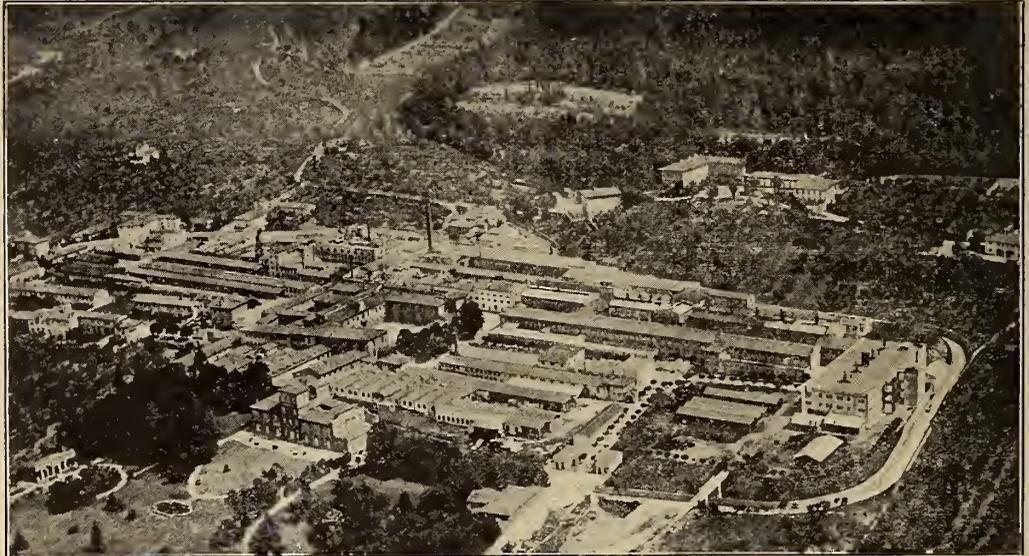
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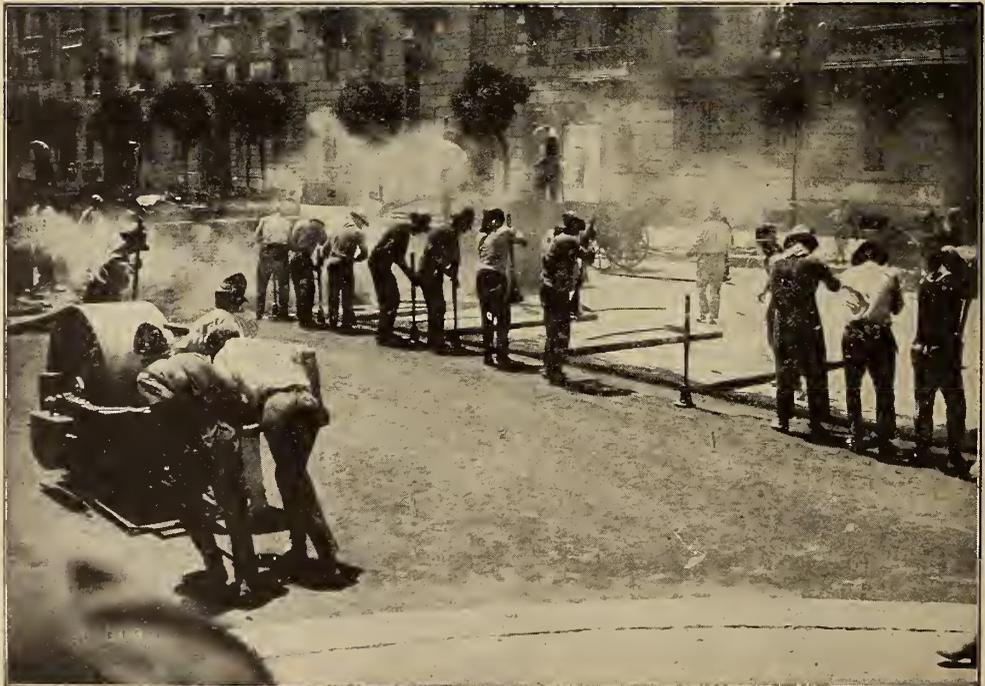


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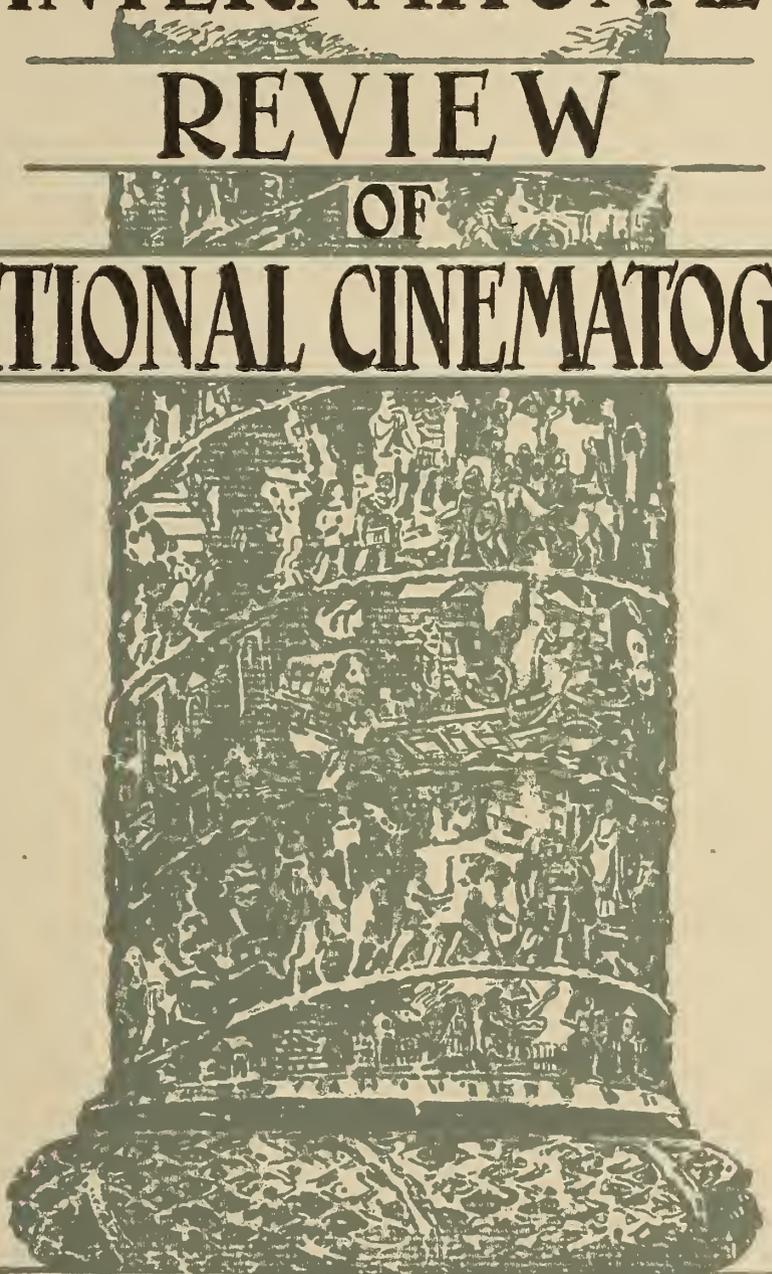


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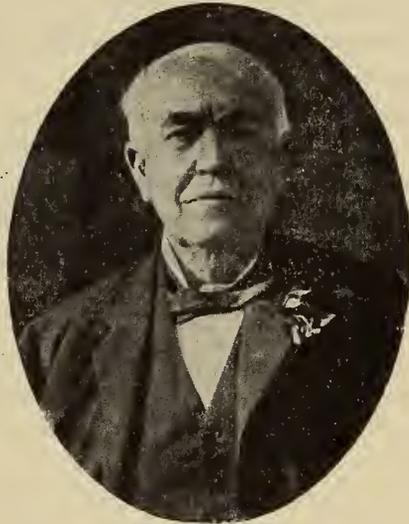
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# THOMAS ALVA EDISON



*On Sunday Oct. 18 Thomas Alva Edison died peacefully and serenely, as he had lived.*

*THOMAS ALVA EDISON, the "Wizard" of the thousand inventions that have revolutionised the world, gave himself entirely to science and knew no other joys than those deriving from the pleasure of work and the sense of duty. He ranks among the elect who were an honour to their country and to the whole human race during their lives and are a still greater honour and living memory and example after death.*

*Born at Milan in Ohio, on February 11, 1847, as the son of a poor artisan, he too spent the years of struggle as a workman. An auto didactic character, athirst for knowledge and science, he led a life of magnificent poverty until his genius raised him to glory.*

*In his laboratory at West Orange the "wizard of the wireless" examined every scrap of available, apparently even insignificant information brought him by his vast army of assistants. Each*

*detail, no matter how simple and elementary was made the object of study and exploited to its most remote possibilities, was perfected and awakened to a new life.*

*The Rome Institution, which has assembled round the silver screen the legions of those who believe that the film is a potent instrument of the progress of the future, send a last greeting to the great pioneer whose name will always be associated with the history of cinematography.*

*Although no longer among us with his indomitable mortal body consecrated [to the] long fatigue of thought, the master will still live in our memory. Buried under his favourite oaktree, a symbol of his own robust and untiring vigour, his name will go down to the new generations inscribed in the indelible callroll of the history of invention.*

# The Machines as a Film Objective

by Dr. Ing. F. Isermann, Leipzig

Before the film was as extensively used for entertainment as it is now, it was dedicated to the illustration of the movements of people, machines, vehicles and other objects. Only later, after the foundations had been laid for the manufacture of all kinds of different films and various techniques for the taking and reproduction of special activities had been developed, did industry make use of this means in order to film technical objects for various purposes. To-day such factory productions as machines, tools, work and building material are filmed for the most varied ends, the most prominent of which is manufactory advertisement which may be carried out in many different ways.

Other functions served by the machine film are instruction for the prevention of accidents and during the last few years invention and investigation. It must, however, be admitted that the boundaries between these different uses are not clearly defined, but overlap and coincide. The instructive film, when it has to do with technique, often merges into the cultural, advertisement film, and again the film taken for purposes of investigation or invention is used for instruction chiefly in colleges and special training centres. Therefore, when considering « Machines as Film Objective », we will for the moment leave aside the advertising aspects and dedicate ourselves to the two important aspects of instruction and investigation for the exploitation of the film.

When making machine films more attention than usual should be given to the purpose for which they are to be shown and used.

In order to show the *construction* of machines, a general view will almost always be given first, followed by enlargements of details which are particularly characteristic of the machine. We will quote as an example a bench for the manufacture of crank shafts for heavy vehicles.

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*The Direction of the Leipzig Fair kindly placed at the disposal of the International Institute for Educational Cinematography a number of its newest films, such as « Pictures from the Technical World », « Past and Present in the Film », « German Machine Tools on the Film », « Cultural Films of Technique », for a special projection.*

*Details of these exceedingly interesting films are given in the preceding article by Herrn Isermann. We will therefore only add that a large and appreciative public followed the invitation of the Institute and applauded the interesting projections.*

The pictures reproduced here are taken from the film « Technik der Welt », made at the Leipzig Technical Fair. Figure 1, shows the machine in its complete construction. The special advantages of this machine are emphasized by arrows, indicating that the crank shaft has threefold supports, whereby inaccuracies resulting from vibrations or jerks are eliminated. Further, especially when illustrating machines of recent type, it would be necessary to indicate the driving centre and the gear because they are exceedingly important of the use of the machine and, consequently, for running costs.

If machines or instruments are so complicated that the construction and details cannot be shown by ordinary pictures, it is advisable to use the schematic reproduction of the chief parts. Either drawings or model

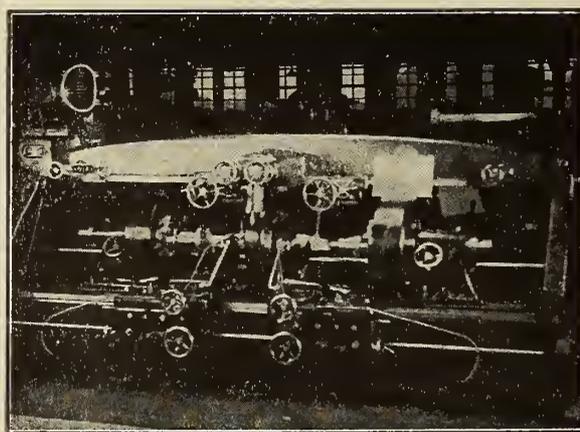


Fig. 1.

tricks may be used to show the machine while it is, so to speak, in the making. A model is gradually built up from its details to show the whole construction of the machine.

The functioning of machines, instruments and tools may be shown in several different ways. In the case of tool making machines, the raw piece may be shown before it is placed in the machine, again during the process, and finally the complete product.

Enlarged views of the workrooms make it possible to show more clearly the functioning of the machines, for instance the production and also the shape of the shavings to which greater attention has recently been given when observing the functioning of machines.

In the case of heavy engines most of the work is done inside the interior parts, which makes it invisible as an ordinary film objective. In order to show such processes, it will be necessary to make models worked by a separate driving force. Figure 5 shows this form of reproduction in a double

piston Diesel motor, which is also taken from a film of the Leipzig Technical Fair. For very complicated and more especially for electric processes, as for instance, in the interior of transformers or radio transmitting and receiving sets, trick drawings have recently been used with great success. The of the current and its continual change of direction are illustrated by undulating lines or by arrows of different thicknesses, pointing in different directions (Figure 6). An excellent film of this kind has recently been made by the German Rundfunkgesellschaft, which clearly illustrates the complicated electric and magnetic processes during the transmission and reception of radio messages.

This form of illustration will be particularly necessary in cases in which the action of a machine is not immediately recognisable. In the already

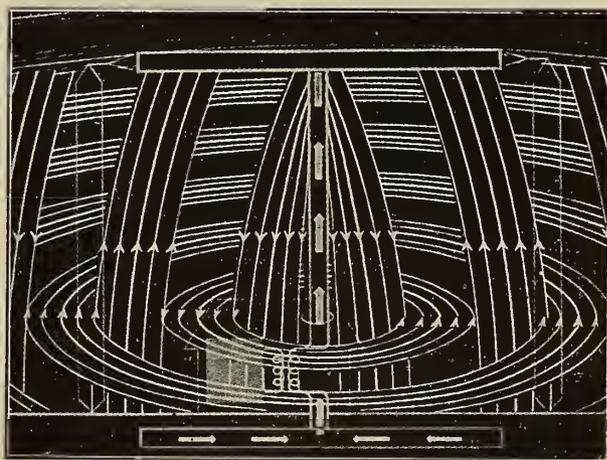


Fig. 2.

quoted example for this reason the crank shaft was shown first before manipulation, followed by the whole process of manipulation within the interior of the machine and finally the finished product. In this way it is possible to see in which places and in what way the piece has been manipulated, but not yet how long the manipulating took, which is the most important point when testing a machine. For this reason it is necessary to give figures, when it is not possible to film the whole process by the clock, either because it is too long or because there are no suitable localities. For motors and similar machines the power produced should be indicated by diagrams, pressure meters, etc. This graphic method has the advantage of making it possible to reproduce in drawing the typical characteristic of the whole process, whereas pressure measurements can only show the momentary aspects. In the case of building materials, breaking and bending tests, for

instance in steel and iron beton, may be shown. Boiler measurements may also only be shown by drawing, possibly in combination with photographs.

When illustrating machines and engines which with slight modifications may be used for various kinds of work, differing from those shown in the film, it is advisable to touch on such alternate uses. As an example we might mention the liquid gear which has been introduced into dynamos but can also be used for textile machines, machines for preparing foodstuffs, testing machines and similar processes in which the speed between the driving shaft and the driven shaft must be perfectly regulated. In such cases it would be necessary to show the construction and functioning of a gear inside the machine in a very detailed manner, after which other possibilities of its use might be summarily indicated. Films on machines made in this way may be used as instruction films for a very wide public. These technical films will appeal primarily to factory directors and other industrial leaders who make use of such machines, tools and engines in order to instruct them for purposes of *réclame* regarding the construction, action and yield of such machines, and also to widen their interest and comprehension. As the technical directors of such factories are generally members of engineers' associations and those of other unions, contact should be taken with such circles.

These films should be used for the direct instruction of workman and factory hands, for the purpose of elucidating the objects and methods of work. The Leipzig Technical Fair offered especially good opportunities for the taking of such films. It is possible to use films of this kind for the instruction of factory hands, especially with reference to the prevention of accidents. When shown in technical schools (Polytechnics, etc.) they are particularly valuable, but must be accompanied by explanation from a teacher and capable of being slowed down for special demonstration. In this way, as the running film is used to illustrate the whole process, a combination of slides and films is brought about, representing a maximum of instructive value.

Further, mention should be made of the endless film, illustrating by trick processes which take a longer or shorter time. The two ends of such films are stuck together in order to make it possible to repeat the process an indefinite number of times, until it has been grasped by all. An example would be the functioning of four cylinder automobile motors the direct and alternating current in action, the devious ways of the cooling currents in refrigerators, etc.

The film of investigation is used for the discovery of processes which are not visible to the naked eye. As such films are used both for instruction in schools and for information in professional circles, they may legitimately be defined as educational films. Two methods may be used for time-tests. The first, rather primitive method is to add up the single pictures on the

film as each picture represents one-sixteenth of a second time difference with reference to the preceding and following one. It is therefore possible to fix the beginning and end of a process on the film and to calculate its approximate duration from the number of single pictures. A more exact method is to film simultaneously with the machine and the people using it, a specially constructed clock which goes faster than ordinary clocks and marks accurately the time employed in seconds and fractions of seconds and in minutes.

For the appraisal of these time exposures, either of the machine or of the factory hands, the single pictures are projected consecutively on to a screen, and the time indicated by curves drawn by a graphic needle.

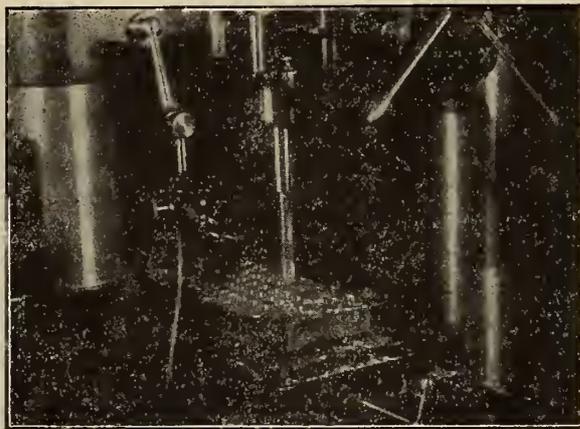


Fig. 3.

We have already mentioned these time test studies, for which reason we will not dwell on them here (1).

In order to follow rapid processes of motion in all their details, various time expansion apparatus are used, for instance, in the case of boring machines for light metals to show how the drills work. Fig. 7 and 8 taken from a film « German Tool Machines of the Leipzig Fair » show examples of this kind. In the first picture the drilling process was taken at a normal filming; the shavings fly so fast that it is impossible to follow a picture taken at this rate. When the time was slowed down 3000-fold by means of a more rapid taking, and a slow (normal) reproduction, it was possible to follow the process closely. In the same way it has been possible to measure the short circuit of arc-lamps in insulators and to design special screen and

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(1) "Work Studies with the Help of the Cinematograph" by R. Thun. in the International Review of Educational Cinematography August 1930.

protective apparatus which detract the voltaic light from the porcelain insulators in order to prevent their being damaged (Figs. 9 and 10).

In the opposite sense the time accelerator is used to illustrate very slow processes. An example of this is to be found not in the chronicles of machine construction, but in those of natural history in a flower-growing film, which attracted much attention some years ago and in which the blossoming and growing of flowers covering a period of several days and weeks may be shown in a few short minutes. These apparatus have also been used to show in the course of a single evening the construction of large buildings, which in themselves take months and years.

The second great field of the film of investigation is the examination of materials, which is often not merely superficial, but penetrates into the

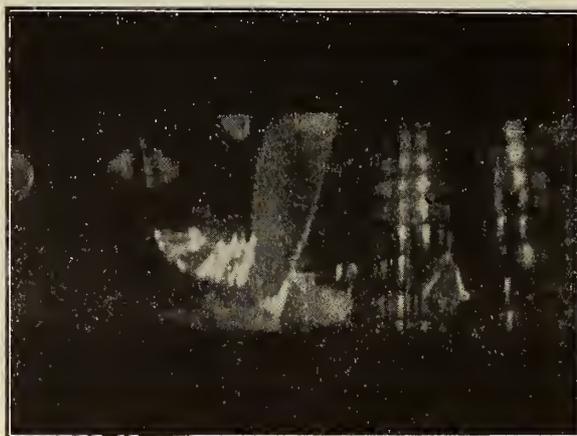


Fig. 4.

texture. Such investigations concerning tension in the tearing asunder of material have been made by putting strips of celluloid or small glass lists into the machine, exposing them to a penetrating light and filming in this way the object to be tested. The tensions inside the material were marked on the film in the form of dark spots, which increased in size until the moment of the splitting of the material. In order to make practical use of these experiments, the laws of similarity in the figures of expansion must be observed. It is, for instance, possible to estimate from the tensions in celluloid what tensions will be in the splitting of steel, the same applies in comparisons of resistance between glass and cast iron.

Films, illustrating the momentary condition of a technical item, for instance of pulleys or pipes, also have instructive or documentary value. Special instruments have also been manufactured exclusively for these purposes. By means of them it is possible to test automatically whether there

is any flaw in the torsion of a belt of chrome leather and consequently to a transmission belt made of six pieces of chrome leather for the purpose of the study of the variations of torsion during the working of the belt have been taken.

Far from exhausting all the possibilities of the exploitation of the technical film for instruction, we have only been able to give a transverse section of the whole field, which is as varied as technique itself. But we think that these illustrations have shown that the technical film demands a very exact knowledge of the reactions of the spectators, their intelligence and preparation, which is the most important factor for its success. High schools need to be shown more details than secondary or lower schools; professional circles and associations prefer films giving a general picture, the most important points of which are shown in detail. As these various demands imply naturally great outlay, it often is not possible for one firm alone to even consider the making and spreading of instructive films. The collaboration of several institutions offers the best chances of success, and the culminating point of such collaboration is reached in the Leipzig Technical Fair where, every spring, (early in March) 2000 machine manufacturing firms exhibit their best and newest products. This largest machine exhibition of the world therefore also offers the best possibility of good, instructive, technical films. In the course of the last five years 10,500 metres of original films were made, showing all kinds of machines in process of construction and functioning, tool machines, textile, food preparation, packing and cleaning machines, refrigerators, combustion and electric motors, all other electro-technical machines and apparatus, transport and building apparatus, and, among materials, ferruginous and non-ferruginous metals in their various spheres of employment, also non-metallic building material. In this way a film archive has been formed at the Leipzig Fair Office, capable of supplying almost any instructive need, and which is already being widely used.

*(from the German)*

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# Making the "Secrets of Nature" Series

by Mr F. Percy Smith

Having been invited to place before you a record of my experiences in the production of films of scientific subjects, particularly those which have been publicly exhibited as « Secrets of Nature », I trust that no apology is needed for the personal character of the following remarks.

As you will doubtless soon judge for yourselves I am in no way qualified to make a definite statement as to what is the correct method of handling any particular type of subject : I can only offer you details of some of the devices evolved by an absolutely untrained enthusiast, in the hope that, here and there, some contrivance may suggest to the mechanical expert possibilities for development and improvement to the ultimate benefit of that much neglected phase of cinematography — the educational film.

The use of the word « machine » in this paper must be taken not in its usual engineering significance, but as implying any agglomeration of wheels, rods, Meccano, bits of string, American clocks, and so forth which collectively either work, or else refuse to work, according to circumstances.

When films were first presented to the public I occupied a very insignificant position in the Education Department. My leisure, which was considerable, and my spare funds, which were inconsiderable, I devoted to the study of insects and other small forms of animal life, frequently photographing the same for use as lantern slides.

Having attended a demonstration of Mr Martin Duncan's admirable nature films I formed a strong opinion concerning the future possibilities of the motion picture as an educational factor, and brought the matter to the notice of some of those in authority. My enthusiasm was not shared — to say that my suggestions were declined with thanks would be rather sacrificing veracity to politeness. At any rate, I decided to take leave of the government and devote my whole time to nature films.

About two years later the mechanical virus entered my system. Taking a picture in my London garden (courtesy title) of a snail crawling upon Virginian Creeper — one of the few plants which could survive under the existing conditions — and turning at about half speed owing to the prevalent coffeocoloured atmosphere, I jokingly remarked to a friend « If I turn much more slowly you will see the creeper grow on the screen ». The following spring a potted hyacinth in a florist's window recalled my remark, and I decided that provided I could turn the handle at a sufficiently slow rate of speed the action of growth would of necessity be apparent upon the screen.

Having ascertained that potted hyacinths would be in season for at least a month I obtained a few pounds of strip brass, a supply of 1/16 inch iron screws, drills and taps. After several weeks, during which I must have brought joy into the homes of many of those engaged in the manufacture of 1/16 inch taps, the machine was complete.

The main structure was a double see-saw of brass, carrying at one end a tall tin fitted with a syphon. Soldering being an art as yet unacquired, marine glue and pitch were requisitioned for the fittings. At the opposite end of the beam was a counterpoise, and above the centre a long lever was pivotted, its distal end engaging a sixty cog gear wheel attached to the single picture turn of the camera.

Water allowed to trickle into the tin gradually depressed it, until the syphon came into action, when the tin shed its contents with a horrible gurgle and the counterpoise gaining the ascendancy actuated the lever and, according to adjustments possible, pushed the wheel round to the extent of from one to six cogs.

The next problem was that of suitable lighting. As the exposure averaged about 15 minutes per picture the question of intensity was not likely to be troublesome, but constant lighting day and night for a week or two was a totally different matter: also paraffin was the only available illuminant. Lamps of the ordinary type proved quite useless, the products of combustion condensing upon the glasses being sufficient to reduce the light by about 50 % in 24 hours. The art of soldering was acquired and a battery of twelve little lamps, burning without chimneys constructed, the whole thing curiously reminiscent of the footlights of a toy theatre. To get reasonable constancy four were trimmed in the morning, four at 3 p. m. and four at night.

By the time these problems had been solved the hyacinth season was well advanced, but a backward specimen, still in the bud stage was obtained, and this, in nine days, completely opened. The quality of the negative, and the result viewed upon the screen left little to be desired. Covent Garden was promptly ransacked day after day for further suitable specimens; daffodils, roses and lilies were all successful, followed by several failures which raised the question whether an atmosphere laden with paraffin vapour and occasional showers of sooty particles was altogether conducive to the welfare of plant life. Gas was therefore introduced, a burner of the acetylene type directed on to a mantle giving, with suitable condensers and mirrors a quite sufficient illumination. Unfortunately the uneven heating caused distortion of the mantle fabric and in consequence very variable exposure. To avoid this a clockwork platform was constructed which caused the mantle to revolve and also to rise and fall. An inverted type was used, through the base of the apparatus so as to impinge upon the inside of the mantle. This light,

although visibly flickering and fluctuating, averaged up over long exposures and gave excellent results.

The introduction of gas, apart from its convenience, did not advance matter as much as might have been expected and it was not until the idea was evolved of enclosing the plants in a miniature glasshouse in which a comparatively pure and moist atmosphere could be maintained that a new series of experiments became possible. Seeds would now germinate freely, although in the absence of daylight very unnaturally, and within a few months sufficient material was available for the production of two films of commercial length, at that period 500 ft. or thereabouts.

Kinemacolor, at this time, was becoming practicable, and I found that by employing modified colour screens and judiciously selecting subjects some very pleasing results were obtainable, the first series of which appeared under the title « Bud to Blossom » at the Scala Theatre. The two previously produced monochrome series were, for business purposes, temporarily withheld, in order, I imagine, that Kinemacolor might have the advantage of the novelty; but they were released by Kineto Ltd shortly afterwards as « The Birth of a Flower » and « The Germination of Plants ».

A very favourable reception led to the demand for further similar subjects; simultaneously the machine which had served continually for more than two years fell completely to pieces, the moist atmosphere having entirely converted its tiny screws into fragments of rust. Being now more familiar with the manipulation of metal I soon constructed a more substantial and improved copy of it. The new one absolutely refused to work. Subsequent investigations showed the reason. The old one had had a crude spindle working in bearings which had been enlarged with the tang of a file and left in the rough. As the water entered the tank descended with a series of spasmodic jerks, causing the water to swing and thus successfully operating the syphon. The new machine was accurately pivotted and turned gradually like a chemical balance. As a result the water, just before it was ready to fill the syphon, gradually trickled through it and maintained equilibrium. Hoping to overcome this difficulty the beam was made hollow and a number of steel balls put inside. This succeeded admirably, the sudden shifting of the weight at the critical moment invariably starting the syphon. Domestic arrangements were somewhat upset by the proximity of this arrangement to the sleeping apartments, the noise being particularly irritating. The brilliant idea was therefore evolved of substituting a quarter of a pound of mercury for the steel balls. In a couple of days the machine again ceased to function, the mercury having been churned up into a block of very efficient « Blue Pill ». Finally a central vertical rod carrying a weight solved the problem. This machine produced a further series of « Natural Colour » and monochrome subjects, but although they were commercially successful and much admired, they afforded me but little real satisfaction for I felt that

basically, the whole thing was wrong. No incident in a plant's career could be considered as of any scientific value if that plant were placed, even temporarily, under the horrible conditions then available. Daylight was decided to be essential, but its introduction obviously meant a complete revolution of the existing apparatus and methods of procedure. In designing the outfit I was still obsessed with the quasi-perpetual motion mania, although obviously when subjects are sufficiently interesting to be inspected several times a day a machine working for weeks unaided was perfectly unnecessary.

An attic was requisitioned, and its window fitted with a series of light shutters which could be opened or shut by pulling or releasing a string. A table near to it carried the camera, motor, lighting apparatus, etc., and over the table hung a cuckoo clock. At the point of the table where the weight of the clock touched, an electric burglar alarm contact was placed. A toy electric motor attached to a train of clock wheels slowly and pretty powerfully turned a spindle which by more or less orthodox devices was connected with the single turn of the camera, the shutters of the window, the tap of an incandescent gas jet, and the chain of the cuckoo clock. A 4 volt accumulator, my first acquaintance with electricity, was used as motive power.

Normally, the gas was on a bye-pass, the shutters open, the plant moderately illuminated, helped out with mirrors opposed to the window, and the clock ticking. As soon as the descending weight pressed on the contact the motor started up, slammed the shutters, opened up the light, took a picture, turned out the light, reopened the shutters and finally by means of a lever pulled the chain of the clock and lifted the weight. Arrangements were made for considerably varying the amount of pull on the chain, thus altering the interval between the pictures.

With gas as the source of illumination the inverted burner was naturally selected both on account of its efficiency and desirable shape. It was soon found, however, that it possesses a serious fault, namely that a slight variation of pressure in the gas supply caused very considerable alteration in the light emitted. The upright burner was substituted and found far less sensitive to alteration of pressure. The upright mantle is, at first sight, not at all well adapted to the illumination of a horizontal picture. Used in conjunction with the usual type of condensers the illuminated field available is merely that of a section of one third or less of the total area of the mantle. This, however, is actually an advantage, for in the case of pressure variation the central section of the mantle fluctuates distinctly less than its extremities. For photographing plants, this central section of the mantle gives, with suitable condensers and reflectors, all the light that is required. In cases where it is insufficient, as, for example, in low power photo-micrography, useful results may be obtained by placing the light very low down

and the condensers almost above it thus producing a greatly fore-shortened image of the whole mantle and utilising practically all the light emitted.

This apparatus ran for three years, with occasional patching up. I then decided partly from reasons of enforced economy and partly to minimise vibration, to build a motor which would run on two volts. This was successful except in the matter of the clock, the raising of whose weight in the short period available absorbed an undue amount of power. The perpetual motion idea was therefore sacrificed and the device constructed which I still use on all types of machine.

A 36-hour clock movement has, upon its minute hand spindle a light disc carrying from 1 to 36 gramophone needles. Within the range of these needles a flat spring projects, with a small mercury contact beneath. As each needle comes round it depresses the spring slightly and at this position makes contact with the mercury. The motor starting up performs the same operations as before and in addition draws the spring from under the needle and then allows it to return, this time of course just above the needle. Should anything fail to work and the spring be not drawn from the needle it is forced down upon a second mercury contact which rings a bell and efficiently alarms the establishment. Provided, therefore, that one winds the clock daily the machine can be relied upon to operate efficiently or, failing this for any reason, promptly notify its inability to function.

With this contrivance available, and the experience resulting from countless failures, it seemed reasonable to predict that the ambition of many years was approaching realisation — the possibility of photographing, in accelerated movement the complete life — history of a plant, from the seed, through all its stages to the production of seed again. Unfortunately, the need for economy which had suggested the reduction of 4 volts to 2 volts now became so acute that it necessitated a further reduction of 2 volts to nil. The only business firm which had taken a practical interest in my experiments came, abruptly, to an untimely end, and my beloved machines, enveloped in dust-excluding covers, stood here and there the personification of blighted hope.

Several years later I chanced to meet my friend the late John Avery and with his characteristic kindness he put me in communication with Mr. Harry Bruce Woolfe, and to the unfailing enthusiasm of this gentleman, which I gratefully acknowledge, and the practical support of his colleagues of British Instructional Films Ltd, I entirely owe the facilities which have enabled me to place on the screen not only the life-history of a single plant but a series of such films both of botanical interest and economic importance, carried out under conditions approximating very closely to those of the plant in the natural state, and including many phases, such as the underground growth, which could not possibly be observed in the usual manner.

The modern machines which work in full daylight are essentially the same as the indoor type. The plant is surrounded by a chamber normally open to the light but closed by shutters during the actual taking of the picture. Lighting is effected by means of 6-volt lamps, working on accumulators, and suitable condensers. The difficulties encountered are mainly those of a purely practical type, such as the warping and splitting of constructive material owing to the alternation of wet nights and sunny days, dew upon the lamps and condensers in the early morning, to say nothing of insects finding their way into the works of the clocks and the mercury baths.

The motors are still of the 2-volt type, although the manipulation of six or eight square feet of shutters is rather a strain upon their capabilities. One very efficient and easily constructed type has a field magnet of two bobbins, the coils connected at both ends by flat laminated iron bars shaped slightly to the contour of the armature. This latter is an inch diameter and an inch long, of the usual tripolar type. The steel spindle is conically pointed at the ends and works in phosphor bronze bearings. A smear of vaseline prevents rust but no oil is used. Coupling is carried out with thin spring bands, including countershafting for varying speed, and other purposes to be mentioned later.

The technique of taking a picture is as follows. The pin wheel on the clock driving the spring contact into the mercury makes a circuit which we will call No. 1 and the motor starts up and (1) allows the shutters to close, which they do of their own weight (2), removes by a flax line passing through light traps any dust shades, root covers etc. which may be covering the plant (3), plunges two wire forks into mercury baths one of which lights the lamps whilst the other completes a second circuit with the motor and battery (which we will call Circuit No. 2) (4) Takes the picture during which (5) the spring contact is drawn from under the pin of the clock, thus breaking circuit No. 1 and leaving circuit No. 2 to complete the action (6) as the taking of the picture ceases the covers of the object are allowed to fall into their original position (7) the spring contact of the clock is allowed to return — it of course coming back just above the particular pin which depressed it (8) the wire forks are raised thus cutting out the lights and breaking Circuit No. 2 (9). The shutters are now nearly open and the impetus of the motor completes their elevation.

Obviously the two most critical points of the operation are stopping and starting. Failure to stop means the useless expenditure of whatever film is in the camera followed by as much current as is in the accumulators. The alarm bell would not of course come into action as the apparatus, from its own point of view, would be working quite satisfactorily. Luckily this trouble has seldom occurred. Salvation depends upon the fact that everything is started in as perfect a condition as possible, and such changes as

take place, wearing of commutators, drying of oil, burning of mercury and so on all tend to cause under-running rather than the reverse.

Failure to start is a much greater nuisance. Of course the alarm is promptly given in this case, but a surfeit of bellringing, especially during the night, can become very exasperating. Trouble arises as follows: Owing to circumstances previously mentioned the machine under-runs a trifle. This means that it stops at a point where the shutters instead of being absolutely open are a trifle behind their correct position. The motor now, when it starts, has not merely to let the shutters drop but first to pull them up a trifle, by far the heaviest phase of the whole series of events. Sooner or later the motor stops in its least efficient position, and fails to start with the weight of the shutters against it.

This trouble has been practically eliminated by a simple device. On the countershaft to which the motor is coupled instead of a plain pulley wheel there is a light clutch. To the same countershaft is coupled a gyroscope which as acquired sufficient power to push things a trifle farther and open the clutch. When therefore, the circuit is next made the motor has nothing to do but to reverse the clutch, and having started it will of course continue. To counteract the upward growth of the plant which would tend to carry the point of interest outside the sarea of the picture, mechanical stages are made capable of both lateral and vertical movement. These stages, which we term « Stats » are automatically controlled by small power units, practically portable replicas of the ordinary timing machines. The pin-wheels of these control units are set so that they operate halfway between the taking of the pictures, thus avoiding any visible vibration in the case of a fragile plant. Previous observations are made to ascertain the amount of growth likely to take place, and the control unit adjusted accordingly. Of course in the case of root growth the apparatus is arranged so as to give a rising movement.

The photographing of the growing root is a particularly uncertain phase of botanical research, for whereas a few can be almost relied upon to produce excellent results, the majority are difficult, and some have, up to the present defied all efforts to record them. The main principle is as follows. Suppose we have a brick of soft clay, split it from top to bottom and charge the two cut faces with peat dust. We replace the parts, and sow a row of peas along the edge of the cut, covering them with wet fabric. The roots will drive downwards, generally taking the line of least resistance, and by disassociating the clay we can observe and photograph progress. The first films of root growth were made with such clay supports, but the method was cumbersome and except in the case of rapidly growing and easy subjects the keeping of the clay in the correct condition of moisture was not at all a simple matter. More recently porous bricks have been prepared containing cavities into which suitable soil mixtures could be compressed, and

maintained at the requisite degree of humidity. These have proved serviceable in many cases, but the whole subject of root-photography must be regarded as in quite an experimental stage.

To the uninitiated the life story of a plant upon the screen might well suggest an atmosphere of peaceful simplicity, but, so far as methods of production are concerned, nothing could be much farther from the truth. Let us glance at the procedure in the simplest case that of a typical easily-grown annual plant which can be relied upon to confine its habits of growth and development to those which botanists have prescribed as fitting and seemly for the family to which it belongs. Early in the first year a selection of seeds are sown, further batches being raised throughout the season. These are primarily for obtaining accurate data for future use. Literature likely to be of value is consulted and the information tabulated, the result being, too often, an accumulation of vague generalities curiously deficient in exact details of times, dates and dimensions.

Towards the end of the year a few shots are made of the later batches, assisted by data obtained from the earlier experiments. The advantage of this method of procedure is that it gives one an inkling of the difficulties likely to be encountered with the subject in hand and the facilities of the winter months in which to devise and construct any special apparatus suggested by them.

At the beginning of the following year work is commenced in earnest. Seeds are distributed — dropped or forcibly propelled according to the habits of the parent plant — upon ground of varied character. They are then transferred, in the same position to small sections of similar earth and placed in machines under suitable conditions for germination. Seeds, such as peas, which fall casually without any reference to the contained embryo are started in a number of different positions to discover points of interest concerning the first movements of the young plant. Meanwhile laboratory methods are employed to demonstrate, where possible, the behaviour of the contents of the seed during germination. Fragments from the edge of safety-razor blades, suitably mounted, make ideal lancets for minute dissections of this root, and antiseptics are essential — a 1% solution of mercury bichloride being much in demand.

Pictures are made, wherever possible, of the means by which the embryo plant cuts through the outer skin, which, being of a protecting nature, is often surprisingly tough. The seed duly started into growth, specimens are followed by cameras both downwards as the root develops, and upwards as the green plant appears. A number of root preparations are made under different methods of treatment corresponding to fine rich earth, stony ground, very dry, very wet soils. As a rule one only will be required for the purposes of a popular film, but failures, or partial failures are frequent, and this method allows for selection, also for the acquisition of useful knowledge

concerning the mysteries of the root. Failures, if one can locate the cause of the trouble, are often quite as instructive as successes, but one is not always in a sufficiently philosophical frame of mind to get much consolation from this fact. Interesting magnified views of the developing tip and the wonderful root-cap may be obtained by growing plants in a vessel whose base contains an area of microscopical cover-glass, and photographing from beneath.

Next we consider the upward growth of the plant. Most seeds in their natural environment, after having been duly distributed, are exposed upon the ground for a considerable period, and by the action of wind, rain and frost frequently become covered with a more or less resistant layer of soil. As the young plant ascends its first task is to penetrate this covering and its method of accomplishing it is always worthy of investigation. The Iris, for instance, emerges with a sword-like sheath, the Runner bean forms a crook to pierce the soil, and the Sunflower uses its old seed-coat as a protective helmet.

The formation of the foliage-leaves next receives attention. Here outdoor conditions of light must be maintained otherwise the growth is abnormal. Early attempts under conditions of perpetual gloom were mere travesties of normal growth, the plants elongating with great rapidity, into long, anaemic-looking shoots, vainly attempting to reach the much desired light. The leaves themselves generally show points of interest, particularly movements due to time of day and changes of weather, especially when considered in conjunction with the position of the breathing pores, tiny openings, known as stomata, whose activities are controlled by a system of hydraulic shutters.

The means by which the plant supports itself is worth investigation, either by the mechanical strength of its own structures or by the expedient of clinging to or twining round some unfortunate neighbour. The opening of the flower, and especially its intricate methods of ensuring the transference of the male pollen to the female organs of its own or a neighbouring plant are always thoroughly investigated. Insects often effect this transfer, and batches of plants have therefore to be grown where the suitable kinds of insects occur. The larger the mass of flowers one offers the greater the chance of inducing insects to visit them. At the same time, in order to obtain really useful results one must focus the camera on one particular flower and exercise patience. Naturally the larger the number of flowers the smaller the chance of any particular insect coming to the one selected. The persistence with which an insect will visit hundreds of « wrong » flowers, hour after hour, without coming to the « right » one often seems positively uncanny. Surprise has been expressed that one can tolerate with anything like equanimity, week after week, the nerve-racking gyrations of these winged tormentors, which, in unholy alliance with our erratic climate,

persistently evade what we are pleased to call the Law of chances; but after all, the little beasts have but a few brief hours in which to exhibit their exasperating antics — then comes dusk, and they vanish to their respective homes. But the plants themselves can be far more annoying. Often one finds after a month of conscientiously winding clocks, testing batteries and overhauling gear day after day and being disturbed by alarm bells night after night that the wretched plant had departed this life quite early in the period but had given no recognisable evidence of the fact. Particularly is this so in the case of such things as fungi of whose habits comparatively little is known. Some of these organisms, weeks after they are dead, look just as sprightly as when alive, and as they require a speed magnification upon the screen of 100,000 times to demonstrate any movement at all it is obviously not an easy matter to judge how they are behaving before the camera.

To return to our flower, after the visit of the insect has been recorded the details of fertilisation are taken in hand. The stigma, the receptive portion of the flower, secretes a fluid which has the property of causing any pollen grains placed upon it to extrude and develop their contents in the form of a tube, which, penetrating to the ovary, fertilises the ovules destined to become seeds. Pollen grains can often be germinated by laboratory methods, solutions of various sugars being most frequently successful, in strength of from 1 % to 40 %. The movement of the protoplasm in the developing tube is very striking especially under a fairly high magnification. To obtain good results it is necessary that the drop of nutrient should have access to the air: The use of a cover-glass will generally prevent growth except at the edge of the preparation.

Phases of the enlargement of the ovules and the ripening of the seeds in the ovary can sometimes be demonstrated — but not too easily. Finally comes the question of seed distribution, and nowhere in the whole realm of Nature has more mechanical ingenuity been displayed than in this phase of the plant's economy. The life-histories of plants which from our point of view are abnormal or erratic are, of course, far more difficult to stage. As a case in point we might mention the Dodder, a curious member of the convolvulus family which has become degraded into a perfect parasite. It has neither root nor leaves but obtains its sustenance by sucking the nutriment from the unfortunate victims to which it attaches itself.

The first Dodder selected for experiment was *Cuscuta europaea*, a species which attacks nettles, hop, hemp and allied plants. Thousands of seeds were placed under what appeared to be every conceivable sort of suitable condition, but they persistently refused to germinate with the exception of an odd individual at considerable intervals. At the end of three years occasional specimens were still appearing in the pans. Anticipating a worrying time with our prospective « star » we endeavoured to obtain

published data. Being an object of great interest from both the botanical and horticultural standpoint an immense amount of literature dealing with the Dodder could be obtained, but as the plant is a dangerous pest the whole of the practical information available dealt with methods for its destruction, and not a hint could be obtained as to how it might be induced to grow. As a last resource seed of the closely allied Dodder of the Flax, (*Cuscuta epilinum*) was tried. Within three days our pans presented the appearance of a miniature lawn, practically every seed having germinated, and the performance could be easily repeated at seasons of the year when flax plants were non-existent and when germination of the Dodder under such circumstances would be absolute suicide.

With the consideration of Kinphotomicrography we enter upon an altogether different aspect of nature recording. Instead of long exposures, low powered lights, and troubles arising chiefly from the extreme slowness with which our subjects perform their various functions we have short exposures, intense illumination and difficulties arising from the fact that by increasing amplification we correspondingly reduce the light upon the film, magnify movement, and consequently exaggerate any trace of vibration. Added to this the intense light necessary for our purpose is often distasteful, injurious or even fatal to many of the organisms whose movements we desire to record.

A notion is very prevalent that in order to undertake work of this kind heavy electrical currents are indispensable. Nothing could be further from the truth. Admittedly an arc has many advantages, particularly in the matter of convenience, but one is so often faced with circumstances in which suitable current is unobtainable that details of methods by means of which good service may be coaxed out of the sun or a cylinder of oxygen may not be amiss. As a preliminary, therefore, I wish to confess that I employ no current beyond a six volt accumulator.

A few words concerning the fundamental principles of photomicrography may not be superfluous.

If, whilst using a compound microscope with a well-illuminated field of view we hold a ground glass screen a short distance above the eye-piece we find upon it a small image of the object under observation. By moving this screen further from the instrument and adjusting the focus we obtain an increasingly amplified picture. This image is of course capable of producing an impression on a plate or film and a photomicrograph is obtained.

The initial magnification of the object is carried out by the objective, upon whose construction and characteristics the power of resolving details is dependent. The eyepiece further amplifies the image produced by the objective, but adds nothing to it. Any degree of further enlargement may be obtained by increasing the distance between the plate and the microscope, but nothing is gained by a mere exaggeration of dimensions. Low degrees

of magnification are obtained by the use of certain types of objectives employed without eye-pieces.

The use of the term « faults » so often applied to microscope objectives seems singularly inappropriate when one has in mind the achievements of some of the world's leading producers of these optical gems. We will remark, instead, that microscope lenses have certain inherent qualities concerning definition, flatness of field, depth of focus and so on which taken together make the production of the photomicrographs a much more complex business than it might at first appear. The necessity for a great deal of careful consideration becomes apparent when we discover that in aiming at a definite result one may have the choice of half a dozen different methods of procedure, each with its particular advantages and drawbacks; and the value of experience becomes equally evident when we are faced with the chance of filming some priceless irrepeatable episode — the hatching of some tiny egg or what not — and have a painfully precarious five minutes in which to assemble an outfit of camera, microscope and illuminant.

At the period of my introduction to films I had acquired a certain amount of experience in the production of still photomicrographs of living creatures, sufficient to enable me to judge at any rate, that my usual methods would be quite useless for the new field of activity. Appliances with which I experienced considerable difficulty in getting a picture of a living organism on a quarter-plate were obviously not likely to be much use in the case of a film less than an inch square.

Endeavouring to avoid unnecessary outlay by the utilisation of oddments in stock the following outfit was devised. A Russian iron lantern containing a very imposing battery of acetylene burners was sealed up to prevent the emission of any stray light. An abnormal number of condensers were employed, the inner one of which, promptly cracking, protected the remainder. In the centre of the front condenser was placed a sphere of plasticine, which, in conjunction with one's thumb, formed an excellent adjustable stop. A crude microscope was built in front of the lantern, with a mechanical stage for the object. Low power objectives only were used, without eyepieces. Light excluding devices connected the front of the condensers with the underside of the stage. The outfit was now a projecting microscope of quite reasonable efficiency and would throw a brilliant dark-ground picture upon a suitable screen. The whole was mounted upon a heavy mechanical tripod.

The camera was placed facing this apparatus. Its front was removed and an area around the gate opening painted blue.. The method of working was quite simple. Pond organisms in cells or tanks were placed upon the stage, focussed upon the film visible in the gate opening, centred approximately by the mechanical stage and then, as an assistant turned the handle, kept in the picture by the tripod mechanism. The blue patch

enabled one to observe and manipulate organisms which were outside the area of the picture. To the eye the illumination appeared extremely brilliant, but the results were never satisfactory as in spite of the use of very rapid film-stock the exposure was far from sufficient. The obvious desideratum was a more brilliant illuminant, but further experiments with this type of microscope were never made, chiefly because my early experiences of illuminants sufficiently powerful to operate it convinced me that to conceal them in a closed lantern was courting disaster; and by the time my lights became safe and reliable I had replaced it with other contrivances. I think, however, that the closed lantern microscope would be quite practicable and it has several advantages. Vibration is reduced to a minimum owing to the disassociation of the microscope and camera, also one obtains upon the film an image very conveniently placed for observation. In my present types of film-observing microscopes the view-point is oblique, and, until one gets used to it, rather perplexing.

Having broached the question of lights I will add a few remarks upon this subject. For some types of work requiring low amplification oxy-coal-gas will suffice, using a small jet and replacing the lime by a Thorium pastille; but for moderately high power work a greater actinic value is required. Oxy-acetylene admirably satisfies ordinary requirements. My first generator, used with the enclosed lantern gave very low pressure. To remedy this I sealed up a large carbide container, furnished with an inlet and outlet system of tubes. This was filled with water and as it emptied drew gas from the low-pressure generator. When the container was full, acetylene under sufficient pressure for an oxy jet was obtained by running water into it from the tap. Several quite useful shots were made with this device, but its habit of notifying lack of gas by substituting a jet of water in the lamp was prejudicial to concentration on one's subject. After a time it became increasingly difficult to manage, and persistently fired back in the jet with a disconcerting pop and prompt disintegration of the pastille. I finally tracked down the cause — a leak in the tube between the generator and the container. I had, in fact, been compressing a mixture of acetylene and air, and I owe my life the fact that Mr. Fallot, who made the lamp, had shown a sympathetic regard for congenital idiots by placing a wire gauze safety device in the base of his blowpipe.

I now employ dissolved acetylene in cylinders, and, used in this form, the gas is extremely convenient, safe, cleanly, and instantly available when required. In purity the dissolved gas is far superior to that prepared with a generator, a point of importance as the tiny jet of the burner clogs easily with any impurity. Presuming that one is working with the ordinary type of Oxy-Acetylene-thorium jet it will soon be found that the system possesses two drawbacks. Fortunately these can be eliminated. In the first place when starting up the jet, and before the correct quota of oxygen has been admitted,

it frequently happens that a quantity of unconsumed carbon is thrown into the air, and this, slowly descending for a considerable period in sooty, tadpole-like fragments is most irritating when critical microscopical research is in hand.

The second trouble is that, by reason of the intense heat of the jet, no thorium pastille can be relied upon to resist it for a long period without scaling, splitting, fusing, or, at any rate, exhibiting a diminution in brilliancy. As microscopic objects, living ones in particular, require a good deal of mechanical and optical adjustment to get the best results, one finds, by the time everything is ready, that the pastille is decidedly the worse for wear.

The following contrivance was built with the idea of eliminating these two worries, and it has given the greatest satisfaction. A couple of small petrol, taps are placed close together connected by a lever so that as one opens the other closed and vice versa. Coal gas from the house supply is fed to one and acetylene to the other. Their outlets are merged into a single tube which goes to the oxy-acetylene jet. We raise the lever and light the coal gas which is now passing to the jet, oxygen being then admitted until the maximum light is obtained. This light is quite sufficient for working purposes, does not unduly annoy the subject, and has but little effect upon the pastille.

The object being adjusted to our satisfaction we depress the lever. The acetylene immediately replaces the coal gas, and although the oxygen flowing is now insufficient for complete combustion it is ample to prevent the formation of the sooty tadpoles. We finally open up the oxygen to maximum brilliancy. The change over can be accomplished in two seconds.

Sunlight can often be usefully employed for purposes of illumination, but I have found it impracticable except in conjunction with a heliostat, a mechanically driven mirror which by its movements causes the reflected beam to be projected constantly upon the same spot. The heat of the sun compares unfavourably with the oxy-acetylene lamp, but in either case the addition of a water-bath is advantageous. Having now discussed methods of obtaining a brilliant light, we will consider means of reducing it. As a general rule minute organisms dislike a light sufficiently intense to photograph their movements. To minimise their discomfort we combine two methods — screens and flickers.

The colour screen, from the point of view of the photographer and the microscopist, is too well understood to need further mention. At the moment we will confine our attention to the screen so far as it affects the welfare of the creatures we are endeavouring to photograph. Suppose that we dye two gelatine coated plates one with Methylene Blue and one with Flavazine, of such density that to the camera they appear identical. We now take a shallow trough containing a culture of a hypothetical organism, say an infu-

sorian, and attach our screens so that half the tank is yellow and half blue. In darkness the organisms will be evenly distributed in the water. Allowing a weak light to fall upon the tank the creatures will probably congregate beneath the yellow. If now, an intense light is turned on they will pass over into the blue section. Now from the photographic point of view the whole tank is equally illuminated, therefore it will obviously be to our advantage to employ the blue screen when handling that particular organism.

Screens sufficiently good for the purpose in hand are made by fixing photographic plates, washing, dipping in very dilute Hydrochloric acid, thoroughly washing and dyeing. Many colours will be found useful, but methylene Blue is especially valuable. In the case of this dye the plate should be rinsed in very dilute ammonia after the final washing. A further refinement may be effected by combining an independent screen of Acid Green with the methylene Blue, thus eliminating the red band passed by the latter. I am not, of course, recommending these two screens at their full theoretical monochromatic density, as the light transmitted would be altogether insufficient for our present requirements.

The flicker light is a purely mechanical device, and very valuable where it can be employed. A replica of the camera shutter, exactly synchronized with it, is placed between the source of light and the object. The specimen is thus illuminated only whilst the camera is actually taking the picture. The light and heat walling upon the object are thus reduced by one half, whilst the camera loses nothing. This device is especially valuable when working with sunshine.

In the case of high power work vibration is very difficult to avoid. A recently constructed outfit which has given satisfaction is based upon the idea of having the microscope and camera quite separate, each on concrete bases in the open. A tube from the camera front carries a light trap, and one from the microscope enters this trap, but there is no actual contact. This apparatus was used with sunlight flicker and gave not a trace of vibration with a magnification of several hundred diameters.

The field of Kinephotomicrography is such a vast one that no useful purpose would be served by attempting to enumerate its possible applications. The marvellous structure, fascinating habits, surprising beauty and innate cussedness of minute organic nature I will leave for others to discover, and at the moment merely indicate the practical handling of two subjects, one in which movement is visible, and one in which it is not.

For a type of the first kind we will take *Cyclops*, a small crustacean, quite visible to the naked eye, which can be obtained from almost any pond. Selecting a locality where *Cyclops* is abundant, and if possible where there is a minimum of other creatures of about the same size we net a quantity of material using the cone of millers' silk with a glass tube at its apex familiar to pond-life enthusiasts. By means of submerged sieves everything is washed

away with the exception of the grade containing Cyclops and anything else of approximately the same size. The gathering is now transferred, a little at a time, to small observation tanks, and my eagle-eyed assistant, Miss Bolté, with a pipette, removes all unwelcome intruders. The pure gathering is placed in a cylindrical vessel whose bottom consists of fine silk gauze and suspended, half submerged in running water. By this means all debris is carried away and they are in excellent condition whenever required. They may be fed, if necessary, by transferring the container to a culture of the minute organisms they favour. As the contents of the alimentary canal can easily be examined one can judge their feelings in the matter of appetite.

For a slightly enlarged general view we place a tank containing a few dozen specimens under the microscope, using a low-power objective and no eyepiece. The ordinary spot-lens used for dark ground illumination fails to work under these conditions, so we employ an oblique beam of light upon each side of the object. As *Cyclops* appears very brilliant by this method of illumination oxy-coal gas will be found sufficient. Focussing is carried out by the reflex method.

Next we attempt a more highly magnified view of the creature swimming freely. This phase is by no means easy. Some method of observation upon the actual film is now essential and, even then, the manipulation of the mechanical stage is difficult, Cyclops being a creature which swims in a very jerky and erratic manner, and it will be remembered that if we are magnifying the object a dozen diameters we are amplifying the movement to the same extent. Having completed this phase — or given up in despair — we next proceed to observe details of structure. The activities of the creature may now be restrained by some form of compressor and with care the breathing mechanism, the single eye, internal organs, egg-sacs and other parts can be demonstrated without injury to the subject. For this the reflex method of focussing may be employed. Finally, should we require details of the life-history of the creature the hatching young are segregated from the parents by means of sieves, and fed upon suitable organic cultures.

Microscopic objects which require speed-magnification to make evident their movements and development constitute a very extensive group, a considerable proportion of which appertains to the Flowerless Plants. The spores from which these plants normally spring are very minute objects, and unlike the seeds of the higher plants contain little reserve food substance. For the observation of their early stages of growth the only practical method seems to be that generally employed in laboratories, utilising films of agar-agar or gelatine containing the food substances they require. In ordinary laboratory methods the cultures are fairly easily maintained in good condition for considerable periods, but the taking of frequent photomicrographs soon upsets the delicately balanced conditions of the « moist cell » and before long

the organism is dried, drowned, or otherwise incommoded according to circumstances.

The blue, green and black moulds which occur on cheese, bread, fruit, etc., often pass through a complete life-cycle of spore to spore-production in three or four days. Obviously here was a remarkably attractive type for experiments. Pear juice containing 5 % gelatine was neutralised with ammonia, clarified, sterilised and spread upon culture plates. On this nutrient the three types of moulds could be cultivated with the greatest ease; nevertheless, nearly a year's work was required before a series of pictures sufficiently complete for public presentation could be obtained.

The worst trouble was, however, still in store. Other similar subjects being put in hand it was found that the airborne spores of the moulds persisted in putting in an appearance in practically every culture. Books, papers, clothes, instruments all supplied hiding places for the pests, and liberated them at the slightest provocation. Finally a complete overhaul and redecoration of the room was decided to be the only remedy. Before the walls were thoroughly dry a considerable area of green began to superimpose itself upon the pink. The happy little mould had discovered quite a good food supply in the size of the distemper.

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# The cultural soundfilm

by A. Hübl.

Since the soundfilm has been the order of the day it has become the custom to synchronise cultural films. This is not surprising in consideration of the fact that the theatres do not as a rule have an orchestra, while a performance without music is almost unthinkable. Music is certainly an enhancement of the attraction of the film, provided of course that it is suitably introduced while the ideal condition of soundfilm production is synchronisation of word and sound at the moment of the taking of the picture, supposing the characteristic tone of the object to be filmed is of any significance, we know that hardly any films are made in this way and that in most cases it is a question of adding the music to an already existing picture.

Some of the pictures lend themselves to the addition of such sounds as the rustling of trees, the rushing of a waterfall, the howling of a storm, the murmurs of a crowd, march music or the voices of animals, which can be made to sound as if they came straight from the object.

There is nothing to be said against such synchronisations if they are carefully carried out. The Terra film, « People in the Bush » may be quoted as an example.

In this film even the dialogues of the natives were satisfactorily synchronised with the picture.

Dr. Fiedler von der Tobis gives the following account of the process :

The African film « Men in the Bush » by Gulla Pfeffer and Dr. Dahlheim, gives a vivid picture of the everyday life of the negro. The language, songs, dance rythms which strike the ear simultaneously with the eye, contribute to a great extent to this life-like impression. The film was made as a « silent » picture on African soil, and was subsequently synchronised in Berlin by the Tobis Melofilm. There was much detailed work to be done in order to attain a realistic effect.

Folly, the former cook of Duke Adolf Friedrich of Mecklenburg, a genuine « Ewe » negro, explained which negro tribes had taken part in the picture. Besides the « Ewe » they were chiefly « Kru » negroes. Coloured people cling together like brothers when they are abroad, and with Folly's help it was no difficult matter to find fifteen coloured men, ten women and a group of children of the same shade of black.

We began by showing them the film a few times, until they had grown quite familiar with it. Folly was the first to grasp what the different figures were saying to each other. Then the others recognised the religious rites

with which they were familiar, and in less than a quarter of a minute the African audience, oblivious of their acquired European civilisation, had flung their scanty clothing into a corner of the hall and were dancing, shouting and drumming to the rythm of the moving picture as if they had never left the black continent. Before long every syllable pronounced by the film negroes, thousands of miles away had been read from their lips by their brothers in Europe and promptly put to paper. Only when the medicine man pronounced his ritualistic formulae were they at a loss to interpret him. Whether he speaks a different, more exalted language, or whether his words are so sacred that they may not be repeated, we could not discover.

The drums we used for the dancing were as authentic as the men who thumped them, for our efficient director had sent to the African Museum in Hamburg for them. In this way, after months of hard work, the sound synchronisation was achieved. It could not have been more true to nature if it had been done on the spot.

But it frequently happens that such subsequent synchronisations of the « sound » of already filmed objects is either impossible on account of the lack of a satisfactory mechanism, or undesirable because the sound to be added is not interesting or characteristic enough to be worth reproducing at the cost of so much labour. In such cases, especially when the scenes have no acoustic value, music is often used to accompany the film in a more or less satisfactory manner. Discreet and suitable music, interspersed with « sound » effects, may give quite good results. In this connection we will quote the film « With Byrd to the South Pole », and « Himatschal », in which film the methods have been used on a vast scale with considerable success.

The effect and impressiveness of the pictures was heightened by this process, and the success of the Byrd film may be attributed to a very great extent to the humoristic touches and high lights of the accompanying music.

It is quite true that a really good orchestra might have produced the same effect (and in this connection we will quote the frequently brilliant orchestral accompaniment to the « silent » Ruttman film « Metropolis Symphony »); but such orchestras are scarcely to be found, for which reason we are obliged to resort to « canned music », which compares most favourably with the piano, formerly used in its place.

But another method has been adopted for the synchronisation of sound films. This consists in omitting the captions and accompanying the film by a synchronised lecture, very similar to the lectures which were customary at the period of the sound film.

This explanatory lecture which must be substituted in schools by the master's word (for only the master can adapt the explanation to the age of his pupils, and the social status and intelligence of the class) will be found

quite satisfactory if it is given whenever possible by an expert. There are, however, practical drawbacks.

One of them is the articulation of the spoken word. In a film if a word, or even a sentence, is not clear, the public can generally reconstruct the sense from the context. A good example of how unimportant the mere comprehension of the spoken word is in an entertainment film, and how easily the public can interpret a missing word or sentence is the well known American music hall number which has been put on the screen. In this scene two clowns carry on a long dramatic dialogue without exchanging a single word; the dialogue is nevertheless absolutely clear — one would even feel inclined to say « word for word » — although all the clowns do is to play on their violins the cadence and rhythm of question and answer. In a German film « The Lady Secretary » the following amusing scene occurs. The Lady Secretary is talking behind a glass door to the usher; the sense of their conversation is perfectly comprehensible, although only a few sentences of the dialogue are expressed by musical cadences. Incomprehensibility resulting from differences of dialect or bad technique, are, as we have shown, of no great importance in ordinary films, but it is a very different matter in the case of an explanatory lecture accompanying a documentary film.

In such cases guess work is out of the question, for the lecture contains elements which complete the film and possibly give the key to its comprehension. The greatest clearness of articulation is therefore indispensable. In Austria we have unfortunately had many opportunities of observing that incomprehensibility of the spoken word often makes the public lose its patience; in such cases the pictures were not always good enough to make up for this defect.

Indispensable essentials of the synchronised film lecture are, therefore, a suitable voice, absolute freedom from dialect, and slow diction. But even when these conditions are fulfilled there is another difficulty to be overcome: the clearness of proper names.

In his « Himatschal » lecture Dyrenfurth solved this problem in an exemplary way. The first time he mentioned the name of any place the animated drawing of a geographical map, showing its location and spelling was thrown on the screen. This method should be adopted as a general rule.

In some cases it has been found advantageous to make alternate use of all three possibilities of synchronisation — sound effects, illustrative music and explanatory lecture, varying their use according to the necessities and possibilities of the picture to be synchronised. Such alternation is to be recommended, for it avoids the monotony of a continuous lecture, and also obviates the necessity of reconstructing « Sound » effects that are obviously not worth while. But regrettable excesses have crept in the accompanying music which has been « overdone » to the point of melodrama. This is an

error, for the lecture should always be to the point and should convey elements of information; these have nothing to do with lyrical effect. Further, such melodramatic accompaniments are liable to impair the clearness of the lecture, thereby defeating its own end. Lecture and music should, therefore, be alternated, not combined, in the documentary film. This cannot be too often or too vigorously impressed on film manufacturers, who will not fail to appreciate the advice, as it is also in the interests of economy. The omission of the musical accompaniment to the spoken word means a saving of money, and the increased comprehensibility of the film will also mean an increase of the manufacturer's profit.

*(from the German)*

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# Cinema and Justice

## Proposed new Judiciary Methods

by Sebastian S. Eustatzin

Doctor in Criminal Science

### Slide Projection.

A crime has been committed. After the identification of the criminal by anthropometric methods, his name and his past are known and a photograph has been obtained.

But while this is necessary it is not sufficient. It often happens that he leaves the district where the crime has been committed taking advantage of the hospitality of an accomplice or conniver. In such cases resort must be made to the help of the public, which may be defined as the great auxiliary service of police research. Thanks to its collaboration a rapid arrest is often possible.

But how can the public's aid to be most efficiently exploited? Obviously the public should be acquainted with the habits of the criminal and his photograph should be published. The use of scientific methods becomes evident in this connection. Slides of the photograph should be made by the police and immediately sent to the local cinemas for projection during each entre-act. Such projections should be accompanied by a short *questionnaire* drawn up approximately in the following terms: « Do you know this individual?... Have you ever met or seen him, talked to him etc.? Kindly inform the police of anything you may happen to know about him ».

The press will also assist the search by analogous methods, by printing the criminal's photograph on the first page of the newspapers.

The criminal unmasked and recognisable to all will be like a hunted prey whose capture cannot be far off.

This is a method which cannot fail to give good results.

### Judiciary cinematography.

In the present day, furnished as we are by science with increasingly perfect methods for taking, projecting and reproducing pictures of which we may have need, the judiciary cinema is an indispensable auxiliary for the study of criminal methods.

It is undeniable that judiciary photography is a most important aid, for it faithfully reproduces ensemble and details of what is required for our investigations, it facilitates expert examination of suspicious documents,

anonymous letters, graphological comparisons, etc. and is in fact of considerable value.

Twenty five years ago, Professor Hans Gross in his « Handsbuch für Untersuchungsrichter als System der Kriminalistik » said: « Demonstration methods will continue to play an important rôle in public halls if projection apparatus are used or even large magic lanterns. As a matter of fact those who have assisted at sessions of the Court of Assises will have realized the inadequacy of this method for the reproduction of important projects, above all if the reproductions were not sufficiently enlarged.

Let us suppose a case in which one of these reproductions was to be shown and commented on before the judge, the jury, the prosecutors in chief, the lawyer for the defence, witnesses, and finally the criminal himself. This means an assembly of about two dozen persons, only two of which would be able to simultaneously see the picture, and the expert or president would consequently be obliged to repeat his explanation ten times over. The loss of time and the fatigue incurred by such a method are obvious.

Now let us suppose that the tribunal hall has a perfectly bare white wall on which the pictures in enlargement can be projected. The benefits of such a method would be undeniable, for all could simultaneously see the picture and hear the explanation. Once this method has been adopted it will be difficult to conceive of a public trial without luminous projections.

Not only slides, but print, etchings, hand writing may be projected in this manner, anything in fact on paper or some other transparent material that can be put into the projection apparatus.

There should be no great difficulty in suitably darkening the hall. Professor R. A. REISS has contended Hans Gross' suggestions.

He formulates his objections as follows: « Professor Gross' idea is excellent, but its execution will encounter many obstacles. The first — a difficulty which time and habit may help to overcome — is the prejudice of the magistrates against films and slides, the use of which because they have seen them in cinema halls and places of amusement, they are apt to consider undignified the law courts. The other, much more serious obstacle is the following. During the projections the hall must be completely darkened which makes it difficult to control the action of the culprits ».

If, however, formerly the question of the slide in the law courts may still have been open to criticism, or set aside as irrelevant, if it was objected that the hall could not be properly darkened, to day not only slides but also the cinema projection is bound to figure prominently in the proceedings of a case in court.

Indeed it would be impossible to define as fantastic a method which is capable of shedding so much light on the minds of those who are required to pronounce a verdict on which the life of a man may depend. As it is no

longer necessary to darken the halls for projections the chief object of criticism has disappeared.

Science has furnished a new proof that her progress is of aid to us, and to day there are screens for projections in full daylight which permit of perfectly clear pictures. The above mentioned obstacle has thus been removed. A jury is as a rule composed of very mixed elements. Its members are not equally capable of following all the details of the case; their ways of considering the same crime may be exceedingly divergent; they are sometimes predisposed in the criminal's favour and not always capable of realising his ferocity and consequent guilt.

The cinema will do away with these differences. To explain is good, to demonstrate is better! The projection of the reconstruction of the scene of the crime and the place where it was committed, of the mutilated corpse, factors calculated to impress the mind and to give a clearer vision of the crime, will eventually encourage the jury to be firmer in its judgments and to pronounce more exemplary verdicts.

I fully believe that human eloquence will always remain inferior to the tangible and almost documentary value of film projections.

Here are some doubtless novel methods calculated to produce very satisfactory results.

1) The speedy organisation of a judiciary cinematography in connection with all anthropometric services.

2) Detective story films.

Stories of this type which are instructive, inoffensive and written in a truly adventurous spirit are exceedingly rare.

All today, more especially young people, are attracted by sensational adventure films. Such films are regular hotbeds of criminal education and furnish very dangerous particulars regarding the technique of criminal action. And indeed there are numerous perpetrations of crimes in which the actors « perform » as if they were « working for the cinema ». I cannot refrain from quoting a recent case published in the weekly paper the Detective.

The story is of recent date. It happened at Paris in the rue Vauvin, the number of which we will not mention out of consideration for the feelings of the concierge!

Three well dressed men, armed with photographic apparatus, formidable tripod mounts and all the elaborate machinery of cinematographic operators, approached the hall porter of the building of the rue Vauvin.

« We have come to take a picture of a burglary in the apartment of our friend, M. X..., who is now out of town and had left us this authorisation. Will you take us up to his flat? ».

The concierge accompanied the three men who began by forcing open the door. « Do not be alarmed, the cinema firm we represent has plenty of money and full damages have already been paid ».

Entering without further ceremony, two of the men proceeded to empty the chests, wardrobes, glass cases of the apartment under the very eyes of the hall porter, while the third « turned » the scene. Three days later M. X... returned to Paris to find his apartment sacked! The trio were vulgar burglars and this time had done their job with the unusual encouragement of the admiration of the porter and other inhabitants of the apartment building.

When one considers the kind of public that frequents the cinema halls where detective films are shown there will be little difficulty in recognising where criminals get their ideas from!

As long as the censorship remains blind to this truth and sanctions detective films which are nothing more or less than training courses for would be criminals « cinematographic methods » will continue to figure prominently in the law courts.

Only a rigorous control and the formal prohibition of these unhealthy performances will destroy this « school of criminals » which appeals to overheated imaginations and easily swayed minds, and whose only standard is their « business ». Such prohibition must be extended to films which make fun of the police force. In so called police films members of the force are often depicted as grotesque and uneducated; they are made to play ridiculous parts in so-called comedies and fun is poked at them in derisory titles and subtitles. Every opportunity of making the policeman a ludicrous figure and destroying the prestige of the force is, in fact, welcomed. It would almost seem as if criminals were to be represented as « sympathetic » figures by every possible means.

For instance in a recent film « Mae, the Thief », there is a detective who cuts a pitiful, rather than a ludicrous figure; his characterisation is the height of the grotesque. Arriving on the scene of action, his first preoccupation is « get some grub ». When on duty at a jewel sale he paces bombastically up and down, while a pickpocket relieves him of his revolver; he has a convulsive suncezing fit and all remark that while the great detective can arrest the most dangerous criminals, he cannot arrest the mildest cold.

Probably the spectator does not always realise the real importance of such scenes and is only amused at what seems to him their comic aspects. But the mental repercussions of such pictures cannot be overrated; involuntarily the picture of the policeman as a ridiculous undignified, grotesque figure remains indelibly impressed on the subconscious, giving rise to the conception that the force is deprived of all prestige and authority.

This description possibly dramatizes and over emphasises reality, but is not prevention better than cure?

By quoting the following striking example of this modernisation of police methods I think I shall be able to both complete the exposé of the methods I am suggesting and to prove their excellent results.

I owe this story to my dear colleague and friend, Mr Oswald Mirado Pinto Investigation police officer in Chile, who has provided me with details concerning the police methods of his country.

This is the note he has communicated to me. A few months after your project the Intelligence Department started a series of experiments for the establishment of a judiciary cinematographic service. A completely successful attempt was made to film the reconstruction of a criminal procedure. All the details of the investigations and progress of the Chilean detectives were shown. The criminal had confessed that as the result of a quarrel regarding the booty he had killed one of his comrades and buried him on the spot.

The projection of the film clearly showed the criminal digging a hole in the ground and placing the body of his unfortunate comrade in it.

Following the excellent results obtained in this experiment the Intelligence Department has decided to start a « Judiciary Cinematographic Service. It was inaugurated at the end of October 1928 in the presence of Ministers of State and the High Functionaries of the Police ».

To-day the Chilean Intelligence Department is in the possession of living archives which serve for the information of detectives. The most dangerous criminals are cinematographed and we are in possession of their complete portrait, with all their movements, habitual gestures, etc.

Although this new police service has only been functioning a short time a noticeable reduction of all kinds of crime has already become apparent. This demonstrates the truth of the old saying, Union is strength, I shall in future be one of the most ardent adherents of this project both audacious and positive of my colleague M. Eustatzieu, I do not think my task of propaganda will be difficult for my government has a very exalted and clear idea of the duties of the police force and has already given us proof of the great interest for this question and of its desire to modernise the service ».

M. Eustatzin has expressed the desire that his project might be a « call to action ». I am sure that his appeal will be heard and I am happy to be able to testify to the positivity of his methods.

*(from the French)*

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# *Studies and Enquiries*

## THE EDUCATIONAL AND THE DIDACTIC FILM

### GENERAL REMARKS.

Will our century go down to history as the century of the cinema? This claim would hardly seem exaggerated when we consider the enormous progress of this new art.

But to see in the cinema only a means of amusement would be to underestimate its immense resources, and still more its didactic value. Teachers and educators cannot afford to ignore an art which reproduces the life of people, things and beings, not from an arbitrary viewpoint but with the rhythm of reality. We have intentionally associated the words « Teachers » and « Educators », as we

wish to emphasize the confusion of ideas which has already begun to take possession of some of those people who are in favour of the introduction of the cinema into the schoolroom. *Didactic Films* have been, and still are, confused with educational films, and as the former are more easily found than the latter, attention and effort have very naturally been limited to merely educational films. While such efforts are useful and even necessary, they are not sufficient, and as we have already mentioned confusion of ideas, we will add here that confusion is also made between the use of the cinema and the

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EDITOR'S NOTE. — *The following article has been extracted from a report made by M. Ernest Castella, professor at the « Technicum » of Fribourg, with reference to the systematic introduction of the popular educational cinema and of the school cinema in the Canton of Fribourg.*

*We particularly welcome the opportunity of publishing this article as it coincides with the Enquiry made by the I. E. C. in the educational world, the publication of which with reference to Italy, was concluded in the last number of our Review. Two points are particularly worthy of emphasis in Mr. Castella's report; firstly the search for a boundary definition distinguishing the didactic and the educational film, and secondly, and this is more important, the clearly expressed opinion of the Swiss educationalist that the cinema must only be considered as a necessary complement to the fixed slide, to which latter he accords a sort of precedence.*

*In the course of the Enquiry of the I. E. C. it was observed with reference to this second point that Mr. Castella's views are shared by many Italian educationalists. Doubtless they do not represent the majority, but it would be absurd to assume that in judging such questions the majority is right. But neither can the contrary be affirmed. We must therefore limit ourselves to stating that in the minds of the numerous educationalists the fixed projection slide is inseparable from the animated projection, no matter whether it is considered complementary to the latter or vice versa. And a while definite*

fixed slide. All educational hopes are based on the cinema which is so prominent to-day, but it is not remembered that as far as education is concerned the cinema cannot be more than a very remarkable complement of the fixed picture.

The ascendancy of the fixed image will not be dealt with here, in the next paragraph, dedicated to the educational film, but we shall come back to it when dealing with the film used as a didactic means.

#### THE EDUCATIONAL FILM.

We include in the generic term of educational film popular films, documentary films, propaganda and even such entertainment films as offer, either directly or by association, a healthy moral lesson. Among these are films which exalt noble idea and glorify men and events, which convey a moral lesson, which may sometimes be contained in a

romantic plot. The latter class of films is not, however, always suitable for young people, for despite their good ending and the lesson they point out, they often contain scenes which are not altogether edifying, or even morally irreprehensible.

At the present moment educational films are fortunately numerous and frequently most successful from the technical and artistic viewpoint. The frequent projection of such films to the public of all ages is a work of merit. The public wants the cinema, and as the cinema has come to stay, let us offer it good projections, as an antidote to the « others », the effect of which is so pernicious. Along with the good library and the good theatre, the good cinema with a healthy educational tone may be counted among those forms of recreation which are most to be recommended.

But the question arises: who is to be responsible for procuring these films for the people? The State, of course, cannot

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*opinion on this subject would as yet be premature it does not, however, appear probable that a more thorough study of the question, from the viewpoint of competent authorities, could lead to a recommendation of one method in preference to the other. Rather does it seem probable that such study must lead to the admission of the possibility of a breadth of conception and variety of application regarding the use of both slide and film for educational purposes, depending on the age of the pupils, their intelligence and knowledge, the nature of the subject to be shown, etc.*

*But what does seem to be definitely and undeniably established, both with reference to the projection of fixed single picture slides, cinematographic scenes reproduced on the screen by single slides, or animated projections reproducing movements, at normal speed, accelerated, or slowed down, is that the luminous projection forms an ensemble offering the most varied possibilities to educators, which, far from limiting initiative, demands the greatest discernment on the part of the master.*

*Mr. Ernest Castella in this report has also offered the authorities of Fribourg an example of what has been done in the Canton of Geneva.*

*We think it may be of equal interest to publish in an appendix to the extract of Mr. Castella's report the information of which we are in possession regarding the activities of the I. E. I. L. (Institut de l'Enseignement par l'Image Lumineuse).*

be expected to do so, any more than it fights against alcoholism by opening temperance coffee-houses. The province of the State is to exercise a serious control of films for public projection.

Conditions are not always irreproachable in Swiss cinema halls. But in our opinion those who have been entrusted with, or have voluntarily assumed, the duty of defending the people against menacing dangers and of offering them inoffensive entertainment, in a word — of educating them — should be responsible for the diffusion of really good films. In this connection we refer to the clergy of all confessions, study circles and societies, who in their sphere of action try, each in its own way, to safeguard the Christian spirit. It is logical that the State should take an interest in and materially support their efforts, but it cannot, of course, replace them.

#### THE EDUCATIONAL AND THE DIDACTIC FILM.

What is the didactic film?

*A film that helps the master in his didactic work, a film the use of which should be combined with the oral lesson, during regular class hours, devoted to the study of subjects fixed by the curriculum, a film the presentation of which is capable of being slowed down or stopped according to the faculty of comprehension of the pupils and the necessities of the verbal explanations.*

We will now resume some points of this definition:

a) « *A Film that helps the master...* ». The film does not, therefore, substitute the master, that idea is far from us; the use of a school film does not by any means imply the possibility of a lower standard of preparation on the part of the master during his training, for the film can never be the « instruction Machine », dear to the humorist.

b) « *...in his didactic work...* ». This is the only work which we are considering here.

c) « *A film the use of which should be combined with the oral lesson...* ». It is the task of the master to emphasize « moments of the film demanding explanation ». He will, therefore, still play an active part, in which he can give full expression to his own personality, although, of course, his explanation must closely adhere to the picture so that there may be no upsetting disparity between what the pupil sees and what he hears. This obvious necessity will not, however, limit the independence of the master any more than a handbook or manual.

d) « *...during regular class hours...* ». We are, therefore, far removed from an educational film presented to the public, including adults, in out of school, paid projections.

It will perhaps cause astonishment that we have substituted the word « film » for « cinema » in our definition of the instructional film. We advise our readers to look again at the last two statements of the first paragraph; « General Remarks ».

The cinema, we remarked under this heading, cannot be more than a very remarkable complement of the projected slide or fixed image.

Let us note *en passant*, once for all that the word « film » does not only mean the ribbon of cinematographic clichés, but also an established series of fixed pictures united on one ribbon, wound round a reel. Even amateur photographers know that there are « Film » and « Slide » photographic apparatus! The idea that the cinema should only be a complement of the fixed slide projection was not always shared by us (1). As a matter of fact, we only very recently adopted it in the course of a long conversation with Professor Rudhardt, the distinguished President of the Directing Council of the

(1) This coincides with the idea of M. E. Savary, Chief of the Instruction Service of the Canton of Vaud, in his pamphlet « The Cinema and the School », (Lausanne, Payot, 1925). « Apparently », he says, « the preconceived idea that the animated drawing is preferable to the other is often accepted. This is by no means the case, especially for instruction ».

Institute of Instruction by means of the Luminous Picture, which we will here abbreviate by the letters I. I. L. G. (*Institut d'Enseignement de l'Image Lumineuse de Genève*).

This may at first appear a surprising idea. Why, it will be said, now that the cinema is taking such an amazing development, should we limit its function, forgetting that it offers an image of life itself, and give preference to the almost antiquated fixed projection slide? But on reflection it will be found that we are not occupied here with the different modes of projection, but only with assigning them their rôle.

Now, the fixed projection slide by its very nature, leaves the master all the necessary time for his commentary. We think that all teachers will agree with us that a good deal of time is sometimes required for these. For technical reasons it is, however, impossible to stop a cinema film for more than a certain time, without injuring the film. The clearness of a fixed image, which is often the result of an exposure will generally be greater than that of a cinematographic picture taken at the rapid rate of 16 images a second, often in not very favourable conditions of light and visibility. This lack of clearness in the cinematographic image does not appear when the film is unrolled in sequence, but it does appear when as a result of slowing down, one single image is isolated and immobilised on the screen.

The slide, therefore, makes it possible for the master to present objects and people in a state of rest, the only state that makes it possible to grasp with leisure the various particulars of their conformation (2).

After this presentation in a state of

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(2) It will perhaps be objected that the slide is not necessary for fixed projections as the pupils and masters have manuals, blackboard and mural pictures. « Doubtless », we reply, « but the luminous projection in a dark room forces the pupil to concentrate his gaze on the only bright spot, the screen. He cannot stare about him or look out of the windows! This forced, almost automatic, concentration is one of the most desirable effects of instruction by means of the slide.

fixity, the master can again use the cinema to show the object or being in action or motion. We will quote as an example a very interesting lesson of natural history at which we assisted on the occasion of our visit to the I.I.L.G. The subject was « Mammals ». A succession of slides (a film) showed the following animals: the ox, the donkey, the horse, etc. The presentation of each animal included, besides the animal itself, its family (male, female, child), its skeleton, hoof, its stomach (the stomach of the cud-chewing animal compared with that of the non-cud-chewing); a geographic map in projection indicated the regions of which the respective animal was a native. After this film, comprising a series of 40 or 50 fixed pictures, had been projected, a cinema showed the various animals leading a life in freedom. This example will vividly illustrate the relationship between the fixed projection slide and the cinema, and indicate their respective limits.

In the present condition of instruction the slide is therefore preferable to the moving picture. It also has the advantage of being lower priced. It should be stressed, however, that the didactic cinema should not be ignored: on the contrary, certain subjects have everything to gain by being the object of cinematographic instruction. These remarks on the fixed projection slide and on the animated drawing are not, it will be seen, a digression, but indicate the point of view which is at present accepted in the Swiss cantons which have studied and adopted the luminous picture for the purposes of education.

If the opinions of educators and teachers which we are about to quote seem to apply only to the use of the cinema, to the exclusion of the fixed slide, this exclusion is only apparent. We will

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(3) It may be observed that in Switzerland a series of 40-50 fixed film slides cost frs. 4.25, that is to say, 1/20 of the price of the glass slides and that the hire price of the film is fr. 0.09 a metre. The difference in the price of the apparatus is also great.

remark, for instance, that the use of the didactic cinema is only highly recommended because the cinema film is capable of being frequently stopped for the purposes of the oral commentary. Now the fixed slide really amounts to a blocked film: the animated image can be shown as a supplement by means of a suitable cinematographic ribbon.

#### OPINIONS OF TEACHERS AND EDUCATORS ON INSTRUCTION BY THE FILM.

*M. Paul Painlevé.* « My faith in the didactic cinema does not date from today. When I was Minister of Public Instruction in 1915, I formed a committee for the study of instruction by the cinema. My views have not changed since then. The cinema is useful to instruction because it simplifies it and presents brief surveys in perspective in an age when programs are so overlaid that speed, great speed, is essential » (4).

*M. G. L. Breton,* member of the Institut: (the cinema) « is everywhere accepted for instruction in science, geography, art. (5). It replaces many oral explanations, it facilitates the task of the master, without, however, substituting him.

*M. Nouilhac,* professor at the Lycée Pasteur. « Some objectors say: " You, with your cinema degrade instruction, you stoop to the mere amusement of your pupils and disaccustom them to mental effort and personal reflection ". But only a very few pupils are capable of personal effort and a critical spirit. Those who really possess such faculties will not be harmed by having seen a pic-

ture, and the others will have gained, because they nearly all have " visual reaction " ».

*M. H. Miraton,* Inspector of Primary Schools. « Every day I have occasion to realise the good results of lessons accompanied by cinema films. Such lessons leave a definite, accurate, lasting and fruitful impression on the child's mind, they colour and animate the text and the master's words. Also in the many fields where direct observation is impossible they form an excellent habit of looking at reality and of seeking its verbal definition, thereby becoming a valuable instrument of intellectual culture ».

*M. P. Liquier,* Inspector of Primary Instruction. « I have assisted at various film lessons and have gained the impression that, when in the hands of an experienced teacher who is well gifted, capable of stimulating the observing faculties of his pupils, and of making the right appeal to their minds, the school cinema is a valuable instrument of instruction and intellectual development ».

But we will not restrict ourselves to presenting the opinion of foreign educators, for we have in our own country educators whose opinions are equally worthy of attention.

Asked for his opinion on the subject, Dr. Dévaud, Director of the « Ecole normale » of Hauterive, gave us the statement, the substance of which is contained in the following lines:

« It is undeniable that the cinema is not merely an " instruction machine " and it is equally incontestable that it would be a useful means of " intuition ", by which education might profit. If certain conditions, which have not yet been realised, and perhaps never can be, were brought about, it might indeed be the ideal for many branches of instruction. Indeed it is not enough to show the pupils facts, but their causes and concatenations, which the film of today cannot yet illustrate, should also

(4) We are somewhat upset by the prevalent demand for speed. Can « rapid », « very rapid » instruction be profitable? The intelligence, like the stomach, must be left time to digest. Its tone varies with the pupil. Do not let us commit the error of assuming that the film is destined to encourage « rush ». Film instruction must not lead to overcrowding.

(5) The fixed slide is preferable for artistic instruction, as it permits of a magnified reproduction of the masterpieces of sculpture, art and architecture.

be demonstrated (6). This gap is noticeable in so called « moralistic » pictures which, though they present moral scenes, do not show the *reasons* and *motives* by which the characters are animated (7). Interrogation is indispensable as a part of the intellectual formation of the child and it does not appear that the didactic film affords a sufficient opportunity for interrogation in general or an appeal to the reasoning powers and mental processes (8).

The R. P. of Munnynsk, O. P., University Professor, has given us what, perhaps not very aptly, we might define as the psychological theory of the use of the cinema. The views of the distinguished psychologist on this subject may be resumed as follows :

The cinema, being a new factor introduced into instruction by means of the picture, we have asked the R. P. of Munnynsk to give us his opinion only on the cinema, with the exclusion of the fixed image. « The cinema », he says, from the didactic viewpoint presents :

« a) indiscutable advantages :

1) The cinema is a factor of daily life almost equal in importance to the telegraph. Children should be acquainted with this ingenious application of physical, physiological and psychological laws, complete ignorance of which would now rapidly become grotesque.

2) The use of the « intuitive » method is already being discerned. A merely theoretic description leaves almost no mark on the child's mentality and sometimes produces wrong ideas.

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(6) Let us remember that Dr Dévaud is expressing his ideas on the cinema and not on the fixed projection slide, which latter can never claim to illustrating the motives and causes of facts.

(7) Leaving « moralistic films », some of which are very sincere, to the repertoires of popular entertainments and to the educational cinema, we do not accept them for school use for the reasons quoted by Dr. Dévaud. To show a moral « story » is not to point out the motives or principles adopted by *virtue*.

(8) Dr. Dévaud's ideas are ours. The didactic film, which suppressed an attempt at reasoning in master and pupil, would be didactic only in name. It would not even be an « instruction machine », because instead of instruction, it would create a terrible confusion of ideas.

Even abstract, moral and religious ideas should be rendered concrete by facts and examples (9). Phenomena of life and nature all imply movement. An immobile image, such as a photograph or print, often gives a wrong impression of reality (10).

3) The interest of the pupil in his lessons is a universally recognized factor of the utmost importance. Only what is really of interest can be completely assimilated. Now, children are intensely interested in cinematographic projections, their attention is caught and held, and assimilation is spontaneously produced, always supposing that the film is accompanied by an oral explanation.

4) The ordinary perception is simultaneously spatial and temporal. There are many opportunities for spatial education : the cinema would make the « temporal » possible by developing happenings in the time element.

b) *Drawbacks* (11).

While cinematographic scenes taken from reality are complex, a child's power of observation, despite some illusions, is not very highly developed. For this reason simplified drawings should be used during first instruction. The child will otherwise see too much and be unable to grasp the essential.

2) The cinematographic picture *passes*, and the master will not be able

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(9) The apparent opposition between the theory of Dr. Dévaud and that of M.le R. P. of Munnynsk is only apparent. They both agree that the mere presentation of a moral scene is not enough to convince the pupil. Dr. Dévaud demands that the film should not prevent the pupil from understanding the intellectual motives of the moral action presented on the screen. The R. P. of Munnynsk wishes the moral lesson to be « concretised » by the visual reproduction of the action. These views represent the problem and its corollary and the one does not kill the other.

(10) If they represent a blocked movement this should not be a reason for condemning the fixed slide (cf. M. de Munnynsk's note, p. 14).

(11) These two disadvantages may easily be well attenuated in films which have been subjected to a process of technical revision from the educational viewpoint, allowing for the intercalation of oral explanations. As regards slow motion it can only be applied with films specially turned with the slow motor, and these films cannot be speeded up, although film projection may, as a rule be retarded or hastened to a certain extent.

to draw the child's attention to important detail.

*Note.* — These two drawbacks may be eliminated to a certain extent by 1) repetition, 2) slowing down, 3) stopping.

3) Cinematographic projections interest and intensely amuse children, but it is to be feared that their interest may be diminished for subjects which cannot be projected in moving pictures.

4) The danger connected with public presentations of the cinema should be borne in mind. The pupil might easily develop an unhealthy passion for such spectacles!

Only experience will be able to prove whether it is opportune to use the cinema in primary instruction, but the experience is well worth making.

Its use implies an education on the part of the teacher, which in part can also only be acquired by experience ».

To the opinion of psychologists and pedagogues we should like to add that of a doctor. The answer contains an allusion to objections raised against the cinema as harmful to the eyes.

*Dr. Pietta* of Freiburg reassures us on this subject. According to him, present conditions of film projections are virtually free from this drawback, having lost the jazzy, wobbling effect which formerly made them so disagreeable to the sight! Children with normal eyesight, or wearing suitable glasses, will suffer no harm to their eyes from seeing fixed or moving projections, especially as such projections are not too long or too frequent, and interspaced by the necessary intervals and stops for the teacher's explanations and questions. While long performances at ordinary cinemas may doubtless present a danger to the eyes of adults who frequent them too assiduously, this danger does not exist for children whose attendance is limited to the *school cinema*. Care should, however, be taken not to place the children too near the screen, and not to let the projection last longer than 20 minutes for children under the age of 12, and not more than

thirty minutes for bigger children. (See the Savary pamphlet, already quoted).

#### TECHNIQUE FOR THE USE OF THE DIDACTIC FILM (12).

A film lesson depends on two principal factors: 1) the master's method (oral comments, personal way of teaching), 2) the didactic value of the film itself.

The second point suggests a remark. Teaching films (animated or fixed views) are numerous on the market. But such films are often only documentary and have no special didactic qualities. They are moreover frequently too long and overcrowded with details and scenes with no application to the subject from the didactic point of view.

We will quote in this connection the view of *M. Eugène Reboul*, a specialist in school films, whose remarks are, however, equally applicable to fixed projections. «The cinema lesson », he says, « is only fruitful when it has been carefully prepared. A film lesson cannot be improvised, but requires more preparation than any other. The precision of the images should be equalled by the precision of the text. The preparation demands a good deal of time, a perfect knowledge of the subject and a conscientious study of the film, for the animated, descriptive and demonstrative projection cannot be accompanied by a vague dissertation or mere reading aloud of the captions as they appear on the screen. The subject, contents and length of the lesson having been previously determined, the master will project the film for *himself alone*, studying it attentively in order to realise how he may best exploit it for his pupils. If carried out in this way his work will be of real profit to his pupils, and will achieve the best mutual and lasting results: for a previous rehearsal of the film is bound to abbreviate the expla-

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(12) Teacher at St. Etienne and responsible for the School Cinematographic Service of the Loire. He has published a pamphlet, «The School and Educational Cinema».

nations, which should be short, simple and clear.

How then, may fixed and moving pictures be utilized in a lesson? It is not possible to establish an immutable law in this respect. The method employed will necessarily differ according to the master's views, character and temperament, and also according to the degree of intellectual development attained by his pupils, their aptitudes, turn of mind, and the kind of subject that is being dealt with.

In my opinion, however, the best method is that which incorporates the projection in the lesson, accompanying each phase and interpreting the more or less abstract explanation by the realistic image. Apart from its inherent pedagogic value, this method offers various advantages: it avoids fatiguing the eyes of the pupils, for pauses and intervals are frequent; it sustains their interest by its diversity, and wakes up to attention pupils who, without the cinema, are distracted and inattentive.

I consider cinema projections out of class hours much less desirable. In this case pupils of different classes are associated in a hall, which has very much the character of a cinema theatre.

It is obvious that the cinema must not be abused and « overdone ». In our « écoles stéphanoises et foréziennes » lessons are more or less frequent, according to personal taste, varying from once a week to once a month, which is the average. Complete liberty being left to each one, there is plenty of scope for initiative.

But here the question arises? Which are the subjects that may be taught by projection? M. A. Colette, member of the extra-parliamentary Commission for the School Cinema provides the answer (14):

« It does not follow that because our pupils like the cinema, we shall show

them films on all occasions. In our opinion, the moving picture, constituting a means of instruction and an intellectual educational process, must necessarily be strictly limited.

We shall therefore only use the projecting apparatus when we wish to show an object in motion, a live animal, successive phases of a fact, or when we wish to replace description by vision. Natural history and Geography cannot dispense with moving pictures, unless they are to be treated as mere classifications or enumerations, demanding only an effort of memory. Cinematographic projections complete object lessons by showing the places where the object come from, their manufacture and use. They also illustrate lessons on technology: ... we also make use of the cinema for the study of vocabulary, for to acquire the use of a vocabulary is simply to know how to recognize the figure of the designated object by a name, and of the action by a verb! (15).

And here we should like to remark that cinematographic films, even those meant for educational purposes, do not all reproduce scenes taken from real life or acted by actors in a natural or specially prepared setting. Even in public halls, where the cinema is an amusement, one often sees films of so-called « animated drawings », especially in advertisement films, in which amusing and unforeseen « surprise » effects are easily obtained. On the luminous background of the screen, which serves as a blank page, lines are drawn, prolonged, interlaced and traced by an invisible hand. The final result is a drawing, no doubt simplified and schematic, but a drawing that moves — an animated drawing! When it is remembered that the « shot » film is only used after the eli-

(14) See his article « Cinematographic Projection for Instruction », in « Le Travail Manuel, les Sciences Experimentales et le Cinema à l'Ecole » (N. 1, Oct. 1922).

(15) M. Colette is evidently an enthusiast of the cinema, for which reason he must be quoted here. But this does not prevent us from making reservations with reference to animated projections which, we repeat, *should complement* the fixed picture slide in most lessons. The fixed slides-items relating to natural history which we saw at Geneva, were mere nomenclatures, classifications or enumerations.

mination of the flaws, the didactic importance of the animated drawing will be realised, for it gives the pupil absolutely perfect graphic explanations. Its usefulness in drawing, geometry, geology lessons, will permit the pupils to grasp the details of the drawing of geometrical and geological designs. Instead of a blackboard with immobile lines, which in order to give the suggestion of motion it is necessary to overcharge with accessory additions, confusing the original picture, there will be the « blank page » of the screen, on which the clear animated drawing may be developed.

We hope that in this short dissertation on the « Technique of the use of the didactic films » we have shown that its development cannot be left to arbitrary improvisation. The introduction of this new process will demand serious training on the part of the teachers: the difficulties should not, however, be exaggerated, for the pedagogic principles and methods of work in this field are the

same as the others. The only difference is that a new instrument is put into the teacher's hands, which, once he has learnt its use, will, we believe, facilitate his perhaps sometimes thankless, but always meritorious, task.

#### RECAPITULATION

1) The educational and the didactic film should not be confused. The educational film should be presented by various societies and individuals who are responsible for public entertainments.

2) The didactic film is not, as might be believed, the only cinematographic film. On the contrary, the cinema, at least at the present moment, can only be the supplement of the fixed projection. The slide is clearer, may be held longer on the screen and is much less expensive than the moving picture.

3) Lessons with the film cannot be improvised, for far from diminishing the task of the teacher, they demand special preparation on his part.

### THE INSTITUTE FOR TEACHING BY MEANS OF THE FILM (L'Institut de l'Enseignement par l'image lumineuse) AT GENEVA

In response to the unanimous desire of the teachers' unions of all degrees, a group of university professors, of cinematographic technicians, intellectuals and teachers have founded at Geneva a cooperative Society the purpose of which is the development of the film and the slide for school use. This Cooperative has assumed the name of Institut de l'Enseignement par l'Image Lumineuse à Genève (I.I.L.G.). The Institute arranges for the circulation in schools of all the cinematographic documentary resources of Switzerland at a much lower price than that of other means of instruction: books, pictures, mural placards, glass clichés, etc.

Films are easily handled and may be transported without risk of deterioration, the postage does not exceed that of an ordinary letter, and lost or damaged slides may be easily replaced.

*Projection Apparatus.* The study of a large number of projection apparatus has made it possible for the I.I.L.G. to choose, with the assistance of specialists, projection apparatus for schools that give a strong light and are more durable and lower priced than any on the market.

Doubtless there are many very cheap projection apparatus, but their restricted light and fragility place them on a level with the magic lantern and forbid their

use for schools. L'Institut pour l'Enseignement par l'Image Lumineuse proposes to make films suitable for school use, some of which have already been produced.

The cinema being essentially destined to the study of movement, its use should be limited to suitable subjects. The cinematographic program of the Institute includes :

- 1) Films on animal life.
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- 3) Historic scenes, taken on historic spots, or in museum reconstructions, completed by slides of original documents taken in museums.
- 4) Films of national economy, individual and commercial life, completed by fixed slides.
- 5) Films of professional orientation.

School films, abbreviated from documentary films adapted to the mentality of children, may become one of the best means of instruction, always supposing

that they conform to psychological necessities.

Co-operators, school committees, teachers, professors, propaganda societies should be interested in acquiring membership in this Institute. Membership offers the following advantages :

- 1) An important reduction on the price of apparatus, screens and accessories. This reduction may in certain cases amount to 30 % of the charge to those who are not members of the Institute.

- 2) The possibility of paid collaboration at the establishment in the production of a series of pictures on a given subject. The Institute is responsible for the purchase of the photographic documents.

- 3) A share in all the advantages of the Co-operative Society; participation in the interest-bearing shares of the Society; possibility of utilising the documentary material, etc.

*(from the French)*



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# Photographic technique

## THE SECONDARY IMAGE IN THE DEVELOPMENT OF PYROCATECHINE, AND ITS UTILISATION

Prof. Rodolfo Namias

### GENERAL OBSERVATIONS.

It is well known that in the development of the layer of gelatine bromure of silver with organic developers the oxidation of the developer is produced by the bromine which separates from the bromide silver. All the products of oxidation are coloured, though not all in an equal degree. The presence of sulphite of soda delays or even impedes the formation of the products of oxidation.

By using the developers in these alkaline solutions — deprived however of sulphite — the most favourable conditions are obtained for a product of oxidation equivalent to the quantity of reduced silver: and as the products

of the oxidation are retained by the gelatine, which they render more or less insoluble, simultaneously with the reduced silver a secondary image is formed, composed of a coloured material which with reference to certain developers may be considered as being of quinone.

But if it is desired to verify the action of the principal alkalis deprived of sulphite we find that pyrogall and hydroquinone are oxidated so rapidly under the influence of the atmosphere that they immediately colour the bath and even the gelatine, and that the bath quickly loses its developing qualities.

Other developers, such as paraphenylenediamine, oxidate and colour only

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EDITOR'S NOTE. — *This contribution from our eminent collaborator and friend, Professor RUDOLPH NAMIAS, the founder and Director of the Institute of Chemistry and Photochemistry in Milan, an eminent technical expert, was recently presented to the International Congress of Photography and Cinematography at Dresden, where it was received with the greatest interest.*

*The question of which Mr. Namias treats is important not only for photography in the strict sense of the word but more particularly for educational and documentary cinematography.*

*Indeed the possibility of obtaining a better photograph and consequently the greatest effect from the lightest impressions is a notable achievement of the scientific documentary and didactic film. These various processes of obtaining pictures of superior opacity are of the greatest interest for the film from manifold points of view, especially for the sound film.*

*The results obtained by Mr. Namias after complicated sensometric and photomicrographic experiments indicate the possibility of a great step forward on this path. The I.C.E., always ready to support all efforts towards technical perfection of the cinema, hopes that useful experiments may soon follow in this field.*

very slowly under the action of the air, and the formation of products of oxidation is very low, even under the action of bromine and bromide of silver.

THE NECESSARY CHEMICAL CONDITIONS FOR OBTAINING THE SECONDARY IMAGE.

In order to obtain a secondary image of organic coloured products simultaneously with the principal image the following conditions must be fulfilled:

1) It must undergo the oxidizing action of the bromide so that the coloured products can be fixed on the gelatine at the same time as the image is formed and in an equivalent proportion to that of the silver precipitated.

2) In spite of the absence of sulphite the developer must not be subjected to too rapid an action of the oxygen in the air: in this way the bath remains sufficiently clear during the development, and a general and highly undesirable colouring of the layer is avoided.

Now, according to our experience the pyrocatechine developer is the only one known which corresponds to these conditions.

PYROCATECHINE AND THE FORMATION OF ALKALINE.

Pyrocatechine produces a product of oxidation which, originally green, subsequently turns dark brown, and which has a strong indissoluble effect on the gelatine. It is well known that the product of oxidation of hydroquinone is quinone.

But although pyrocatechine is a product of oxidation of hydroquinone it cannot be said with certainty what kind of oxidation product is derived from it.

However this may be it is a fact that the watery solution of pyrocatechine can be added to alkaline carbonate to a degree reaching 10% of the carbonate of potassium without the product blackening rapidly under the action of the air. The solution remains fairly

clear for half an hour or more; the rapidity of the blackening process under the action of the air also depends on the surrounding temperature.

But with pyrocatechine not only alkaline carbonate may be used but also caustic alkali. In this case the process of oxidation by the air is much more rapid. The green product, which is first formed does not colour the gelatine layer, and so it is possible to develop the image without diminishing the transparency of the negative.

As we shall see later this bath of pyrocatechine with caustic alkali and without sulphite, offers considerable advantages.

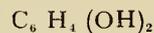
Let us begin by considering the quantities of caustic alkali and alkaline carbonate to be used in the pyrocatechine bath.

The deceased Dr. König considered that a bath of pyrocatechine containing caustic alkali in quantities sufficient to form a monophenol was adequate for the formation of the substitution of the hydrogen of one of the hydroxyles contained in the pyrocatechine formula.

This substitution might even suffice for a bath containing sulphite of soda, although the action of the bath is very slow.

For a bath without sulphite of soda the formation of a monophenol cannot be considered sufficient: the quantity of caustic alkali in this case must be sufficient — rather more than less — to produce the biphenol. Only in this way can a vigorous bath, corresponding to the necessary conditions for the forming of the secondary image, be obtained.

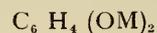
The following formulas should be noted:



*Pyrocatechine: the two OH occupy the position 1-2.*



*Alkaline derivative of pyrocatechine monophenol of sodium.*



*Diphenol of sodium.*

In order to obtain the monophenol of soda by means of caustic sodio for each 100 parts of pyrocatechine (by weight) 36 parts of caustic soda calculated at 100 % of NaOH are necessary, and in order to obtain diphenol 72 parts of caustic soda.

Practically speaking we have proved that the bath best corresponding to our purpose is formed with a proportion of 80 parts of caustic soda to 100 parts of pyrocatechine.

One might press the proportion to the point of 100 to 100, but one could not go further without unfavourably influencing the action of the bath. On the other hand if alkaline carbonate is used the proportion of 100 % must be considerably exceeded in order to obtain the diphenol. Indeed while only 100 parts (scale measure) of pure anhydrous sodium carbonate would furnish a quantity of soda of pyrocatechine in diphenol, in practice a 8-10 times larger quantity is necessary to obtain a sufficiently rapid developing process.

The baths employed are the following.

*Pyrocatechine development  
with alkaline carbonate.*

- a) Pyrocatechine . . gr. 5  
Water . . . . cmc. 500
- b) Carbonate of soda gr. 40  
Water . . . . cmc. 500

The two solutions, a) and b), must be mixed in equal quantities for the bath, which develops in half or three-quarters of an hour. It produces an image of a fairly darkish brown. When using the pyrocatechine bath without sulphite, one cannot desensibilise by saphranine, for this would produce a very disturbing diffusion of a yellowish tint. The use of cryptopine green reduces this drawback, but the use of desensibilising agents will never make it possible to obtain negatives which are as transparent as those produced without their use.

*Pyrocatechine Bath  
with caustic alkalis.*

- a) Pyrocatechine . . gr. 5  
Water . . . . cmc. 500
- b) Pure caustic soda gr. 4  
Water . . . . cmc. 500

Immediately after use the two solutions a) and b) should be mixed in equal quantities.

The development lasts 20-30 minutes.

It is interesting to observe that, although after half an hour the bath is very highly coloured, it does not stain the gelatine, or stains it only very slightly. This would make it appear that the secondary image formed in the pyrocatechine development under the influence of brome separating from the silver bromide, is brought about by different products of oxidation and might even be brome derived from pyrocatechine.

It is certain that, if it is desired to completely exploit the valuable qualities of the pyrocatechine developer without sulphite, the alkaline caustic bath is the best suited for the purpose.

It should be borne in mind that the most rational method of using it is to renew the mixture of the two solutions every ten minutes and to immerse the negative each time in the renewed bath. When the oxidating properties are preponderant, the reducing effect of the bath is minimum. This development bath with pyrocatechine with alkaline caustic and without sulphite, gives very brown and opaque images.

THE SECONDARY IMAGE.

When on ordinary negatives the reduced silver has been removed by an appropriate solvent, no image remains; while, on the contrary, on negatives developed with pyrocatechine there is always a more or less definite image of a dark brown colour.

It is easy to observe the phenomenon by using a mixed solution of cyanide of potassium and ferrocyanide of potassium.

When it is a question of negatives obtained by a sufficiently lengthy exposure and developed with pyrocatechine with caustic alkali, the residuant image is of a yellowish colour, sufficiently opaque to yield positives on paper. It cannot, however, be said that in this method of treatment the products of the oxidation of the developer exist in complete form.

The combined action of cyanide and red prussiate cannot fail to sensibly influence the coloured product. In case of re dissolution of the silver by a more energetic oxidate then red ferrocyanide from the acidified permanganate of sulphuric acid the secondary images almost, or quite disappear.

If comparative studies are made on negatives developed with ordinary developers (hydroquinone-metol, diamedo-phenol, glycine) no trace of the image remains after the treatment with cyanide and red ferrocyanide. The pyrogall used with a moderate quantity of sulphite tends to give a vaguely yellow-tinged fog instead of a distinct image.

#### IMPORTANCE OF THE FORMATION OF THE SECONDARY IMAGE IN THE USE OF THE LATENT IMAGE.

It is evident that if in the revelation of the latent image the composites of bromide of silver, and not only the reduced silver, are exploited the final effect is a better utilisation of the latent image.

Indeed, while on the one hand the reduced silver is formed, on the other there is the action of the bromine on the developer which results in the formation of a bromine derivative or oxidate combination. The brownish yellow colour of the latter is added to the black of the silver, making the image considerably more opaque.

Snapshots of 1/1000, on plates or films, comparatively handled by cutting them in half and developing one half in an ordinary bath of hydroquinone and metol with desensibilisers of

green pinacryptol, and the other half in a bath of pyrocatechine with caustic alkaline, yield considerable differences of opaqueness which may particularly be observed in the development of the positive.

#### THE IMPORTANCE OF THE ABSENCE OF SULPHITE FOR THE CLEARNESS OF THE IMAGE.

When a negative is developed with ordinary developers, above all, if no desensibiliser is used and more particularly with extra rapid plates, a tendency to the formation of a fog is noticeable which in our opinion is due to a general reduction of the silver bromide dissolved by the sulphite of sodium. On the other hand, by development with pyrocatechine without sulphite and without the desensibiliser (which cannot be used for the reasons above mentioned) very clear negatives are obtained, even with speedy exposures.

#### THE GRAIN OF THE IMAGE OF NEGATIVES DEVELOPED WITH PYROCATECHINE.

By comparing negatives developed in an ordinary bath of hydroquinone-metol with others developed in baths of pyrocatechine with caustic alkali and without sulphite, we have gained the certainty that the latter offers considerable advantages.

For the moment we have only made photomicrographs, moderately enlarged, and have limited ourselves to comparing them with negatives developed with hydroquinone metol.

We intend to make more elaborate investigations by enlarging the photomicrographs on a larger scale and, above all, by comparing the action of the pyrocatechine bath without sulphite to that of the same bath containing a normal quantity of sulphite.

We are further inclined to think that the reduction of the grain is principally due to the absence of sulphite, which does not, however, exclude that the secondary image may influence the grain

of the principal image of reduced silver. Indeed, the grain of the image is in relation with that of the emulsion of bromide silver while it is permissible to believe that the formation of the secondary image is produced particularly on the surface of the grain and tends to eliminate the transparency.

However this may be, it is important to state that the attenuation of the grain which is demanded to-day in development baths, representing a minimum of alkalinity and an abundance of alkaline sulphite, may be obtained by a diametrically opposed process, that is to say, by strong alkaline baths without sulphite. The question is worth studying.

#### INTENSIFICATION OF THE NEGATIVE IMAGE BY THE ACCUMULATION OF SECONDARY IMAGES.

Among intensifiers the only one that does not demand the use either of salt, mercury or metal ferrocyanide is that which has been studied by Lumière and Seywedetz, which utilises chlorochromates.

By this method which we will not describe here, it is made possible to add to the silver image a deposit of oxide of chrome which enhances to a certain extent the opacity of the image. But if the bath of pyrocatechine with caustic

alkali and without sulphite is used, a better result is obtained by means of a simple application of brome to the image without re-development. This application is made with the usual solution of bromide of potassium and red ferrocyanide. The operation may be renewed several times, enhancing the opacity of the image, but after some treatments the clearness and transparency deteriorate.

The alkaline bath of pyrocatechine without sulphite may be advantageously employed as a blackening process for reinforcing with bichloride of mercury; this yields an opaqueness which is superior to that obtained from the ordinary development baths containing sulphite and is also superior to those which produce tarnishing by the use of ammonia.

For photographs on bromide paper the development, of pyrocatechine without sulphite yields very good images of a brownish tint, but when pyrocatechine without sulphite is used, there is no difference between the tint obtained by other developers.

This study of baths capable of producing a secondary image will be supplemented by further experiments, especially by sensitometric experiments; for the moment we thought it wise to publish these first observations which may be of very special interest in many cases.

*(from the Italian)*

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# Information

## At the Institute

*At the premises of the I. I. E. C. in Rome the Cinematography and Broadcasting Conference; organised by the International Conference of Women was held from Oct. 6th to Oct. 9th. Our next number (December) will be specially devoted to the work of this International Conference.*

*The Administrative Council of the Institute held its annual meeting on the 12th, 13th, and 14th of October under the presidency of M. Alfredo Rocco. There attended: MM. Barrier, Carton de Wiart, Mme Baumer, MM. Chrzanowski, Cürlis, Destrée, Hankin, Lumière, Mitchell (replacing Milliken), Oprescu, Paranjpye and Yoshida, Counsellors; MM. Cabrini representing the I. L. O.; Secrétan, representing the Institute of Intellectual Co-operation; de Montenach, Secretary of the Administrative Council of the I. I. E. C.; de Feo, Director of the I. I. E. C., Vivaldi, Joint Commissioner of Accounts.*

*On the 16th of October, M. Lucien Viborel, Secretary General of the Propaganda Commission of the French Ministry of Health gave a lecture in the I. I. E. C. theatre on the subject, « French Efforts in the Domain of Cinematography and Hygiene ». The speaker was presented by the Director, M. de Feo. At the end of the lecture which was keenly followed and applauded, M. Viborel presented a very fine propaganda film: « The Sacred Veil », recently made by M. Jean Benoit-Lévy who was present, from an original scenario by M. le Docteur Devraigne. MM. de Fontenay, Ambassador for France to the Holy See; de Dampierre, Chargé d'Affaires at the French Embassy to the Court of Italy, Rocco, Minister of Justice and President of the I. I. E. C. honoured the company with their presence. Many well known figures in Italian Medical circles and of the French Colony in Rome also attended.*

## France

### THE NATIONAL CONGRESS OF THE EDUCATIONAL CINEMA

While it might appear superfluous to report on the national cinema congress held at Paris from September 27-30 it is undeniably important that the lines adopted by so authoritative an assembly should be made known; the best way of doing this seems to us to be to quote the recommendations formulated in pre-

cise terms by the various committees of the Congress.

Each single one of these recommendations constitutes so to speak a schedule of information concerning the tendencies of the educational and didactic cinema in France, considered in its most different aspects by people who adopted a thor-

oughly official attitude. Each of the recommendations reveals a need. On the other hand if there were no needs there would be no necessity to formulate recommendations. But our Institute, which has noticed among the names of members of the permanent committee that of its eminent councillor Henry Focillon, Professor at the Sorbonne and among its members M. Martin, Secretary General of the Federation of the Offices of the Educational Cinema, a member of the French Committee of the I. E. C. Bruneau, Director of the Cinemateca of the city of Paris, founder of the « Cine-document », the liaison organ between the various offices of the educational and didactic film, Lebrun, vice director of the Pedagogic Museum of Paris and which has further noted the active participation at the last congress of M. Delac, President of the French Syndical Chamber of Cinematography, and President of the French Committee of the I. C. E., of M. Benoit Levy, the educational cinema expert and secretary general of the French Committee; of M. Commandon, a master in the field of science, also a member of the French Committee of the I. E. C.; of Senator Brenier, and of numerous others, knows that such men can never stop halfway, and is sure that thanks to them the gaps which were at first visible will be speedily filled up so that the didactic and educational cinema, already flourishing in France, may continue to develop in a manner worthy of the country that gave the brothers Lumière to the world.

#### I COMMITTEE (elementary instruction).

##### First Recommendation :

Seeing that it is impossible for teachers to make use of the film during class instruction, both on account of the lack of black screens for shutting out the light and on account of the difficulty of handling projection machines, the Committee recommends :

a) That the governmental authorities make an effort towards inducing the municipal authorities to fit up the class-

rooms of all the schools with all that is required for cinematographic projections.

b) That the public authorities encourage the manufacture of strong, simple projection apparatus liable to assist the teacher in his task.

##### Secondly :

considering the danger for teachers and students of the projection of non fire proof films the material difficulties arising from regulation precautions which must be taken on such occasions,

##### recommends :

that notwithstanding all existing regulations it should be absolutely forbidden to use projection apparatus with non fireproof films in school buildings during school hours.

##### Thirdly :

considering the lack of films suitable for elementary instruction in the strict sense of the word and the necessity of finding a sufficient number of purchasers before proceeding to the production of any given school film, considering further the present low state of the cinemateca purchasing funds and the lack of directive measures liable to show manufacturers and producers the way to the production of the film for elementary instruction,

##### recommends :

a) That a committee should be formed for the elementary didactic cinema, composed of a small group of competent persons representing consumers, institutions, cinetecas, producers. This committee should proceed to define what it means by the didactic film, naming its essential factors, should establish a practical program of achievement, examine the school films that have so far been published, and give its approval to those which are considered to be made according to the best principles.

b) That a national list of elementary teaching films consisting exclusively of films approved by the Committee, should be officially drawn up.

c) That all films of elementary instruction to be collected in offices and cineteca should be recruited from the national list.

## II COMMITTEE (professional orientation).

considering that the cinema is one of the elements necessary for a good professional orientation, asserts the principle that « the film of professional orientation should be distinguished from the didactic film ».

It further holds that :

a) If they are to be interesting, films of professional orientation must be varied; that is to say they must be created as propaganda films in favour of professional orientation or as films of a general character on a given profession, or as rigorously technical films, or as films which revive the life of celebrated craftsmen, or facts relative to the history of labour.

b) If they are to be efficacious films of professional orientation must be capable of acquainting children and families with the full conditions necessary for the following of a given profession and must always exalt the beauty of human labour.

The Congress emphasises that it would be of the greatest interest to show films of the life of apprentices in order to increasingly awaken the curiosity of children regarding their work, and hopes that future congresses will study a formula for the use of the cinema for purposes of professional orientation, which formula must naturally conform to necessities of time and place.

## III COMMITTEE (secondary instruction).

First recommendation :

The Committee considers it desirable :

1) That an organism be created which is capable of studying the authorisation of the films now on the market and the creation of films edited under the direction of members of educational bodies, and corresponding to the exigencies of the various subjects.

2) That for secondary instruction there should be in these committees delegates specially nominated by the competent organs (pedagogic museums, district offices and associations of specialists).

Second recommendation :

The Committee recommends that in order to maintain the intellectual and pedagogical standard of film instruction, all films the mediocrity of which has been formally recognised, should be eliminated from the cinetecas.

Third recommendation :

That a catalogue of films destined for secondary instruction should be published, arranged by specialists with reference to the curriculum of the different classes.

Fourth recommendation :

The Committee recommends that each institute of secondary instruction should be provided with fixed and detachable projection apparatus which should feature under a special heading « acquisition of films » in the budget for secondary instruction.

## IV COMMITTEE (agricultural instruction).

1) The cinema is a magnificent instrument of culture of which wide use is made in agricultural institutes and after school training courses.

It is also the indispensable auxiliary of the propagandist whose mission it is to spread the knowledge necessary for the exercise of the agricultural profession. Further it offers an opportunity of healthy entertainment which is much appreciated by rural populations.

It is therefore in the interest of agriculture and of the whole nation, to neglect nothing that may further its ulterior development.

2) The equipment of halls for projection in rural districts should be substantially subventioned.

3) All official bodies and responsible personalities should devote themselves to the campaign for agricultural propaganda and should be officially encouraged and compensated. A certain number of decorations of each order should be reserved for this purpose.

4) That the normal training colleges for teachers of both sexes and also for pupils should be instructed in the use of projection apparatus and should receive full information regarding the care that

should be taken of such apparatus and the organising of popular cinematographic entertainments.

5) That all State organs of film production and distribution should come to an agreement concerning conformity of method with reference to the placing and distribution of films of an official character.

#### V COMMITTEE (technical instruction).

The Congress, considering that, as experience has shown, technical films are a most important aid to the teacher, that today only a limited number of such films exist, and that the only way of increasing this number is to ensure the sale of the positives in order to neutralise the cost of the negatives,

recommends :

that the State include in its budget the necessary credits for the acquisition of films for its technical schools and encourage with the necessary subvention private enterprises for the production of such films.

#### VI COMMITTEE (artistic instruction).

The Committee recommends that no film should be shown in a school without having been controlled by a commission formed of persons whose criticism is accepted as competent from the artistic point of view.

That all schools of art be provided with a cinematographic apparatus.

That the method of teaching by the demonstration of colours and lines, presented to the Congress by Mr. Ibels, be used in all schools.

#### VII COMMITTEE (higher instruction).

1) In order to spread the use of the cinema in higher instruction the master should dispose of a considerable number of films referring to the subject of instruction.

2) These films should be presented in such a way that they complete the master's lesson, but should not in them-

selves represent complete lessons, which are generally found to be useless.

3) The Congress recommends that a national cineteca of higher instruction be created for the collection of all scientific and technical news items regarding films, and as wide a distribution as possible of such items.

4) The films should be distributed among the already existing regional cinetecas, which should form a section of the higher instruction financed by the State and the various scientific and regional organisations.

These regional cinetecas should be responsible for keeping the films and distributing them to teachers, to students and also to the public, if considered necessary.

The description of the film and the bibliography of the publications referring to them should be published in special school periodicals specialised according to subject.

#### VIII COMMITTEE (documentary films).

Considering that the documentary film along with the ordinary film, must continue to be of the greatest service to schools :

that its function is even more efficacious in public cinema halls, on account of its instructive and educational qualities,

that it is in the general interest to favour the production and diffusion of this kind of film,

that, despite the public success of some particularly remarkable works, the hired film continues to hold the worst place in programs assigned to documentary films.

that the cinematographic industry justly complains that it is weighed down by taxes, a situation which places the hirer under the necessity of sacrificing the moral and intellectual value of a film to the more facile commercial success,

but that in any case film programs that deprave the intelligence and are dangerously suggestive to morals cannot in any way be encouraged by the State,

requests that as an encouragement, the fiscal dues should be reduced for the public projection of films the educational or instructive value, or the artistic and intellectual tendencies of which have been recognised by a committee of competent critics.

#### IX COMMITTEE (after school Training).

The Congress, considering the obvious insufficiency of educational films, indispensable for after school training, recommends :

1) That the credits of the Budget for Popular Instruction and for the acquisition of films and the subventioning of the purchase of apparatus be increased in such a proportion as to make a general use of the cinema possible in all French schools.

2) That the regional cinetecas which partly replace the central cinetecas for the distribution of films, should receive besides a film deposit the necessary funds for their upkeep and distribution.

2) That with reference to technical instruction the regional cinematecas should be authorised to receive subventions on the established taxes for apprenticeship up to ten per cent of the amount of the tax itself.

4) That the Ministry of Public Instruction recommends to the teachers' organisations the institution of technical and pedagogical Days of school and afterschool cinematography, in normal schools, and cinematographic Days of physical culture, which should be attended by all the teaching staffs of the Department.

5) That a film program, the purpose of which is after school instruction should be drawn up by the already proposed committee.

6) That a list of commercial films useful for after school training, should be drawn up.

7) That projects for new school buildings should include a hall for cinematographic projections.

#### X COMMITTEE (social propaganda).

The Congress requests :

1) That all advertising announcements concerning cinematographic meetings organised by the auxiliary school authorities should be exempt from taxes, as are those concerning physical culture.

2) That the use of the film in the struggle against social evils should be encouraged and generalised.

#### XI COMMITTEE (organisation of cinetecas).

First recommendation :

The Congress requests that the credits conceded by the Ministries should be increased, in conformity with an agreement with the Permanent Committee of the Educational Cinema, the French League for Instruction, and the Pedagogic Museum.

That also with reference to credits the necessity should be borne in mind of subventioning the apparatus, the disks, pick ups and all the sound apparatus in general, besides talk and sound films.

Second recommendation :

The Congress, considering the necessity of a common accord of intention and action between the central and regional cinemas for the choice and production of teaching films, recommends :

that a national committee of control draw up a list of already existing films that are worthy of recommendation to the offices ;

that this committee also draw up a program for the making of new didactic films ;

that, as regards the choice of films the future central commission respect the autonomy of the regional or departmental offices in its present form.

Third recommendation :

The Congress recommends :

That the Ministry of Public Instruction revive the circular recommending that pupil teachers of normal schools be taught the use of cinematographic apparatus.

That the question of the use of the

cinema for teaching be included in the order of the day at the forthcoming pedagogic conferences of the autumn of 1932.

That teachers should organise cinematographic sessions in after school organisations and should be indemnified for this purpose in the same way as those who participate in courses of agriculture or family courses.

#### XII COMMISSION (organisation of after-work).

The XII Commission, considering that the education of the workers should be left as much as possible to the workers' organisations, recommends :

1) That cinematographic centres come to an agreement with these organisations for the preparation of public cinematographic projections, which are both instructive and entertaining.

2) That the municipal powers place their halls at the disposal of organisers of cinematographic entertainments, and that the municipal authorities should not permit the opening of public cinema halls except on condition that they be

placed gratuitously at the disposal of the organisers of the educational cinema for working people.

3) That the State should favour the projections of educational films by freeing the directors from the fiscal dues in a proportion corresponding to the meterage of educational film actually projected.

4) That a close connection should be established between the regional and central cinetecas and the National Committee and local committees for after school training.

#### VARIOUS RECOMMENDATIONS

The constitution of a Committee for the research of means to increase the use of both the cinema and the phonograph in instruction, together or separately, both of which can attain results of the greatest educational importance (recommendation of M. Gabelle).

That besides the standard film, 35 mm now existing, the small size film also be used in the interests of the distribution of films (recommendation of M. Benoit Levy).

#### Sweden

#### THE CULTURAL FILM

During the Vienna Congress of the current year Mr. Per Kviberg, a teacher in Norwegian schools, had the opportunity of referring to the efforts made in Norway and more particularly at Oslo, with reference to the educational school film. He also mentioned the success obtained in Sweden by the use of different types of films in schools, which may be considered the most satisfactory result of the efforts of Gustaf Berg. When the leading position of Sweden among Scandinavian countries and probably among all the countries of Europe is remembered with reference to cultural films the opinion of Mr Per Kviberg will doubtless be considered quite correct.

According to Mr Gustav Berg himself this position could not have been attained had it not been for the great interest shown by the Svensk Filminidustri (Svenska) and the sacrifices it made in order to attain its goal.

On July 1 the Department of Cultural Films started on its second year of activity. Ten years ago Sweden took the initiative with a group of 500 different subjects, accurately selected and composed in accordance with rigorous pedagogical principles for school use. A new catalogue has recently been published, which comprises about 2500 subjects, over a thousand of which have been made from Swedish negatives. The

Svenka photographers have been all over the world with their cameras. Oscar Olsson, for instance, was sent on a photographic expedition of the Svenska, and a hunting expedition to Africa, conducted by H. R. H. Prince William of Sweden; another of the photographers of the Society, Mr Gostav Boge, was sent to the Antilles, the South Sea Islands and to the United States, to say nothing of his journeys on the Mediterranean coasts and in other European countries. Axel Lindholm has taken his camera all over Spain, and David Sljo Sjoelander, an unrivalled expert at the filming of bird life, has been through the near East and the Arctic regions. It is natural that the majority of our films should reproduce our own country and the other Scandinavian regions, including Greenland, Island and the zones of the Arctic Ocean. Prominent among Swedish educational films are a series of biological subjects taken under scientific control; a series illustrating the arts and crafts of past periods, and a series of reproductions of the whole of our country from the deserts of Lapland to the most southern corner of Sweden, that is to say a stretch almost equalling in length the distance between Stockholm and Naples.

New expeditions set out every year both to provide for a continual renewal of the old films and to increase the stock of new pictures. The production department of the Svenska has further prepared some of the masterpieces of our national literature for the screen, such as the works of Selma Lagerlöf, August Strindberg, and others.

A few quotations regarding the activities of the Educational Cinema during 1930 may be of interest. Cultural films from Sweden were projected in nearly 1400 halls in the course of the year; most of them were school films, others were the property of educational or social institutions. Four million spectators assisted at these projections, and in the course of the year the demand steadily increased. During 1930 an agreement was made between the Edu-

ational Department of the Svenska and the educational authorities of Island, according to which the schools of Island are to be regularly provided with educational films from Sweden.

The films used for school teaching in Sweden are of the standard size. According to statistics of the last year, from July 1930 to 30 June 1931, there has been an increase of about 10 per cent, compared with the preceding year.

The Educational Department of the Svenska started its activities without any government subsidy while the schools and other educational institutions are subsidised. Although the Royal Direction of Education and the Council of State Censors have approved these subsidies the definite solution of the problem is so far from being settled that it has been thought advisable to address a petition to H. M. the King of Sweden, which in a short space of time has been signed by 1500 corporations of educationalists and teachers, or private teachers, or organisations the purpose of which is to encourage and improve popular instruction.

All this development has given rise to the necessity of starting a vast and costly propaganda in order to convince the school directors that it is in their own interest to provide the necessary slides and to open their eyes to all the advantages offered by the film in visual instruction. Propaganda sheets and booklets have been distributed and a monthly review, dedicated to the development of the educational film in Sweden and abroad, has made its appearance.

The Svenska, the largest and most important institution for film production in Scandinavia, has modern offices in the centre of the business quarter of Stockholm (the name of the seat itself is « Centre »); the Educational Department has a flight of completely equipped offices. Close to the « Centre » the Institution has a another building constructed according to a special system with absolutely fireproof deposits for the slides and films. At Rasunda, a suburb of Stockholm, the Svenska has vast and

up to date studios, fully equipped with all the latest machinery and contrivances.

The initiative of the Svenska in the educational field has been steadily developing, and the day may not be far off when, with the financial aid of our government our schools will be in a position to make still wider and more profitable use of the best educational films. The section of school films is often visited by study missions, and requests for information are received from all parts of the world and are answered as effi-

ciently and promptly as possible by the Educational Department. Collaboration with the L. U. C. E. in Italy, with Japan and other countries has also been started.

The chief of the section of the school film, Mr Gustav Berg, a former film censor, is firmly convinced that the Rome institution created by the League of Nations, will increasingly develop its activities in the interest of the development of the school film and the general culture of the whole civilised world.

## Spain

### LEGISLATIVE MEASURES

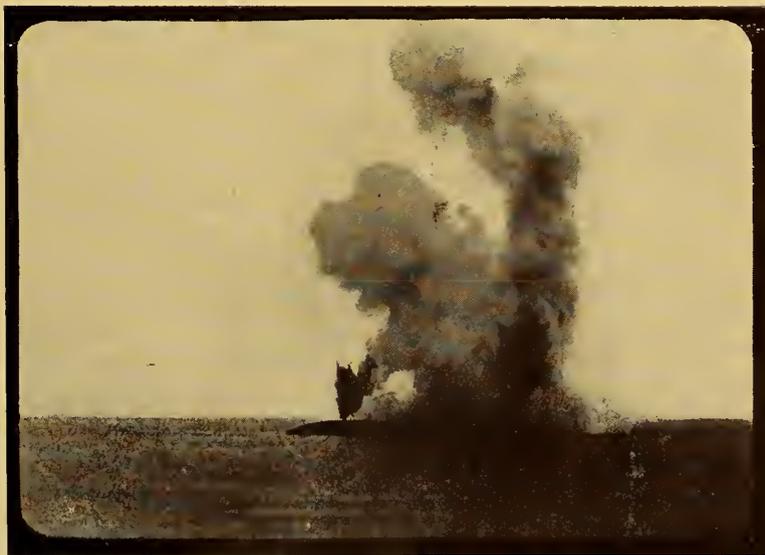
From the Spanish press we quote a news item of the greatest interest for our readers and for the I. E. C. as it illustrates the sentiments and spirit of the new government of the republic with reference to matters of education and instruction. The «Gazeta» publishes a contest for the purpose of providing as many national schools as possible with projecting apparatus, and

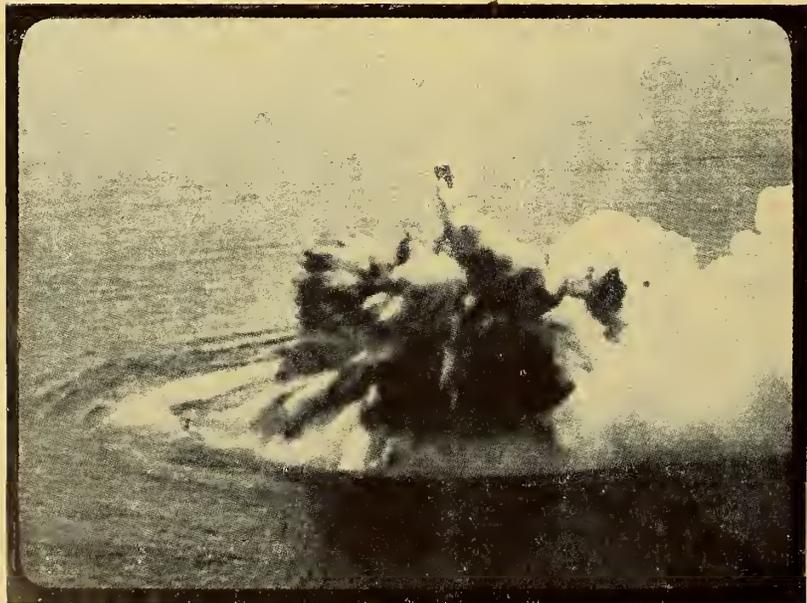
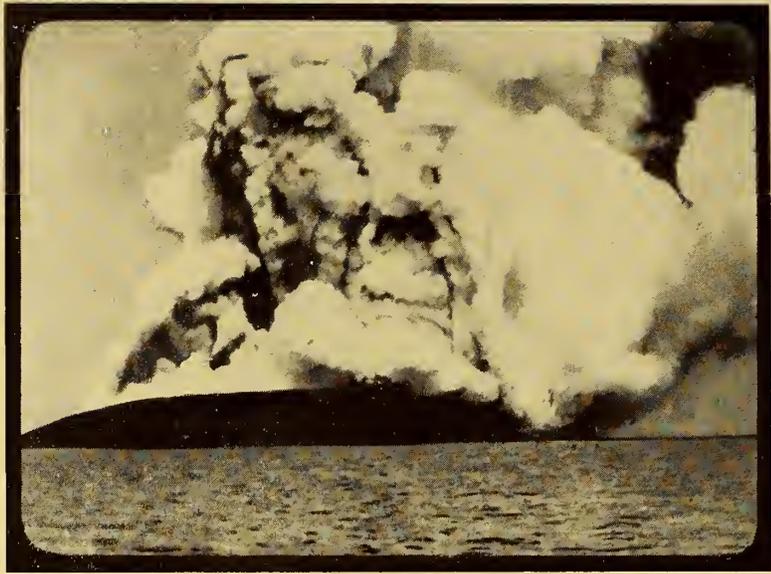
for creating an cineteca, indispensable for this form of culture.

The first apparatus will be destined for rural schools. The I. E. C. is pleased to draw attention to the this important step on the part of the Spanish government which is another testimony to the importance attributed by all governments to the cinema as a fundamental factor of education and culture.

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*As announced elsewhere, the December number of our Review will be exclusively devoted to the Cinema Conference held by the "International Council of Women at the I. E. C. I. Consequently the enquiry instituted by the I. E. C. I. on the subject of "War Films and Young People" has been held over until the January number so that it may continue without interruption.*





## *The religious film*

### ST ELISABETH IN OUR DAYS

There can be no more delicate matter than the handling of a film with a religious subject. The current expression is to «realise» a film, for in a sense the cinema actually «realises» by giving substance in the image — often in an unexpected form — to ideas which awaken frequently widely disparate conceptions in the minds of different people who hear or read about them. This is more particularly applicable to the heroes of the faith, around whom, with the help of religious enthusiasm an atmosphere of legend is created which in the minds of the faithful is raised to a supreme ideal that even the best intentioned film is in grave danger of overturning. For, whether it be admitted or not, it is a question of *realising an ideal*, always an extremely delicate proposition.

It is for this reason that even in religious circles — independent of confession — there is often a lack of unanimity as to what attitude should be adopted towards religious films and what kind of treatment they should receive. Over and above this, many religious films are exceedingly casual. While, handled more or less like historical films, and lacking nothing in sensationalism even to the detriment of truth, they still are eminently lacking in the essential, the breath of faith, and the criticism they encounter is for this reason, generally amply justified.

But «St Elisabeth in Our Days», the première of which was shown at Nürnberg during the recent «German Catholic Days», has apparently found unanimous acceptance as a film worthy of recommendation to the faithful.

It was turned by the Leo film of Munich in honour of the centenary of

the death of St Elisabeth of Hungary. The Leo Film, as is well known, is the film production establishment of the Catholic Associations aiming at the amelioration of the cinema.

The figure of the sweet and pious Landgraefin, which has so abundantly inspired artists, was admirably suited to tempt the adepts of the «seventh art». And it may well be believed that the Leo Film has achieved a really artistic picture as this quality, over and above its educational merits, has been recognised by the competent authorities.

The importance of such official recognition in Germany cannot be overestimated; it implies a reduction of performance dues and the most unpromising support on the part of the authorities and educational institutes. This is another reason for our mention of it in this Review.

The title «St Elisabeth in Our Days», implies a «rapprochement» between the epoch of the pious landgrave's wife, the protectress of the oppressed and the feeble, the providential patroness of the poor, and our own period. And indeed the suggestive medieval pictures, showing the surroundings in which St Elisabeth of Hungary lived and worked, alternate with scenes representing modern charity institutions for the succour of the sick, needy and infirm. A veritable reconstruction of past times, and a faithful documentation of the present day, breathing an atmosphere of real Christian charity, this film could scarcely be excelled as regards educational merit.

It is therefore not only a pleasure but a duty to draw our readers' attention to it.

## *Documentary films*

### **“ K R A K A T A U ”**

**A Film of the Batavia Film Maatschappij**

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The Krakatau is one of a powerful group of volcanoes that encircle the basin of the Pacific from the Aleuta to the Fire Fountains of the Antarctic, stretching across two continents. In the Straits of Sunda, midway between Java Sumatra, there is a circle of three little islands, Verlaten Island, Long Island and Rakata which geologists believe to have belonged to a now extinct volcanic peak destroyed in prehistoric times by a catastrophe of huge dimensions.

The largest of the three islands, Rakata, also called Perbuatan or Krakatau, was destroyed in 1883 by a terrible explosion. The island was completely split in half and the tidal wave that swept over the coasts of the Sund Archipelago cost 40,000 people their lives. Large quantities of fine pulverised rock were whirled high into the atmosphere where they remained for years in suspension, until, drifting to Europe, they caused extraordinary sunset effects. The terrible events of 1883 have never been forgotten by the inhabitants of these districts and there was great excitement when in December 1927 fishermen who had gone out to lay their nets between the three islands returned with the news that smoke was rising out of the sea.

An expedition of the Volcanic Research Society of the Dutch East Indies immediately started for Long Island, in order to observe from that point the activities of the new submerged crater. This was done chiefly in the interests of the protection of the inhabitants of Java and Sumatra. There was always the possibility that a second explosion might cause another tidal wave, in which case

the expedition was to warn immediately the coastal stations of the neighbouring islands, who were anxiously awaiting the radio message from Long Island. The inhabitants had been prepared, and were ready to flee at a moment's notice to the higher parts of the island, the interval between the formation of the tidal wave in the Krakatau Basin and its arrival in Java would leave enough time for the coastal inhabitants to escape. This was the chief task of the Long Island Expedition, but, incidentally, it was to devote itself to the observation, measuring and filming of the unusual spectacle of a sub-oceanic eruption. The Expedition was equipped with a motor boat, an airplane, a radio outfit and a seismograph. In this way some of the pictures which formed the Krakatau film were made.

The picture was recently shown in Europe for the first time; it is instructive and well composed, and free from incidental superfluities. The life of the Expedition of Long Island is almost entirely omitted.

The first picture shows the position of the volcano on a map of the Malay Archipelago — the three islands, their geological structure, Rakata with its gashes on which a few decades ago the lava strata were still so strikingly clear that they gave the effect of a geological model (meanwhile the luxurious vegetation has covered up a great deal). The shape of Krakatau in prehistoric times and before 1883 is shown in reconstruction from maps, pictures and photographs. There are a few pictures of the beautiful wooded coasts of Sumatra and Java and of the inhabitants, anxiously

gazing in the direction of the menacing volcano. The huge layers of ashes and lava 120 feet high which were precipitated on Long Island and Verlaten Island by the eruption of 1883, are particularly interesting; under these layers the carbonised trunks of trees of the buried forests are still visible, while higher up new forests already cover the island — a rare example of a complete new formation of the natural world on the same spot of great interest to the biologist.

A picture of the Expedition Camp is shown and a series of pictures follow, reproducing the eruption from its first phases to the full activity of the newly formed island crater (Avak Krakatau, Son of the Krakatau), resembling that of Santorin. There is a certain regularity about the eruptions; at first, the gases raise the water like a dome for

the fraction of a second, then a high jet of water, steam, ashes and concrete material is projected from the middle of the dome, glowing volcanic bombs and lapillae are forced high into the air and fall back into the water, which evaporates at their contact, forming huge white clouds. After the small island crater has risen from the sea the spectacle becomes still more magnificent. The pictures were taken partly from Long Island, partly from the airplane and the motorboat, some of them at great risk and in the immediate vicinity of the phenomenon.

This well composed film holds the attention of the spectator and awakens in him the desire to know more about the subject. Some of the pictures will also be of interest to the specialist.

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◆ ◆ REVIEW ◆ ◆

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# B I B L I O G R A P H Y

*The Protestant Film Congress, Cassel.*  
May 3-5th, 1931, by Dr. PAUL WINCKLER, Witten.

This is the title of a recently published booklet on the First Protestant Cinematographic Congress organised at Cassel by the Protestant Cinematographic Union for Germany (Evangelische Bildspiel Verband für Deutschland). It is not only a report on the result of the Congress but a booklet written for the purpose of inciting Germany to fulfil her duties in the field of educational and cultural cinematography. Never before had so many people interested in the solution of the problem of the Protestant cinema been assembled and perhaps also never before has such unanimity been achieved regarding the aims and necessity of the work to be done. Not only did Protestants hasten to this Congress, it was also attended by many Catholics representing educational and cultural interests of the film industry, who testified by their presence to their satisfaction at seeing so many Protestants united in the interests of the film, and to their faith in the results which would follow.

Among the numerous speeches held at the Congress, which the author quotes in full the following are especially noteworthy :

« The will of the Protestant public », by Superintendent Dr. Dibelius of Berlin ;

« Tasks and Purposes of Protestant Cinematographic Work », by Pastor Bernhardt Heppe, Director of Aid Societies for Protestant Girls at Marburg on the Lahn ;

« Cultural Cinematographic Work and German Cinematography », by Friedrich Kordts, Director of the Cultural Section of the Ufa, Berlin ;

« The Tasks of Cinematography », by Dr. Günther of Berlin.

Further, the speeches of Dr. Hellbeck of Witten. Dr. Schuhmacher of Pforzheim on the subjects : « The Problem of the Protestant Film Union in Germany » ; « Protestant Film Policy in Practice » are reproduced.

After having emphasised the chief points of discussion the author concludes with the publication of the text of the deliberations taken regarding ambulant cinemas and work in common in the field of cultural cinematography. These deliberations opposed the movement brought forward by some of the associations belonging to the organisations of cinema owners to abolish the ambulant cinema ; for it was maintained that to abolish institutions which have been created with so much effort and sacrifice would be to compromise German culture. Only with reference to ambulant cinemas of an exclusively commercial nature did the Congress adhere to the requests made by the above-mentioned associations, appealing to the Government and the authorities to prevent so important a cultural factor as the ambulant cinema from falling a prey to the selfish interests of single commercial groups. Further, in consideration of the attacks made on German culture, the Congress expressed the hope that the Work Committee will take the initiative of arranging conversations between influential cultural personalities from distant parts of the Reich, in the interests of a really profitable collaboration.

*Photographische Chemie und Chemikalien Kunde mit Berücksichtigung der Graphischen Druckgewerbe* by Regierungsrat Sektionsvorstand, Professor E. VALENTA, (Knapp, Halle Saale).

This valuable book by Professor Valenta is one of the most complete treatises on photographic chemistry. It will

be an excellent auxiliary aid to those who desire to complete their knowledge of the elements of chemistry which are playing an increasingly important part in the field of photography.

In the first volume, which is divided into two parts, metals and metalloids, the single elements of inorganic chemistry are examined. The author gives a clear and accurate description of their properties, of the laws which regulate their combinations, of the various methods of synthesis and analysis, of the properties of compounds, etc. The whole treatise in all its details is, of course, dealt with from the point of view of photography. In the second volume, dealing with organic chemistry, all the derivatives of metano, also isocyclic, heterocyclic compounds are examined.

This is both a scientific and a practical treatise. Everything relating to photography is competently elucidated, from the preparation of gelatine to fixing baths, the handling of copying paper and packing paper for unused films, to the examination of the products used for developing, etc.

The book is to be recommended on account of its lucidity and accuracy both to those who make a professional practice of photography and to chemists wishing to specialise in it.

*Der Gezeichnete Film* by E. G. LENTZ and K. WÖFFER (Knapp Halle, Saale).

This study of the technique of animated drawings gives an entertaining and instructive account of all the necessary details for those wishing to specialise in this branch. It will be found equally useful by those who, already acquainted with the animated drawing, wish to perfect themselves in this field. While the difficulties connected with the animated drawing, far from being minimised, are accentuated, the way to overcome them is also shown. After a short introductory historical note on the origin and gradual development of the animated drawing, up to the most recent results, the author proceeds to a description of

the various methods adopted in the execution of the animated drawing, the cinematographic procedure (with reference to exposure, illumination, etc.) projection, etc. The accessories and their use are also described.

The part dealing with the dynamics of the movements of the human body, of the bodies of animals and of inanimate objects is particularly interesting and gives an adequate idea of the difficulty and importance of faithfully reproducing the various movements. Besides valuable suggestions this part of the book contains numerous illustrative sketches of great practical value. The volume closes by emphasizing the contribution of this type of film to the educational cinema, expressing the hope that it may be increasingly employed.

*Die Spiegelreflexkamera* by A. MAYER and P. HANNEKE (Knapp Halle, Saale).

A monography on the reflex camera written in order to make this type of camera better known by illustrating all its advantages in comparison with other ordinary apparatus.

The book begins by explaining the principles on which this particular photographic procedure is based and the optical laws of the reflex angles. It then deals with the position of the reflectors inside the apparatus, the functioning of the mechanisms when the objective is fixed and all other optical, mechanical details. Subsequently the two types of reflex camera are analysed, the rigid and the flexible, the different makes and characteristics of which are illustrated by special tables. The instructions for the use of these apparatus contain much practical advice and interesting hints. The book is furnished with numerous illustrations and sketches. It closes with a list of German patents of reflex cameras.

*La cinematografia per tutti.* ERNESTO CAUDA. (A. C. I. E. P., Roma, L. 10).

This book was intended by the author to be a practical guide to the amateur.

In his preface he says that it was his desire to achieve the greatest simplicity of explanation, avoiding as far as at all feasible all theoretical treatment and thereby making the book comprehensible even to those who have no technical knowledge. But the author's modest prefatory note was necessarily surpassed by his particular competency and knowledge of his subject. The volume deals with both the optical parts of the material and of the film in its various forms and sizes; it points out the numerous causes of error in the negative process and in the apparatus and accessories themselves.

The second part deals with the use of film material for turning, for make-up, for objects and for manuscripts. A full appendix gives information on the coloured film, the sound film for amateurs, a subject of the greatest and most up to date interest, on amateur cinematography in its various forms; it includes a short but valuable collection of photographic formulae. Mr. Cauda's volume is undeniably original. It is the work of a student and, above all, of a demonstrator of photo-cinematographic problems. This in itself would be sufficient to make the book exceedingly interesting and to guarantee it a well deserved popularity among all those to whom the cinema does not mean a commercial end but a simple possibility of artistic entertainment and personal culture.

*Der Schmalfilmer*, practical hints for small size films and short films (Kleinfilm), by Fr. WILLY FRERK, Second revised and enlarged edition with 105 illustrations and two artistic supplements. Photokino verlag G. m. b. H. Berlin, S. 14 Stallschreiberstrasse 33.

One of the greatest achievements of Fr. Willy Frerk, who was among the first popularisers of the film for amateurs, is to have made a collection of the various experiments in this field, completing them with remarks by com-

petent authorities, and offering the public a practical survey of one of the most interesting aspects of cinematography. Today there is hardly an amateur cinematographer who is not acquainted with Freerk's book and a second edition of the volume had become imperative. Although no alterations have been made in the original text, the book has been enlarged by 113 pages and contains all information that may be useful to amateurs desirous of achieving accurate work.

All innovations in cinematographical apparatus are accurately described. News of a general kind such as a list of films accessible to the amateur follow, including all useful details regarding size, sensitivity, length, etc. There is also a list of foreign apparatus and projections and a price list of fees demanded by the principal firms for developing, printing, reducing, enlarging, captions, positives, etc.

*Sepp Algeier*. *The Search for the Image*. A volume of 160 pages with 150 illustrations, published at Stockholm in 1931 by J. ENGELHORN. It gives the results of eighteen years of filming in the Arctic regions and mountain districts.

This is a very interesting book, which for the first time gives an idea in an accurate form of the infinite difficulties encountered by operators who are called upon to film the spectacles of nature. The spectator of a film, comfortably seated in an armchair of a cinema hall, does not always realise the whole range of more or less dangerous adventures which the cinematographic operator has had to confront, the exceptional nerve tension to which he is exposed and the heroism which is often necessary to enable the taking of a few metres of film in mountain or glacier districts.

For the first time this work of Sepp Algeier, a cinematographic operator and ski champion, makes it possible for us to get a glimpse of the magnificent regions, bristling with dangers where films of the

type of « Storms on Mont Blanc » were created. The accurate and animated account by Sepp Algeier is completed by 150 illustrations of the North Sea and the high Alps.

This book is to be recommended not only to adults, but above all to young people, because while being extremely entertaining, it also teaches many lessons in heroism.

**DIE LINSE**, Monatschrift fuer Photographie und Kinematographie (**Berlin Lankwitz**).

The October number of the 27th year of this fine photographic Review contains a number of interesting articles. Some of them deal with photography, from the air with interesting photographs from airplanes. There is further a description of a new procedure for making coloured paper pictures. The article 'Retouching Negatives' gives practical hints for winter work. There is a humoristic article 'Three Men in Search of a Camera'. Other subjects include: The Running Picture, Photo Rights, Short Notes, Readers' Correspondence, News of Competitions and Contests, Industry and Novelty Reports, Bookreviews; Echoes from Associations and Societies. Special attention is drawn to the magnificent pictures accompanying this number, some of which are distributed in the magazine while others form special illustrated full page supplements.

Among them are: an original picture of the Arctic flight of the Zeppelin; pictures of Heligoland, Copenhagen, etc. Price of the number RM 0,60. Back numbers from the publishers: 15 Pfg postage fee.

**IL PROGRESSO FOTOGRAFICO**, Milan.

SUMMARY OF THE CONTENTS OF NO 10, 30 OCT. 1931: Pr. Rodolfo Namias, *Integral utilisation of constituents: Silver bromide in the formation of the photographic image* (from the Review *Photo Korresp.* of Vienna, No 7) — *Stereoscopy by means of anaglyphes* — *Glass photography in the most recent studies of the School Laboratory* — *Communications of the School Laboratory the slow development and the influence of the proportion of alcalis in the developer* — *Photographic art and technique* — *The Flash Bull.* — *Portraits by an Italian photographer in America* — *The Amateur Cinema* — *Chemistry and Practice in the Treatment of the Amateur Film* — *Toning in various colours* — *The great International Amateur Photography Contest at Cannes* — *Bibliography* — *Information* — *The Results of the Kodak Congress 1931* — — *Raffaele Tortolini and his work* — *Patents released in Italy.*

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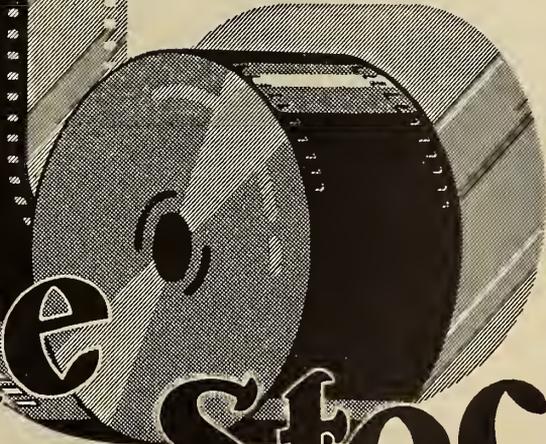
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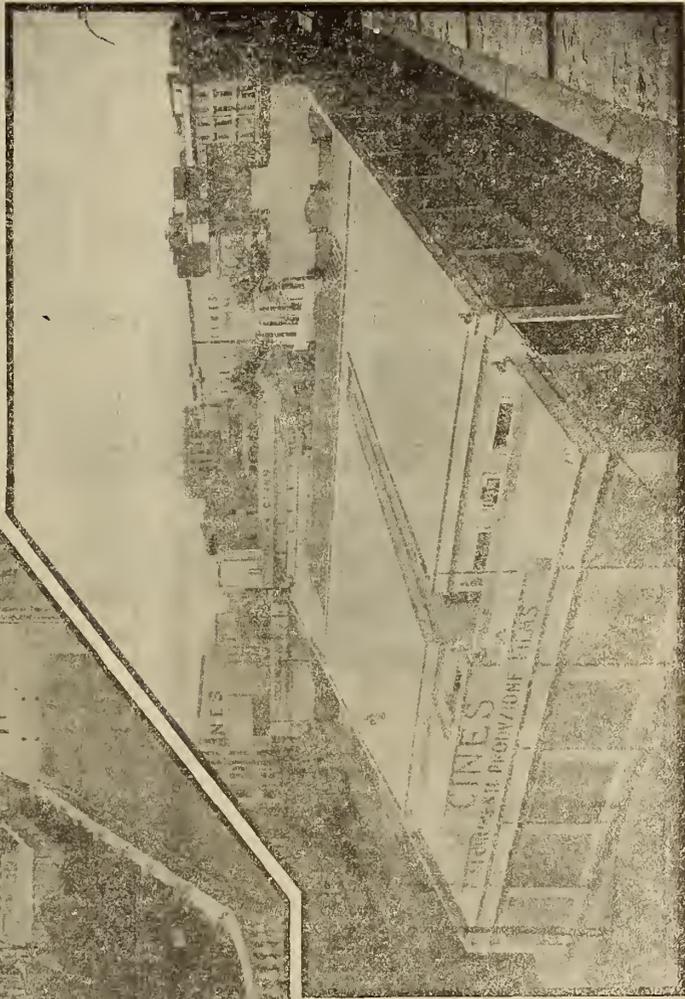
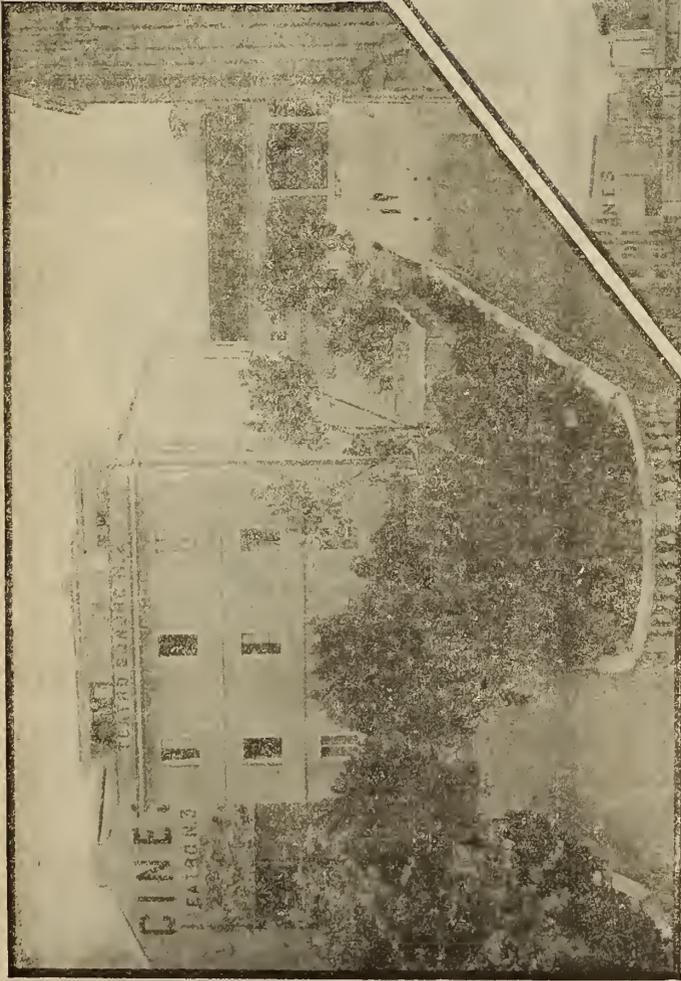
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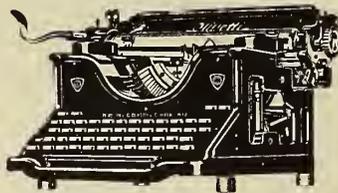
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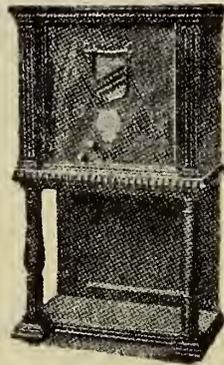
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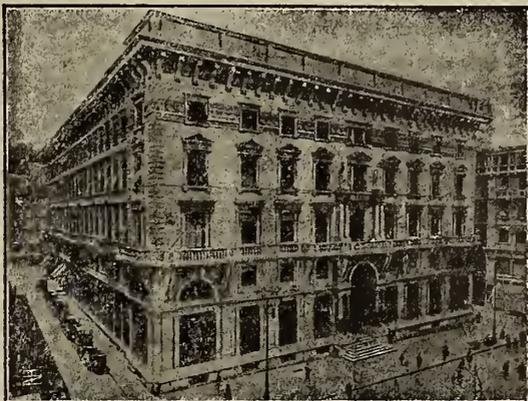
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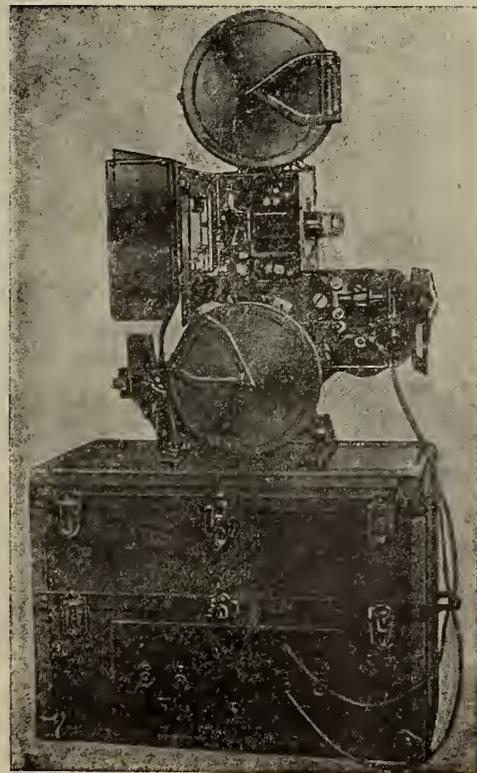
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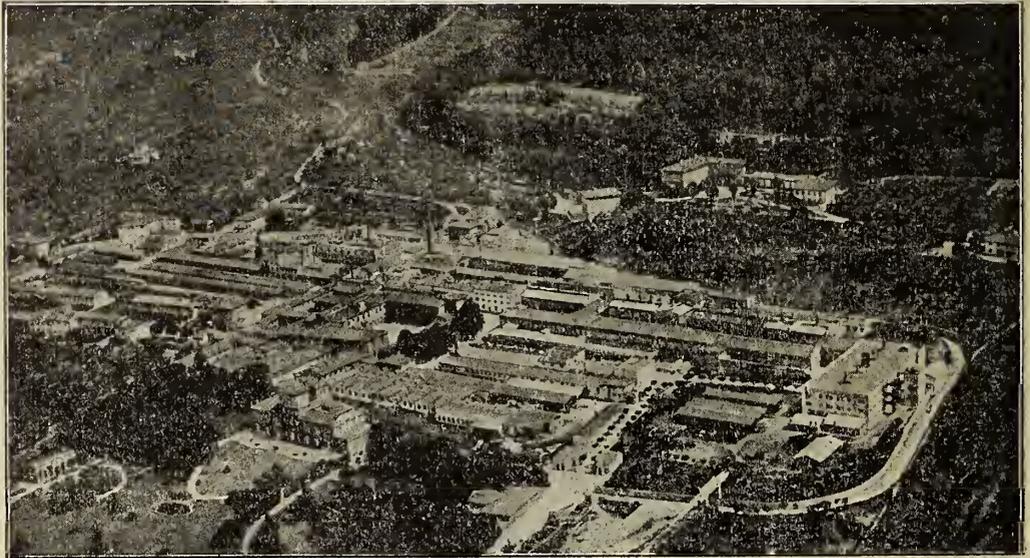
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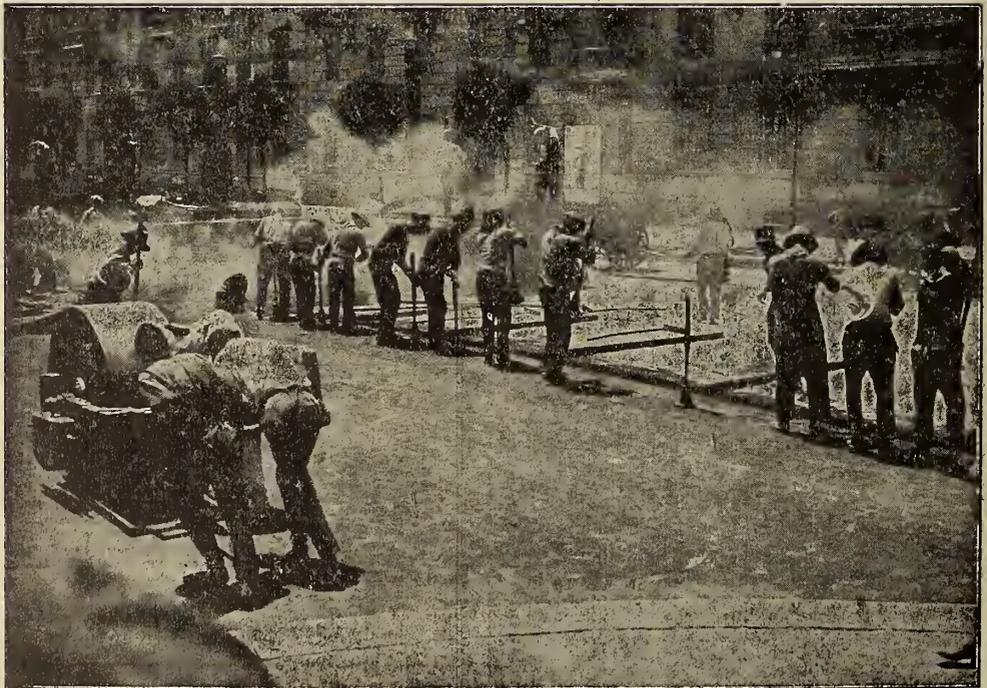


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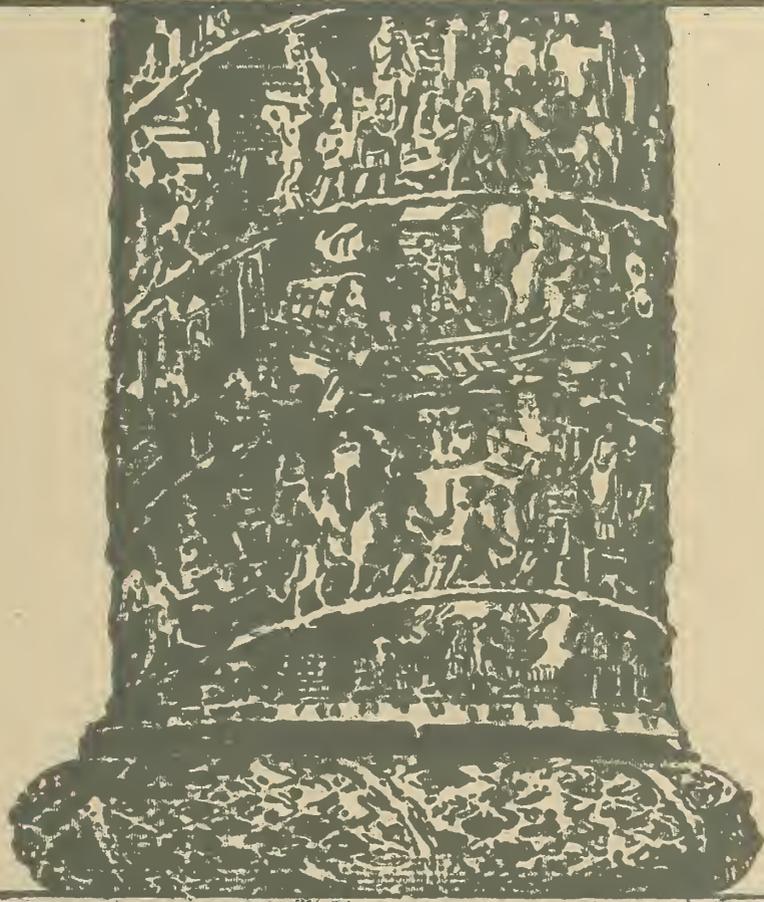
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- YOSHIDA Shigeru, *Japanese Ambassador at the Quirinal.*
- The Secretary General of the League of Nations.*
- The President of the International Agricultural Institute.*
- The Director of the International Labour Office.*
- The Director of the International Institute of Intellectual Cooperation*  
*are present at the meetings in an advisory capacity.*
- de FEO Doctor Luciano, *Director.*
- de MONTENACH Jean-Daniel, *Secretary of the I. C. I. C., Secretary.*

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More than 43 millions of members, belonging to groups spreading throughout every phase of social and political activity in 56 different countries, that is, in a few figures and words, what the International Conference of Women represents. The International Institute of Educational Cinematography welcomed the Cinema Commission of this organisation at Rome in order to discuss one of the most important and utterly interesting problems of modern social life.

Women can fulfil two functions in Cinematographic affairs: take care of those moral principles upon which social life is based, and contribute to the realisation and development of the educational and instructional possibilities of the Cinema.

It has been stated and repeated in every conceivable manner that the screen can both present elements of corruption likely to prove injurious to human dignity and also present elements which can elevate and purify the purpose and meaning of life.

These two statements are diametrically opposed to one another and it is in this very opposition that the action of women is indicated. And this action will be all the more efficient for being positive, an active collaboration, not an prejudiced and negative criticism.

It is a question of modifying and perfecting one of the most marvellous instruments which our century has given to man, for his recreation, instruction and the strengthening of his spirit. Excesses, uncertainty, and faults belong essentially to all artistic and intellectual productions which have need of capital in order that they may be presented to the public. The industry does not improve and perfect itself, nor realise its duties and responsibilities of a moral and social order as quickly as the instrument of the Cinema develops.

A prejudiced and negative criticism could only yield mediocre results; on the other hand a constant and positive collaboration can convince the heads of the cinematographic industry of their duties, of the moral necessity of taking up an attitude corresponding to the general needs of social life and culture.

In the field of Cinematographic activity womens influence can make itself markedly felt. A man, absorbed in work and study, and by reason of his mode of life, is apt to see all questions from an abstract and scientific point of view. Occupations which involve him in intense activity sometimes prevent him from realising the essentially practical nature of certain questions, even of important questions.

This task is most especially suitable for the woman on account of her special qualities as sister, wife and above all mother, which keep her constantly in closer relation with all the members of the family. The man, perhaps, may, by a scientific method arrive at the same conclusion as the woman but he gets there more painfully and more slowly.

The woman, on the contrary, finds about her in daily life practical conviction, the observation and the proof of facts, verified countless times and directly put to trial.

Take for example one branch of activity in the field of the Cinema, that of film censorship. There is no question here of attacking or defending this institution. Without doubt in many countries it would benefit from being in more direct contact with the realities of existence, and by abandoning a number of generic and prejudiced principles, especially as the Cinema becomes a more formidable factor in social life from day to day. But leaving aside the question of censure itself, women are almost invariably present on those commissions which do exist. Doubtless their innate feeling for art and their naturally delicate taste will enable them to look after the artistic side of production but it is above all in matters of public and individual morality that they intervene. In those countries where no official censorship organ exists, feminine control acts as a preventive influence additional to the repressive functions of the authorities. From the short enquiry which we have just made it is obvious that in most cases women bring to film control a real and practical knowledge, more appreciable in moral and social domains than scientific research or that spirit of defiance and prejudiced reaction so often found in censorship commissions. Additionally, where censorship exists and where it is intended that it should continue to exist, could not women be more generally draw into the work of censorship, above all if representatives were chosen from those women who are experienced in life and can understand at the same time both the necessities of an industry and those things which constitute real moral and social dangers?

We find the proof of womens ability in these matters in a report published in this number of the Review which deals with the part played by women in the adoption by the American film industry of moral Codes for film production and advertisement matter.

And it may well be affirmed that if the essential points of those codes were scrupulously respected by producers and distributors there would be no need for the authorities to intervene at all. But, if a corporative orga-

nisation can meet with the resistance of organised women in the application of instructions or rules which tend to improve and perfect an industry, it is certain that the women of a great country, can, by force of influence, propaganda and positive action, help to overcome these difficulties for the general good.

But women can make the influence of their level heads and the force of their thought felt in other fields of the Cinema, notably in that of the strictly educational Cinema and that conducive to the friendship of peoples, quite apart from internal political contingencies of State or external diplomatic relations.

In every woman there is a mothers heart. It is then impossible to refuse women their natural function as educators, at least in as much as social life is concerned. Schools, charitable institutions and to a certain extent workshops and factories offer fields of action for womens power of education. While mens minds are busy with the constant study and search for technical innovations which may revolutionise or develop labour in all its various forms, and while men destroy and construct to realise an idea, it is the womans work to render this continually changing social life as agreeable as possible to all concerned. Left entirely to mens judgement, life would be a hard and bitter struggle, unending, without a moment of peace or rest, lacking the help and comfort so necessary to those who suffer and fight. It is therefore the function of women to smooth and soften this perpetual fight, hard and bitter, to which humanity is pledged. To recognize this quality in the women is to recognize her right to a profoundly human double function, to educate and to assist.

And what unbounded influence women may have in the domains of international friendship and co-operation, to transform todays dream of peace and human fraternity into the reality of tomorrow!

In these matters, as in many others mentioned and unmentioned, the Cinema is of undoubted use. With light itself, and now today with speech and sound, the Cinema possesses marvellous elements of strength, suggestion and exaltation.

The Rome Conference of the Cinema and Broadcasting Commission set up by the International Council of Women was under the spiritual leadership of Mme Laura Dreyfus-Barney, who truly personifies the highest conception of spiritual life, combined with the highly developed common sense of practical existence. She revealed to us the infinite possibilities for feminine action which the Cinema presents. It may be affirmed that this Conference was from beginning to end a school of thought and action.

The I. I. E. C. is happy to open the pages of its Review for the publication of the principle documents in connection with this Conference, documents of discussion and final resolutions. All this material is still full of life, of the breath of those who have added to it and discussed it.

This is the wish of the International Institute of Educational Cinema-

tography: that the Rome Conference and the publication of its principal official documents in this Review may be considered as one more step along the road of complex and keen collaboration which this Institute wishes to develop with the great international feminine organisation lead by Lady Aberdeen, a guide gifted with a profound sense of humanity and a great organising ability, and by Mme Dreyfus Barney, positive and realist, who seems to us to be admirably suited for the campaign which should end in triumph for the cause which we all have at heart — the improvement of Cinematographic production.

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## Considerations on "The International Conference of Cinema and Broadcasting" held by The International Council of Women

Considering the increasingly important place taken in the life of the present day by those powerful instruments of information, education and amusement, the Cinematograph and Broadcasting, the International Council of Women decided in 1926 to form a Commission of the Cinema to which was added in 1930 the study of Broadcasting and its utilization.

It is interesting to note that the League of Nations itself, by entering in its programme the study of the influence and possibilities of these two marvellous inventions, fulfils a resolution expressed by many of the great international organizations which, like the International Council of Women, have understood the importance of Cinematograph and Broadcasting which appeal to the masses and attract youth. In fact, Cinematograph and Broadcasting are as it were a prolongation of ourselves; they push back the limits of space and of time; they permit us to penetrate into conditions and environments which would otherwise remain foreign to us; they make science and art alive even to the uninitiated. Like every other force in our hands, they can destroy as well as construct. It is for this reason that men and women of good will should interest themselves in an influence which effects beings of all races and of all classes.

Our Commission met at Geneva in 1927, in London in 1929, in Vienna in 1930, but it is only this year, at Rome, that, ripened by experience, study and discussion, it has been able to elaborate so complete a programme of action.

The President of the International Educational Cinematographic Institute, His Excellency M. Rocco, and the distinguished Director, M. Luciano de Feo, in encouraging us to hold a conference at Rome, in the headquarters of the Institute itself — so generously offered to the League of Nations by the Italian Government — have given us all the facilities that this Institute can furnish, and they are indeed great.

The conference took place from the fifth to the ninth of October in an atmosphere particularly propitious to a profound study of the many aspects of the Cinema. The International Council of Women, on whose programme Broadcasting had been inscribed only a year ago, devoted the greater part of its work to the Cinema.

At the meeting reserved for the consideration of Broadcasting, M. Béline-Coeuroy, First Secretary of the International Institute of Intellectual Cooperation, gave a brilliant exposition of this question and indicated the important role that women can and should play in relation to it.

The Secretariat of the League of Nations was represented by Miss Kallia, of the Section of Intellectual Cooperation, and the International Labour Office by M. Cabrini, Director of the Bureau in Rome. The Presidents of the "International Commission on the Social and Educational use of Films and Broadcasting" and "the Liaison Committee of International Major Organizations" had appointed Mme Dreyfus-Barney as their delegate.

The financial crisis which ravages the entire world prevented certain members of our Commission from travelling. Nevertheless the countries where the cinematograph industry is developed, such as Germany, the United States, France, Great Britain; Italy, Holland, Sweden, and those which, though producing few films, attach a capital importance to the Cinema: Denmark, Greece, Ireland, Roumania, Switzerland and others were represented. Very fortunately, certain Delegates from the Orient were present, for there especially the cinema, able either to educate or to incite to disorder, raises grave problems. This was shown by Miss Kyuin San Kao, the Chinese delegate, Miss Fatimeh Arfa, Persian delegate, and by Mademoiselle Karpelès who has lived in the Far East for a number of years.

Technicians and educators were in the majority at the Conference. These diverse elements permitted a very extended exchange of view, as the reports presented and discussed at the meetings bear witness, reports which can be read further on, M. de Feo having thought it well to publish an account of our work in this revue which reaches a vast public. In this way, the Director of the Institute will have aided both the preparation and the success of the Conference as well as the continuance of our effort.

Although the delegates were engrossed in the meetings, they did not fail to appreciate all that the Institute, the Italian Government, the National Council of Italian Women and the sister organization did to make their journey and their stay in Italy unforgettable.

We shall always remember our assembly room at the Villa Torlonia, silent, spacious, with lofty windows opening on a beautiful park; also the reception given by the Governor of Rome at the Capitol, its majestic grandeur heightened by peerless works of art; the fête at Frascati, at the villa Falconieri, to which we were invited by His Excellency M. Rocco to enjoy a spectacle of eighteenth-century dances. There, on the bank of a small lake surrounded by cypresses were reflected in pastel tones the costumes of the dancers against a background of blue Italian sky. But a memory still more precious than these scenes of enchantment is the welcome of our hosts.

In pursuance of the subject of our conference, we visited the National Institute of the L.U.C.E. whose admirable activity has been directed for years by M. de Feo under the personal encouragement of the Duce.

One evening the Hall of the Supercinema opened its doors for the Gala that the International Educational Cinematographic Institute offered us. The programme of films scientific, educational and pioneering held the attention of a audience of more than three thousand people.

The National Council of Italian Women received us like sisters. Mme Costanzi-Masi, Melle Ponzio-Vaglia, la Comtesse Daisy di Robilant and their colleagues surrounded us with their care in a moment of great sadness for them: they had just lost their dear President, the Countess Spalletti-Rasponi. The memory of the life of this noble woman was an encouragement to our work.

Miss van Eeghen, General Secretary of the International Council of Women, who replaced the Countess Apponyi, Vice President of our Commission, read a letter that had been sent me by the Marchioness of Aberdeen and Temair for the opening of the Conference. The following are a few of its passages.

“ Your Programme is full of interest to all who realise the great influence wielded by the Cinematograph and the Radio on the rising generation, and which makes it so peculiarly suitable that an International Women's Association which includes in its numbers millions of mothers of all races should desire to study every branch of the subject, and do all in their power to foster the fullest possible development along the most effective lives.

We are indeed fortunate in meeting under the auspices of the International Cinematographic Institute and in enjoying the really marvellous cooperation of its eminent Director, Dr. Lucien de Feo.

Please convey to him, and also to the Italian Government, the expression of our deep gratitude for the extraordinary facilities they have given to our Conference and to its delegates, and assure them that both our International Council and our forty federated National Councils will do their utmost to make the recommendations adopted by the Conference effective for the good of all the countries with which we are associated ”.

My colleagues and I join heartily in the thanks of our President of the International Council of Women and we count on the National Councils to respond to her appeal and to obtain the collaboration of such other national organizations and persons as might be helpful in making the Cinematograph and Broadcasting work toward the better understanding between peoples, the development of youth, the education of the masses, the growth and refreshment of the mind.

Surely it is not too much to ask that such use be made of these inventions that seem to be antennae reaching out into an universe rich in the unknown.

**Laura Dreyfus-Barney**

Vice President of the I. C. W.

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# Cinema Theatres

*Hygiene, upkeep, safety of spectators*

Mrs G. Coromilas

of the Greek Council of Women  
Directress of Educational Film Office, Athens

CINEMA HALLS. — It is not necessary to raccount the history of the cinema and to say how, within a few years, it has become the important business that it is now. Yet a few figures are indispensable.

According to the statistics given by all countries on the 1st of November 1930, the number of cinema halls in Europe was 33,870 showing an increase of 33 % during the last five years. The number of seats was 14,185,506 instead of 8,902,330 in 1926. Germany has the largest number of halls: 5,267 with 1,876,000 seats. Then come Great Britain with 4,226 halls and 2,200,000 seats, France with 4,201 halls and 2,110,000 seats, Italy with 2,800 halls and 1,800,000 seats, then far behind Greece: 230 halls and 115,000 seats. Albania comes last with 3 halls and 1,400 seats. If we add to these figures the 25,000 halls of America with over 8 million seats, the 148 halls of Australia and the 1,300 halls of Japan we get an impressive total.

MEASURES CONCERNING HYGIENIC CONDITION OF HALLS (1). — In the beginning cinema halls were nothing more than a few chairs in front of a white sheet. At the first show given by the brothers Lumière in the basement of the Grand Café in Paris, the impression was of a steam-bath. What changes since! The new halls built lately in all the large cities are not only magnificently luxurious and comfortable but excellent from a hygienic point of view. The ventilation of the halls, their heating in winter and cooling in summer are done with very up-to date apparatus.

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(1) The I. I. E. C. had for some time been making researches on the subject of the laws and local regulations existent in various countries concerning the opening of cinemas and the hygienic and safety measures which must be taken, also concerning the use of inflammable films.

This work will form the subject of a report, similar to that made by the I. I. E. C. concerning film control, which will contain two sections, the exposition of the facts and the comparison of them. In these sections, similarities and differences of legislation in the various countries will be brought to note. The aim of the work is essentially practical: It is a question of choosing from the various legislative measures a basis for a scheme of universally applicable rules which will guarantee with certainty the safety and health of cinema-goers ever where.

With the object of making this study a success, the I. I. E. C. has asked the various governments to furnish texts of their laws on the subject and at the same time has addressed to them a series of questions. The number of replies received and the extent of the information contained in them promise well for the success of this initiative (Note of the Review).

Unfortunately, in smaller halls and especially in the provinces the conditions are not the same. More often than not any large room is used for cinema shows, when the windows are closed to get the necessary darkness there is no air, and accidents frequently occur.

But, we are sorry to say, where hygiene is least considered is in schools. The largest room is used and doors and windows are well closed. There are exceptions, but it is desirable that the same hygienic measures should be taken in schools as in regular cinema halls.

3. THEIR SUPERVISION. — In almost every country the supervision of halls is done by the police with the assistance of technicians and doctors. But generally the latter are entirely taken up with their professional duties so that all the inspection is reduced to a yearly supervision by a Committee and by the police.

4. SAFETY OF SPECTATORS. — Great progress has been accomplished as regards the safety of spectators. Fire-proof material, iron and concrete, is used for building the halls and now with the increased number of cinema-goers stricter rules insure the observance of indispensable safety measures. Nothing is left undone to protect the public: wide corridors are obligatory, as are numerous doors and emergency exits.

But safety must not only exist for the audience. The attendants also must enjoy it and special care has to be given to the projection box. In modern halls which are fire-proof, except for the carpets and seats, it is panic which must be prevented. If an accident happens in the projection box, the audience must not know of it. It is then necessary for the projection box to have all its windows equipped with sliding shutters connected to each projector by a safety release. It is so arranged that if a film takes fire all the shutters automatically close.

In case the electric current should fail it is also wise — to prevent panic — to have powerful auxiliary batteries to light the doors, staircases and corridors.

5. NON-INFLAMMABLE FILMS. — Everybody knows that celluloid, of which films are made, is particularly inflammable and that after an exposure to the source of light it is apt to catch fire spontaneously. Then in spite of all precautions in the shape of guards, water-basins, cooling system, terrible catastrophes have often happened.

The best remedy consists in the use of a non-inflammable film. After long and patient researches a non-inflammable film has been found. But in spite of recommendations, circulars, etc., governments have not yet succeeded in making the producers adopt it. Nevertheless almost all the educational films and many popular science films are on non-flam stock.

But if one considers that in order to have variety in the entertainment programmes schools have to use inflammable films in rooms offering no

safety and with rather old apparatus, it is to be hoped that energetic measures will be taken as soon as possible to settle this question.

6. VISIBILITY. — The visibility greatly depends on the shape of the hall. The best hall is an amphitheatre, or sector of a circle. It is also necessary to have the first rows of seats far enough from the screen so as to make them as comfortable as the others. The projection box has to be placed at a reasonable height in the axis of the hall. The screen, the dimensions of which must be well calculated, will be perpendicular to the light. Its qualities must be carefully studied according to the hall in order to make the projection agreeable from every part.

7. EFFECTS OF MOVING PICTURES ON EYESIGHT (1). — What we must especially consider in this question is the effect of moving pictures on the eyesight of children. According to a thorough enquiry published by the International Review of Educational Cinema (2), it has been found out that, generally, the cinema can only hurt the eyesight of the children when old films are used, the pictures not steady and the captions not clear, when the speed of the projection is uneven and when the children are too close to the screen.

Through a number of questionnaires, it was possible to discover that 25,33 % of the children felt fatigue in the eyes. It has been noticed that girls feel it more than boys, children more than youths, professional school pupils more than those in classical courses.

For schools the use of the daylight screen, recently invented by a French engineer, Mr. Creuset, has been advised. This would also meet hygienic objections, as windows could be left open.

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(1) In the course of the discussion of this point at the conference, M.lle Tommasi, the Italian delegate, proposed that the attention of the conference should be given to the question of the protection of actors in the studios especially with regard to the harmful effects of the mercury vapour lamps on their sight. Mme. Dulac, the French delegate, was opposed to this on the grounds that, if, in the past certain illuminants such as arc lamps had produced a bad effect on the sight of the actors, this danger is now removed because since the introduction of sound, studio illumination is confined to incandescent lights which have no appreciable effect on sight.

(2) It will be remembered that the I. I. E. C. has been making a double enquiry on the subject of the effect of cinema projections on sight generally and on childrens sight in particular. Both sight specialists and the actual subjects have been questioned (that is to say, school children in Italy, Belgium and Roumania and some parts of France). To date the answers of some 50.000 children have come to hand. Their study is effected as they arrive. Awaiting the arrival of replies from other countries, the I. I. E. C. has published the results of those coming from Italian schools. (No. 12 December 1930, Nos. 1 & 2, January and February 1931).

It may be observed that this Study by the I. I. E. C. does not limit itself to the effects of projection on sight, but comprises also all forms of fatigu connected in any way with the cinema: physical fatigue, moral fatigue and brain fatigue. The conclusions reached by this study are given in *résumé* by Mme Coromilas.

But, although children as spectators interest us most we can not leave out the discomfort to which child actors are exposed. To obtain a clear definition, the studio light is very strong and the mercury vapour lamps are very often placed at less than 1 m. 50 from the actor. They give a strong heat and emanate x-rays which burn like a violent sun. It is easy to imagine the effect they can have on the nervous system of the children especially on the eyes. The x-rays radiation could be diminished by using crystal screens. Spells of rest could also be managed during the work, but these measures depend solely on the good-will of the producers. In some countries and in some ways child-actors are protected by laws. It is desirable that these measures should be taken everywhere and especially that their application should be strictly enforced.

In conclusion we may say that every art, every science, and every industry that progresses does it on account of the vitality within it. And it is because the Cinema has an intense vitality that new inventions will always be added to make it more perfect for the general good.

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The discussion of the questions treated by Madame Coromilas in her report which formed the first point of the agenda at the Rome conference gave many delegates the opportunity of supplying interesting information concerning the practices current in their various countries and of making considered observations and criticisms which are worthy of note.

Mm ESTHER RAASCHOU, secretary of the council of Danish Women, who has for several years dealt with problems of the Cinema with recognised competence, made the following statements.

In DENMARK, the construction and maintenance of cinemas are thoroughly satisfactory in my opinion. Before authorising the opening of any cinema the police visit the building in order to make sure that it conforms to the regulations laid down by the Building and Sanitary Commissions. Whilst there exist very detailed regulations governing the management and working of cinemas, it is astonishing to note that there are none in existence dealing with the ventilation and cleanliness of the auditoriums. However, the police visit all cinemas regularly and their inspection covers the general order and cleanliness of the halls.

As for non-flam films, they cannot too be highly recommended, in spite of the precautions of a general nature always taken against fire. A film that does not burn quickly but only smoulders, will never produce one of those panics of which children above all are the victims.

The use of inflammable films in our country is permitted only in certain specially equipped auditoriums which are rarely found in schools. Consequently the latter can rarely benefit from the large number of excellent films available on inflammable stock. It may well be asked what purpose the Central Bureau of Educational Films then fulfils if the use of the films which it provides is forbidden in the majority of schools? (It is a State subsidised institution where, for a cost of five or six centimes a metre, films of great interest to masters and pupils may be hired).

Uninflamable film does exist. The only question is whether the cost of its production can be reduced sufficiently to make it worth while to dispense with those precautions rendered superfluous by its use. This should not prove difficult.

As regards the *darkness* of the auditoriums during projections; in my opinion it is a bad thing for children and young people, not only from a physical point of view but also and more especially from a psychological point of view. I believe that if the projections could be made in daylight, and I know this to be possible, it would represent a great advance. I sincerely hope that this method of showing films may be adopted and made obligatory by law in those cinemas where children are admitted.

As for the *seats*, those used by children should be in an elevated position at the back of the theatre not in front as is the present practice. They are often so near the screen that the sudden changes of light intensity prove very fatiguing to the eyes of children and the latter are obliged to sit with their heads thrown back for hours at a time.

Other delegates have communicated the following notes:

AUSTRALIA. — In the town of Perth there are six cinemas, which for hygienic reasons are thoroughly cleaned out after each show. Firemen are present throughout the projections, but owing to the fact that the walls of the projection rooms are made of asbestos, the risks of fire are very slight. An ample number of emergency exits are provided.

ITALY. — In Italy the auditoriums are generally provided with sliding roofs. They are heated in winter and cooling systems for summer are beginning to be installed. It would be useful if there were regulations to prevent the cinemas from being overcrowded and to limit the number of complimentary tickets according to the seats available.

When inflammable films are used, for economic or other reasons, the projectors should be furnished with cooling systems.

As regards visibility and the bad effect of films on sight: films in a poor condition should be prohibited; this control should be made by qualified technicians who should also see that the house lights are not put up too suddenly.

SWITZERLAND. — There are twenty five different laws and many minor regulations concerning cinemas. Fire risks are universally considered and precautions against them are taken in all Cantons. The question of visibility is however only slightly touched by these laws.

Most of the films made in Switzerland are shot out-of-doors and therefore there has been no serious study of the employment conditions of child and other actors.

GREECE. — The regulations dealing with the hygiene of auditoriums and their upkeep and also the safety of the spectators, are contained in Law No. 4767. According to this law, no cinema may be opened without previous permission having been obtained from the police. This permission is only given upon the receipt of a favorable report from the Technical Commission and the medical authorities etc. The regulations vary according to the nature of the auditorium.

Thanks to these regulations, fire risks have been reduced to a minimum. In the last ten years, only one case of film ignition has been recorded and that was after the audience had left the auditorium.

In one popular cinema, however, during the projection of a film showing fire scenes a child cried out " Fire " and a panic ensued in which four children were killed and ten hurt.

BRITISH INDIA (Bombay). — In Bombay there are precise regulations governing the construction of cinemas, the hygienic arrangements, the precautions to be taken against fire both during and after the actual construction.

These regulations appear to be adhered to. Impartial inspection verifies this.

As regards visibility there are no regulations other than that which insists that the first row of seats should not be less than fifteen feet from the screen. Films however would benefit from better maintenance. Certain images are often blurred on the screen owing to the fact that the oil with which films are coated for preservation purposes has not been properly removed by the operators. The repeated projection of a single copy produces damage very visible on the screen. These faults are not found in good cinemas where new films are employed but they are both frequently found in the lower class halls. Most of the damaged films shown in India are imported for it is obviously difficult to obtain a large number of copies.

Following the discussion on the subject of cinemas which was first on the agenda of the conference, the following resolution was adopted:

*The Conference approves the decisions taken by certain government relating to non-inflammable and incombustible films, and appeals to the manufacturers of these films to continue further to perfect them.*

*It asks the National Councils to help to propagate the use of these films as quickly and as widely as possible; to see that numerous wide exits are provided, to allow halls to be emptied rapidly; to see that the minimum of cubic air-space is observed; that worn films are rejected, that children are not admitted to the front rows near the screen, (these being particularly injurious to the eye-sight); and that the lighting is sufficient for the proper supervision of children during the performances.*

*It asks the intervention of National Councils to regulate at the earliest opportunity the employment of children and young persons in the studios and to see that the life and health of the actors are not unnecessarily endangered.*

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# Projectors, Films and Film Libraries

by Miss A. Tommasi

Professor at the Umberto I School, Rome  
Member of the Italian Council of Women

## FILM WIDTH.

The width of the standard film at present in use is fixed universally at 35 mm., and there is no reason to suppose that this will be changed.

In all that concerns the cinema in schools and educational cinema generally, the question of film width is practically tantamount to that of cost. It is with the object of reducing the cost of amateur or not strictly professional cinematography that films of sub-standard width have been studied and adopted. By employing films of sub-standard width a reduction in expenditure is obtained, not only because the actual film material required is less but also because the projectors and their accessories are less costly and there is an appreciable reduction in transportation charges.

Parallel with the study of sub-standard film is the question of fire risks. The generally adopted solution of this latter problem for films of sub-standard width has been the use of an aceto-cellulose film base instead of the usual easily ignited celluloid. If the adoption of this uninflamable film had not given rise to certain inconveniences, the security from fire risks which it assures would place it beyond all discussion in a position of pre-eminence. But aceto-cellulose film presents notable disadvantages both from the technical point of view (shorter life owing to its less durable quality) and from the point of view of expense; besides the fact that aceto-cellulose film costs rather more than ordinary inflamable positive stock, its shorter life tends to heighten the factor of general *cost*.

If it could be satisfactorily demonstrated that, for the cinema in schools and educational cinema generally, the use of ordinary celluloid film did not present all the dangers that are generally attributed to it, one of the principal obstacles to the development of cinema teaching and popularisation would surely have been overcome.

Undoubtedly, celluloid film is apt to ignite easily, notably in the heat produced by the focus of light rays from the illuminating source in the projection gate. Safety devices, designed to obviate this inconvenience, are fitted to large commercial projectors. In these large projectors higher temperatures are dealt with than in school cinemas but the latter are also fitted with safety devices. All these mechanical systems minimise the risk of the film catching fire in the mechanism and even in the case of ignition, they prevent the fire from passing by way of the magazine passages to the upper or lower spool boxes.

There is no need to make here a detailed study of the probabilities of film fires in modern projectors. The proportion of film fires to the daily number of projections is inconsiderable and their cause may always be attributed to negligence on the part of the operator, lack of observance of directions relative to the precautions necessary in handling film, faulty working of projectors or lack of those safety devices with which every modern projector should be fitted.

In short, it may with justice be affirmed, that the fire risk involved in the projection of celluloid film in modern projectors is far less than that involved in the use of certain ordinary conveniences such as gas stoves, alcohol or petrol heaters, etc.

In any case it is significant that in those countries where the safety regulations governing projection are strictest, the use of celluloid film in school projectors is not forbidden. For example, in Prussia, its use is authorised by a ministerial decree of January 19th, 1926 (*Vorschriften ueber die Anlage und Einrichtung von Lichtspielhaeusern, sowie fuer die Sicherheit von Lichtspiel-Vorfuehrungen*).

With regard to the precautions which must be taken, this degree considers three types of projection installations:

(a) Those where celluloid film will ignite in the gate in less than one minute after the mechanism has stopped;

(b) Those where the film ignites in over one minute under the above conditions;

(c) Those where the film will not ignite even after one hour under the above conditions.

There exist at present medium-sized projectors suitable for small halls fitted with safety and cooling devices which qualify in all points for classification under projection installations type (c). In addition, if these various safety devices can protect the film against the heat radiated from a carbon arc-lamp, how much greater will be the degree of protection they will provide against the weaker radiation of an incandescent bulb. But obviously all discussion of the matter would be superfluous were it not for the fact that un-inflamable film is appreciably more expensive than ordinary celluloid stock.

It may be noted that the sub-standard widths in use today are three, the Pathe-Baby (9,5 mm.), the Kodak, De Vry, Agfa, Zeiss, etc. (16 mm.), and the Pathe-Rural (17,5 mm.).

#### THE SCHOOL PROJECTOR.

According to the experience of Prof. Ruest of Zurich, a good projector of 16 mm. film for school use should conform to the following provisos:

(1) The mechanism should be as simple as possible, of great precision and strength, thus assuring long life and silent operation: the price should be moderate.

(2) The projector should be easily transported so that it may be used successively in several classrooms with a minimum of delay in setting it up and taking it down, etc.,

(3) The power of the illuminant should permit of obtaining a good image at least two metres in width.

(4) The working of the projector should be simple.

(5) The sprockets on which the film runs should be designed and constructed in such a way as not to damage the film in its passage as the latter should serve for a great number of projections.

(6) The projector should be furnished with a device for stopping the mechanism on any given picture and for running the film backwards, as this is essential for classroom projection. The master should be able to draw the attention of his pupils to any particular passage in the film and to stop it for the time necessary for explanations of all that is not understood.

(7) The projector should be workable under all conditions and should be adaptable for use on all types of electric main supplies.

#### SOUND AND TALKING FILMS (1).

By their addition of the element of audible explanation to moving pictures, sound and talking films should prove of very great didactic use. However, at the present moment, it is difficult to see clearly their use in schools. In the first place, granted large initial expense and the possibility of surmounting easily the practical acoustical difficulties in the arrangement of the classes, there is then the major technical difficulty in the case of sub-

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(1) With regard to the use of sound and talking films for teaching, we should like to refer our readers to the article by Madame Dulac which deals with this subject at some length but it also seems to us an opportune moment to complete the information supplied by Madame Tommasi by giving the news available from those countries which have taken the lead in this matter and used the sound film for teaching.

UNITED STATES. — Towards the end of 1930, the professors at the Lafayette Institute held a conference lasting eight days which purposed to show that the talking film was a precious aid in instruction and education. Upon this occasion various films were shown amongst them a talking film in which various eminent personalities such as Mussolini, Hoover, Bernard Shaw gave their opinions on the Cinema as an educational instrument (*The Courier of Educational Cinema*, Lille, January 1931).

We learn too, from the *Daily Science News Bulletin* (Washington, 18 February, 1931), that the Educational Dept. of Electrical Research Products Inc. have made a series of educational talking films, and that these films have been shown at a meeting of professors and teachers in Washington.

Some time ago a questionnaire was addressed to school inspectors in the United States in order to find out to what extent sound and talking films were in use in schools. Answers have been received dealing with 463 schools. Of this number, 207 schools use talking films regularly, 162 occasionally and 75 show educational and documentary films more or less regularly.

standard films of fitting sound equipment. These difficulties depend on the fact of the difference in the speeds at which standard and sub-standard films are run. And lastly the question of language complicates the production of the film and reduces its international possibilities.

In any case, sound and talking films are the object of interesting research, enquiries and experiences in the field of teaching which, even if they have not yet come within the scope of practical realisation, deserve to be followed with the greatest attention.

#### FIXED PROJECTIONS (1).

Fixed luminous projections are an indispensable adjunct to teaching, especially in some subjects such as architecture, history of art, certain elements

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According to the *Kinema* of Milan (September 1931) the University of Los Angeles (California), was the first institution to make use of the Cinema for Educational purposes. The summer courses organised for the instruction of teachers included two months of lessons given by means of talking films made by prominent American intellectuals.

We learn from the *Film Daily* of New York (July 12th, 1931) that an enquiry held at Washington under the auspices of the Federal Government in order to determine the educational value of the talking film ended in the statement that talking films showed an advantage of 38 % over all other methods. Consequently the The National Visual and Sound Educational Group was founded in order to encourage the production of educational sound films.

ENGLAND. — In several Middlesex schools, educational sound films have been used in preference to silent films. Following their example, many schools have tried this method of teaching and the Educational Committee of Hendon has also decided to make trial of it (*The Cinema*, London, Jan. 21, '31).

The *Daily Film Renter* (London, February 1931) states that Western Electric Limited have constructed a portable sound projector and that it has been used with success in several schools to project films of historical, technical and industrial character.

The excellent results obtained in England in trials of educational sound films have been the subject of articles in many newspapers and reviews, notably *The Times*, (London, April 1st, 1931), *Todays Cinema* (London, April 24th, 1931), *The Kinematograph weekly* (London, June 11th, 1931), *Manchester Guardian* (Manchester, July 25th, 1931), etc... The matter was considered to be of such importance that it formed the subject of a debate in the House of Commons, in the course of which it was insisted that in talking films the English Language should be purely spoken with a correct accent; if this precaution were not taken it was obvious that the talking film would defeat its own ends.

U. S. S. R. — According to a communication received by the I. I. E. C. from "Vox," the activity of the educational section of the "Sovkino" in Leningrad has considerably increased during 1931, especially as regards projections in schools accompanied by lectures. This use of the talking film has shown excellent results.

(1) The question of the superiority of fixed projections over the Cinema and viceversa has been widely discussed and there are very different opinions available.

Some maintain that fixed projections have lost their interest and that the Cinema is decidedly superior, others, like Mr. Rudolph Neubert of Dresden writing in *Bildwart*,

of natural history, and in general in those subjects where movement is superfluous or out of place.

A good projector for slides should permit also of the projection of positives on glass or film and epidiascopic projection of opaque bodies, maps, drawings, etc. Today there are excellent epidiascopes on the market fulfilling the above conditions.

#### FILM LIBRARIES.

The question of film libraries is more complicated than one might believe. First of all, in most countries the public has not yet understood the idea of preserving good films. And that is because the film, whose educative value is becoming appreciated universally, does not yet benefit from that consideration which exists for good publications in the arts and sciences with which all national and international libraries are abundantly furnished. Apart from several States (France, Italy, Germany, United States, Austria, Poland and Sweden), which have their official or semi-official film libraries — some of them could serve as models — the other countries allow the films to stay in the hands of the renters so that one cannot guess, or rather one can guess only too easily what will become of both prints and original negatives after a few years. Doubtless we shall be told on all sides that the formation of film libraries is fraught with difficulties, above all with financial difficulties for those states that are poor or in a period of acute economic crisis. And to this must be added the lack of co-ordination in the supply and demand of educational films which renders the market so poor and the production so tentative that it is often difficult for those who wish to show films to find a suitable programme dealing with any particular subject. And that is not, to speak of the lack of proper places to store films, above all inflammable films the difficulty of organising a competent staff, of storing and distributing the films in all educational institutions in town and country by means of traveling cinemas.

But in productive countries the financial problems are more surmount-

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the interesting review edited by Dr. Gunther, limit the use of the Cinema in teaching to the treatment of certain subjects. For instruction in Hygiene, for instance, Mr. Neubert maintains that the Cinema is certainly superior. Others, like Mr. Castella of Fribourg, consider the Cinema as simply a necessary complement to fixed projection.

The I. I. E. C. is also interested in this question. In a questionnaire distributed to some 200,000 school children and students in different countries and also in one addressed to school teachers, the question dealt with above was asked. To date about three thousand answers have been received. The great majority of these have been favorable to the Cinema, not however, without admitting that for such subjects as the history of art, fixed projection may be more advantageous on account of the fact that an image may be kept longer on the screen and thus give more time for an explanation on the part of the teacher.

than one might think, for, after all, the films should, and can be made to pay. In Germany for instance, the Scientific and Medical Film Library of Hamburg is self supporting and in Italy the National Institute, « Luce » costs the State nothing. The capital necessary for the original endowment of a film library can, by the rental of the films, not only be paid back but a regular revenue may be obtained. But it is essential to find a good system and to know how to use it.

As for the co-ordination of supply and demand in the production and use of educational films; this is already in hand. It is one of the principal tasks which the International Institute of Educational Cinematography has undertaken. This is a most delicate work, demanding great technical competence and wide experience of International affairs. It is a question of knowing whether the potential demand for films, formulated by the pioneers in culture, corresponds to the economic possibilities of their respective countries or not, of knowing too what films have universal interest — biological films for instance — whose production should be encouraged, what films can interest only one race — religious dramas, for instance — or simply one country — like some national event. It is on these lines that production can be stimulated and crises avoided.

All this of course takes for granted the creation, in each country, of Commissions composed of professors and members of Institutes alike, to judge the needs of national culture and the exigencies of instruction in each of their respective countries.

It is then by means of the League of Nations, and more especially of the I. C. E. and its publication, specialised in matters of the cinema, that the International Council of Women should be able to solicit all the States to establish film libraries. It should explain to them all contemporary difficulties which, as a matter of fact will become gradually less formidable as production costs and transport expenses will permit. It must show them at the same time the future advantages that these reserves of educational and general culture films, removed from the hands of speculators and incompetent persons, could bring to the task of raising the intellectual levels of their respective peoples.

It would be likewise necessary to launch a campaign in favour of travelling cinemas and their endowment with films of social propaganda, agricultural, hygienic, national, etc..., what France, Italy, Poland and Bulgaria, amongst other countries, have accomplished in this sector deserves to be studied. The educative and recreational travelling cinema is about the only means of stimulating spiritually and amusing healthily those illiterate and ignorant populations of remote country-sides. It is the one method of replacing the printed book. Russia works a great deal in this direction. It is to be hoped that those countries which, for the moment, cannot establish central, regional or local film libraries may at least equip travelling cinemas by means of which those films which are momentarily available may circulate.

## DISTRIBUTION OF FILMS.

At the present moment educational films circulate badly or not at all. In the first place cinema managers fear that these films leave the spectators indifferent or bored; they therefore do not introduce them into their programmes unless forced to by some government regulation. If special presentations are organised to show the films, they do not attract a large public and therefore the receipts are small. And yet, transport and customs tariffs are the same for educational as for ordinary theatrical pictures although the latter cover largely all expenses. In the matter of customs duty payable on educational films; an international diplomatic conference will meet in January 1933 in order to try and arrange the elimination or reduction of these payments. This is the direct result of a suggestion on the part of the I. C. E., approved by the council of the League of Nations. As for transport tariffs; the I. C. E. has likewise undertaken the study of this problem.

Additionally it has often been noted that through faulty organisation those who wish to obtain films on a given subject do not know to whom to address their applications. It is therefore a matter of urgency to create centers everywhere for the distribution and circulation of educational films without lucrative ambitions. Finally even when there exists a centre of distribution, numerous schools are unable to take advantage of the fact because they have no projectors or because, having them, they have no one at hand to operate them. But the whole question of the circulation of educational films is tightly bound up with that of catalogues (1)

## CATALOGUES.

Up till now the only catalogues of educational and instructional films have been those issued by the great film libraries already mentioned. But in January 1932 the extensive catalogues published by the I. C. E., compiled

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(1) As Mme Tommasi has very rightly remarked, the question of film libraries is bound up with that of catalogues. It is impossible to think of the constitution of a film library without knowing and appreciating those cultural films already in existence.

It is with this end in view that the I. I. E. C. is compiling a catalogue of educational and cultural films of a strictly international character. The problem is to distinguish between those films which, from an educational point of view have only a national interest and those which, dealing with elementary scientific and cultural factors, can contribute universally to the popularisation of science and education.

The Institute was therefore unable simply to compile a general catalogue from those supplied by the various producing companies. It was essential to apply directly to various authorised governmental and cultural institutions in order to find out which films could be considered as up to date from technical, scientific and artistic points of view. Thus the responsibility lies with the various official departments concerned.

The catalogue which is being prepared by the I. I. E. C. will be kept constantly up to date and will constitute a necessary guide for all those who are making up libraries of general culture and instructional films.

and edited by it, will appear. There will be found, at length, in the five languages adopted by the Institute for its publications, the titles of all educational and instructional films in the world, with information as to producer, renter, the institution with which the production may have been associated and all other useful facts. These catalogues will have a wide distribution in industrial centres, schools and universities in all countries. A commission of experts will be able to see how to complete the material existant in each section and decide what productions should be indicated to the various producers. Only films whose educational value has been vouched for by authorised institutions will figure in this catalogue. But it is to be hoped that in order to complete this effort, an international film library may be established at the I. C. E., such as was proposed by Dr. A. Witt, president of the Austrian Cinematographic Union. This would permit a more effective control of those films to be recommended, for what is true of books is also true of films, often the title and accompanying description do not tell one very much about the contents.

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The following information, dealing with subjects treated by Miss Tommasi, has been furnished by the various Councils interested at the conference:

**AUSTRALIA.** — There are very few silent films shown even in outlying districts for all the cinemas have been equipped with sound sets. All the films shown in Western Australia are sent to local agents by the distributors in the Eastern States.

**BRITISH INDIA.** — The projectors are standard size; there have been trials of films above normal size but they are not yet in use in India. Sub-standard films are used for Kodak and Pathe projectors in private homes. Silent films have practically disappeared from the screen.

Commercially speaking, film libraries do not exist in India. There was one opened in Delhi, but it failed. The committee of municipal schools in Bombay, however, possess an extremely varied selection of educational films. These films are projected only in schools. Patel and Co. of Karachi apparently have the largest assortment of films of this kind and they are sold at 4 to 5 annas the foot (roughly one penny). It appears that Mysore possesses a few educational films which have been shown in some of the large towns. The German company « UFA » will issue shortly a new series of thirty educational films probably of standard size.

Commercial films are booked on annual contracts with large companies consequently good and bad films go together. Representatives of large distributing companies are present in the studios when the films are made and the latter are often bought before they have had a public showing. Distribution is done by the large companies.

The questions dealt with by Miss Tommasi in her report have greatly interested the members of the Cinema and Broadcasting Conference of the

Italian Council Women. The resultant discussion of these particular aspects of the cinematographic question terminated in the adoption of the following resolutions:

*The Conference most anxiously hopes that national film libraries may be established in all countries, to facilitate the distribution of the films within the countries themselves and also the exchange of films between the various countries, and that applications should be made to all governments to hasten the sending in of lists of educational films to the Institute in Rome which will permit the latter to keep its catalogues up to date.*

*Uniformity in the width of sub-standard film is also necessary.*

*The formation of practical courses in the management and use of Cinematographic and Radio apparatus as auxiliaries of education should be brought about in those schools where future teachers are receiving instruction.*

# The Meaning of Cinema

Germaine Dulac

I have been asked, upon the occasion of the International Conference at Rome, to develop a very large subject, for it comprises, according to paragraph three of our programme, the following titles: The School Film. 2. Films for Secondary and Adult Education. 3. The Recreation Film. 4. The Documentary Film. 5. Scientific and Technical Films. 6. Artistic Films. 7. Films for Social Education and Instruction in Hygiene.

This programme, considered as a whole, consists of a general study of the entire range of cinematographic expression and of the evolution of the cinema to date.

I am therefore going to call your attention to certain ideas which touch the very core of this seventh art. They will not be out of place in the educational and social plan for which we are united. My exposition of the matter will be in several chapters and I will try by being as brief as possible to gather into a few pages material extensive enough for a whole book.

## General Aspects of the Cinema.

The cinema is a great body and our generation has, for the last thirty six years, been trying to diminish its size. We have drawn out of it a few odd expressions but we are still ignorant of the sum of its spiritual riches and technical resources. The exploration is a weighty task.

For many long years, the cinematic aesthetic, its artistic, intellectual, social and practical significance have been fighting in shadows of darkness and ignorance. They have been seeking with halting steps a way across the errors of mistaken interpretation which have gathered before and around them.

What is Cinema? The scientific answer is precise.

The discovery of the brothers *Lumière* is the re-constitution by analysis of consecutive but different photographic images. Whilst the latter are almost exactly alike, through the application of light and the speed of the films continuous passage through the projector, they throw palpitating life onto the screen. Of so much we are certain.

If I transpose my question into the realm of ideas, however, schools of thought will be created and different opinions formed.

Some will see in the cinema simply spectacular distraction. What does the actual spirit of the cinema matter if the subject is pleasing, the photography good and the actors interesting?

Whether the film is comic, dramatic or composed simply of clever, lively pictures does not alter the fact that the pleasure felt is, for them, the only truth. Others will see in the Cinema simply an element of culture; the news reels, contemporary historical relations, documentary films, perfect lessons about things, geography, science and advertisement.

Almost everyone will judge the Cinema on its applications, not on its spirit.

And yet, has not the Cinema the right to be judged on itself and for itself?

The Cinema is a new art, an undisclosed form of expression, absolutely different and separate from old forms of expression. The latter have merely introduced themselves into its technique and held up its spiritual development without contributing anything. It is not a substitute but a new instrument of thought, knowledge and art.

### **Cinematic Expression.**

The Cinema, by its mechanical action, reveals its true artistic expression: it registers and re-establishes all movement in its essential and profound truth. To be logical, the direct and natural function of the cinema is to grasp life and to render its different dynamic moods.

All arts find their inspiration in nature. Some copy it. Others describe it and explain it, building their dreams on the base of material and sentimental realities transposed.

They only act, if I may say so, at second hand, by reflection. They do not work, as does the cinema, with life-matter itself.

A simple engagement of a length of sensitised perforated film working in a camera obscura furnished with a lens has brought about the miracle desired by artists of all times and countries, that of creating a work with direct and true elements whose intensity is undiminished by interpretation.

To sum up, the arts until today have been occupied in getting nearer to life. The Cinema tries, with the element of life itself to compose a work made of visual correspondance, of attitudes, of movements, of changing lines and of expressions whose relation and order create drama.

We can then say, without fear of being taxed with an utopian attitude, that we find the expression of the Cinema, its true aesthetic, outside the purely plastic, outside literature, outside music (above all since the invention which enables us to record sound directly) and outside intellectualism — in movement and its origins.

The application of the discovery of sound and speech reproduction to the cinema, increases its possibilities without modifying its real nature. Speech and sound may be considered as an accompaniment, a splendid projection of the image, but they have nothing to do with the constitution of its essential form. The Cinema will, therefore, throughout this article,

be considered from the visual angle, speech and sound being indispensably complementary.

Movement in all its truth is the scientific and artistic significance of the Cinema.

People and things may be photographed and their purposeful and studied movement may create drama. But, whilst the various causes from which the movements originate may be imagined, the movement itself will always be true because it is taken in all its spontaneity and by surprise.

Truth is before the camera in the shape of movement and its object.

The artist's task is first of all, quite apart from all distortion, to grasp this truth and to render it to a certain degree emotional. He must dissect the different phases of movement into rhythmic planes, according to the sentimental gestures of which the whole expression is built up.

The artist should play with the angles of truth to emphasize it.

Each second has its predominant visual gesture: it is this gesture that must be captured. The gestures and the expression are true; the art is to choose them, value them, modify them according to the emotional effect sought.

If we wish by means of this system to create drama, we must place another element as strong in truth up against the existing one in opposition to it. A struggle will ensue.

To sum up, the Cinema brings to art a new expression and this expression, no matter what form we may choose to give it, is the entirely special and splendid one of capturing movement, that is to say, the manifestations of life and their causes.

I have rarely found the truth of cinematic art applied in artistic or entertainment films. They are too often simply derivative from the old traditions of the theatre, plastic art and literature which act only indirectly by transposition and association. Rather have I found this truth in documentary films, that branch of the art so long despised and in educational and social films. These, unconcerned with the secondary matter of moving or amusing, go straight to the facts. By its very technique and its own power, the Cinema teaches life. It educates us and therein lies its great moral and social significance.

### **Application in the Educative Branch, Social and Artistic.**

It is impossible to deny that the Cinema vastly increases our knowledge. At every moment it throws us out of our own environment, out of our own circle, our own knowledge, into worlds of which we were ignorant. It moves about, grasps forms, their rhythm and spirit by attacking those minute shades of difference which conceal instinct. It is a powerful eye added to our own which is much too limited.

We range every moment into mysteries and marvels with which we are unacquainted and we brush up against lives, intelligences, joy and misery that we should not have suspected. The Cinema shows them to us, uncovers them to our gaze, renders them sensible to us so that they become familiar. This, simply by the power of the lens, mathematically related to the speed at which the film travels.

For us a plant is no longer simply a vegetable that charms us by savour, scent, or beauty, but a sensitive organism that suffers or fades, a little living thing that is warm and cold by turns, that has need of air and sun to live as we live and whose reflexes we know in their exact meaning.

How far we have got simply by capturing composed dramas from nature. On the one hand we know nature in its vital reactions (scientific demonstration) and on the other the cause of the movements, evoked by their rhythms, so that the two forces create drama, perhaps the true essence of cinematic drama.

The expressive value of a face is contained less in the volume of the features than in the mathematical duration of the reactions registered by them, in short, when a muscle stretches or relaxes under the influence of a shock, the action is significant only in as much as the movement is great or small.

One hand is placed on another hand. Movement. Dramatic line, analogous to the geometric line that joins two points. Action. This hand moves slowly or rapidly, the rhythm gives to the movement its intimate significance. Fear, doubt, spontaneity, firmness, love, hate. Different rhythms in the same movement. Let us consider cinematographically the different phases in the germination of a grain of wheat buried in the earth. We shall then have on the same plane without temporal displacement, the vision of the progress of a pure movement whose rhythms, prompted by difficulties of integral development, mix their sentimental theme with that of the real material.

There is a muscular movement of the features, one hand is placed upon another, a plant grows, drawn out by the sun, crystals form, an animal cell evolves — we find at the bottom of all these mechanical manifestations of movement, a highly sensitive and suggestive impulse, the power of life, expressed and communicated by rhythm. Thence, emotion.

If the Cinema serves merely to tell stories, to magnify certain events and to invent others for the greater pleasure of the crowd I doubt whether it will have accomplished its end. Cinema captures movement. Certainly, the change in a person's position when he moves from one point to another constitutes movement; as does the projection of this same being in space and time and as does also his moral evolution. But the development of the grain of wheat seems to be a more perfect cinematic conception, more precise in that it gives to the mechanical movement of logical transformation the most prominent position, thus creating by its unique vision a new drama of spirit and senses.

We have already spoken of the lens and its power. And that power does not abdicate before the invisible or the psychologically abstract.

The invisible: — that which our eye cannot see, the abstract: — that spirit which comes out of movement. The Cinema delights in capturing the invisible, that which exist materially but is outside our range of visual perception. To this end it makes use of skilful technical devices which permit the registration of each phase in the germination or death of a vegetable and finally it re-establishes them on the screen in harmonious lines, the psychologically abstract, the drama, the physical joys of birth and bloom.

And then, when the slow motion camera, multiplying by its increased speed the number of images per second, permits us to decompose a movement into its smallest plastic phases, we have the invisible. When the camera renders perceptible the moral and psychological reactions, hitherto unrealised, we have the psychologically abstract.

When the camera decomposes movement and explores the domain of minute things in nature, it is to show us visually those dramas and beauties which our too synthetic eye does not perceive.

Visually, movement, through its rhythms, straight lines and curves associates us with a complex existence.

The Cinema seeks to make us look here and there. Constantly, in its technical evolution it finds its way to our intelligence and our sensibility through our eyes. Now that it has acquired sound its power is correspondingly increased.

Even microbes do not escape the visual enquiry. Plants and animals, all infinitely small, reveal to us in their natural states their instincts and their acts, the mystery of their evolution and their actions.

We are present at the fierce encounters of sub-marine animals with their belligerent or hypocritical tactics.

The chemical formation of minerals also offers us the secret contained in the decorative seduction of their forms. We can then say that it is nature in evolution, snapped in action, which, through the Cinema, educates us continually. It renders perceptible things (whose existence we have always known and never understood) in all their intimacy by capturing their movements.

And thus our artistic sense is embellished by visions, our sensibility by comprehension and our science by precise knowledge.

The Cinema in registering a truth explains it. The artist or the student who becomes possessed of it, has the task of rendering it apparent to a plastic, scientific or human degree.

The Cinema, by its own technique in the artistic domain, has then the facility of creating new conflicts. Man no longer opposes man and he is made to mingle with nature.

When children or adults have been visually educated at school or in special courses, they will understand that nature outstrips imagination

and that the duty of the latter is simply to join the dream to the reality. When penetrated with the profound sense of the Cinema, they will become the public of to morrow. The majority of the artistic dramas of today will soon cease to be what they are, sometimes well conceived but often incomplete. They will be enlarged.

And this is why the Cinema, educational or artistic, is really a single body only with different means of expression and different applications.

The Cinema considered from the artistic angle has not followed in its own evolution the precious indications to be found within its own technique. It has confined itself arbitrarily to telling moral tales and has not thought it worth while to study a new dramatic technique based upon those fundamentals of which I have tried to give you some idea.

The Cinema is a teacher, it is also and above all an art, a new form of expression, but unfortunately in cinematic art, the instrument has preceded the thought. The first artists of the screen were ignorant of the rich field of new expression which the invention of the *Lumière* brothers opened up to them and they allowed other arts to stifle that which was new born. Students, wishing only to study life, found, I think, the true sense of the Cinema in searching beyond man in the very heart of life itself. The Cinema is concerned with the dramas great and small throughout the whole of nature. The students alone have discovered this.

Truth and subtlety, knowledge of the psychologically abstract and of the invisible, these are the contributions of the Cinema in the intellectual domain.

Building from an entirely scientific and material base, we can already propound the theories of a new art, an art of visual and audible ideas, rooted in nature, in truth, in logic, in the knowledge of the invisible and in the understanding of the abstract.

In the moral domain the Cinema has transformed us almost without our knowing it. In times past each people was encircled in its particular customs and thought itself the centre of the world. Now that the life of other peoples is made clear in its appealing movement still breathing warmly of its customs and habits, without transposition, we begin to understand that even if it is always foreign to us in its details, in its great and effective lines it is the same as our own.

Thus the Cinema leads us to understand the entire world and to the inevitable conclusion that above all questions of race and country there is humanity and that in humanity there are things infinitely small and infinitely great.

From a knowledge of the entire world can develop fraternity. The films of each country bear marks of their origin; in particular ways they remain national, but above local customs, spiritual and social internationalism may appear. The Cinema is a marvellous international language and for that very reason it creates affection and understanding between

peoples. Has not Pierre HAMP said that the cineists were the mechanics of the international language?

Will you permit me to emphasize by examples, some ideas on the new artistic dramatic technique brought about by the screen?

I was once present at the projection of an instructional film dealing with the glands in which the mechanism and activity of the latter in the physical and moral equilibrium were shown. The disturbances which their atrophy or too great vitality brought to the living organism, expressed themselves so tragically by deformations so painful that I was horribly aware of the drama of abnormal or sub-normal lives. After this preparation the theme of the film suddenly developed, attacking the problem of age, dealing with the strong and intelligent man, whose strength and faculties decline as the glands dry up and the arteries become obstructed.

Then, the experiment, the regeneration both physical and moral, the knowledge of the student succeeds in giving the man a fresh lease of his faculties until the time of death itself. Here there is the joy of strength refound, of suppler thought, of the man who, aging badly, suddenly finds again the right working of his brain and the elasticity of his body. Rarely has a written poem left a more intense lyric imprint than this medical instruction film in which the mechanical organism entered visually into battle with the brain and the human frame.

The scientific film continues to instruct artists in a great manner, the manner of the Cinema itself.

### **Evolution of the Film to date in the Various Producing Countries.**

Consistent with the spirit of my article, I am going to consider the entire body of the Cinema and see just what our intelligence and understanding have succeeded in getting out of it.

The Cinema will be simply divided into different departments corresponding to various special ends.

Let us consider these departments and let us place first the Art of the Cinema, which models life-matter and becomes an expression of human thought without demonstrative aim, but for joy, emotion and pleasure.

As a diversion, the Cinema is widespread. It is difficult to draw any distinguishing line between recreational Cinema and the so called artistic Cinema. However, we can admit that certain films are at the same time both recreational and artistic because they carry us off into the domains of rhythm, dreams, sentiments, magic, moral exaltation and emotion, by visual qualities and sounds exclusive to its technique and essential spirit.

The recreational film is that which develops without much thought and moves or amuses us in a good or bad way without any cinematic ideal.

Sometimes the recreational film is very much to blame; it prostitutes tech-

nique. From the general mass of these films "The Film" often appears, the work which marks a date in the evolution of the screen, progress — a conquest.

And why is the recreational film so rarely satisfying? Because it does not seek to raise the standard of public taste by accustoming the spectators to cinematic methods. It only flatters the public.

An example; the largest exporter of films is certainly America. Out of the two or three hundred films that come to Europe from America each year, we can admit that the majority of them are agreeable or restful but only five or six are worth our attention.

For works like *Lonesome*, *Greed*, *Hallelujah*, *Tabou*, *The Wedding March*, *White Shadows* and *Trader Horn* how many badly made little recreational films we have to put up with. They bring nothing to the evolution of the Cinema or its thought even if they do bring money to the producing company.

And herein lies the whole problem of the art-cinema.

The Cinema is a slave to money. Not a foot of film can be shot without considerable financial backing. Many films are needed to furnish constantly changing programmes throughout the world so that the total capital invested in films must be immense.

Mycenases may be found who will provide small sums but not large ones. The economics of the film are therefore based upon the Cinema as an industry. The industry puts immediate success beyond any altruistic ideal. To seek success is simply to give the public what it wants; to be neither above nor below the average mentality, if anything below.

The cultural level of the public must be divided into several different planes. In industrial film production it is therefore necessary to study the various requirements of the public and by a kind of amalgamation construct the film which is of course more of an industrial combination than the development of any one theme.

\* \* \*

Above the recreational or industrial Cinema there is, however the art of the Cinema. You have probably guessed the danger.

The art of the Cinema that educates the public to its own methods of expression, often meets with financial failure. Art films despise and reject the borrowed traditions. They proceed straight to the discovery of what the makers believe to be true and in the rush they become difficult to understand and then they fall into the category of exceptional works that the film industry can admire but not encourage because they do not bring in money with sufficient certainty.

Some artists have tried to conceive and produce works out of the classic rut and the routine of the industrial circuits and it is to them that the cause of the Cinema owes its progress. After a few years the ordinary recreational Cinema takes over their discoveries and vulgarises the very qualities which in the beginning it had refused to recognise.

I wish to speak here of the avant-garde Cinema which, carrying theories to extremes, goes like a prospector to seek unknown treasures. The avant-garde Cinema has its errors and its discoveries. It is never indifferent. It is generally laughed at and, when some great classic film based upon avant-garde discoveries appears, the original is forgotten. But avant-garde Cinema opens up roads. For one thing it has its circuit of special theatres in the form of clubs. In England there is the *Film Society*; in France, *The Federation of Ciné Clubs*; in Holland, *The Film Liga*; Spain has three cine-clubs, Germany has seven.

France and Holland have in addition several regular cinemas showing avant-garde films. In Paris there are, the Vieux Colombier, the Studio des Ursulines, the Studio 28, the Studio de Paris, and the Agriculteurs and at Amsterdam there is the theatre opened by the *Film-Liga*. New York has also an avant-garde cinema and special shows are given in one of the theatres in Prague.

Avant-garde films have a special character; they are hooted or applauded. Those who have to do with them are despised by the great film industrials who admit of no experiments outside normal production.

A trial film is not necessarily good. Produced with small financial backing it is often less perfect technically than ordinary recreational films, but it always contains the principle of discovery and spiritual search which is well worthy of being encouraged and retained.

One can say that the avant-garde film made its appearance about 1916 and that since that time it has been in constant evolution. The majority of the public have regularly shied at these films when they have first appeared but then after several years they have seen these same films again and have judged them with an open mind, finally accepting them, liking them and considering them as milestones, marking ground covered. By these films the domain of cinematic expression has been enlarged, the commercial Cinema revived and renewed. One can also say that all those films which at the moment receive the applause of the entire public are inspired by cinematic discoveries made by madmen in sincere folly long ago outside of the regular curriculum of production and in defiance of opinion.

Would, for instance, that powerfully moving and dramatic film, *World Melody*, have been so consistently applauded in the ordinary circuit cinemas if it had not been for a handful of producers who during the last fifteen years have been putting their well considered theories into practice (theories which in the time of their birth were considered heretical and vain) by making films contrary to the trend of contemporary opinion and by finding support in the Cine-clubs. These old films which form the evolutionary history of the Cinema were boycotted by the trade because the public received them with hostility but nevertheless they contain the visual truth of today. Without them contemporary technique would be singularly poor. The Cinema, a new art, is transformed every day. But how much time

there is wasted in futile talking, discussing and in mutual misunderstanding!

Every science has its laboratories, every art its experimental stages. Certainly the Cinema should not be classified into Commercial and otherwise. It is a popular art and it should by its great humanity touch both the crowd and the elite. But apart from this general aim the possibilities of expression should be studied before a small and chosen public before a film is tried upon the general public.

Therefore it is clear that the avant-garde film, incomprehensible to the masses, is necessary to the art of the film as a whole, that stabilising element in the technique and sensibility of the film. The avant-garde works on unqualified matter, seeking always to beautify new facets. Some of the principles of the avant-garde, once universally ridiculed, are today the truths of the screen's dramatic technique. The Cinema of the avant-garde is the work of a few experimenters who produce their films, generally short, in the interval between more popular works and outside the official studios.

Avant-garde films are to me instructional films. They teach the public about the Cinema itself and they have the right to very special attention. They educate the public and raise the level of visual and auditory faculties in it. They also complete the expression of the image and transform little by little the ordinary recreational film which constitutes a splendid cultural method, for the recreational film in its ideal mediocrity does, in spite of itself, succeed in being something more than mere distraction.

From an international point of view every film is inspired with national customs. It shows national sites, decorative effort, styles, small industries and habits.

From a film one can judge the spirit and degree of culture of any race. The film is a messenger carrying tidings of the power, opinions and accomplishments of every race to the world at large.

The recreational cinema certainly brings nations together and makes them mutually understand moral and material progress by visual example. Certain styles have been adopted through films which have perhaps amused us but which we no longer remember because they did not seem to us remarkable. We learn to like, through images, the energy, gaiety and youth of certain peoples, the constructive faith of others.

The recreational film is of course at the bottom of the entire film industry. Every country bears the mark of its importance so that each country wishes to produce for itself, especially now that the introduction of the spoken word has set up new national obligations.

At the moment in Europe the film is being born again. I may add in passing that any film which is inspired by the soil will have the greatest chance of bringing nations together, sincerely, with naked souls.

Each country can exist in the Cinema only in the sincerity of its visual expression. Why, therefore, should not each race be encouraged to develop

in images and sounds according to its own nature without, of course, allowing the national characteristics to exclude exchange? In such films as would result, the technique or perhaps certain customs might surprise, but the general feeling would be understood by force of that great humanity which is in the Cinema.

One can only be perfect in the extreme expression of one's qualities and therefore the value of sincere films made on this principle may force many doors and perhaps break down friendships.

In conclusion we can say that the mediocrity of the recreational films is due to the following causes:

1. The mental laziness of the public which prevents it from learning the real cinematic language.
2. The commercial methods throughout the world which are the inevitable outcome of compromise with the public both financial and otherwise.
3. Lack of co-operation between those who have the development of the Cinema at heart.
4. The lack of understanding and frivolous conception with which the recreational film is surrounded with regard to its social, educational and international significance.

I do not wish to end this paragraph without speaking of Russia who has understood the importance of the screen and has used it so that as regards the Cinema, she stands first in the whole world. Most of her recreational films are works based on the study of life and therefore they answer to the requirements of cinematic truth both in technique and spirit. The new Russia lives with the Cinema as its great means of expression. But the Cinema in Russia is a State Cinema. It has ends other than that of making money. It wants to win over hearts and intelligences and thus may be explained its sudden growth and its present flourishing state. Russia educates her people in every way by the Cinema and this conception has enabled her to approach an entirely new kind of drama.

I must refer here to *The General Line* by *Eisenstein* in which ignorance is shown to engender hard work and the machine is represented as assisting the cause of progressive happiness. Humanity, emotion, and instruction, there are all three present in a visual language of great lyric beauty.

And here we come to the purely instructional film which is for the most part banished from the ordinary circuit cinema. Travel films are an exception in this respect but they can be considered really as courses of study, just as the recreational film can be approximated to ordinary theatrical entertainment.

Instructional Cinema has shown very good results although it is not too widely known. It can be classified in the following manner:

1. School films,
2. Films for Secondary and Adult Education,
3. Scientific and Technical Films,
4. Films of Social Education and Instruction in Hygiene.

We can only hope that someday recreational films in a pleasing form will help in a generally educative manner. But it is necessary to consider pure instruction both technical and professional without artistic intervention.

### **The Cinema in Schools.**

The Cinema, more especially since the introduction of sound and speech, can teach everything to children, holding their attention by presenting the true image and visual aspect of the object under discussion. Such is the precision of the Cinema that it does away with errors of imagination so often present in ordinary teaching methods.

The screen is a great help to the teacher because it can demonstrate in terms of vision, in actual images, and images are life. I do not wish to stray into an enumeration of those subjects which the Cinema teaches. They will be apparent from my discussion of the nature of the Cinema itself.

From a purely psychological point of view it is well known that what is seen and heard is most easily retained and assimilated. The sight of an object provokes an intellectual reaction which, in child and adult alike, is favourable to the development of personality.

A child that has been mixed up in an active sequence of events is better developed than one that has taken all his knowledge from books.

Knowledge then becomes experience and memories, not abstract ideas. But, a generation of modern teachers is required to give rise to these reactions and to correct errors.

In this International Conference I must be excused for 'speaking principally of France, but I think from the point of view of the Cinema questions and debates are nearly the same in all countries.

In France there are those who do not approve of the Cinema in teaching. These poor people maintain, for instance, that the cinematic vision of a growing plant is bad for a child's knowledge, for, they say, a plant does not grow up, flower and die in one minute. They do not understand that the projection re-creates in that minute the different phenomena which the lens has precisely captured over a period of weeks and that each phase is scrupulously and scientifically true.

The influence of these people is counterbalanced by that of more modern people. But there is a struggle and consequently progress is delayed. In this way some will prepare a project of law to obtain a supplementary allowance for teachers who use the Cinema in their work whilst others will spend their time in trying to combat it.

Here again we are up against routine and dusty traditions. If an avant-garde is necessary in art it is also necessary in teaching in order to establish the future, but the avant-garde is everlastingly hobbled. For centuries past the apostle of an idea has been sacred to subsequent generations but in his own time his attempts at putting his ideas into practice have always been destroyed by his contemporaries. Those who have used school films claim good results for them. Four fifths of a class will learn a certain lesson by film when only two fifths would have learnt it orally from the teacher.

The school Cinema exists but it is only at the dawn of its organisation.

The I. E. C. I. gathers information and statistics on this subject and we must propagatē these in order to convince by figures and graphs those who do not believe.

A town is not built in a day, but each day the work of concentrating materials for construction must go on.

The following problems must be met and overcome:

1. The creation and production of purely instructional films on all subjects: Natural History, Geography, Geology, ethnography, History, foreign languages (thanks to talking films), mathematics and political economy (thanks to animated drawings).

2. The formation of courses for the education of teachers in matters of the Cinema.

3. The Rational study of the possibilities of the Cinema as adapted to instructional needs.

4. The study of financial arrangements and of the organisation by the States of school film libraries.

5. The collection from all countries of exact data for the compilation of a work of general propaganda.

6. The international exchange of films which may add to general knowledge.

All nations are seeking to employ the Cinema in schools to a varying extent. America, Germany and Russia have the most rational organisations in this respect and England is at the moment debating the question officially.

I will quote here extracts from a report by my colleague, M. Jean Benoit-Levey who is indefatigably devoted to the cause of educational films in France.

GERMANY. — Generally speaking all ministerial departments are interested in the educational film and notably the Ministry of Commerce of Prussia. It may be said that in Germany the use of the educational film has become official and almost obligatory. Great facilities are offered to producers specialising in these films in the shape of reductions in the cost of film material and above all by the exemption from all taxation of those cultural films shown in the cinemas.

We would call to your particular attention this fact as it seems to us to offer to the cinema a path of development.

Germany and Italy have understood the need for encouraging cinema managers to show films beneficial to the cultural level of the people and with this object in view the governments concerned have arranged reductions in cinema taxation corresponding to the quantity of officially recognised cultural films shown. Without insisting on this I am sure that you will realise the great possibilities which this arrangement presents for the propagation of films dealing with professional orientation.

UNITED STATES. — The development of educational Cinema in the U. S. has been extraordinarily rapid, for it has been aided not only by private enterprise but more particularly by the State. It is interesting to note that the

Federal Ministry of Education subsidises educational productions to the extent of 48 % of the original cost.

Apart from this, 17 % of the schools cancel out all expenses relative to projection installations and film hire from receipts in respect of shows given out of school and attended by parents of the children and the general public. And finally, teaching establishments benefit from a variety of private subsidies.

It appears from answers to a circular sent to 517 school teachers and inspectors that the Cinema forms an integral part in the teaching methods of 44 % of the schools. It may be affirmed that Americans consider the Cinema not only as a great industry but also as a means of mass education and school teaching.

A) GREAT BRITAIN. — It is necessary to found an Imperial Film Institute to stimulate throughout the British Empire the use of the Cinema in arts, sciences and teaching. This decision has been taken by the Conference of Educational Cinematography, held recently in England.

“ This Institute would be of a semi-independent character, but nevertheless under the control of the president of the Board of Education and it is thought that apart from the role it would play in the Instructional Cinema it might have a salutary influence on the moral level of recreational films ».

B) FRANCE has just held a conference which had before it the following agenda:

The urgent need of films for teaching, produced by leading professors.

The methodical organisation of film libraries and film hire.

The decentralisation of supply.

The general adoption internationally of a certain width of film for use in schools either standard or sub-standard.

The International exchange of educational and instructional films.

Propaganda in favour of the sincere documentary film;

Geography – natural history – habits – industry.

C) The SCANDANAVIAN countries are also making a great effort towards organisation according to Mme. Gargner's report. There were in SWEDEN ten years ago five hundred educational films, including documentary films; today there are two thousand five hundred.

D) In Spain also there is a movement headed by Dr. CABALLEROS to commence the building up of cinematographic production on the basis of documentary and instructional films. HOLLAND too has given us the marvellous films by Mr. JORIS IVENS.

E) In CZECHO-SLOVAKIA the Minister of Public Instruction has created a National INSTITUTE OF FILMS AND LUMINOUS PROJECTIONS AT PRAGUE. This Institute is charged to deal with all matters concerning educational Cinema and to control the cinematographic installations maintained by the Ministry of Public Instruction.

F) In BELGIUM the Belgian University of Cinematography gives each year in each of its centres one hundred and twenty shows each composed of seven professional instructional films.

G) As for ITALY, the National Institute « Luce », possesses 370.000 educational films.

Jean Benoit Levy.

We may assume that the recreational film can educate children morally. There is therefore the necessity of attempting a social study of the film from the point of view of the psychological reactions which it provokes and so to construct stories based upon the elements of social and individual morality. These elements seem to the child abstract and lifeless, when they are not made to live by practical application to existence. We must not forget that the image can make a child a conqueror or a thief so great is its power of moulding character.

But here again we fall into the alliance of recreational and educational films.

If the school Cinema is still in the process of gestation, films for secondary and adult education are on the contrary very much alive.

In a very remarkable report, a Frenchwoman, Melle Leone BOURDEL, has given a resume of the film as an aid to the choice of a profession.

I will take the liberty to quote here a few pages of the report which she has entrusted to me because it expresses exactly my own thoughts on the matter.

### **Role of the Cinema in the Choice of Professions.**

“ Cinematographic Professional Orientation is concerned with children and young people. It has the task of giving them information regarding different trades so that they may orientate themselves and choose their daily work in accordance with their tastes and abilities and with foreknowledge of its nature.

“ Those who are occupied with Professional Orientation know how difficult it is to accomplish this aim completely. By medical and physiological examinations, interviews, etc., it may be possible to form a passably accurate idea of the physical and mental aptitudes of individuals which will enable them to succeed in some pre-determined industry and it may be possible likewise to ascertain those ineptitudes which render them unsuitable for certain professions. On the other hand there is nothing in these examinations to awaken the natural preferences in a child to instruct it in professional life in its countless shapes.

“ Lectures and literature can only give part of the requisite information. They are always more or less personal interpretations and an industry is not the same as a description of it for the latter is always more or less false. Therefore visits to factories have been tried. But, there again there have been difficulties; visits in group form do not permit those who go to see everything, they only show certain aspects of the work and they can only occur from time to time because they demand much time from both pupil and teacher and they hinder the factory owner by creating a certain amount of disturbance in the factory.

“ The Cinema however permits exact presentations of all kinds of trades to an unlimited number of children without involving a great deal of trouble and also without danger. In this way the essential aspect of each trade can be treated — the object of the trade — what it consists of — the different forms of work it provides — the tools used and their management — physical

“ aptitudes and mental abilities required — its essential advantages and disadvantages — the future and openings which it offers.

“ Thus a complete film study can be made and hundreds of copies taken so that it can be shown to thousands of attentive and interested children. Then a written text can also be given them to enable them to retain an exact memory of the particular trade.

“ The film can introduce children to trades whose existence they had never previously suspected. It shows them that apart from the industries which flourish in their particular village or district there are elsewhere many other trades in which they may succeed. Thus the film extends the child’s horizon.

“ First of all it introduces the child into a profession: it makes it aware of the nature of work and instinctively, insensibly, the child learns to respect and like work, thanks to the prestige of the screen.”

### **Role of the Cinema in Technical and Professional Instructions.**

“ In technical instruction the Cinema has an even more profoundly important role to play. It is a new method, not destined to supplant masters and books, as its critics have suggested, any more than to replace practical exercises and the personal work of pupils. It is more an entire technique of visual instruction which deals with different matter in a different way ” as Mr. Jean BENOIT LEVY puts it.

“ The Cinema succeeds in showing what no teacher nor visits to factories can show; the acrobatics and real “ tours de force ” which are necessary in order to make a technological film in a period of many months cannot be reproduced at will and upon a single occasion. Neither the engineer nor the pupil can go where the lens can go. And again, the film has the superiority of being able to produce a complete and condensed study, a rich, animated whole, living and clear, which will render any visit to the factory more fruitful after the perusal of handbooks.

“ For those courses in technology addressed to an older public, to the pupils of large schools like the Central, the Polytechnic, the Arts and Crafts... or to specialised engineers, there is no need to produce proofs of the usefulness of the Cinema. It is a analytical process of the greatest value in research work, and it is the most indispensable aid to demonstration.”

In France, technical instruction has created thirteen film libraries. There are also regional offices of educational Cinema at Lyon, Lille, Saint Etienne, Nancy, and Bordeaux. These film libraries and their films are kept up by funds from the various ministries.

Local Chambers of Commerce also supply films dealing with their particular districts. The Ministry of technical instruction hopes to increase the number its films and to divide them into three classes:

1. Choice of a trade.
2. Technical description and apprenticeship.
3. Evolution and progress of the trade laying stress upon their necessity by illustrated lectures in the large schools.

It will attempt by means of the image to influence certain children

to enter those trades which are not so full and to prevent overcrowding in other branches of industry.

And here we come to the entry of the Cinema into economic problems. The Cinema which not only teaches and educates but even guides, directs, influences, propagates and watches over the equilibrium of social activities.

### **Advantages of the Cinema from a Technical and Industrial Point of View.**

“ Two studies made by J. A. Piacitelli, industrial efficiency expert, show that the use of sub-standard film has given excellent results (production increased by 60 %, fatigue reduced, salaries raised, unit price lowered).

“ He says that the recording of facts, especially in the case of a short repetitive cycle, is more economically done by this than by any other method.

“ Mr. F. G. Gilbreth and Mr. Allan H. Morgenson, assistant editor of *Factory and Industrial Management*, have photographed the progress of constructional works and the various positions of the workmen and they say that, “ The greatest waste in the world comes from needless, ill-directed and ineffective motions.”

“ With *sub-standard film*, the study of very small motions is made possible without great expense. It reveals the defective movements of a workman who seems to work rapidly and shows that, “ rapidity and agility are not always one and the same thing.”

“ In the U. S. S. R. the Cinema is in the forefront in all matters concerning protection of the workers and the technique of safety. Each factory is provided for in this manner. The films treat problems such as: Fatigue and how to fight it — traumatism — first-aid in cases of occupational accidents — how to stop haemorrhage and to apply artificial respiration, etc., These films are followed with great interest by the workmen and they are made and shown with much care.

“ Other films are devoted to the special dangers of certain kinds of work: “ FIRE DAMP IN MINES,” “ 110 VOLTS,” “ THE TRANSPORTATION OF EXPLOSIVES.”

Psychotechnical selection plays a great part in the organisation of working methods and several films deal with this matter.

“ In GERMANY, the Department of Cinematography at Krupp's work in Essen uses the Cinema to decrease the number of accidents at work.

“ In AMERICA, FINLAND and FRANCE, all fire brigades use the Cinema. In ITALY and LUXEMBOURG the film is employed to prevent accidents at work.

“ Since 1926 in Italy, the ENIOS (Ente Nazionale Italiano per l'organizzazione scientifica del Lavoro) has created a vast interest in the technical and economic problems of work. Producers, industrial and agricultural, have revised their organisation and material and have obtained better results thereby.

“ In 1927, l'Enios had 8 films made to show the advantages of resorting to scientific methods of work in the different branches of Industry.

“ In FRANCE, the Parisian Transport Corporation uses the Cinema for the instruction of tramway and motorbus mechanics, the Eastern and Northern Railway Companies for teaching the management of waggon-couplings travelling cranes and line switches (*The Cinema and Teaching*, p. 48, COUTROT and *The Scientific Organisation of Work*).

“ Can the Cinema be used to determine professional aptitudes? M. LAHV

“ has employed cinematic images to measure the “ sensation of acceleration ”  
“ in bus drivers.

“ *Fachfilm* of Berlin has made a film which can measure the precision with  
“ which an observer judges the speed of movement in scenes. From a psy-  
“ chological point of view, observation is of some importance. From the way  
“ in which a candidate for certain work describes an experimental film a certain  
“ time after seeing it, from what he remembers and forgets and from the way in  
“ which he attempts to fill in what he has forgotten important conclusions may  
“ be drawn.

“ To sum up, to submit candidates whose capacity of attention, etc., must  
“ be known, to one or more suitable cinematographic projections is a method  
“ which can be suggested, at least, on grounds of utility. (From a study by  
A. NICEFORO, page 17).

“ Additionally, the sight of a variety of scenes from professional life can  
awake in young boys and girls emotions, reactions and general manifestations  
“ of an intellectual order, previously unknown to them, which may serve to  
“ reveal to them their vocations in life.

### **Fatigue.**

“ All work necessitating muscular activity offers numerous opportunities  
“ for studying the technique of work and the most physically economic method  
“ of executing it.

“ The Cinema is employed in teaching Domestic Economy and in the  
“ professional education of the weak and unfit (prof. LORIYA, p. 139 and Scientific  
“ Organisation of Work).

“ The Scientific Organisation of Work has as yet made only small demands  
“ upon the Cinema in comparison of those which may be made in future.

“ As a result of the Congress in 1929 a Study Commission was set up to  
“ make films which were really to deal with this subject. For each film there  
“ was to be published a set of ‘ stills ’ as a memory aid (J. COUTROT, p. 45).

“ The difficulty in this scheme is a pecuniary one, for the films could not  
“ of course be exploited commercially. The assurance of the support of large  
“ industrial groups, and social organisms is required and it is first necessary to  
“ persuade them of the importance of the films.

“ In BERLIN there is a very complete organisation, in connection with the  
“ Photo-cinematographic Bureau of the City of Berlin, called the Filmseminar  
“ for instruction in the practice of cinematography.

“ At the Filmseminar there are courses for teachers and professors,  
“ for the training of specialised and qualified workmen and

“ to aid the instruction of young men and women who happen to have entered  
“ the industry of cinematography.

“ A Englishman, doctor Bentley, of the Bengal Office of Hygiene, remembers  
“ a cholera epidemic at Calcutta and states that the circulation of half a dozen  
“ films on the prophylactic of Cholera and the precautions to be taken during  
“ epidemics, greatly facilitated the work of the doctors and health authorities.”

It is in Germany, I think, that a large department store has made  
a film to instruct its employers in the art of good salesmanship.

Even publicity films educate the public by bringing it into contact  
with the latest industrial inventions which make the lives of everyone more  
agreeable and practical.

The Cinema in the least considerable of its forms facilitates progress and spreads it. The Cinema composed of life-matter renders the existence of the individual less isolated and draws it willing or unwilling, within the sphere of contemporary scientific and industrial movements.

Glance through the general catalogue of the International Institute directed by M. de Feo and you will have an admirable synthesis of all that can be done by the educational Cinema. Here let us thank Italy for understanding so well the effort which the Cinema is making.

The Cinema obliges us to leave our own petty circles. By means of it and thanks to it the least village is in communication with the entire universe, the least individual with all men.

I might enlarge further upon the importance of the Cinema in educational, artistic, social and international fields but you may do this for yourselves and realising this I have not crowded my article with statistics and other confirmatory documents.

All that we can say is that the body of the Cinema, of which I have spoken, has in thirty six years shrunk somewhat in size. The Cinema has progressed from being a side show at a fair to the height of a universal expression which dominates our minds and forms the nucleus for the contemporary organisation of thought.

This organisation pertains to everyone and everything. It is as yet unformed in the process of birth. But we know what it should be and it is near at hand for we are persuaded of its use.

### **Obstacles in the Path of the Cinema and how they may be removed.**

Here I come to the last chapter, to the resolution which I wish to make. The best Cinema from both educational and artistic points of view exists in Russia. Why? Because from an artistic point of view the Russian Cinema, which is a State Cinema, treats the greatest human questions. As for the Instructional Cinema, it is ubiquitous.

State control would therefore appear to be beneficial since it acts from an altruistic and social point of view and not from commercial interest.

A film of whatever description costs money. Producing companies expect from the capital invested, not an ordinary percentage of profit but a formidably large one. I do not exaggerate in saying that an investor is not satisfied if a film does not bring in a 100 % profit!

One cannot change these things and I do not wish to condemn commercial Cinema. It has its use and it should live, favoured and encouraged. From it there issue from time to time remarkable works. And there lies the example.

But could not the various States be persuaded to own cinemas which would only show films of high merit in all branches of the art? These cinemas,

aided by success would serve as examples, they would encourage private producers to carry on and they would educate the public in matters of the Cinema. Then various States might create for the very best films an international circuit so that international thought might find its most complete expression on the screens of all countries in artistic, scientific and research films.

This circuit would likewise serve to encourage commercial production to leave its rut and guide the public, opening its eyes as to the different forms of cinematographic expression.

This short proposition is the practical end of my article. Our altruistic desires come up inevitably against the barrier of commercialism. Therefore let us turn to the League of Nations. It alone can help the Cinema to overcome the obstacle by proposing International Film Circuits in which the highest and most varied forms of cinematic expression would be presented. By this means the Cinema might attain constant evolution and the greatest possible moral and artistic growth.

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The questions so fully treated by Madame G. Dulac in her report formed the subject of the third point of the agenda at the Rome Conference. Delegates of the different countries have added the following information to the abundant matter of her report.

*Italy:* The National Institute, "LUCE", has made up a large catalogue comprising school films, documentary films, agricultural films, folklore films, hygiene films, social welfare films and scientific and technical films. "LUCE" films for the teaching of surgical method were declared to be the best of their kind at the last surgical congress at Varsovy. "LUCE" hygiene films are also in demand in foreign countries.

*Switzerland:* At Bale there is a National Bureau of Educational Films where all information about the latter may be obtained. The hygiene committee of French Switzerland have made and otherwise procured several educational films on the subject of social hygiene. The womens institutes very often employ films for propagandist purposes. For instance, at the national exhibition of feminine work in 1928, the peasant women of the Vaudois made a film showing their work in the country and in the vineyard. The Swiss Association for the Protection of Young Girls have made a propaganda film (which has already paid for itself) and so has the Swiss Association for Feminine Suffrage.

*Australia:* The principals of two or three schools show films dealing with travel and other subjects to their pupils. The ordinary cinemas never give special shows for children. There have been several films made dealing with, different industries, wool weaving, manufacture of bisquits and jam etc... Naturally the ordinary programme dramas and comedies are imported.

*British India:* Special programmes for children have turned out to be financial failures. It has been suggested, as in England, that certain films should be shown only to adults. According to the English press it would appear that this system is not satisfactory. Children are allowed into the cinemas where these films are shown in the company of adults so that many children go in accompanied by adults with whom they are unacquainted and thus witness the films.

The great number of useful forms which the Cinema can assume with an equally great number of different ends naturally made the discussion of the third point of the agenda very animated. In fact the discussion around the report furnished by Madame Dulac was keenly followed and resolved itself for the most part into a treatment of the problem of the educational film. It ended in the adoption of the following resolution.

*The Conference welcomes the resolution taken by the Standing Committee of the League of Nations on Arts and Letters, July 9th, 1931 which expresses the principles already adopted by the International Council of Women and reads as follows: "The Committee*

*Convinced that the cinematograph is a valuable means of acquainting the different nations with the noblest and highest aspects of creative art in all its forms;*

*Requests the Committee on Intellectual Co-operation to draw the attention of the International Institute of Educational Cinematograph to the desirability of bringing about by appropriate means, the inclusion of an educational film in each cinematograph programme".*

*Having regard to the important place which the cinema occupies to-day, it is essential to take all necessary steps to help in the diffusion of educational films, which would encourage film producing companies to their greater production; to establish a close co-operation between producers, scholars, and teachers for the making of instructional films or films to broaden ideas on hygiene, science, art, etc.*

*On the other hand, the Conférence looking at the matter from an educational point of view, hopes that historical truth will be respected.*

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# The Cinema and Finance

from notes by Mme **Binger-Cantor**  
Delegate of the Netherlands

The question of the fiscal treatment to which the Cinema and its material are subject formed the matter of the fourth point on the Agenda of the Rome Conference.

Mrs Binger-Cantor, delegate for the Netherlands, made a report on this subject. The report of this well known Dutch writer is extremely concise and consists actually of a series of short notes which she developed as was necessary during the discussion itself.

We may say with justice that the greater portion of these notes have been taken from I. I. E. C. publications, in particular from a study of "The Fiscal Regime of the Cinema" (1), the first comparative study of a practical kind to which the Institute devoted itself during the first few weeks of its existence. Consequently, for this point as for many others discussed at the Rome Conference, the material collected and methodically arranged by the Institute served as a basis.

Mrs Binger-Cantor has not failed to emphasize the importance of the above mentioned study and its essentially practical aim, that of bringing about the project of an international convention for the reduction or suppression of customs duties on educational films.

The readers of this review have been kept constantly in touch with the progress of this project which, after being approved by the competent bodies and the Council of the League of Nations, has been forwarded by the Secretary General of the latter to the various states in order to obtain their views on the subject and their opinions as to whether an International Diplomatic Conference might be held to discuss the whole question on the lines laid down in the project.

Up to the 15th of September 1931, forty six governments had replied in this matter but of these eleven preferred to withhold for the moment their definite opinions. Of the thirty five governments which have given definite replies, thirty one have shown themselves favourable to the convocation of an International Congress for the setting up of a preferential tariff in favour of educational and scientific films. Three of these governments are against the convocation on the grounds that although they agree in theory with the project, the actual existence in their several countries of regula-

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(1) This study was published in the July, August and September Nos. 1929 of this Review.

tions favorising educational films makes further legislation unnecessary. This would seem to indicate that these three countries would eventually accept the convention considering the regulations already in force.

Only one country (U.S.S.R.) has declared itself to be purely and simply against the projected Conference.

In her report Mrs Binger-Cantor treated also those aspects of Cinema finance which come under the headings of Censorship Fees and Entertainment Tax. In this she quoted the practice current in Holland, where the Censorship of recreational films costs three cents a metre and that of educational films only one cent. a metre. As for entertainment tax on films of general culture, this is very low because such films are considered not to have lucrative aim. Shows of these films are generally held outside the normal hours of exhibition, especially on Sunday mornings. On Thursdays and Saturdays many cinemas give special programmes for children at reduced prices.

Similar information was given during the discussion by delegates of different nations and some of these may be noted. Mme Matz reminded the Conference that in Germany educational, instructional and artistic films recognised by the committee « Lampe » are taxed on a special basis. Mme Coromilas said that in Greece the Entertainment Tax is 38 % but it is reduced to 10 % for films of an educational nature. Mme Atanasiu observed that in Roumania films and cinematographic material destined for use in schools are subject to very slight taxation.

Bringing up in her report all factors which might serve to reduce the cost of using the film for cultural and educational purposes, Mme Binger-Cantor introduced the question of transport charges.

The Conference was informed that the I. I. E. C. were actually preparing a study of a somewhat technical nature on this subject. It was a question of examining the national and International transport charges for educational films together with their rentals in the various countries in order to find out if, and to what extent, the transport and rental charges (transport by passenger train, express and goods) add to the total amount payable by the exhibitor.

This study, which is already complete as regards national transports, has also a practical aim, that of proposing a *standard* rental for cultural films or at least a substantial reduction of the present charges, a reduction which should also correspond to the transport charges.

All these points gave rise to serious discussions at the Rome Conference and the following resolution was finally adopted:

« The Conference approves the efforts made by the Institute of International Educational Cinematography of the League of Nations, to obtain from the various governments freedom from custom duties for films of an educational character, as well as its enquiries with a view to obtaining the suppression of taxes on the admission fees on certain cinematographical representations of an educational character, and hopes that it will speedily

reach international agreement on the definition to be given to the word "educational" and on the classification to be given to the word "educational" and on the classification of this type of film.

The Conference insists that there be instituted by a competent body an enquiry into the mode of film distribution and the measures to be taken to overcome the difficulties of "blind-booking" and "block-booking".

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# Film Censorship

by Mme **Elsa Matz**

Doctor in Philosophy, Member of the Reichstag etc.

Censure is an element of principal importance in relation to the cultural level and cinematographic production. The film, which, at first was a simple means of superficial amusement and light entertainment, has actually become the most varied expression of the dynamic life of our time in all its features and forms: science, mechanical technique, religion, art, politics and sport. The film is actually for millions of people, what the ancient Greek theatre was for mankind in that epoch. Cinemas, the number of which there are 60.000 in the whole world, have an enormous influence from the point of view of propaganda. If we consider, for instance, that there are in Germany, for a population of 63 millions of people, 5200 cinemas, whose weekly number of visitors amounts to about 6 millions, and that in England, for a population of about 43 millions, there are 4600 cimenas, whose weekly number of visitors amounts to about 7 millions, we can realize how great is the sphere of influence of the film, with which it is only possible to compare the mightiness of the press. The film contributes to-day to an important extent to the formation and education of public opinion. From this point of view it is not yet possible to foresee the development of the sound-film.

## IMPORTANCE OF CENSURE.

The mighty influence of cinematography on the intellectual life and in relation to the very large number of people upon which it exerts its influence, makes film censure of very great importance. From this point of view it is essential to know, if its institution is justified. Film censure is in fact applied to an intellectual work. We are to-day very far away from the times, when cinematography limited its action to telling simple stories of a primitive nature. The cinema represents to-day the work of first-class scientists, of great artists, and character actors.

## OBJECTIONS TO FILM CENSURE.

In those countries where the Cinema exists, but where there is no theatrical censure, strong objections are made to the former. Opponents assert that censure which leaves absolute freedom to the theatre, and on the contrary, in the cinematographic field, prohibits whole films or parts

of them, was perhaps justified at the beginning of film production but not now-a-days; such a censure is assumed to be completely unjustified by the actual evolution of the cinema. These opponents pretend that censure is wrongly used to oppress some philosophical, artistic or political opinions. They demand the suppression of censure in the name of intellectual freedom and in the interest of personality.

#### JUSTIFICATIONS OF CENSURE.

On the other hand the supporters of cinematographic censure — and the author of this reports is of the number — assume that the suppression of such a censure would open the door to all kinds of abuses. The undeniable, artistic development of cinematographic production and the improvement of its quality, is a consequence of censure, which exerts a vast influence, not only by means of banning films, but also by its mere existence. It is the fear of an official ban (which makes the considerable amount of capital invested in producing a dead loss) which compels the producers to edit films which will presumably not hurt anybody's susceptibility.

#### NUMBER OF BANNED FILMS.

This is the reason why the number forbidden by the censor is decreasing in some countries. For instance, of 1774 films which were examined in Germany in 1924 by the Cinematographic Control Service, 1102, that is to say 62 % were granted universal certificates; 37 % were forbidden for young people and only 1,1 % were absolutely banned. In 1926, 2768 films were examined of which 2098 (76 %) were admitted; 24 % were forbidden for young people and only 0,5 % were absolutely forbidden. In 1928: 3438 films were examined; 2804 admitted (81 %); 19 % were forbidden for young people and 0,3 % absolutely banned. In 1929 (in which year the number of films admitted and examined slightly decreased) 3327 films were controlled; 2622 (79 %) were admitted; 21 % were forbidden for young people and 0,3 % were absolutely banned. Only such statistics can reveal the extraordinary effects of censure. Nevertheless the ratio of bans remained the same in some other countries. Very often objections to film censure are made on consideration of the case of the sound-film, asserting that such a film is almost in the same class as the theatre. It is not seldom that the proposition is made to exempt from censure this new form of cinematographic production, which promises to become so important in the future. But now in all countries where it exists, the censure is also applied to the sound-film.

#### INTERNATIONAL UNIFORMITY OF CENSORSHIP REGULATIONS.

As the film has spread everywhere and has a universal importance the question of the possibility of an international agreement to harmonise the principles and the methods of censure has often been discussed. Such a discussion took place as a result of a proposition made by M. Van Starveren (Holland).

An International Code was suggested which might be accepted by the majority of countries, in order to establish the basis of a more uniform censure in different countries. The very rapid development of the film brought all the countries to very irregular legislation concerning the censure. This legislation has very often a purely provisory character and its details reflect all the phases of development. The Institute at Rome has devoted to this question a very detailed work for which we have to be thankful; it has for instance gathered together the legislation and rules of 62 countries concerning the different systems of censure and has added to this exposition some interesting considerations on the general principles of the censure. The Institute, concerning the projected work, writes as follows:

The volume which will represent the final phase of the work will be divided into three parts:

The first, purely explanatory, containing information with regard to the method adopted in all countries for the constitution of Cinema control; the second part will be of a comparative nature and will discuss the various methods relative to one another. It will examine criticisms made by interested parties and by the press on the subject of the principles of successful control. The third part will draw conclusions and will examine the experiences of all countries with the object of determining the best methods to be employed together with faults in the administration of the laws as they stand today and the choice of those which have universal significance and are therefore to be considered as the basis of any international discussion of the subject.

It is regrettable that this work, precious, both from a cultural and a social point of view, has not yet been published. The uniformity of film censorship in different countries would certainly come up against extraordinary difficulties, because each country is obliged to consider national interest in its legislation, and also because psychological conditions are quite different in every country. However, this does not hinder the possibility of establishing a basis for film censorship. Therefore women whose capacity for understanding other people's feelings is very marked, seem to be especially qualified to collaborate in this work.

#### FILM CENSORSHIP CRITERIA.

Let us examine some of these principles. I do not wish to enumerate the legislation of different countries, as I hope that such legislation will soon be published by the Institute. I shall take instead, as a basis for

my exposition, the German Legislation which is quite natural for me and which, further, is in harmony with the legislation of other countries and frequently also with the principles of the Hudson Plan, proposed in the U. S. A. From this point of view it is necessary to show that in the U. S. A. contemporaneously with the Natural Commission for the Examination of the Cinemas, founded by the People's Institute, N. Y., a form of censorship is carried on by the producing company and based on the Code of film Morals edited by the Hay Organization. Furthermore there are other organizations of every kind, which have similar aims, and women play an important part in the movement.

I will mention here the excellent Report represented by Mrs. Robbins Gilman, President of the Committee of Cinematography of the National Council of Women of the U. S. A., during the Congress which we held at Vienna in 1930.

#### CAUSE OF FILM PROHIBITION.

In most countries, one of the causes of a film being banned, is the fear of public order and security being menaced by the film. It is an elementary need of defence for the State, which cannot allow its interior order to be shaken by events projected on the screen, nor can it tolerate that the security of its citizens may be menaced. Experience has proved that young people are easily excited to violence and fanaticism by the examples shown in films. Amongst those needs which are imposed on the State we must quote the prohibition of films which may either diminish the prestige of the country abroad or interfere in its relations with other States. No State can allow its dignity and its national honour to be prejudiced by a film projected abroad or allow wrong ideas to be nourished by films shown to other nations. It was with justice that in 1927, at the International Congress of Cinematography in Paris, the cinema proprietors rejected all films of a provocative nature. Cinematography must be an instrument of peace and not excite discord between nations.

In many countries there is another cause of prohibition, that is the offence of religious feeling. Here the depth of the human soul is touched. Mockery of religion as well as a systematic depreciation of beliefs are always elements which hurt the believer in the most painful way, and which may excite people of different religions or religious opinions, against each other, when they should live peacefully in the same State. This is undoubtedly a cause of prohibition to which we women must adhere.

Although the producers and the censoring authorities agree on the criteria which we have mentioned above, very deep differences of opinions are to be observed concerning the banning of films with regard to ethical tendencies. The terminology of the laws which rule in the different countries the activity of censorship, remains up to the present time, very ambi-

guous although the fundamental ideas are always the same. When the German law mentions films which "make people brutal" or which "are corrupting", or when the American laws speak of "exaggerations of sex appeal", or of "prolonged drunkenness" or "sanguinary scenes" of "rude or suggestive dances" or when the Swedish law prohibits "scenes of suicide or terror in films" which may exert a "bad influence on the spectator"; the psychological element is always the same. It is always the same moral criterion which is applied, and which constitutes the indispensable principle. At any rate, in many countries, if it is possible to prohibit in accordance with the actual film laws the vulgar, unsuitable or brutal production, it is not yet possible to proceed against the cinematographic production of lower class, whose banal and unreal content is likely to present to the young spectators, an absolutely false aspect of life. It was with justice at the Congress of Vienna, that Miss Colin pointed this out. Some countries forbid the projection of films concerning the white slave trade, other countries do not allow films where love scenes are too passionate or exceedingly long; in some countries films containing scenes which might lead people of weak character to crime, are prohibited.

#### ORGANIZATION OF CENSORSHIP.

A very interesting point is the composition of organizations charged with the examination of films. In the countries where the censure is made by State institutions as well as where censorship is carried out, as for instance in England, by a Board of Film Censures, a semiofficial organization of qualified specialists, representatives of arts, of literature, of the different branches of cinematography and especially of institutions which are indirectly concerned with the welfare and protection of youth, is attached to the Board of Censors in order to collaborate with them. Generally Censorship is under the direct control either of the Department of Education or Public Instruction. In some cases censorship is carried out by police officers. If the films have to be presented to an audience of young spectators, an adolescent is generally attached to the controlling staff.

#### THE COLLABORATION OF WOMEN.

Almost everywhere considerable importance is given to the collaboration of women; both in cases when this collaboration takes place unofficially and when it is carried out by special regulations, as for instance in Australia, in Sweden and in Italy. It is with perfect justice that the commission of the Y. W. C. A. always persists in pointing out the necessity of the participation of women in film censorship. In the U. S. A. the mission of elaborating the principles of a general censure is particularly performed by women.

#### ADMISSION OF YOUNG PEOPLE.

In almost all countries exist special regulations which govern the admittance of young people and children to the cinemas. In 48 States which answered an enquiry, addressed in 1927 by the League of Nations, 33 have special regulations on such matter. (cfr. the interesting *Mémoire Cinématographique C. P. E. 134* of the League of Nations) Some Governments absolutely forbid admission to the cinemas of children under a certain age, generally 6 years. In almost all countries a minimum age for free admittance is fixed and then after the examination of the film, the censorship Commission decides whether the film may be authorised for general projection or whether it must be forbidden for minors. The age for admittance varies from 14 to 18 years.

In some countries the admittance of younger children to cinemas, is permitted, if they are accompanied by adults. The organizations for assistance of minors endeavour to maintain the age limit for admittance at 18, but film industries endeavour, on the contrary, to reduce this limit.

#### INSTRUCTIVE FILMS.

Of great economic importance for film producers, is undoubtedly the examination which is made in so many countries, as for instance, in Germany, by a special committee in order to decide whether a film may be considered as instructional, educational or artistic and if special qualities may be attributed to such films. In Germany, films having these particular qualities are submitted to a lower taxation. The above-mentioned examination represents, therefore, an incitement to the producers to improve the quality of their product, and in contrast to the negative censure, this examination is a positive element of improvement and encouragement. The number of films recognised as having such qualities becomes greater every year. In 1919 such an educational character was recognised in 55 films, in 1924-25 in 246 films, and in 1929-30 in 590 films.

#### CAPTIONS.

Captions and the sub-titles are submitted to censure. This procedure is absolutely necessary on account of the great attraction of sensational titles.

#### ADVERTISEMENTS.

The question of film advertising is a very important and delicate one. In most countries advertisements are submitted to censure as well as the films themselves. Cartoons prepared by the producing companies must also be submitted to censorship during the film examination. A rather disagreeable inconvenience is caused by the fact that the Directors of the cinemas

where the films are projected print very often, photographs or advertisements whose contents such as scenes, drawings and colour are destined only to attract public attention, present, in many cases, a most undesirable sensational character. The examination of this advertising material, made by the local Police, intervening very often instead of the censure does not always give satisfactory results, as would be obtained if they were based on a deeper knowledge of the subject, and with its psychological elements. Such an examination is generally limited to the prohibition of advertising material which causes the greatest harm.

#### VAUDEVILLE.

It very often happens, especially in the theatres where silent films are still projected, that the cinematographic projection is preceded or followed by variety performances in order to complete the programme and make it more attractive. These performances, which in many cases, are not submitted to censure, do not only falsify the character of the cinematographic performance itself, but constitute a real danger for young spectators and particularly for adolescents. Only a few countries have, up to-day, paid the necessary attention to this important question. The Committee for the Protection of Children of the League of Nations, has repeatedly brought up this point. After the discussion concerning this subject the following resolution was adopted in 1930.

“ The Committee for the Protection of Children calls the attention of the Governments to the necessity of insisting that the effects of film censorship should not be compromised by introducing variety performances which are not submitted to censure when children and adolescents are admitted to the performance ».

After this resolution the Governments of Australia, Estonia, Italy, Spain and Lettonia, declared that in their respective countries the actual regulations may be considered from the point of view of the protection of children and minors, as perfectly satisfactory.

In some countries no control is made of the vaudeville attractions at cinema performances; in others, the control is limited to that made by the Police.

In regard to the great importance of this question from the viewpoint of the formation of the mentality of minors, the International Council of women should formulate requests which should be similar to those made by the Committee of the League of Nations.

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It is not necessary for us to insist on the part played by the I.I.E.C. in the matter of film censure, as Mme Elsa Matz has already discussed this. Indeed, the work which is about to be published by the I.I.E.C. con-

tains an ample exposition of the principles and practice of film censure in various countries. Stress is laid upon those principles and practices which are very similar in different countries and those which are widely different. There will also be considered the effects of film censure on the trend of production, administered either by a government department as in most European countries and in Latin America or by autonomous commissions composed of representatives of the cinema industry itself or of institutions or associations having for object the care of public morals and especially the spiritual and moral welfare of children.

The Conference at Rome has called attention to the fact that generally speaking women have little or no part in the control of films and it has insisted that they should be given a general and widespread representation in these matters. For, to the woman, as mother and protector of the home, there falls a large part of the moral and spiritual education of children, a larger part perhaps than that which falls to the lot of the man as husband. Additionally, it seems natural that, whatever kind of control is exercised, the feminine element should be admitted. The I. I. E. C. heartily endorses this.

As for censoring systems, both sides of the question are presented respectively in the reports of Mme Matz and Mme Diehl. The first of these advocates official control, the second on the contrary advocates auto-control influenced by the opinions of private organisations having for object the moral safety of the public and the welfare of children. The I.I.E.C. cannot for the moment give its opinion on this question which admits of such different solutions and which may be ably argued on both sides. In its work on the censure, the pros and cons are fully developed. Nevertheless a real solution must necessarily be the outcome of a long and profound discussion of the whole matter, a discussion to which this review opens its pages and which alone can bring about an international discussion of the problem.

Some points of the discussion which resulted from Mme Matz's report are well worth noting.

MME AMBROSE DIEHL (United States) observed that in order to safeguard the artistic side of film work, censorship should be actually practiced in the studios in order to avoid subsequent arbitrary cuts. In America each State has its own censure which clearly complicates the whole matter.

MME GILMAN (United States) emphasized the difficulties of censorship in the United States where each separate State has a legislation of its own on the matter. Also the mentality of the public varies extremely according to the district. A studio censure would do away with all local censorship in the United States because the number of imported films is very small.

MME DULAC (France) spoke of the censorship in two degrees as exercised in Belgium and said that this system would meet with the support of the intellectuals as it safeguards the artistic interests in film work.

MME GAGNER (Sweden) thinks that as the film is an international expression there should be co-operation between the censors in various countries. This co-operation already exists between the Scandinavian Countries.

MME TOMMASI (Italy) insisted that at least one doctor should be present on the board of censure in those places where it exists in order to give a professional opinion as to whether certain films should be shown or not. For certain films, without being exactly immoral, can have detrimental effects on the audience and morally tended films may be dangerously suggestive or defective scientifically.

MME VAN EEGHEN (Holland) would like to see young people on censorship boards. This opinion has already been expressed by the Swiss womens associations at their conference at Vevey.

MME DOMPE (Italy) thinks that the censure might also pay attention to pseudo-historical films which may give the public an entirely false idea of history. It should be insisted that a sub-title be inserted at the beginning of such films saying what is fiction in the film and what is historical fact.

THE PRESIDENT, MME DREYFUS-BARNEY (France) associated herself with Mme Dompe in this matter and suggested that a clause to this effect be inserted in the resolution which would be formulated after the discussion.

MME SAN KAO (China) professor at the University of Nankin, observed that the films shown in China were for the most part of American origin. Foreign producing countries should consider the fact that Eastern peoples have a different mentality from Western peoples and their imaginations are far more developed. They should also be mindful of their legitimate susceptibilities which would avoid such incidents as have occurred at Shanghai when films of an anti-Chinese character have been shown. It is also necessary that producers should exercise care in the production of their films as there is no sort of film censure at Shanghai.

Amongst various remarks made during the discussion, the I.I.E.C. would like to draw attention to that made by Mme Gagner appealing for the co-operation of censorship bodies in the various countries. The International character of the film and the possibility of its being shown outside the country of origin makes it essential that there should exist a more or less uniform point of view from which to judge an particular film at least as regards the essential moral and social elements. Morals are the same in all countries as are the basic elements of social life, even though they may manifest themselves in different forms. There should therefore be no one opposition to the adoption of certain principles by one board of control which have been admitted in any other.

In conclusion, the following resolution was adopted by the Conference at the end of this interesting discussion: —

“ Seeing that most countries have found it necessary to establish a Censorship of two kinds, it would be desirable to see all countries adopting the same, or the application of an effective governmental control during the process of film production.

The Conference urges that qualified and competent women be included on the Boards of censors;

that the Censorship deal also with posters, titles and the variety entertainments included in the programmes;

that official supervision be effectively exercised over obscene films and that persons taking part in their production, distribution and exportation be liable to punishment after trial in court;

also that an international committee examine the systems of censorship actually in force in the different countries and seek to draw up a Convention on censorship, which would facilitate the exchange of films in their original forms between the different countries.

On the other hand it is desirable that the artistic character of the films be respected and that no unnecessary cutting prejudicial to the author's original conception be made".

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# The Moral Effect of the Cinema on Individuals

by Mrs **Ambrose A. Diehl**,  
Chairman of the Cinema Committee  
of the National Council of Women, U. S. A.

As Chairman of Motion Pictures of the Council, it has been my privilege to come to Rome discuss with you the world-wide problem of the Cinema and to tell you what the organized women of America are doing and trying to do.

Our Council is composed of twenty-three separate women's organizations with a total membership of many millions, representing a large cross-section of women's activities in the United States.

My election to this chairmanship derives from work done for many years in two groups: as Motion Picture Chairman of the General Federation of Women's Clubs in the United States, which single organization has a membership of 3,000,000 women; also as Chairman of the Motion Picture Department of the League of American Pen Women. Therefore it would seem more serviceable for me to report on problems and processes concerning which my knowledge is first hand than to content myself with generalities.

In the U. S. A. recognize our responsibility to the whole world in this field; first, because the American motion picture is so large an entity in the aggregate of the world motion picture supply; second, because the considerations which inspire women to exert their influence on the medium of the screen are universal.

The Unit of Civilization is the family. The atmosphere of that family is women's responsibility. Women of all nations possess the legitimate right and insist upon expressing the right to study at first hand and exert pressure upon every agency influencing the character building of the family. It is natural, therefore, that women throughout the world have made it their province to throw the spotlight on the new, great, modern influence of Motion Pictures.

There is a variance of scientific opinion as to the degree and power of the screen's influence, but we, as women, have felt a decided influence in our family lives brought about by attendance at motion picture houses; therefore we are determined to analyze and regulate the effect. It is our right to make our influence felt on all those phases of life which concern the happiness of our homes and our children.

## **Important European studies.**

We recognize and seek to profit from the important studies that have been made in countries foreign to our own, concerning the present effect and tendencies of motion pictures, in relation to moral, cultural and racial values.

We have found particularly valuable:

1. The surveys of opinion made by the International Institute of Educational Cinematograph of the League of Nations, comprising more than 200,000 answers of children to a specially prepared questionnaire and a similar number of replies to other questions addressed to school teachers.
2. The excellent study of the influence of war films on children by Cesar Santelli, published in June, 1930, indicating generally that war films "give the children a new conception of war, bringing to them a vivid picture of its frightfulness which words or books have never conveyed."
3. The enlightening reaction of 1,500 children to films as set forth by the Special Cinema Inquiry Committee of Birmingham, England, in a recently published report with its revelation as to the preferences of children, aged eight to fourteen, for war and mystery screen stories.
4. The work begun by Sir James Marchant in England as early as 1926 and still continuing which has contributed so greatly to an appreciation of the value of pedagogical pictures as a direct aid to teaching.
5. Such studies, approached from the medical point of view, as *The Causation and Incidence of Fatigue in the Cinema*, published by Lewis H. Savin, M. D., F. R. C. S. Eng., in the June issue of the *London Lancet*.

From these and other impartial and splendidly scientific investigations we have come to one basic conclusion concerning the approach to the problem of improving motion pictures.

There is no virtue, no serviceability, in an attitude which begins, and often ends, with the throwing up of one's hands in horror at the phenomenon of the motion picture in regard to children or to cultural or racial problems. We arrive nowhere and we are scientifically unsound if we do not recognize at the outset that this contribution of science is, like most other human agencies, mixed of good and evil. We must recognize and understand the affirmative side of the screen's ledger. We must analyze its contributions for good in order that we may conserve and develop its beneficent potentialities. On the other hand, we must determine, not by guesswork but by scientific inquiry, the items on the debit side of the ledger. We must view clearly and set forth frankly the harm that has been done by the screen and its potentialities for further harm. *Then only* will we be in a position to work intelligently to minimize the further evil possibilities of this gift of science and to capitalize its inherent possibilities for service to the race.

### **The screen's affirmative service.**

Every medal has an obverse and a reverse. What assistance to the spiritual growth of the race do we find clearly engraved on the face of the record of motion pictures?

First, a definite force to be utilized to contribute toward world peace. I place that first because no topic is dearer to the hearts of women. We may differ on many phases of world and domestic policy. We may look to various means for the accomplishment of ideals. But concerning the will to peace there is no division among women. With every fiber of our beings we are against war; we are for peace.

When the Chancellors of the exchequers, the heads of the Treasuries, of the great nations of the earth met in Paris a few weeks ago to agree upon a formula for assisting a government and a people threatened by economic chaos, on fifty thousand screens throughout the world the grave faces of these emissaries were shown in tangible visualization. From the same fifty thousand screens the measured words of hope uttered by spokesmen of this group, unique in the world's history, carried a potent message to the hundreds of millions who today look in upon and listen to the processes of world government through the eye of the camera and the ear of the talking picture microphone.

When the Premier of Great Britain and the President of the United States sat on the banks of a fishing stream in Virginia and talked of ways and means to assure peace and to relieve tax-burdened populations of armament's crushing weight, those conversations became real and vivid, within a very few days, to the motion picture audiences of the world.

### **Pictures and peace.**

These and many other incidents along the road to peace have been magically vitalized in the popular mind by the motion picture. When the distinguished Premier of the Italian government speaks to his people of the legitimate aspirations of the new Italy, and the inspired faces of thousands are turned up in the sun in response to his words, that picture and that message are transported around the world on a magic carpet of celluloid. Is it possible that such close contact with the national problems and hopes of other nations can fail to arouse sympathy and understanding on the part of those who see and hear?

Thirty per cent of all the newsreel footage shown in the United States portrays the customs, amusements, pursuits and problems of nations outside the United States, and to all those other nations newsreels transport a vivid portrayal of what we do and what we think about in America. Picture, if you will, a theatre in New York City seating 6,000 patrons. One after another, Premier Mussolini, Chancellor Bruening, Prime Minister MacDonald and Premier Laval appear and each is greeted with applause. They are no longer strangers; what they represent in world affairs, in terms of disarmament, is as well known to the American motion picture audience as are the positions of our own public men. The motion picture newsreel

teaches all men and all women that other nations are interestingly different but basically and profoundly kin.

### **War Pictures.**

Nowhere is the screen's vivid power of presentation more apparent than in the great feature pictures which have dealt with the grim details of war. You are all conversant with the fact that this beneficent result has been scientifically assayed and found to be real. Children re-act strongly against the horrors of war as portrayed on the screen, and in this phase of service the screen brings us no corollary dangers. There are no fruits of war, no benefits; and thus every portrayal of it is an argument against it.

The organization under whose auspices we meet has rendered a world service in the classification of pedagogical motion pictures. The screen already has proved a great aid to education. Its future service in that field inevitably will be greater.

We may sum up, in addition to the specific service for peace and in the realm of pedagogy, certain general helpful effects of the cinema on the mind and spirit of the race:

1. It has whetted the human intellect, and stirred the desire for more knowledge.
2. It has been a powerful agency in the dissemination of general knowledge.
3. It has taken us out of our provincialism into the area of world affairs.
4. It has afforded to hundreds of millions, in an after-war era when life has been drab and bitter, a necessary and invaluable release from the worries and oppressions of the struggle for existence.
5. It has broadened the appreciation of art from the status of a patrician quality to that of a general one.

### **The screen's negative side.**

Over against this record of service and usefulness there is a debit side of the ledger.

The motion picture will always present dangers from the viewpoint of moral, cultural and racial values because of this dramatic necessity of over-emphasis on the extreme and the abnormal.

There has been a further dangerous factor involved in the swift "cinematizing" of the world's entertainment. In all countries, and in America particularly, the motion picture industry has grown with incredible rapidity from the status of toy to that of a great money-making industrial invention. This growth has been marked by a fierce competition, intranational and international. Vast profits have been accessible to those who were swiftest in the race.

Human nature being what it is and the complexities of motion picture production and distribution at high speed being such as they have proved to be, we can scarcely wonder that all too frequently moral values have been lost or impaired in the economic pell-mell of the industry's growth.

We do not mean to indict all motion pictures. Far from it. We all have seen many wholesome, inspiring and delightful examples of the cinema art. We shall present later in this report evidence that the good is increasing, the evil decreasing. Yet, some motion pictures, and certainly in the past a considerable percentage of motion pictures, have tended to violate one or another of our cherished moral or cultural values. The gravity of the problem involved is heightened by the easily discernible premise that the same power of the medium to affect the mind, as evidenced in the splendid results of war pictures, newsreels and pedagogical films, applies equally to those motion pictures which we believe have been anti-social in their influence.

### **Harmful Motion Picture Tendencies.**

In the light of scientific studies that have been made and of less scientific but equally thoughtful protests that have accrued, the following are specific fields in which some part of the motion picture product has transgressed:

1. It has exaggerated sex in the perspective of life.
2. It has portrayed crime so vividly that the power of suggestion is sometimes harmful, especially on that portion of the audience which might be easily impressionable or morally unstable.
3. It has tended to confuse religious ideals and ethical standards.
4. It has weakened support for established institutions.
5. It has extolled excesses.
6. It has mitigated great service in the field of international relations by unfortunate instances in which nations, customs or ideals of various nations have been inaccurately portrayed.
7. It has glorified a material goal and standard for life.

We do not charge malicious intent in these matters. We believe that the negative side of the motion picture record has come about through a belief on the part of individual producers, in several different countries, that entertainment is its own self-sufficient justification. We differ with that theory. We hold that the mission of entertainment carries with it certain other obligations.

### **Women's determination.**

Nothing us less will content than a course of action which will affect the blood stream, the light stream, of the motion picture product and make it increasingly wholesome and salutary.

### **Influencing the producers.**

Another consideration besides the practical weakness of censorship, as an effective method of improving motion pictures, and the legal difficulties in the way, must be considered in relation to what we are doing in the United States. Are the producers in good faith? Do they really wish to make and keep their product responsive to the higher strata of public opinion?

Mrs. Catheryne Cooke Gilman, in a recent magazine article, said:

The practical objectives of women's organizations and of the motion picture industry are essentially dissimilar. Producers work exclusively, according to their own statements, for profits, the boxoffice receipts, and the value of their stock upon the exchange... The motion picture industry has sacrificed welfare for profits, hence the difficulty of cooperation for the improvement of pictures.

On the other hand, representatives of sixteen of the most important social welfare organizations of the United States recently signed a public statement which concluded as follows:

It can be definitely stated that every suggestion which we have ever transmitted to the motion picture organization, or to Mr. Will H. Hays, has received prompt and courteous consideration and has been carried out effectively insofar as it was reasonably possible to do so. Although there have been many difficult situations and problems coming before us, we have felt that this plan of public participation in motion picture improvement has resulted much more satisfactorily than anything else of which we have known.

The motion picture program of the General Federation of Women's Clubs, after three years work, is proving economically and fundamentally sound. Through constructive cooperation and unceasing vigilance, we have made our wishes known to the producers and are getting results.

In addition to the previewing of pictures, which this report will shortly describe, and our co-operation with Mrs. Thomas G. Winter, at Hollywood, the Federation has developed many special picture programs for children and has interested exhibitors in the presentation of family programs; we have organized protests against practices we considered objectionable, for example, the presentation of risqué short subjects on a program that contained an admirable feature picture we had commended for the family; we have given our support to the production of pictures made to serve some special cultural purpose, pictures featuring the classics in music as well as in literature, in the fields of education, religion, patriotism. We have made available to individual clubs a motion picture study program covering the history, business, art, personalities and moral standards of motion pictures — foreign as well as domestic.

Four years ago we were granted the privilege of having committees

from groups of National organizations preview pictures in advance of their release. This enables the cooperating groups to see pictures prior to their general distribution and to endorse or criticise them early enough to acquaint the groups' constituencies with a responsible judgment as to moral and social values, prior to exhibition.

From May, 1930 to April, 1931 the Federation previewed 328 feature pictures recommending 92 for the family, 134 for adults, 32 for adults and adolescents, and 27 for adults and older adolescents; 43 were not recommended.

### **Cooperation with independence.**

It is important to remember that every use of the word, "cooperation" in regard to the motion picture activities of the American women's organizations represented here today means one kind of cooperation only, so far as our relations with the American industry is concerned. By cooperation we mean the intelligent attempt to use the industry through its organized agencies for our purposes, and to demand and develop facilities which enable us to exert a direct influence on motion pictures at the source. We preserve at all times completest independence from domination, even from suggestion, by the industry.

Two years ago the industry accepted the proposal made by a group of outstanding American women from various organizations, that a woman be appointed as Associate Director of Studio Relations. The industry accepted, not only the idea, but the specific recommendation as to a suitable nominee for the duties involved, and appointed Mrs. Thomas G. Winter, former president of the General Federation of Women's Clubs. She is now one of our principal points of liaison in Hollywood.

### **Production standards.**

Last year the present Production and Advertising Codes of the American motion picture industry were adopted, a decided advance on the standards previously agreed upon (\*).

In addition to these specific steps of the industry in the direction of making itself more responsible to public opinion, there has evolved, during the past few years, a custom which will be of particular interest to you because it bears so directly on the international influence of American motion pictures. *The American producer has more and more developed the habit of consulting with foreign embassies in Washington, or with their designated agents in Hollywood, before and during the production of pictures which deal with the nationals, the customs or the ideals of peoples outside*

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(\*) See *Review of Educational Cinematography*, Ed.

*our boundaries.* No need to stress to you the vital significance of this practice.

We pledge you, further, that the women of America, through their organized representatives, will keep in close touch with this process and will urge that it be maintained and facilitated in every possible manner. In this field we shall exercise care that the important problem of our relations with other races is consistently borne in mind.

### **How standards are applied.**

It is no exaggeration to say that the women of America are in large part responsible for the writing and adoption of these standards. This does not imply that we were called in to dictate their terms, but it does mean that our constant attention to the subject and our determination to insure wholesomeness in motion pictures has had a direct effect upon the policies and practices of the producers.

The impressive editorial article in *L'Osservatore Romano* for July 27, 1931, to which I already have referred, analyzes and discusses at length the American motion picture industry's Production Code.

It sums up as follows its conclusions concerning that document:

1. That it is a very important undertaking as concerns the improvement of films in the world... Because of this, it is imperative that we encourage these American producers to observe the Code in question, and
2. It is necessary that those influencing public opinion as well as the Press, both the daily newspapers and the magazines, should make known this Code and should contribute, by means of their criticism and propaganda, toward having it supported and observed.

We will not rest on the theory that the Millennium has been brought about; that by a stroke of the pen, all has been made well. We will continue to be vigilant and to accord our constant thought and attention to the enforcement of the standards.

### **Woman's approach.**

Woman, in her fulfillment of the new opportunities of citizenship and community service which have accrued with the freedom she has won, has given evidence of one very grave fault. Woman's tendency has been, all too often, to be theoretical, to be visionary, to express ideals in bursts of enthusiasm, and then to let the sparks die away like a pyrotechnic display.

When we attack a topic which affects the invested savings of a million stockholders and the intricacies of a tremendous commercial fabric — such as the production, distribution and exhibition of motion pictures — we must understand and utilize the economic necessities inherent in the processes we strive to influence.

Women's organizations in the United States learned early that there was no practical value in condemning producers and producers' pictures, unless we were willing and able to create and demonstrate a reasonable demand for a better type of product. We found that many of the great serious attempts at drama on the screen had failed financially through lack of audience support.

We therefore set out to see what we could do to make high-grade, socially valuable pictures a successful financial investment. Voluntary committees of women, representing many organizations, are taking advantage of the producers' willingness to let us preview pictures and the judgments of these independent, volunteer committees are being made public through the press and over the radio.

### **Improvement in pictures.**

We are thoroughly convinced that there has been a very definite improvement in the motion picture product now offered to the public. In the isolated theatres, we now have at least one, sometimes two pictures, appearing each week which have won the endorsement of the independent previewing committees. This is by no means the complete achievement of our ideal, but it is progress.

One of the sub-divisions on which we have been asked to report is the attitude of government towards motion pictures. You may be sure that our government in the United States is aware of the importance of this problem and that our government's conception of its full duty greatly transcends the enactment and enforcement of laws against obscenity, indecency and sedition.

### **Child welfare conference.**

During the past year America was the scene of a far-reaching and inspiring study, governmentally sponsored. A semi-official Child Welfare Conference met in Washington at the invitation of President Hoover and brought together physicians, psychologists, social welfare workers, heads of civic organizations and spokesmen for religious thought. In comprehensiveness and in intense determination to achieve practical results, this Conference set a new high mark. Continuing committees were appointed to develop many phases of further study and of practical assistance to those who work with and for children.

Among the subjects reported on at the Child Welfare Conference was that of motion pictures and children. A committee headed by Mr. Lee Hanmer, of the Russell Sage Foundation, presented a report which harmonized completely with the experience of our women's groups. Mr. Hanmer's committee emphasized three specific needs:

1. Parental supervision over the types of pictures that children see.

2. Special matinees or family shows, keeping children away from other or too frequent attendance.
3. Demand for more special production of films for children.

Among the recommendations of the Committee were:

1. More "family" programs.
2. Continuation and extension of the work of local "better films" committees in bringing about more cooperation between exhibitors and the public in program building and in the regulation of attendance by children.
3. The further development of "public relations" activities between producers' and citizens' organizations, both national and local.

### **Children's matinees.**

The coming of sound introduced a wide range of subject matter that is far beyond the child's comprehension, dealing with its material in sophisticated adult conversation beyond the child's understanding. The commercial picture only occasionally is adapted to child psychology. More and more the feeling deepens that children should be given special showings and discouraged from miscellaneous attendance. The result is that the movement for children's matinees or special performances is taking form all through America. Already there are enough junior matinees in various parts of the country to convince us of two things: first, that they can be successful and, second, that success is neither easy nor rapid. It is impossible to make a success of the junior matinee without the wholehearted cooperation of the local theatre manager, to whom the junior matinee means the purchase of at least one extra feature film, or perhaps a whole group that is not included in his various showings. Nevertheless, junior matinees are succeeding in many cities. Especially is this true in those places where the committee includes representatives of many phases of community life, women, teachers, clergymen, and others.

### **Specialized entertainment for children.**

Great progress has been made in the development on the part of the theatre exhibitors of "Family Night" at the end of the week. It is at week-ends that children most frequently attend motion picture theatres. We are educating exhibitors to schedule their sophisticated subjects at other times in the week and to arrange showings on Friday and Saturday nights of pictures chosen especially with the whole family in mind. Children prefer to enjoy theatrical entertainment, when possible, in the company of their parents, and there are many collateral values in assuring that the family shall find pleasure together.

### **Parental responsibility.**

The problem of children in their attendance at pictures is one which every father and mother might settle, but which unfortunately they do not settle. These children, therefore, must be protected and guided towards the proper type of pictures. This responsibility cannot be thrown altogether on the producer and the exhibitor. We must share the responsibility with them.

### **Our advertising problem.**

In every consideration of the motion picture problem, the vital problem of advertising comes to the fore. In thousands of cases, pictures that were in themselves wholesome were spoiled, as to community effect, by the efforts of some exploitation man to concoct a sensational advertising appeal. In America this phase of the problem is made complex by the fact that each day 15,000 separate motion picture advertisements are published in our newspapers, and that most of them are given the final touch by some local theatre manager. We have educated all our local committees to watch for bad advertisements and to bring such lapses forcibly to the attention of the responsible source. In addition, we impress repeatedly on the producers their responsibility to see that press books, posters, and other basic advertising material, which they distribute widely, shall set a wholesome keynote.

As a result, the American motion picture industry adopted last year an Advertising Code. These standards coincide with the aims of the Production Code, and here again the influence of woman's work had a marked effect in achieving a definite step forward. We intend to follow up our efforts in this field with increasing diligence.

### **Purposes of national council.**

It will be the purpose of the Motion Picture Department of the National Council to correlate, insofar as possible, the various programs undertaken by individual member groups, and to lend such assistance as we may in the further development and execution of these programs.

While the form and procedure of the individual groups vary, it is possible to draw general conclusions from all, which would indicate that the women of America lean towards the following motion picture policy:

1. To influence the motion picture industry through constructive suggestions and criticism in the development and execution of a program of self-regulation, whereby standards, the safeguard of public morals and social behavior, will be reflected in motion pictures; and whereby the public will be protected, not only against the indecencies, but against any lowering of those standards of family life, home and country,

which have been slowly created through the centuries by peoples of all nations.

2. Selection by public groups of that portion of the motion picture allotment which is suitable for family audiences, and concentration of attendance at such films rather than at those which do not meet the standards of women concerned with protecting their homes and their children.
3. Development, through a broad educational program on the part of the public at large, of greater appreciation for good pictures.
4. The encouragement of more motion pictures with a special appeal to children, and the promotion of special children's performances, or family night programs with the children attending specially chosen showings.
5. The extension of motion pictures in educational work, religious training and social welfare.
6. The use of motion pictures in carrying out the specific programs of the various organizations which are members of the National Council of Women.

#### **Conclusion and recommendation.**

It is our earnest hope that the results of our laboratory experiment will be of value to other nations. Such leadership everywhere should establish close contact with motion picture producers and motion picture exhibitors. The thought of responsible people can be marshalled and brought to the consciousness of those who make and exhibit motion pictures, and in such an impress upon the minds of those who furnish so large a portion of the world's entertainment lies the hope — indeed the certainty — that the great ideals common in the hearts of all nations and all races will find in the screen an ally instead of a deterrent influence.

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Besides the report made by Mrs. *Ambrose N. Diehl* which served as the basis for the discussion of Point VI of the agenda at the Rome Conference, interesting suggestions and information were forthcoming from the various representatives of national councils present. Of these we note:

ITALY: The National Federation of Italian University Women has addressed to many mothers a questionnaire on the subject of the Cinema (1). It would be useful to circulate in the cinemas a questionnaire with the object of obtaining the spontaneous opinion of workers on the subject of the content and the morality of films.

SWITZERLAND: An enquiry made amongst delinquent minors did not reveal a large influence of the Cinema on precocious crime.

The Association of Swiss Teachers has just published some directions with regard to the attendance at cinemas as concerning young people. These directions are based upon the following points:

- 1) A child that is not old enough to go to school should not be allowed to go to the cinema for hygienic reasons.

2) The school child below the age of twelve should only go to cinema organised by the school or better still only to those held at the school itself.

3) Children and adolescents from the age of twelve to sixteen years should not be allowed to go to the cinema freely.

4) All shows for young people which are not organised by the school (in the latter case they will have been passed by the teaching body) should be passed by a conscientious local censure.

5) Films for young people should not all be instructional films, they should find healthy instruction and amusement in the Cinema.

**AUSTRALIA:** The authorities do not seem to bother about the moral effect of the Cinema on individuals. Several bodies have tried to do something about this but without authority results cannot be obtained.

**BRITISH INDIA:** *Moral effect.* The moral effect of the Cinema on individuals is very difficult to determine; it is indirect relation to the instructional effect. Films certainly tend to produce sensations which is most prejudicial to the morale of adolescents. Life in all its phases is exaggerated in films. Young or under developed people do not realise this exaggeration and consequently they think that the cinema presents a true image of life.

As concerns the attitude of the government, Indian film producers would gratefully welcome facilities — similar to those accorded to producers in other countries — preferentiae to the national product.

Here is the resolution which ended the discussion of this important question so fully treated by Mrs Diehl in her report:

*Having regard to the fact that the cinema exercises a considerable influence on individuals, and especially on children, the conference recognises with satisfaction that most governments are showing an increasing interest in the important questions of the cinema as it helps to form public opinion and by repercussion affects the life of the individual, of the family and of the society.*

*The Conference insists that an effort should be made throughout the world to prohibit the representation of all subjects and police scenes, inciting people to cruelty, crime or immorality, as well as anything which could lower the standard of civilisation or injure good feeling between nations, and appeals to editors, producers and exhibitors to present films of a high standard.*

*It reiterates the proposal formulated at the Paris Cinema conference " that whenarranging programmes the organizations for popular education through the cinema see that each programme be of the length necessary for one performance and sufficiently varied, so that the worker may at the same time be amused and educated ". It recommends consulting the workers in order to find out their opinion.*

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# The Cinema, Instrument of general Culture and Human Solidarity

by Mme la Contesse **Apponyi**  
President of the National Council of Hungarian Women

Thanks to the International Institute of Educational Cinematography and its publications and to the Institute for Intellectual Co-operation, the importance of the Cinema and its influence on youth and the public generally is becoming more widely understood. It is an educational and propagandist agent without equal. Only lately has it been employed to spread useful knowledge, to promote a broad outlook and thus elevate the moral level of the public. Unfortunately, pernicious ideas have for some time been circulated through it in the shape of literary, artistic, and even educational and instructional films.

Some films, irreproachable from an artistic or literary point of view, offer to all healthy entertainment and communicate at the same time and in a palatable form much useful knowledge. A man who is obliged by circumstances, pecuniary or otherwise, to stay in his own town, can see all parts of the world, from the arctic regions to the tropics, he can become acquainted with the peoples of all lands, their ways of life, and their peculiarities, habits and customs which approximate to his own point of view and those which seem different. Often these differences may be explained by climatic conditions or other exterior influences. Many problems are solved and many prejudices disappear. By means of geographic, ethnographic and historical films, the solidarity of the whole of human society at all times is clearly apparent. Lack of this sense of human interdependence leads to the great disasters of war and revolution.

Films which, through mistaken ideas of patriotism, show other nations in an unfavourable light, exaggerate their faults, and attribute to them acts of cruelty, should be banished from the screen. They were sufficiently to blame on this account during and after the great war. Everywhere efforts are made to exclude such harmful matter from school textbooks. The film certainly makes a more profound and more lasting impression than the printed word and hence the urgent need for control in this matter. Personally I am absolutely against showing war films, whether purely documentary or of a romantic nature, to young people; for in the case of documentary films of this kind, the true representation of acts of war can only have a bad effect on the imaginations and nervous systems of children and romantic war films can only pervert the natural judgement of the child on that most terrible of human ills.

As propaganda for the League of Nations and for world co-operation, I imagine a film, showing not the horrors of war itself, but the disastrous consequences for both victors and vanquished. How it effects economically those who have had no part in it, causes general depressions, failures of private funds and the ruin of industrial firms which had hitherto seemed so solid. And from all this comes general discontent, and misery beyond relief which bring in their train further woes and crime.

Collaboration by all and for all can save humanity. The film can to a large extent contribute to methods of international co-operation, show the most essential duties to be performed and the most urgent cases for help.

The film is called to the task of teaching the peoples of the world about each other, how to appreciate each other and so to unite nations by that sympathy which alone can bring the security and peace so necessary to the progress of humanity.

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As Madame Apponyi was not able to attend the Rome Conference where she should have held office as Vice President, the observations published above were read for her and afterwards the following points were brought up in discussion, most notable were those raised by Madame C. Ostanzi-Masi (Italy):

With regard to the continuance of friendly relationships between the nations, the Italian National Council is of the opinion that those war films treating recent events should not be shown, for they can bring about bad feeling between the nations. Historical films of a warlike nature, referring to events in the past, however, may contain the principles of virile national education.

After discussion the Conference approved the following resolution:

*The Conference asks that films which may provoke and develop antagonism between different races and peoples be rigorously excluded from the programmes; that very special encouragement be given to producers in every country to assist the development of films that make known the individual characteristics of their own nations and that these same producers having consideration for the ways and customs of other countries lay stress on the collective benefit of international co-operation and the work accomplished by the League of Nations.*

*The Conference expresses the wish that in order to help in the wider distribution of films worthy of cinematographic art and thus form and elevate public taste, the Institute of International Educational Cinematography prepare periodically programmes of films of various types and place these at the disposal of all countries.*

# Thoughts on Broadcasting

by M. Belime Cœuroy,

of the International Institute of Intellectual Co-operation

The facilities which the various wireless companies put at the disposal of organizations working for the *rapprochement* of peoples, on the one hand, and offer to educators, on the other, are already considerable.

1. *The rapprochement of peoples.* — As early as 1925, as a result of the energetic initiative of its Secretary General, Mr. Burrows, the *International Broadcasting Union* placed its services at the disposal of the League of Nations with a view to collaborating in the dissemination of its ideals and principles, and the most important speeches delivered at Geneva during the September session of the Assembly are now relayed to America and the Far East. As an aid to propaganda, the Secretariat of the League of Nations communicates each week to all the organizations which are members of the Union a special information bulletin.

In certain countries, talks on the international mind are broadcast at regular intervals: for example, in France (by the *Compagnie française de radiophonie*); in Great Britain (by the Sub-Committee for Secondary Education set up by the British Broadcasting Corporation); in Germany (by the *Deutsche Welle* and the *Berliner Funkstunde*); in Norway (by the School Broadcasting Department), and in the United States (by the *Columbia Broadcasting System*).

The Vienna Congress, which met in August 1931 to discuss problems in connection with educational broadcasting, made a special study of the influence exerted on international understanding by education through the wireless.

2. *Teaching by wireless.* — The question of teaching by wireless has already been discussed at length by the Bureau of the International Committee on Teaching and Social Education by Films and Broadcasting. This system of teaching, which was at first rather limited, has now been adopted by practically every country. The first experiments in Europe were those carried out in Great Britain, Germany, Switzerland, Czechoslovakia and the Scandinavian countries. In Great Britain, a Central Council for School Broadcasting ensures permanent contact between the B.B.C. and the Board of Education. In Germany, the Central Institute for Teaching and Instruction organizes school wireless programmes and the *Deutsche Welle* transmitter is reserved exclusively for educational broadcasting. In Switzerland, the *Children's Hour* is broadcast by *Radio-Genève*, while in Czechoslovakia the Ministry for Public Education has organized a plan

of wireless teaching for the benefit of the primary schools. In the Scandinavian countries, these activities are in the hands of School Broadcasting Committees.

These examples have been followed and, up to the present, the following countries have entered the field: Belgium, which formed an association known as "La Radiophonie à l'École"; Denmark, which has a Committee appointed by the Ministry for Public Education; Hungary, with its University Broadcasting Association; Italy, which has an officially recognised programme of educational talks; Poland, with its series of talks on agricultural questions; Roumania and Spain, which have organized a very thorough educational programme. Similar schemes are under consideration in Finland, France, Latvia and the Netherlands.

With regard to extra-European countries, an Advisory Committee for School Broadcasting, constituted under the chairmanship of the United States Commissioner of Education, met at Chicago in 1929; since that date, there have been set up in the United States the *Fact Finding Committee* and the *Research Committee*, whose activities are coordinated by an Executive Committee, while, in the majority of the major universities, wireless transmitters in addition to specialised school broadcasting Offices such as the *American School of the Air* or the *Ohio School of the Air*, devoted to teaching for primary and elementary schools, have been established. In Canada, Haiti, Mexico and Australia, certain hours of the day are set aside for the broadcasting of school programmes. Committees for the study of educational broadcasting have been formed in Uruguay and Japan.

The enquiries conducted by the different Committees show: a) that the existence of these Committees constitutes a pedagogical need; b) that the majority of educators are in favour of the creation of transmitters reserved exclusively for school broadcasting.

*Role of the International Council of Women.* — In these conditions, the possibility of action by the International Council of Women would seem to be as follows:

a) *Organizing Committees.* — It would seem desirable to reserve, within the various school broadcasting organizing committees already constituted or in process of formation in each country, one or more seats for members of the International Council of Women who are the most qualified to discuss educational problems. These representatives would thus have an opportunity of submitting useful suggestions on matters falling directly within their competence (hygiene, household management, etc.).

b) *Wireless transmitters.* — No listener has failed to notice the especial suitability of the feminine voice for wireless reproduction; the Italian lady announcers in particular (Milan, Rome and Naples) have, for many years, been admired in the broadcasting world for the quality of their voice. It is a recognised fact that, for the listener, the quality of the voice produ-

ced through the medium of the microphone is as important as the quality of the text broadcast. In this field, therefore, it would seem desirable that the International Council of Women should also take steps to ensure that a place be reserved for women with eminently suitable voices on the staff of broadcasting stations.

The I.I.E.C. is not really concerned with Broadcasting and the problems which it presents and writings on this subject cannot generally be considered to fall under the heading of those to which this review opens wide its pages. However, we think that this particular number of the review, devoted to the International Conference of Cinema and Broadcasting would be incomplete if we were to leave out entirely one of the essential elements of the work done at the Rome Conference.

We therefore publish with pleasure a résumé of the report given by Mme Belime-Coeuroy and also the text of the resolution adopted by the Conference at the end of the discussion on questions relative to Broadcasting:

*The Conference on Cinematograph and Broadcasting of the International Council of Women, recognising the continuous development of Broadcasting and its use as a means of information, instruction and amusement, hopes that it will assist in raising the moral level and in the bringing together of peoples.*

*It congratulates itself on the fact that at the last session of the Assembly of the League of Nations the study of the effects of Broadcasting was entrusted to the International Institute of Intellectual Co-operation, and adopts the following recommendations:*

*The Conference asks that qualified and competent women in each country appointed on the Committees created to deal with broadcasting; that authorities agree to the creation of a specialists' Committee for the handling of women's problems.*

*The Conference being of the opinion that it is of the highest cultural and social importance that there should be preserved in each country media for the public dissemination of art and information which, by the independent character of their control, retain at all times the confidence and respect of the public;*

*being favourably impressed with the results already obtained in a number of countries where broadcasting is exploited as a form of public service:*

*appeals to the Governments and to the interested State Administrations so to regulate the broadcasting conditions in their respective countries that there may be an adequate number of transmitting stations able to operate effectively without the necessity for giving programmes, the main object of which is not cultural but the furtherance of third-party interests.*

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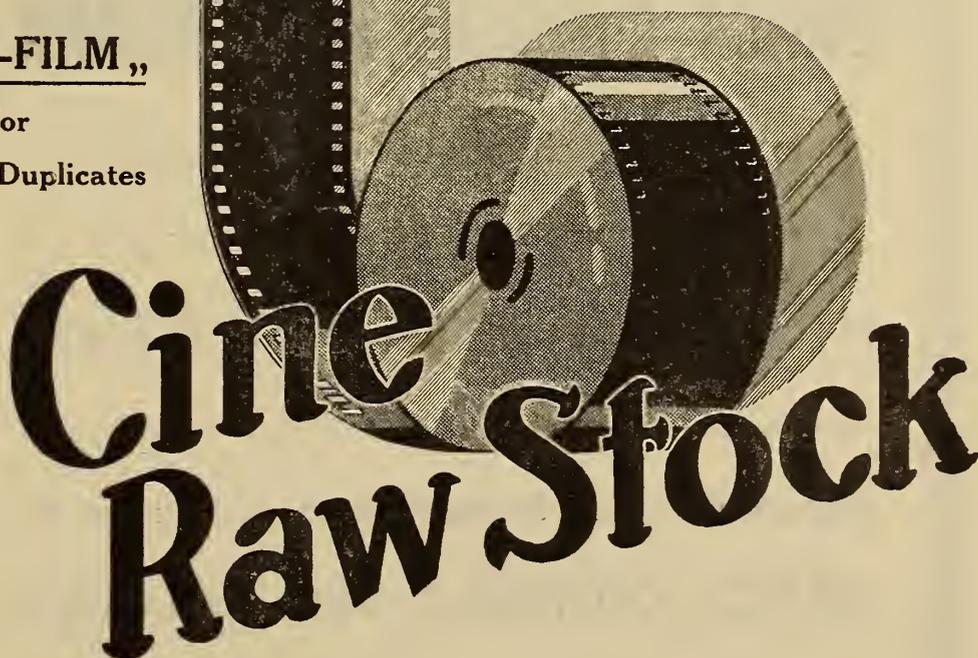
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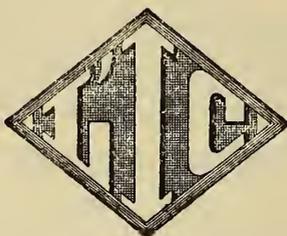
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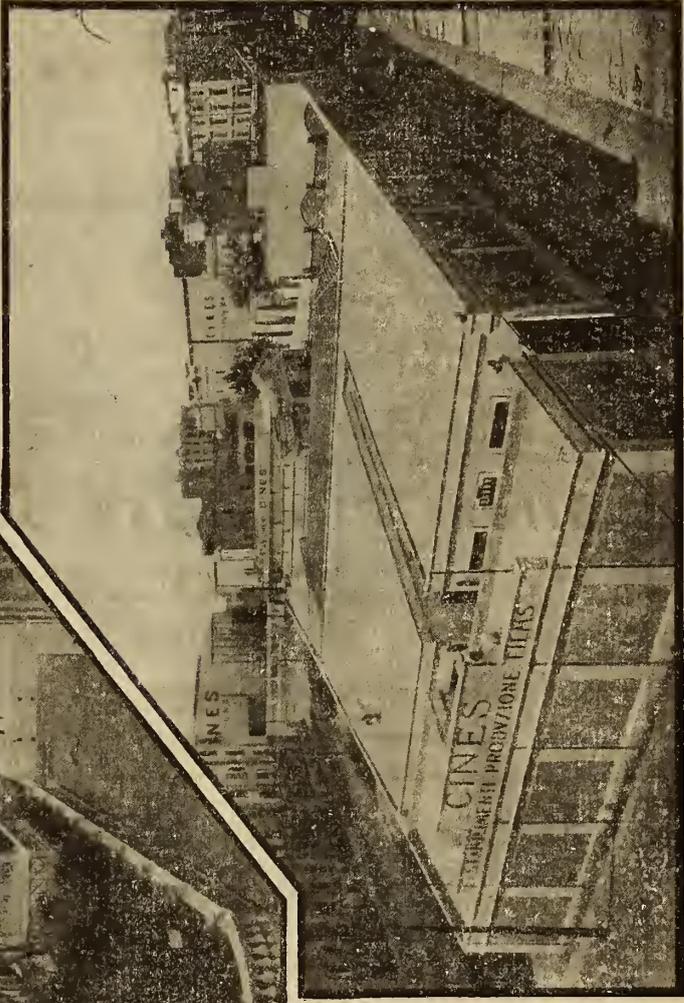
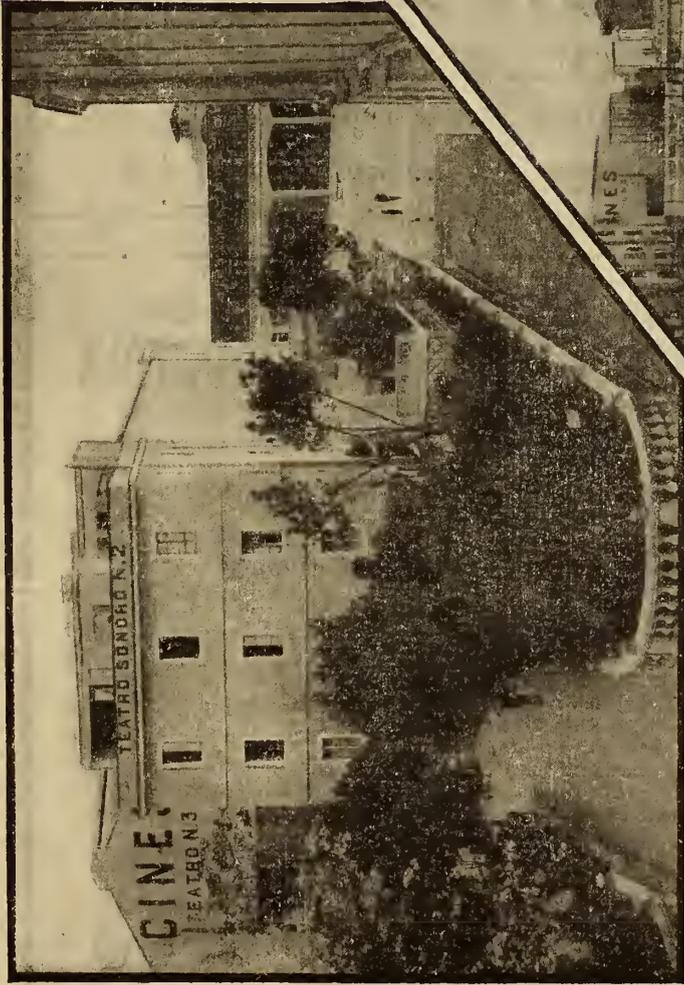
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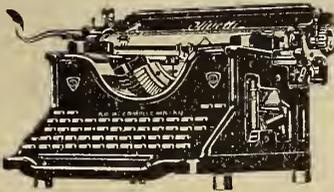
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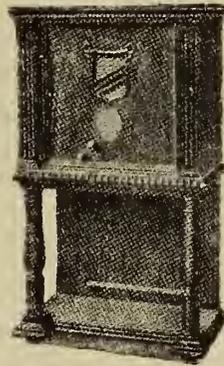
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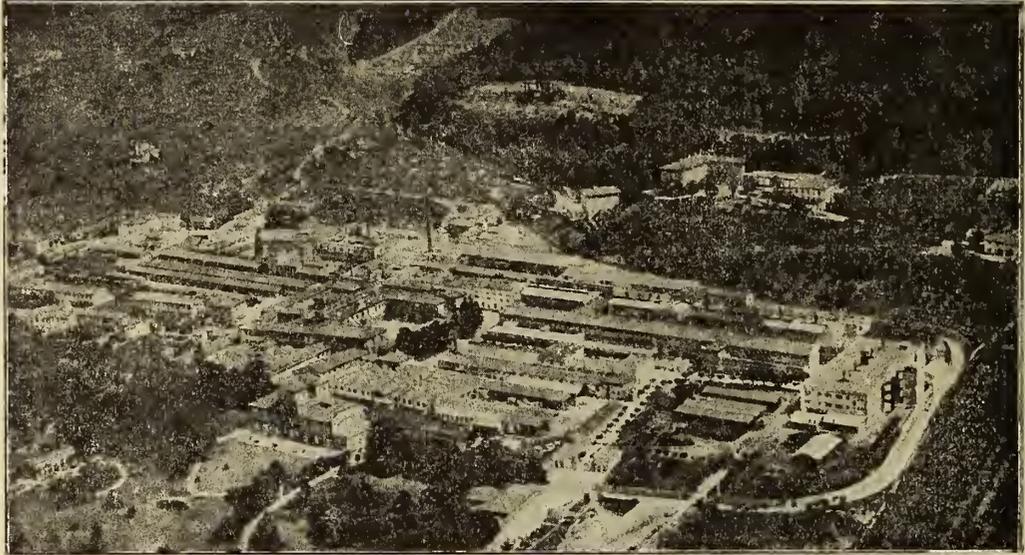
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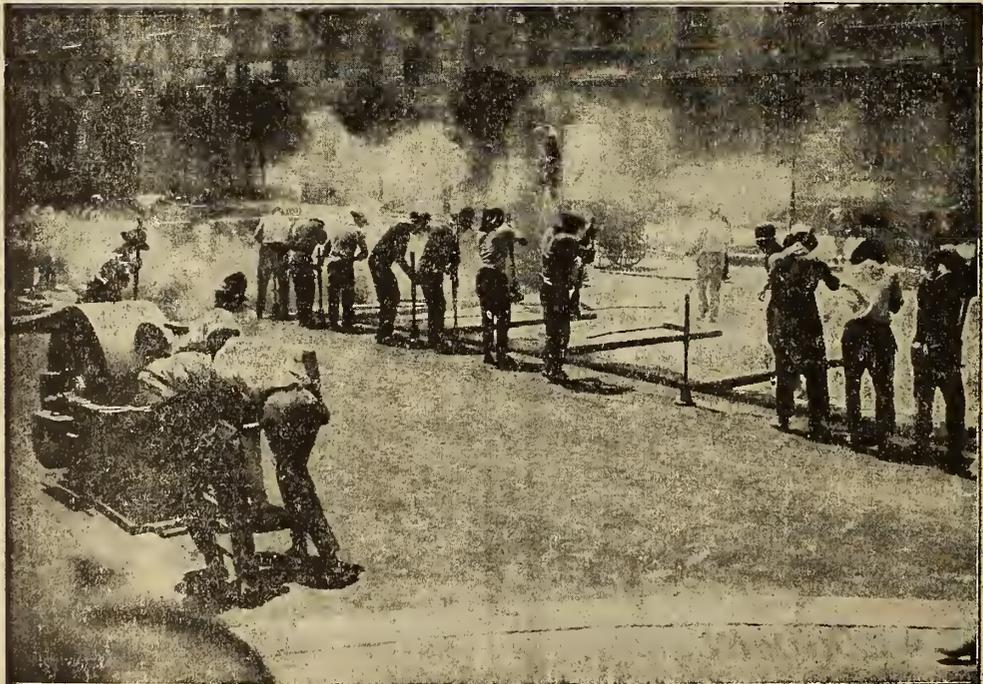


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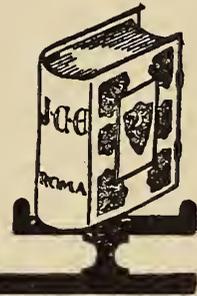
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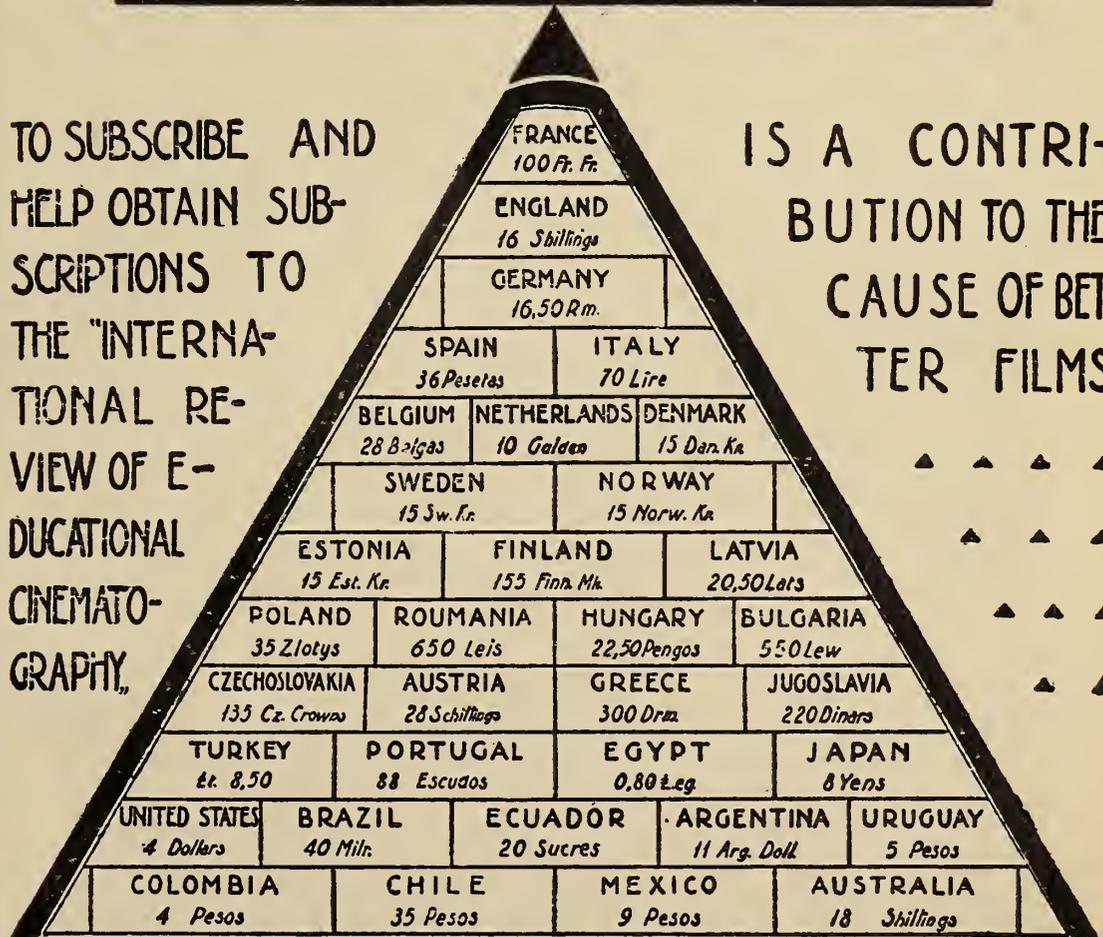
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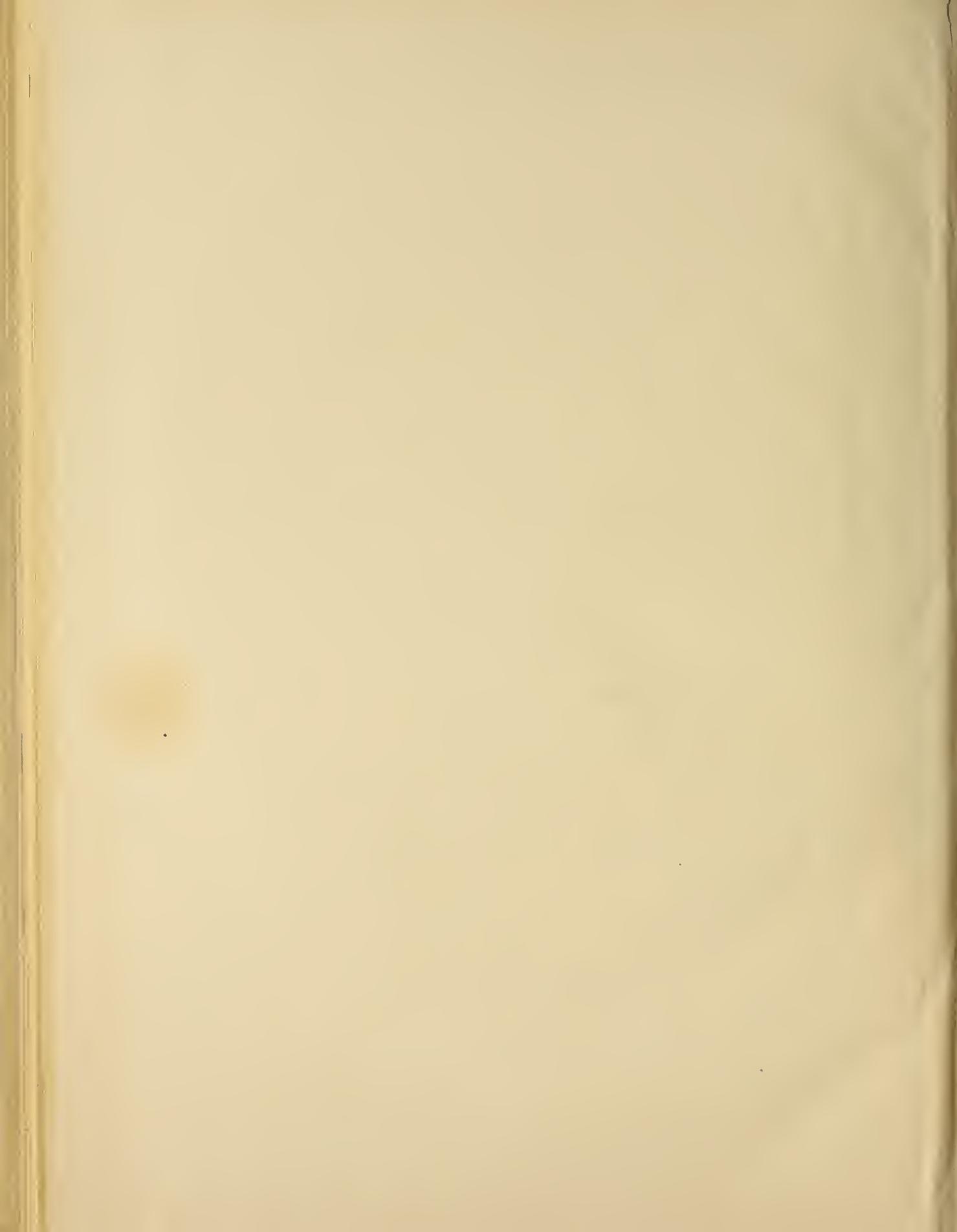
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