



PhD-FHSE-2023-018
The Faculty of Humanities, Education and Social Sciences

DISSERTATION

Presented on 31/05/2023 in Esch-sur-Alzette

to obtain the degree of

DOCTEUR DE L'UNIVERSITÉ DU LUXEMBOURG

EN HISTOIRE

by

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AMBITIOUS AMATEURS -
SOCIO-CULTURAL AND CINEMATIC PRACTICES
OF AMATEUR FILM CLUBS IN THE LONG 1960s
IN THE TRANSNATIONAL CONTEXT
OF THE GREATER REGION

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ABSTRACT

With the advent of post-war technical progress in amateur film technology, access and affordability increased rapidly. As a result, an international community of *family film* and *home movie* makers quickly emerged. Many enthusiasts joined clubs and associations to practice their hobby alongside like-minded individuals. However, these clubs were often composed of demographically homogenous members consisting primarily of middle-aged, middle-class men.

This dissertation investigates the *Dispositif* of the amateur film club and the amateur film club scene, exploring various aspects of the border region *Saar-Lor-Lux-Wallonia* (known as the *Greater Region* since 1966) during the long 1960s, focusing on the Grand Duchy of Luxembourg, the German federal state of Saarland, the Belgian region of Wallonia, and the French region of Lorraine.

Contextualised within the fields of Cultural and Media History, the research puts emphasis on the community's film production as a practice and on the social interactions between members, clubs, and (inter)national associations.

Reflecting on social, political and cultural conventions and transitions during the research period, the study demonstrates how the filmmakers negotiated, appropriated, and attributed these elements in order to construct individual and collective perceptions of identity, both within and beyond the amateur film club scene. The comparison of a border region offers a unique opportunity to visualise the national specificities and diverse temporalities within Western Europe, and potential interdependences beyond the Atlantic or the Iron Curtain, fostering transnational research in European popular culture and amateur film.

In addition to film documents, other visual materials, written documents, artefacts, and *Oral History* interviews constitute the source body of the empirical study. The qualitative analysis of the diverse sources allowed for an analysis of the clubs' practices and discourses across countries and years within the *Greater Region* of the long 1960s.

To Sina Maleki, who never faltered in his support for my academic endeavours.

ACKNOWLEDGEMENTS

The present research and dissertation would not have been possible without the contributions, support, kindness and active help of many people in my life, academia and the amateur film community.

First of all, “my amateurs” in Belgium, France, Germany, Luxembourg, in the *UNICA* and beyond, who opened their memories, past, and homes to me and often put a lot of effort and time into helping me. Some of them are not among us anymore today, and I would like to thank all of them and hope I can do them justice by preserving their legacy.

Above all, I would like to thank my supervisor, Sonja Kmec, who trusted that I was the right person to do this research, who was always open to discussing my ideas – even slightly absurd ones, granting me the freedom to make this project my own, while providing guidance, enormous interdisciplinary expertise and ideas. I cannot imagine a supervisor who could have responded better to my needs.

Thank you, Andreas Fickers, who, as one of the busiest people I can imagine, always made time to provide constructive criticism down to the very detail of a sentence. I appreciate your guidance in technical history and for being a wonderful and enthusiastic sparring partner.

Thank you, Yvonne Zimmermann, for being part of my thesis committee for nearly four years and always providing thorough, helpful and particularly kind advice based on your expertise and often unconsidered angles to explore.

To the defence jury members: Thank you for granting me your time and expertise. It has been an honour that you read and analysed my work after I learned so much from your research and writing: Detlef Siegfried who has followed *Popkult60* since 2018 and Susan Aasman who I have been following for just as long, but who I always missed for logistical reasons. Thank you both very much for your effort.

Thank you to all the archivists who took time to welcome me to their archives and who made time for me, particularly those who run archives in an honorary capacity, such as Gerhild Krebs from Saarländisches Filmarchiv e.V., Klaus Krafft from *BDFA*, Wolfgang Freier and all his colleagues from *UNICA* and Christiane Ensich and Nico Sauber from *FGDCA*, as well as the archivists and researchers who supported me with dedication and enthusiasm, such as Viviane Thill and Yves Steichen from CNA, Benedikt Loew from Stadtarchiv Saarlouis, Christian Reuther and his team from Stadtarchiv Neunkirchen, Fabrice Montebello from the Université de Lorraine, Ryan Shand and Charles Tepperman for advice and exchange, the FIAF archivists, and many others.

I will not forget my colleagues and friends from the research collaboration *Popkult60*: I learned a lot from each of you in our five years together. Thank you for the exchange, information, support and friendship. This group has been unexpectedly enriching for me.

In particular, my dear comrades Jessica Burton and Richard Legay, whose friendship and support within and beyond academia have been invaluable during this period.

To name only a few of my dear colleagues from the University of Luxembourg whom I want to thank for their input, advice, shared knowledge or administrative support: Tim van der Heijden, Elisabeth Boesen, Andrea Binsfeld, Timothy Salemmé, Thomas Kolnberger, Douglas Lambert, Jolanda Brands, Brigitte Melchior-Dolenc and Marie Hoffmann.

A special thank you to Georg Mein, who, in his capacity as dean of the *Faculty of Humanities, Education and Social Sciences* of the *University of Luxembourg*, made a funded extension of my doctoral studies for one semester in the wake of the *COVID-19* pandemic possible.

Xavier Besson, Maria Miceli and Joana Pedro for their practical support, hours of proofreading, compassion and friendship during this period and beyond; Marc Reuland for his beautiful illustrations for this dissertation and for always being there and feeding me.

Kasia Kurek for proofreading and being in my life, if mostly by distance. Stephen Reilly for enormous support in all aspects, above all for his great efforts in proofreading extended parts of this dissertation,

Luisa and Kaki Martins for shelter and support; Jacques Molitor and Taina Tonolli for being there; and many, many other kind souls for their tremendous support.

Sina Maleki, who brought me back to academia, who, as my partner, always found the right way to push me along, encouraged me, and who celebrated my defence like no one else. Atena Maleki and Sedighe Naghinejad for always being family.

My family by extension, Ursula, Manfred and Heiko Schmeer, thank you for (still) helping to raise me.

My entire family, my aunts, uncles, cousins, nieces and nephews here and there, for their ongoing support and enthusiasm; I am very glad to have you, your love and support.

My parents, Mechtild and Michael, whose hesitation made way for great enthusiasm and engagement for this project. Besides their mental support, they actively contributed to the present research: my mother by keeping up with local media and informing me about the amateur film scene in Saarland, and my father by providing first-hand insight and paths of thought regarding the long 1960s art scene in the *Greater Region*. Thank you very much.

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I. INTRODUCTION

PREFACE

*"Sometimes miraculous films come into being, made by people you've never heard of, starring unknown faces, blindsiding you with creative genius."*¹

Roger Ebert, Film Critic

A personal Experience of Amateur Film and transnational Space

My first interaction with amateur film was in the late 1980s, when my father treated himself to a Sony Video Camcorder. He had been discussing this plan for a long time, but before his chosen model, the weight and size of video cameras had put him off making his dream come true. Once purchased, he would use the handy little device to film anything and everything: me re-enacting commercials for everyday products I had seen on television, such as toast or muesli bars, but also our garden pond, our aquarium, our family holidays, and particularly excursions in the region, be it to the zoo or local nature enclaves. My mother, brother, and I were the protagonists, strolling through picturesque tourist towns eating ice cream, swimming, and visiting sights such as monasteries and museums, while my father preferred to remain behind the camera. I recall him being fascinated by Zoom technology when filming a rare bird of prey in flight or mounting the camera on the windshield of our car to conclude the holiday video with our return. Even as a child, it was evident to me how much my father enjoyed the technical aspects and did his best to adhere to the high technological standards this equipment provided in his filmmaking while remaining playful about his new hobby. Despite being fascinated by seeing my family and our shared experiences, excursions and leisure activities on screen and sometimes in real-time, I remember that I used to be much more awestruck during the rare occasions when my parents would show their old *Super 8* films, usually only screened when old friends and travel companions would visit.

As a child in the 1980s, going to the cinema or any other kind of screening space was infused with anticipation and excitement for me. Hence, transforming our living room into a cinema-inspired set-up for private screenings are among my particularly cherished memories.

¹ Roger Ebert, 'Beasts of the Southern Wild Movie Review (2012) Roger Ebert.' Rogerebert.com. 04/07/2012. <https://www.rogerebert.com/reviews/beasts-of-the-southern-wild-2012>. Accessed 23/12/2022.

More than a decade before I would first see a video projector and mounted screen in a private household of a friend's family – around the turn of the millennium, I recall being intrigued by the transformation of my familiar daily living space into a family-sized cinema space with the foldable screen and the chairs and armchairs forming a circle or small rows for us spectators. The change in atmosphere by closing the blinds was something I rarely got to experience in that space, as watching television did not require this kind of dim lighting. The backward counting of the frames – 3 – 2 – 1 – and the sound of the small gauge film rolling of its reel, as well as the light beam of the projector, seemingly forming a tangible object of dust particles dancing in the light, was something I mostly knew from my scarce visits to the cinema or from depictions - in film.

The preparations, nervous anticipation of whether technical equipment and material would run successfully, and these first screening frames seemed as ceremonial as viewing the film itself.

Despite the usually cheerful memories and occasionally clumsy pictures that would make the small audience laugh, usually all family members were in awe of the pictures of personal historical documentation. Besides the ritualistic character of these rare, eventified gatherings, two factors were especially fascinating to me about them as a child.

On the one hand, the moving colour images of a past that occurred before my birth, but was directly related to me, allowed me a glimpse into my parents' life as a young, childfree couple. This first-hand account of their view of the world as it used to be gave me insight into their past.

On the other hand, the colour palettes of small-gauge film of the period differed from those of contemporary television programs and personal videos. I enjoyed this unique aesthetic, which was also present in commercial films of the 1970s I had already seen, such as Woody Allen's "*Annie Hall*" (1973) or George Roy Hill's "*The Sting*" (1973). A particularly memorable moment was seeing my mother tumbling down a sandy dune in Namib Desert. I could not be sure if the image's graininess was due to sand in the air or on the lense, or due to the *Super 8* technology's characteristic visual. Looking back, I am convinced that *Kodak Color* played a significant role in this memory, as its distinctive colour characteristics made the image stand out in my mind.

While I watched my parents' younger selves travel the world, they would casually slip in stories to teach me about apartheid, colonialism, and the age of discoveries, to explain what I was seeing on screen.

As a little girl, I experienced how amateur films, particularly *home movies* and *family films*, provide visually documented micro-histories that enable us to contextualise and understand macro-history.

Later in my life, I spent more than fifteen years organising art exhibitions and film screening series for cultural institutions. In this respect, occasionally I had to screen, cut, and clean several open-reel films in different formats. The experience of the material, the technology and their characteristics, and the respect and tenseness I felt when working with a projector and films made by artists caused a positively challenging nervousness every single instance. Despite fearlessly handling modern technology and larger technical equipment, I asked myself if I would have taken up *Super 8* or open reel filmmaking, had I not grown up with video and digital cameras. I had to admit that I might not have invested the energy and dedication these formats required outside a professional context. By the time the present study began, my interactions with open reel film were mostly limited to these experiences.

Research activities for "Ambitious Amateurs" began in September 2018 and were initially designed to juxtapose amateur film clubs in Luxembourg, Belgium, and Austria.

Each of the three countries provided a promising archive situation for amateur films, although nation-wide or transnational, research focusing on films made in an organised context of clubs and national associations has yet to be implemented.

Funded by the Luxembourgish *Fonds National de la Recherche* (FNR) and the German *Deutsche Forschungsgesellschaft* (DFG), the dissertation "Ambitious Amateurs" is part of the research collaboration "Popkult60" (<https://popkult60.eu/>) between Saarland University and the University of Luxembourg (2018-2025), investigating transnational European popular culture in the long 1960s.

This transnational approach seemed an ideal opportunity to focus on one of more than seventy *Euroregions*; European cross-border cooperations connecting two or more countries' neighbouring border regions to one transnational region. This choice directly applies the transnational character of the research study to the research space.

While the initial approach foresaw a comparison of several countries, fostering a transnational approach in source selection led to an in-depth tactic of not comparing entire countries but focusing on their border regions. These regions connect to a newly formed transnational and transregional construct, communally united, yet each is also part of their respective countries.

Personally, I perceive myself as a genuine product of this *Greater Region* (*Saar-Lor-Lux-Wallonia*, the border region of France, Luxembourg, Belgium and Germany), who has - among other places - lived and worked in all its four countries. In combination with both partner universities of the research group located in the heart of the region, the preconditions seemed ideal for transferring the planned study to this spatial area. Nevertheless, an exciting and very personal challenge should follow. While the neighbouring countries - also pre-nation states - had been connected in this region with regularly moving borders throughout centuries by many historical, cultural, economic, and geopolitical factors, it was only towards the end of the research period (1969²) that the region was creating its newly branded identity. Considering this area as culturally peripheral based on location and economic conditions, and envisioning myself in international metropolises, I left this area in 2000 to explore life in several European countries. However, when I was residing in the *Euroregion Maas-Rhine* (the border region between the Netherlands, Belgium, and Germany), I recognised similar characteristics to the *Greater Region* and learned to appreciate the extraordinary qualities that these transnational constructs embody.

When I returned to the *Greater Region* to reside in Luxembourg, one of my personal and professional goals was to foster cross-border cultural cooperation in this area.

In the context of the present study, my initial ambitious plan was to conduct a parallel study in the *Euroregion Maas-Rhine* and compare the results from both transnational regions. Eventually, this endeavour proved too extensive for a four-year doctorate. I hope to have the chance to extend this research and conduct a comparative study in the future.

Studies on amateur film clubs were relatively scarce within the scope of amateur film research, with notable exceptions in Eastern Europe, the UK, the US, France, and the Netherlands (as discussed in the Literature Review of the present study). A transnational approach was rather novel in amateur film research in 2018.

In the following years, a trend towards transnational studies crystalised, and I am confident it will foster further research and archival collaborations on an international scale. These quests aim to preserve a filmic heritage that would otherwise be lost: enabling future generations to witness the past from a level of previous generations of would-be-peers and to write the history of common people from below to learn about the great narratives in history in order to understand their own present.

² Anemone Geiger-Jaillet, Saar-LorLux. 'Versuch einer linguistisch-interkulturellen Analyse' (Dissertation, Universität des Saarlandes, 1995), p. 15.

I encountered an additional intersection of the history of amateur film clubs in the *Greater Region*, of the region itself, and of my family, when I showed my parents a DVD-copy of a 1967 small gauge film. The documented 700th-anniversary celebrations of the village where my father was born were already focusing on the place's transnational history. Besides my father revisiting the festivities he had to miss as he was attending a study exchange programme in France, he pointed to several individuals I had knew of. It was the first time I would ever see a moving image of my great-grandfather who had passed away two years before I was born.³

³ Heather Norris Nicholson describes this transcendence of past and present, of the living and dead as well _
Heather Norris Nicholson, *Amateur Film: Meaning and practice 1927-77* (New York: Manchester University Press, 2012), p. 108.

I.1. Spatial, Temporal and Theoretical Context of the Study

The present study was conducted from September 2018 to March 2023 as a doctoral dissertation at the University of Luxembourg.

"Ambitious Amateurs" is one of seventeen subprojects of the research collaboration *Popkult60* - "Transnational popular culture – Europe in the long 1960s".⁴ The partnership project between the university's two departments of history, the *Centre for Contemporary and Digital History (C2DH)* and *Institute for History (IHist)*, and *Saarland University* has been taking place in two project phases from 2018 to 2024 (from *Project Phase II*, beginning 2021, also including the *Friedrich-Schiller University* in Jena). It aims to address a gap in contemporary historical research: Western European popular culture in phenomena, practices, and products and its potential to affect social and political change, focusing on the long 1960s,⁵ with source-based studies comparing several cultures and societies.

The sub-studies of the collaboration, which combine empirical case studies and theoretical debates, are designed with the potential for interdependence and synergy.

As explained in the Introduction section, I changed the spatial frame of the study from the initial project design of combining Luxembourg, Belgium, and Austria to the *Greater Region*, comparing its transnational border regions. This alteration allowed not only the application of a transnational research approach but also a focus on an area where transnationality is part of its inhabitants' everyday reality.

The socio-cultural-economic cooperation between Belgium, Germany, France, and Luxembourg at their shared borders, forms one united transnational region, which is at its margins connected to the areas of these nations that are not part of the border construct.

The initially planned multi-country study made way for a single-region study yet simultaneously functioned as a multi-region study due to the transnationality of the region in question. Keeping the time frame narrow allowed for an in-depth comparative investigation of the sub-regions of the *Greater Region* and their actors on an interdisciplinary level, drawing on theoretical influences from several fields.

⁴ Popkult60, <https://popkult60.eu/popkult60/project/>, accessed 20/06/2022.

⁵ Arthur Marwick, *The Sixties: Cultural Revolution in Britain, France, Italy and the United States, c.1958-c.1974* (Oxford, New York: Oxford University Press, 1998).

The study primarily contextualises within the disciplines of Cultural History and Media History, with an opening to Media Culture. Amateur films, as well as amateur film clubs and their practices, have been studied within these disciplines before (see *Literature Review*, Chapter II.1.).

The transnational character and the relatively short research duration add an innovative angle to the present dissertation. This approach is an exceptional one, both in the context of both popular culture and in the one of amateur film research to date, which I will further elaborate on in the following chapters.

I.2. Objectives, Hypotheses and Research Questions

Most research studies about amateur media culture consider the rather general private context of *home movie* and *family film* making. The community mode of amateur film clubs and other participatory initiatives has only been the focus of a lesser number of studies to date.

Studies that have inspired and informed aspects of the present dissertation are discussed in Chapter II.1's *Literature Review*.

International symposia in the field have led to transnational anthological essay collections with scientific, archival and artistic contributions from all over the world (compare the *Inédits* Jubilee book (1997), Ishizuka and Zimmermann (1998), Kmec and Thill (2009 and 2012), Rascaroli, Young and Monahan (2014), Vignaux and Turquety (2016, however mainly by scholars from the French academic sector), Fibla-Gutierrez and Salazkina (2018, purposefully adding the word "global" to the title) or Aasman and Motrescu-Mayes (2021)).

Research focusing on Transnationalism,⁶ however, has been a recent trend and novum in the field. These projects include, among others, the virtual exhibition *RhInédits* (2019-2021) by the Université de Strasbourg (FR), University of Offenburg (DE), and University of Freiburg (DE), as well as the University of Vienna's *Zeitgeschichte* Journal's 2023 edition on transnational amateur film in post-war years, and several ongoing transnational research collaborations worldwide.

The shortcomings and gaps identified in previous studies have significantly influenced the hypotheses and research questions of the present study and its aim to contribute to the ongoing development a historiography of transnational amateur cinema and amateur film clubs.

The *Greater Region* has received little attention in amateur film research, with only a few studies conducted in the Grand Duchy of Luxembourg. To date, "Ambitious Amateurs" is the only research to focus exclusively on amateur film clubs in the region.

Keeping the timeframe short with a focus on the long 1960s and the spatial frame narrow yet transnational by focusing on the *Greater Region* has facilitated a broad, interdisciplinary research approach to the source body.

⁶ For detailed definitions of Transnationalism, please refer to the Department of Geography of *Washington University*: <https://geography.washington.edu/research/publications/transnationalism> (accessed 04/11/2023) and *Britannica*: <https://www.britannica.com/topic/transnationalism> (accessed 04/11/2023). While the concept is often used within the context of migration, it can inter- and transdisciplinarily applied to Economy, Politics, Geography, Culture, etc.

The problematic archival situation for amateur film (discussed in the *Sources* section, Chapter II.2), as well as the use of *Oral History*, fostered a *Grounded Theory* approach. The methodology, research questions, and hypotheses did not stand at the beginning but originated from the sourced material as part of the research journey.

Instead, I had to find other guiding lines in the search for and viewing of primary sources until the findings showed recurring themes:

Besides the objective to establish a transnational club study in a spatial area which is under-researched in terms of popular culture, I identified an initial set of central themes which served as orientation points in order to navigate the search.

These themes originated from two different frameworks: the transnational research collaboration *Popkult60* within which the present dissertation has been conceived and existing research in amateur film and amateur film clubs.⁷

The project suggested seven "tension fields" as an intellectual backbone for its sub-studies:

"American – European", "Popular Culture – Politics", "Generation – Generationality", "Mainstream – Avant-Garde", "Time – Space – Place", "Social Diversity – Transversality", "Dispositif – Mediality – Media Ensemble" and "Event – Seriality – Entertainment".

While all of these tension fields were useful in providing a contextual framework for the found and generated material within the temporal and spatial scope of the study, only five of them proved relevant enough to inform the hypotheses and research questions.

The following tension fields align most closely with recurring discussions in amateur film research:

- *Locality and Localism* ("Time – Space – Place"). An inherent theme in amateur film research matches the transnational focus of this study.
- Technology and demographics, including gender questions ("Generation – Generationality")
- Aesthetics as a vast field (corresponding to several tensions fields: *"Popular Culture – Politics", "Mainstream – Avant-Garde", "American – European "*)
- The concept of *Serious Leisure* as first put forward in amateur film research by Ian Craven and Ryan Shand (compare *Chapter III.5*).

⁷ This might be controversial in Grounded Theory, however due to time constraints, I had to conduct literature search and field work in parallel, hence the use of 'themes' before hypotheses.

Each aspect of this research relates to the broader context of identity, informing the main research question:

Which means and factors serve identity construction relating to the context of the transnational amateur film club scene of the long 1960s?

How is identity appropriated or ascribed in this context?

as well as its supporting hypotheses and questions:

Notions of locality, nationality, demographics, aesthetics, technology, politics, and club membership and their expression play a significant role in the appropriation and ascription of identity.

Certain narratives, discourses, and aesthetics recur transnationally and throughout the long 1960s in the amateur film club scene context. These reflections of social constraints, transitions, and technological advancements are likely to vary and evolve through the research period and the spatial research area, as evidenced by the diverse range of primary sources.

How does the organised leisure context of the amateur film club, as opposed to individual filmmakers, relate to the questions mentioned above?

In which ways do amateur film club practices and aesthetics differ from their own individual film practices in *family films* or *home movies*? How do factors such as competition, comparison, and cooperation contribute to these practices and aesthetics? How do the filmmakers perceive themselves in comparison to the general landscape of leisure at the time (i.e., other hobbies or clubs)?

How are transnational identification factors that unite the area based on its shared sociocultural heritage represented and negotiated in the clubs' film productions and other practices? What are the perceptions and connotations of these shared markers?

The *Oral History* approach facilitates the retrospective reflection of how the interviewed filmmakers relate to their practices after a period of forty-five to sixty-five years. Is there an evolution in how they review their practices and themselves as members of the amateur film club scene in hindsight and relation to the transformed sociocultural environment?

I.3. Structure and Thesis Outline

Initially, I had been considering a more conservative approach to structuring this dissertation: regionally and chronologically. Each national sub-region within the spatial research area was going to be described in an individually dedicated main chapter, discussing its particularities and commonalities with the other regions throughout the long 1960s.

With the research progressing and the growing number of diverse sources, the research questions discussed in *Section I.1.2* of this introduction chapter (*Part One*) gradually evolved in line with the *Grounded Theory* approach, identifying recurring themes and subjects in the source body.

The subject matter, as well as the source material itself, considering the transnational character of the study, informed questions of appropriation, attribution and reception of identity of (these) club filmmakers and their clubs.

The number of research studies and publications investigating amateur film and its creators within the structured context of leisure time clubs and their umbrella organisations is comparably minor. Ryan Shand (2007) and Ian Craven (2012, 2015) both reference the theoretical frameworks of *Amateurism* (1977) and *Serious Leisure* (1982), as proposed by Robert Stebbins. This sociological approach made an impact on the definition of the scope of this study, distinguishing it from research about *home movies*, *family films*, and amateur film in general, and focusing on amateur film clubs.

Part Two, following this introduction of the dissertation is dedicated to a discussion of the theoretical framework, source material, and methods.

The *Literature Review* in *Chapter II.1* gives an overview of existing research about amateur film, focusing on literature about amateur film clubs. The chapter outlines how this dissertation aims to close certain gaps and add contemporary, transnational perspectives to the field.

Chapter II.2 lists the different sources: *Oral History* interviews, amateur films, written records of diverse origins, as well as physical objects. The chapter describes the detection and localisation of these sources, what challenges originated in the study's particular character, and what research difficulties arose during the *COVID-19* pandemic of 2020-22.

Chapter II.3 lists and describes in detail the methods chosen to analyse the primary sources and explains the reasoning behind these choices. The present study makes use of *Discourse Analysis* and *Praxeological Analysis* based on the initially performed methods of *Oral History*, Film Analysis, Text Analysis and Object Analysis.

The thesis's main part (*Part Three*) is divided into six chapters. The first three of these introduce the premise and historical background. More precisely, *Chapter III.1.* invites the reader to learn about the immediate historical background of the *Greater Region* and its sub-regions, Lorraine (FR), Saarland (DE), Wallonia (BE) and the Grand Duchy of Luxembourg, during the research period, focusing on geo-politics, economy and related sociocultural history. An insight into the world of amateur film clubs in the long 1960s and maps of the *Greater Region's* amateur film clubs from the 1950s to the present, as they could be located, without aiming for or claiming completion, round off the chapter.

The following five empirical research chapters (*III.2-III.6*) each contain an introductory chapter, several thematic subchapters, and a conclusion, placing concrete historical examples in context with existing research and corresponding theory. Most examples bear a vital emblematic significance for several of these themes and will, therefore, be referenced in more than one chapter or invite to cross-read of certain sections of the thesis to follow emphasised interdependences between the themes.

Politics, or its absence, is, for example, a connecting theme discussed in all four chapters.

Chapter III.2, “Home and Away”, discusses the different meanings and the importance of Space, Time and Place, or its very absence, in its four subchapters, both in a literal sense of geographical locality and in an imagined, conceptual manner.

Examples of such imagined, constructed spaces play a role in film production and sociocultural club practices.

Different levels of 'local', from a clubhouse or meeting location to the village, the region or the nation, illustrate the importance of the permeable exchange between these levels, in particular during periodically recurring events such as the nomadic annual meetings of the international amateur filmmakers' association, *UNICA*.

Chapter III.3, “A Family beyond Borders and Customs”, discusses identity, identification and ideology variations. Aspects of appropriation and ascription, from within the transnational club scene as well as from outside, in terms of values, borders and barriers, technology, age cohorts, film content and imagery, give an insight into the construction and perception of identification and its manifestations.

Chapter III.4, "A Gentlemen's Club?" applies the concept of *Generationality* to the amateur film club *Dispositif*. Following Mannheim's "Problem der Generationen"⁸, which goes beyond the concept of generations as mere age cohorts, the chapter is concerned with generations of technological inventions and transitions that impact user generations, which technology, member and user generations exist, how they evolve diachronically over the long 1960s, whether they differ transnationally, and which influences they experience.

Chapter III.5, "As if running a Business" relates the amateur film club *Dispositif* to various aspects of Robert Stebbins' *Serious Leisure* Concept⁹, such as professionalisation, professionalism and highly organised free time: It explores several types of organised amateur filmmaking instead of individual amateur filmmaking (what Ryan Shand calls the "lone worker" or *home movies*). Beyond the *Serious Leisure*-mode of club life and its social activities, hierarchies and competition, the chapter discusses amateur film clubs as subdivisions or extensions of other leisure time activity clubs and as employer-organised leisure time activities for employees. The chapter also elaborates on connections between the professional and commercial sectors by discussing the role of the film and photography equipment industry and the publicisation of amateur film on National Television.

Chapter III.6, "Experiments undesirable" explores art, life, politics and the contemporary *Zeitgeist* as the clubs and their productions mirror them. The four subchapters connect the topics of *Avant-Garde*, mainstream, politics and Popular Culture, with a consideration of the American and European influences and interdependences within those as mentioned earlier.

Chapter IV. serves as the concluding chapter, providing a comprehensive analysis that connects the observations in the five empirical chapters. The primary objective is to offer a final assessment of the amateur film club scene of the *Greater Region* during the long 1960s, including its transnational practices, and to contextualise this analysis within existing global research. Additionally, the chapter provides an outlook on the decades that follow the research period and a recommendation section on how amateur film (club) research in a globalised world can benefit from transnational, transdisciplinary and transinstitutional research, archiving and cooperation.

⁸ Karl Mannheim, 'Das Problem der Generationen', in *Kölner Vierteljahrshefte für Soziologie* 7 (1928), pp. 157-185, pp. 309-330. (first published in English as 'Theory of Generations', in 1952).

⁹ Compare Robert Stebbins' concept, also discussed extensively by Ryan Shand in this context:

Robert A. Stebbins, 'Serious Leisure: A Conceptual Statement'. *The Pacific Sociological Review* 25, no. 2 (April 1982), pp. 251-72. <https://doi.org/10.2307/1388726>.

I. THEORY, SOURCES and METHODOLOGY

II.1. Literature Review

When studying literature on amateur film initially, it becomes apparent that both, references to the film industry as a standard and the difficulty of defining the subject matter are prevalent. While most scholarly works address these challenges, in the end, the terms *home video* and *family film* often prevail.

To justify these limitations, it should be noted that most literature on amateur film refers to productions created in home and family environments, with no intention of reaching an audience beyond this space in terms of location or social group.

In this context, Patricia Rodden Zimmermann introduced the distinction between the *Private and the Public Sphere*, drawing on Habermas's work to understand amateur film as *home movie* or *family film*.¹⁰ Since its inception, this distinction has been regularly adapted and expanded upon.

In their search for a precise definition, film historian Bert Hogenkamp and archivist Mieke Lauwers have observed that the terms *home movie* and *family film* are frequently used interchangeably,¹¹ which, according to them,

"has specific negative consequences for the study of amateur film and, by extension, for the usefulness of amateur film as a historical source.

Amateur films can be defined based on *technology* (9.5mm, 16mm and 8mm amateur film gauges versus professional 35mm film), *filmmaker* (amateurs versus professionals), *production circumstances* (filmmaking as a form of leisure versus profession), *form of presentation* (home screenings versus cinema screenings), *content* (authentic representation of everyday life versus scripted narratives), and *style/aesthetics* (amateurish versus professional)." (cited by Tim Van der Heijden).¹²

¹⁰ Patricia R. Zimmermann, *Reel Families: A Social History of Amateur Film* (Bloomington: Indiana University Press, 1995), p.1; citing Jürgen Habermas, *Towards a Rational Society* (Boston: Beacon Press, 1970).

¹¹ Bert Hogenkamp and Mieke Lauwers, 'In Pursuit of Happiness? A Search for the Definition of Amateur Film' in *Jubilee Book: Essays on Amateur Film*, ed. Nancy Kapstein (Belgium: Association Européenne Inédits, 1997), pp. 107- 116.

¹² Tim Van der Heijden, *Hybrid Histories - Technologies of Memory and the Cultural Dynamics of Home Movies, 1895-2005* (PhD diss., Maastricht University, 2018), p.18.

As expressed in the introduction of this dissertation, amateur film has only been included in media history studies in the past few decades. Prior to that, it was at best considered an auxiliary medium for anthropological or sociological research.¹³

In 1995, Patricia Rodden Zimmermann transformed this approach with her seminal work "Reel Families", pioneering a research discipline of amateur film from within.

Zimmermann's own definition, as applied in her work, uses "amateur film" as a blanket term to encompass the intricate power dynamics involved in amateur filmmaking, while I employ "*home movies*" as a descriptive term for films actually produced by families.¹⁴

Not acknowledging amateur film as a form of cultural expression or a work of film but rather as a historical document, Zimmermann advises to "detour from the analysis of textuality into the power relations of discursive context". However, she also refers to the "previously unexplored territory of film history of the private terrain of cultural production".¹⁵

"Reel Families" criticises the inadequate attention paid to the history of amateur media as problematic¹⁶ and introduces a historiography of amateur film based on its technological evolution, divided into three significant periods spanning one hundred years. This framework has been a guiding reference to scholars of amateur film ever since.

While Zimmermann drew attention to amateur film, it was often through the lens of anthropology, art history, and related fields, with little consideration for the impact of economic and technical developments and their subsequent impact on sociocultural transitions in amateur filmmaking.¹⁷ However, in the years since, and with the increasing number of research publications on the topic, scholars such as Ryan Shand have made the opposite claim, criticising that writing on amateur film has tended to focus solely on the history of technology.¹⁸

It appears that the tides had turned over the course of the recent long decade following Zimmermann's impact.

¹³ Richard Chalfen, *Snapshot Versions of Life* (Bowling Green, Ohio: Bowling Green State University Popular Press, 1987), p.74

¹⁴ Zimmermann, *Reel Families*, p. x.

¹⁵ Zimmermann, *Reel Families*, p. x.

¹⁶ Zimmermann, *Reel Families*, p. x.

¹⁷ Zimmermann, *Reel Families*, p. x.

¹⁸ Ryan John Shand, *Amateur Cinema: History, Theory and Genre (1930-80)* (PhD diss., University of Glasgow, 2007), p. 5

As the title suggests, in addition to focusing on technology development in a “family tree of amateur film technology” or “reel families”, Zimmermann highlights the significance of *home movies* or *family films*. Comparable to the influential connection Zimmermann makes between the history of amateur film and its technical progress, for a considerable period, the focus on *family film* or *home movie*, the private practice of amateur filmmaking, has also been a significant theme in the field.

Although “Reel Families” primarily focuses on the US, Zimmermann draws connections with Europe when discussing technical and related economic advances and collective filmmaking, particularly in the first half of the century.¹⁹ International scholars referencing Zimmermann's work can adapt a significant portion of the technical historiography, as many inventions during the first half of the century primarily originated from Europe and the US.

Roger Odin has cautioned against applying theories of leisure and other concepts developed within the context of the US and Europe, arguing that they may not be entirely transferable.²⁰

In an examination of the public discourse, “Reel Families” revisits how the role, function, and purpose of amateur film, along with the relationship to the industrial market and technology, were continually revamped and argues that amateur film enacts continually realigning social relations and discursive presuppositions; relations that function in a complex dynamic with the professional film sector.

Zimmermann notes that during the first two decades of the twentieth century, there was intense competition between investors and companies producing film and equipment for the burgeoning film industry. She suggests that during this period,

"professionalism and amateurism complemented each other: the professional embodied the logic of scientized work, while the amateur constituted spontaneity."²¹

alluding to the supposed experimental tendencies of the amateur.

Experimentation is a point that Zimmermann emphasises, quoting Enzensberger's criticism of mass media's hindrance of meaningful communication, to argue that the "derailing of amateur media to the technical consumer markets defused democratic potential by reconstituting it as irrelevant pastime with limited socio-political or aesthetic consequences."²²

¹⁹ Zimmermann, *Reel Families*, pp. 20-26.

²⁰ Roger Odin, ‘Il cinema amatoriale’ in *Storia del cinema mondiale* edited by. Gian Piero Brunetta, vol. 4, (Turin: Giulio Einaudi, 2001), pp. 319-354.

²¹ Zimmermann, *Reel Families*, p. 9.

²² Zimmermann, *Reel Families*, p. ix.

In summary, Zimmermann views amateur film as ideologically opposed to the film industry and, as a result, an experimental form of democratic expression. This idea has been very influential in amateur film research and, as Ryan Shand would later criticise, created an expectation of discovering visually and formally unusual, experimental film footage that is, in reality, extremely rare.²³

I can confirm this observation based on my research experience in the *Greater Region*.

Shand supposes that Zimmermann's (in his opinion, erroneous) idea, as mentioned above, is grounded on her focus on the second phase of amateur media development (the 1920s to 1950s) before amateur film technology became more affordable and thus a mass medium in the Enzensberger-sense.²⁴ *Avant-Garde* filmmaking tendencies were prevalent in Europe and essential in the US during this period, and the division of amateur and professional technology was in its infancy.

Given the scarcity of findings in this line, Zimmermann's reasoning, citing Enzensberger, is that, due to the market and the market-controlled press, consumer technologies were

“drafted into an idealisation of the family instead of used to critique social and political structures.”²⁵

In her anthology ‘Mining the *Home movie*’ (2007), edited in collaboration with Karen Ishizuka, Zimmermann would later argue that video contributed to the end of *family film* and the end of the nuclear family itself:

In her essay *Morphing History into Histories: From Amateur Film to the Archive of the Future* from 2001,²⁶ Zimmermann stated that:

"Amateur films more often than not lack form, structure, style, and a coherence of normative visual tropes, precisely because they occupy psychic realms and psychic fantasies that are themselves unformed and forming. These various 'lacks' and 'insufficiencies', if you will, are exactly what make the amateur film such a complicated social document, where the larger political world collides with psychic terrains, where invisibility vies with visibility."²⁷

²³ Shand, *Amateur Cinema*, p. 32.

²⁴ Shand, *Amateur Cinema*, p. 32.

²⁵ Zimmermann, *Reel Families*, p. 67.

²⁶ Patricia R. Zimmermann, ‘Morphing History into Histories: From Amateur Film to the Archive of the Future’, *The Journal of the Association of Moving Image Archivists* 1, no.2 (Spring 2001): pp. 108-130.

²⁷ Zimmermann, ‘*Morphing History into Histories*’, p. 114.

This statement of Zimmermann's corresponds to the contradictions in the diverse definitions of amateur film and to amateur film as text. It has, however, been criticised for its generalisation (compare, for instance, Shand).²⁸ It attempts a democratic diversification of the genre, yet is mainly incorrect when delving into the body of existing amateur film works, in particular when it comes to quality.

Despite being contradicted or criticised in reviews and more recent studies, "Reel Families" is still widely quoted as a reference work by amateur film scholars to test their own theories and findings.

In 1999, Roger Odin was the editor of a special edition of the journal "Communications"²⁹ with essays on amateur film by diverse scholars, titled "Le cinéma en amateur". This edition and Odin's summarised account of "Le cinéma en amateur" from 2001 may be dated in some respects,³⁰ as they end where contemporary amateur filmmaking begins. In the meantime, research contributions have evolved, taking digital media into account. For the present study, which focuses on the long 1960s in France, among other countries, "Le cinéma en amateur" has been invaluable. Besides Odin's writings, for the present study the most informative essays in the journal, are the contributions by Laurence Allard and Gilles Ollivier. These will be referenced in *Chapter III.5*.

Odin's works are still a benchmark in the field, similar to the ones of P. R. Zimmermann. His 2001 summary reads like a complete guide to amateur film research. While he sees *family cinema* as the apparent beginning of all film practice with the Lumières' early films, he acknowledges that it took some time for academia to acknowledge the use of amateur film in order to understand a culture. The first scientists who recognised this potential were the ethnologists Sol Worth et John Adair, studying the indigenous *Navajo* people in the 1970s.³¹

Nevertheless, Odin criticises that historians impose their own discourse on amateur images whose intention might initially have been different:

"Amateur film reports on history, not on the history of amateur film."³²

²⁸ Shand, *Amateur Cinema*, p. 246.

²⁹ Odin (ed.), *Communications* 68 (1), 1999

³⁰ Odin, 'Le cinéma en amateur'.

³¹ Odin, 'Le cinéma en amateur', p. 331.

³² Odin, 'Le cinéma en amateur', p. 335.

In his opinion, amateur film is not neutral – in fact, it often stems from the well-off class in developed countries – thus representing an outside view for anyone beyond this world.³³

I can confirm Odin's claim that amateur filmmakers had an “Important material and technical fetish”³⁴, creating gadgets that do not exist for professional filmmakers. Furthermore, beyond the *Greater Region*, this claim is consistent with the writings of younger scholars such as Shand (2007) and their calls for an independent amateur film historiography.³⁵

Similar to what Zimmermann and Ishizuka's describe “Mining the *Home movie*”, Odin claims that amateur film is

"a mine for researchers [...] unfolding into a multitude of histories, not only written without a link in between themselves but also without a link to national history,"³⁶

and relates this to François Dosse's essay “L'histoire en miettes” (1987), which translates to a “history of breadcrumbs”, referring to pieces of local history. The microcosm of local history in amateur films I discovered in the *Greater Region* echoes this statement.

In response to Zimmermann's elaborations on the American leisure time activities and the concept of *Serious Leisure*, respectively amateurism being the privilege of the advanced social classes, Odin states that French and US amateurism differ in the way that, in France, the contrast between the professional and amateur sectors was stronger. According to him, the French were not as attached to their free time, thus not to their “hobbies”.³⁷

As a communication scholar, Odin is critical of the technical press, even though he considers it an “essential link between technology, industry and economy.”³⁸ In his opinion, the intention to teach people how to film is a mistake as it is the “wrong communication space”.

In reference to Zimmermann, Odin tries to explain her inclinations towards certain findings - albeit also with an investigative undertone - that she has a specific “ideology at heart”.³⁹

Odin states in his 2001 essay that amateur film had gone through radical mutations in the previous 15 years due to technical and societal changes (referring to the number of video cameras worldwide), which had an impact on modes and movements of filming.⁴⁰

³³ Odin, ‘Le cinéma en amateur’, p. 331.

³⁴ Odin, ‘*Il cinema amatoriale*’, p. 337 (translated).

³⁵ Shand, *Amateur Cinema*, p. 357.

³⁶ Odin, ‘*Il cinema amatoriale*’, p. 341.

³⁷ Odin, ‘*Il cinema amatoriale*’, p. 343.

³⁸ Odin, ‘*Il cinema amatoriale*’, p. 347.

³⁹ Odin, ‘*Il cinema amatoriale*’, p. 344.

⁴⁰ Odin, ‘*Il cinema amatoriale*’, p. 353.

Van der Heijden follows the same thought process to confirm his own hypotheses in 2018 (in detail discussed in the following pages in this chapter).⁴¹

Odin assigns an element of authenticity to the amateur – his assumption being that this causes to their truth or reality not to be questioned by the viewer. Subsequently, amateur film as document and amateur filmmakers as characters are utilised in commercial or professional films as an element of truth or revelation to the spectator, for instance, in Soderbergh's "Sex, Lies and Videotape" (USA, 1989) or Kieslowski's "Amator" (PL, 1979).⁴²

While Odin does not elaborate on his reasoning for this observation, we can assume that it is related to amateur media technology's limitations in terms of image manipulation.

However, these limitations no longer hold true in the use and adaption of digital media in the 21st century and may, therefore, alter the perception of authenticity of amateur film from how Odin had theorised it at the beginning of the millennium (2001).

Following Zimmermann's and Odin's work, a large and expanding body of literature on amateur film has sought to contribute to of amateur film history and research. Due to the immensity of the topic and the medium's popularity, there must be spatial, temporal and definition limitations set as a framework for individual analyses.

As previously elaborated, most studies approach the field from within focus on *family film* or *home movie*.

Experimental and *independent film* as an oppositional practice is also recurrently investigated in the context of amateur film (compare Zimmermann⁴³, 1995, Elsaesser, 2011,⁴⁴ Maya Deren in the 1940s,⁴⁵ and Jonas Mekas in the 1960s⁴⁶).

Despite the strong presence of amateur film clubs' and their considerable contribution to amateur film production history, academia has largely neglected them as a study subject. Notable exceptions in this respect are Ryan Shand's 2007 dissertation "Amateur Cinema: History, Theory and Genre (1930-80)" about amateur film club productions in Scotland and Heather Norris Nicholson's "Amateur Film: Meaning and Practice, 1927–77", on British

⁴¹ Van der Heijden, 'Hybrid Histories'.

⁴² Odin, 'Il cinema amatoriale', p. 353.

⁴³ Zimmermann, *Reel Families*, p. 30.

⁴⁴ Thomas Elsaesser, *Film History as Media Archaeology: Tracking Digital Cinema* (Amsterdam: Amsterdam University Press, 2011), p. 95.

⁴⁵ Maya Deren, 'Amateur Versus Professional', *Film Culture*, no. 39 (1965), p. 45-46.

⁴⁶ Jonas Mekas, *Movie Journal; the Rise of the New American Cinema, 1959-1971*. (New York: Macmillan, 1972).

amateur film clubs and their nationwide networks. Both studies partly cover a similar period and research focus as this dissertation, while Norris Nicholson's approach includes a comparison with the practice of *family filmmaking*. Their broadly designed research approaches allow, in turn, for reflections on society and societal transitions.

Considering the amount of important literature about amateur film that is reviewed and cited in my study, I chose to refer to it in the individual chapters. In the remainder of this chapter, I will review and discuss most seminal works that informed this study, focusing on research of amateur film clubs and/or the geographical region I am investigating, respectively writing which informed the methodological process of this thesis.

Eckehard Schenke's 1998 dissertation "Der Amateurfilm – Gebrauchsweisen privater Filme" ("The Amateur Film – Usages of private Films") is an earlier account of amateur film club research and informs my research design in many aspects. Schenke published "Der Amateurfilm" chronologically between Zimmermann's "Reel Families" (1995) and Odin's edited volume "Le Cinéma Amateur" of the Journal "Communications" in 1999.

Except for research from the same period by Patricia R. Zimmermann and Austrian scholar Franz Schlager,⁴⁷ who seems strongly oriented on Bourdieu, Schenke's work was not yet impacted by the vastness of literature about amateur film research in different contexts and different countries that is available two decades later, which makes it rather unique in comparison.

Schenke contextualises his work as media sociological, thus being informed by communication and media studies, but also by film studies.⁴⁸ He is mainly interested in the motivations of amateur filmmakers.⁴⁹

The *Private-Public* distinction Zimmermann makes, in her turn influenced by Habermas, also finds its way into most aspects of Schenke's work.⁵⁰ His study is outstanding in terms of the sources and groups he chooses to juxtapose and investigate:

Besides film productions and individual amateur filmmakers in comparison with organised amateur film clubs, both in the Federal Republic of Germany as well as (in retrospect) the GDR, he also adds a comparative layer of the German *Offene Kanäle*, the federal

⁴⁷ Franz Schlager, *Amateurfilm in Österreich. An Beispielen des persönlichen Gebrauchs* (Vienna: VWGÖ, 1992).

⁴⁸ Eckehard Schenke, *Der Amateurfilm – Gebrauchsweisen privater Filme* (PhD Diss. Universität Göttingen, 1998), p. 8.

⁴⁹ Schenke, *Der Amateurfilm*, p. 35.

⁵⁰ Schenke, *Der Amateurfilm*, pp. 11, 15, 35.

public access channels, and examines German magazines for amateur film and video production.

The latter allows for a study of the reception of amateur film among non-amateur filmmakers. The reason for the rarity of this approach (exceptions here are for instance Shand in 2007 and Van der Heijden in 2018) might be that the majority of amateur film studies often focus on history and not contemporary subjects, in which Schenke is an exception. He mainly concentrates on the 1990s, although he also gives a brief insight into the *German Association of Amateur Filmmakers (BDFA)* history since the 1930s to provide a historical context before and after then period of separation of East and West Germany. His methods of a postal paper survey and little reference to the academic study of *Oral History* or sociological survey design might appear dated at first sight. However, considering that his study took place in the early days of commercial internet use and that he succeeded in accessing the unusually large group of more than 500 participants, his results speak for themselves.⁵¹ His study and subsequent quantitative evaluation with the early StatView software - an uncommon approach in amateur film research - are compelling. Furthermore, they succeed in covering the spatial frame of an entire nation that had only recently been reunited after a forty year-period of separation, as well as three different modes of amateur film production (hobby or *family filmmakers*, club filmmakers and those broadcasting on the public access channels) and the public discourse in the technical press.

Schenke's work may have less international exposure due to being published in German language. However, it contributes to amateur film research on a national scale that should be considered for international comparison and reference, particularly in the study of amateur film clubs, such as by Norris-Nicholson and Shand.

In contrast to Odin's claim that the amateur (film)'s authenticity and reality remain unquestioned, Schenke, whose additional interest lies in the reception level (i.e., the level of consumption of amateur films by viewers outside the club scene), claims that the amateur (film) is in general not taken seriously based on the fact that its amateur origin is known to the viewership (referring to Robert Stebbins research on amateurism⁵²).

⁵¹ Schenke, *Der Amateurfilm*, p. 322.

⁵² Robert A. Stebbins, 'The Amateur: Two Sociological Definitions,' *The Pacific Sociological Review* 20, no. 4, (October 1977), pp. 582–606.

Laurence Allard's journal paper in the 1999 edition of "Communications" on amateur film about the nationally operating Paris-based film club *Ciné-Club 9,5 de France*⁵³ (local branches partly still exist), which was founded in the 1950s (accounts vary), might have suffered a similar fate as Schenke's study due to language preferences in academia. The publication most likely overcame potential international oblivion due to its modest length and the fact that it was part of Roger Odin's 1999 journal anthology, whose status in the discipline has overcome language barriers. Allard identifies sociability and "publicisation"⁵⁴ of amateur productions as the primary motivations of the club members to join the club she investigated.⁵⁵ Also giving importance to the previously mentioned in this chapter *Public-Private* distinction (Habermas), she argues for the consideration of the exhibition of audiovisual practices as an aesthetic *Public Space* within the private sphere. She takes into account Bourdieu's "Sociology of Culture"⁵⁶, essentially making the argument that the objective justification for the existence of amateur film clubs is the social aspect. For the context of my dissertation, I found valuable links in Allard's short account as it focuses on the umbrella club of one of the clubs I investigated (Ciné -Club 9,5) and from the text, it appears that one of the participants features in both studies, twenty years apart. Furthermore, her conversation analysis of a screening night figures as as a basic discourse analysis.

Melinda Stone's 2003 doctoral dissertation⁵⁷ in communication about the *San Diego Amateur Film Club* with the striking title "If it moves, we'll shoot it", delivers precious insights into the sociocultural aspects of the club life. These might not in detail apply to the *Greater Region's* clubs, due to the very different infrastructure with San Diego being close to Los Angeles, and the club in question serving as an outlet for independent filmmakers.

Like in Laurence Allard's case, Stone's research leads her to regard the amateur film club as a "family substitute" with the club activities offering solace.⁵⁸ According to Stone, while competition is encouraged, the results of the contests might not necessarily depend on quality but rather on friendships and personal tensions among members. Preliminary results in the *Greater Region* and *UNICA* do not seem to confirm this statement but serve as an encouragement to approach the topic from additional angles.

⁵³ Allard, Laurence, 'Espace public et sociabilité esthétique', *Communications* 68, no. 1 (1999), pp. 207–37.

⁵⁴ Allard, 'Espace public et sociabilité esthétique', p. 219.

⁵⁵ Allard, 'Espace public et sociabilité esthétique', p. 207.

⁵⁶ Allard, 'Espace public et sociabilité esthétique', p. 207.

⁵⁷ Melinda Jo Stone, *If it moves, we'll shoot it. The San Diego Amateur Movie Club* (PhD diss., University of California, San Diego, 2003)

⁵⁸ Stone, *If it moves, we'll shoot it*, p.54.

The dissertation is the most kindred to the present one in two aspects: its *Oral History* and textual sources and its objectives:

"Moving the study of amateur film outside the domestic sphere" of *family film*: examining "the importance of vernacular visual history" and the impact of the "collective spirit" and revealing

"how and why amateurs established cine clubs – small, localised communities that engendered an atmosphere for filmmakers to improve their craft, experiment with equipment, receive assistance with projects, create new methods of storytelling, screen their films to large audiences, and receive feedback from other amateurs."⁵⁹

Stone's most extraordinary insight is the film club members' certainty

"during the process of shooting and editing that an interested audience is awaiting their finished piece. Unlike non-affiliated independent filmmakers, amateur film club members are assured an outlet for their projects,"⁶⁰

a statement I cannot fully share regarding the *Greater Region's* amateur film clubs and their productions, at least not in the twenty-first century.

Ryan Shand criticises Stone's thesis because it

"does not attempt to situate its findings in relation to the established theoretical debates within amateur film studies, a limitation that underplays the importance of the evidence."⁶¹

While I agree with Shand's criticism of Stone's thesis lacking when a theorisation of her results – and, as I am allowing myself to add, a lack of clarity in the outlined methodology – there are three points to add to the contextualisation of her work:

As Stone admits, hers is

"not a typical dissertation. Although a significant portion of my dissertation adheres to the dictates of scholarly research, I must admit that some portions veer from traditional academic form."⁶²

While providing an extensive literature review which contextualises her ideas, also outside film or communication studies, she writes her dissertation mainly from a position as an activist and advocate for amateur film research and as a film director. Despite not following

⁵⁹ Stone, *I fit moves, we'll shoot it*, p. xviii.

⁶⁰ Stone, *I fit moves, we'll shoot it*, p. 68.

⁶¹ Shand, *Amateur Cinema*, p. 21.

⁶² Stone, *I fit moves, we'll shoot it*, p. 10.

scientific guidelines in every detail, its quality lies in its unusual form and approach that contribute to the research landscape in a unique way.

Franz Schlager and Peter Gruber edited a very detailed volume that historically traces ergonomics for amateur film.⁶³ They cross-reference its history in aspects of feminist amateur film, multi-media archaeology and archival problematics with topics per decade and ergonomics, ending their publication with a chronicle of the *Klub der Kino-Amateure Österreichs*, the *Austrian national amateur filmmakers' association*. In his greeting foreword, Gerhard Jagschitz uses the term *Privatfilm (Private Film)* as originating in amateur film, but not being concerned with aesthetics, but merely with the documentation of private life, specifically not everyday life, but special occasions (compare *home movie* or *family film*), however decidedly avoiding public display. He traces this radical distinction between the public and the private in amateur film (once again – while not referred to as such – recalling Habermas' distinction) back to a search for private stability in the inter-war years.⁶⁴ This train of thought is evidently of interest when researching amateur film clubs, i.e. amateur filmmaking for an audience, as it sparks thoughts on how such private filmmakers on a quest for the very private might have negotiated membership in clubs and related practices for themselves, as it is likely that there was an overlap. *Die Angewandte (University of Applied Arts Vienna)* collaborated with the *Österreichisches Filmmuseum* on the project "Doing Amateur Film", with three researchers working with the museum's collection, focusing on the 1920s to 1980s.

Meindert Talma's account of the amateur film club *De Groninger Smalfilmers*, published in 1994 by the – now defunct – *Geschiedeniswinkel*, a local history workshop in the Northern Dutch town of Groningen, associated with the *Rijksuniversiteit Groningen*, it is more of a popular historiographical, anecdotal work. I discovered the publication through the dissertations of Susan Aasman and Tom Slootweg. It sparked my interest because of its title "Amusement of *Avant-Garde*"⁶⁵ when I was looking for traces of avant-gardist films from a club context.

⁶³ Franz Schlager and Peter Gruber (eds), *Von Döbler bis DV-Cam. Ergonomics for Amateurfilm* (Wien: Peter Lang Europäischer Verlag der Wissenschaften, 2000).

⁶⁴ Gerhard Jagschitz, 'Geleitwort', in Schlager, Gruber (eds), *Von Döbler bis DV-Cam.*, pp. 7-8.

⁶⁵ Meindert Talma, *Amusement of Avant-Garde. De Groninger Smalfilmers 1933-1969* (Groningen: De Geschiedeniswinkel, 1994).

However, this aspect was very helpful for the present research, as these public history initiatives often work with *Oral History* and approach history "from below". As there was no digital version of the publication available, it took almost two years until the travel restrictions of the *COVID-19* pandemic were loosened, and I could make a scan of it at the *EYE Archive of the EYE Film Museum* in Amsterdam. This fact had the advantage that it came in at the right time to compare results instead of impacting my hypotheses too much. Indeed, the observations that Talma makes when comparing the club with several others in the Northern Netherlands (not to be confused with the Dutch province of *Noord-Holland*), without being too much concerned about analyses or contextualisation, are very similar to the club landscape in the *Greater Region*: Talma describes the impact and consequences of the implementation of *Super 8* technology which coincides with the socio-historically tumultuous 1960s and the generation conflicts of the period, the skepticism and heated discussions about experimental films of the "bourgeois and a little elitist" club and names a chapter "the ambitious amateur filmmaker", followed by a chapter on a "crusade against the press" (translated).⁶⁶

Ryan Shand's take on the existing scope of research in the field is that scholars neglected to question genres within amateur film. They researched

"to find their pre-conceptions confirmed as well as their existing categories fulfilled instead of challenged"⁶⁷.

However, the field is remarkably diverse.

Shand's aim in his 2007 thesis 'Amateur Cinema: History, Theory and Genre (1930-80)' was to

"outline the basic generic characteristics of amateur cinema as they developed in Scotland, over a period of fifty years"⁶⁸,

trying to establish a basic national historiography and pointing out transitions and adding a "fresh theorisation of local amateur production within a national film culture".⁶⁹

While Shand focuses on Scotland, his approach to isolating local production within the national film culture with the resulting understanding of how much England impacted Scottish amateur film culture shows similarities to the present study of individual national regions in transnational comparison.

⁶⁶ Talma, *Amusement of Avant-Garde*, p. 62.

⁶⁷ Ryan Shand and Ian Craven (eds.), *Small-Gauge Storytelling: Discovering the Amateur Fiction Film*. Edinburgh: Edinburgh University Press, 2013.

⁶⁸ Shand, *Amateur Cinema*, p. 7.

⁶⁹ Shand, *Amateur Cinema*, p. 21.

According to Shand, the archiving situation for amateur film seems to be favourable and even improving in Scotland (based on his 2007 account), as he states that it enables scholars to write and analyse instead of collect and search.⁷⁰

This is a rather exceptional luxury, than an international standard which enables him to select the genres he wants to focus on, crystalising certain discourses within the amateur film club scene as well as in amateur film journals and manuals.

Shand uses the terms 'cine clubs'⁷¹ and 'photo clubs', existing alongside professional practices and enjoying an ambivalent relationship to inherited professional standards. I would like to point out that he seems to make use of the term *cine club* interchangeably with *amateur film club*, as it seems. In French, and therewith in two-third of the area of the *Greater Region*, this term is used almost exclusively for clubs that get together to screen and discuss art-house or commercial films (notable exception is the *Ciné Club 9,5*, which is possibly also a hybrid form as it appears from Laurence Allard's article (see *Chapter III.6.1*).

Shand makes a very detailed distinction between the *restricted mode*⁷², exhibition and production⁷³, as well as the home mode and the club mode.⁷⁴ He argues that genres and film types give insight into the club (practices) instead of vice-versa.⁷⁵ This thought has informed my contextualisation of club works in connection with interviews and other documentation. Based on different club outputs beyond film, such as club newsletters and social gatherings, Shand investigates the diverse roles of amateur film club members in the club as a social construct.⁷⁶

His and (his PhD advisor) Ian Craven's approach to contextualise amateur film clubs with Robert Stebbins' concept of *Serious Leisure*⁷⁷ could be considered trendsetting in the field. Together with Shand's elaborations on amateur animation, collective identity and localism, it has given me important insights on my own source body. Furthermore, Shand establishes a new terminology⁷⁸ and suggests that considering the uniqueness of amateur film genres, scholars should try to go beyond existing categories to define them,⁷⁹ a thought already

⁷⁰ Shand, *Amateur Cinema*, p. 7.

⁷¹ Shand, *Amateur Cinema*, p. 150.

⁷² Shand, *Amateur Cinema*, p. 45.

⁷³ Shand, *Amateur Cinema*, p. 9.

⁷⁴ Shand, *Amateur Cinema*, p. 182.

⁷⁵ Shand, *Amateur Cinema*, p. 155.

⁷⁶ Shand, *Amateur Cinema*, p. 134.

⁷⁷ Stebbins, 'Serious Leisure', p. 53-57.

⁷⁸ Shand, *Amateur Cinema*, p. 14.

⁷⁹ Shand, *Amateur Cinema*, p. 14.

formulated by Odin in 2001. However, Shand does not refer to this previous application of the genre question in amateur film or to Odin.

Shand applies an analytical method from a different discipline, *Historical Poetics*, to move away from an analysis based on visuality as mere interpretation. Instead, he focuses on interpretations of films and genres based on empirical evidence. Quoting David Bordwell,

"Historical poetics offers explanations, not explications."⁸⁰

In the years since the publication of Shand's dissertation, numerous international studies on amateur film have been published, yet, writing on amateur film were a more limited field at the time. Shand thoroughly engages with Richard Chalfen's anthropological investigations of amateur film but appears to completely leave out Odin while discussing "the exhibition of amateur film",⁸¹ a concept similar to Odin's *semio-pragmatic* approach to amateur film analysis, respectively to the *Dispositif* of amateur film (as a decade later extensively discussed by Van der Heijden).

In comparison to Zimmermann, whose work he criticises for lacking interest in empirical evidence and for the claim "that systematic analysis of amateur film is not valuable due to lack of cinematic language to decipher",⁸² although Zimmermann is one of his recurring main references, his approach is more focused on empirical evidence. It appears, Shand can maintain a certain 'academic distance' by focusing on archive material and *Oral History* interviews, which serve him as sources quoted from articles and television programmes.

Quoting Laraine Cookson's claim from 1993 – around the period that Patricia R. Zimmermann claims the problematics of the supposedly opposite prevailing general approach – Shand criticises that.

"Amateur film has mostly been discussed for its technology, with little attention given to its aesthetic, cultural and historical perspectives."⁸³

In his 2014 paper in the journal "Leisure Studies",⁸⁴ Shand uses *Oral History* and Artefact Analysis to investigate how competitions encouraged club and individual productions within *Serious Leisure*.

⁸⁰ Shand, *Amateur Cinema*, p. 18.

⁸¹ Shand, *Amateur Cinema*, p. 255.

⁸² Shand, *Amateur Cinema*, p. 18.

⁸³ Shand, *Amateur Cinema*, p. 4.

⁸⁴ Ryan Shand, 'Memories of hard-won victories: amateur moviemaking contests and Serious Leisure,' *Leisure Studies* 33, no.5 (2014), pp. 471-490.

Heather Norris-Nicholson provides a comprehensive account of the British amateur film scene, including its clubs, over a fifty-year period (1927-1977).⁸⁵ Despite focusing on a limited selection of archives, she covers the entire country, including networks among clubs. She compares these with individually operating amateur filmmakers and the British amateur film press, which, as she argues, evolved very differently than in the US:

independently and unbiased by the competitive big players of the industry. In an attempt to surpass common definitions such as *home movie*, *family film* and *club film*, Norris-Nicholson compares topics and genres that mutually concern all these stakeholders, investigating the social practice of filmmaking. Each individual chapter traces its topic diachronically through her research period. Comparing both clubs, including their administrative club records, as well as individual filmmakers, enables her to tackle a vast range of diverse production in terms of location, quality and genre. This approach gives insight into evolving ideas, assumptions and values in transition, eventually into a changing society. However, the contextual information about clubs remains somewhat limited due to the geographically widespread distribution of club material. While the examples of film analyses are brief, they are comprehensive and tie in with each other and with local social history.⁸⁶ Considering the often-frustrating lack of meta-context of film records in archives, Norris-Nicholson's use of amateur film magazines helps to draw contextual conclusions.

Comparable to the present study in its structure, "Amateur Film: Meaning and Practice 1927-77" aims to provide historical insight on life in local communities to provide background knowledge about the amateurs' life reality.⁸⁷

While she looks at five decades of filmmaking during the 20th century, Norris Nicholson's writing is also informed by new technologies of the third millennium, and she points out the redefinition of "technologies of the self" (quoting Foucault⁸⁸) memory practices from selective to broad, based on access and availability.

Despite criticising archiving policies and funding issues that favour non-fiction films due to their role as historical documents (a repeatedly discussed issue in the majority of studies on amateur film), Norris Nicholson appears to doubt that there is a cultural significance of amateur (fiction) films beyond their historical value, similar to Zimmermann.⁸⁹

⁸⁵ Norris Nicholson, *Amateur Film*.

⁸⁶ Norris Nicholson, *Amateur Film*, p. 51.

⁸⁷ Norris Nicholson, *Amateur Film*, p. 77.

⁸⁸ Norris Nicholson, *Amateur Film*, p. 246.

⁸⁹ Norris Nicholson, *Amateur Film*, p. 20.

Raising the issue of a lack of social diversity within the films and among the filmmakers⁹⁰ is a point that is worth considering when applying results and methods to a different national or, in the case of this study, transnational context. With British society diverging from the *Greater Region*, also there, notable differences in social structures depending on the area existed. These differences also apply when focusing on local regions within different countries.

Not limiting the scope to film, Sonja Kmec from the University of Luxembourg and Viviane Thill from Luxembourg's *National Audiovisual Archive* (*Centre national de l'audiovisuel*) edited two volumes with international contributions about amateur media: "Private Eyes and the Public Gaze: The Manipulation and Valorisation of Amateur Images" (2009) and "Tourists and Nomads. Amateur Images of Migration" (2012). While the first focuses mainly on the array usages of amateur images from a private context, the latter publication is based on an international conference on amateur images of deterritorialisation in its broadest sense, as experienced by those who migrate by choice or necessity. Whether there is a historical consciousness negotiated in the amateur images these "nomads" produced, relating them to different audiences, archiving, and the arts is discussed by international scholars in accordingly diverse essays which shed light on the international landscape of amateur media research through case studies.

In her extensive 2017 study of Luxembourgish *family films*,⁹¹ Danièle Wecker discusses, for instance, several films taken in the context of the annual local fun fair and chooses a phenomenological approach. Although Wecker and I partially work on the same body of sources – with her films all stemming from the *Centre national de l'audiovisuel* fund – her thesis does not focus on a club context. As a film scholar, she examines film as a visual text, whereas I consider imagery and visual narration as one of many aspects of the present study. However, Wagner's approach to visualising not only film but also the experience of amateur filmmaking and consumption as a way of experiencing the environment is highly relevant to the universe of amateur film clubs and their practices.

⁹⁰ Norris Nicholson, *Amateur Film*, p. 112.

⁹¹ Danièle Wecker, *What do you mean, we lost the Past? Agency, Expression and Spectacle in Amateur filmmaking*. (PhD diss., University of Luxembourg, 2017).

Françoise Poos 2016 thesis is an analysis of "the agency and practices of visual material in the construction of collective memory and national identity" ⁹²

She analyses the creation and the gradually altering mission of the Luxembourgish *Centre national de l'audiovisuel* and its exhibition and digitisation of Luxembourgish amateur film to promote a national identity based on collective national memory through audiovisual heritage.

Poos' study is entirely different from "Ambitious Amateurs" in its methodological approach and focus on the archival and exhibition context of amateur film in a public national institution. Most of the elements that are of importance in the present study, such as transnationality and the focus on the long 1960s with its social, cultural, political and local economic transitions, or in general in the amateur film club context, such as the concepts of Leisure and *Serious Leisure*, technology, format and genre, don't find consideration in the scope of Poos' thesis.

However, with Poos being interested in the construction of identity and memory (in her case both, national and collective, in my case collective and individual), as well as the exhibition of amateur film, there is an overlap in our research interests and approaches which goes beyond investigating a few of the same amateur films.

Regarding this issue, she applies the concepts of material agency and bundled objects, or *meshwork* (citing Tim Ingold⁹³), to explore the entanglement of visual objects as part of a public collection. Furthermore, Poos' angle on the material agency of film, as it is significant in archival and exhibition processes, gave me valuable conceptual impulses to consider in this thesis. Her focal writing on Luxembourg provided valuable information which aided in the logistical quest of locating sources.

Tim Van der Heijden's 2018 dissertation "Hybrid Histories, Technologies of Memory and the Cultural Dynamics of *Home movies*, 1895 – 2005" puts the history of Dutch amateur media in context by establishing a meticulous historiography of the world of amateur media from the *Laterna Magica* to mobile phone videos. Considering other amateur media, he outlines the socio-economic and cultural relations of photography and amateur film in family

⁹² Françoise Poos, *The Making of a National Audio-Visual Archive: The CNA and the Hidden Images Exhibition*, (PhD diss., De Montfort University, Leicester, 2016).

⁹³ Poos, *The Making of a National Audio-Visual Archive*, p. 30 (citing Tim Ingold. *Lines: a Brief History*. London: Routledge, 2007, p. 80).

practice as well as institutions. Van der Heijden investigates amateur media practices as memory practices.

Largely in line with P. R. Zimmermann, he structures his thesis based on the chronology of technical inventions and argues that these caused transitions in cultural practices. Van der Heijden adds a discourse analysis of media and technical publications to further allot the permanently evolving communication about these practices to the phases of transitions.⁹⁴ These serve as a basis for him to identify user generations instead of age cohorts of users.

In a similar approach, although focused on amateur film clubs, I also consider the impact of technology and objects as influential on the fluid practices of amateurs. I investigate their role in creating user generations, as suggested in the tension field 'Generation – Generationality' (see *Chapter III.4*). It would be interesting to extend the Discourse Analysis to amateur film programs on television and magazines on a transnational level. An equally recurring concept in Van der Heijden's work is the *Media Dispositif*⁹⁵ in the tradition of Foucault and Baudry, often used in a *family film* context. Nevertheless, it is also a helpful concept for analysing the amateur film club, as I am discussing in the section on the *Amateur Film Club Dispositif* in *Chapter II.3*. Van der Heijden dedicates his second chapter to the institutionalisation of amateur cinema in the Netherlands.⁹⁶ Van der Heijden dedicates a subchapter to the institutionalisation of amateur cinema in the Netherlands, branching out to the Dutch "kino clubs".⁹⁷ He successfully argues how film and camera technology inventions enabled the foundation of clubs and associations, which is a valuable reference for my present study.

While Van der Heijden succeeds in covering a detailed account from the beginnings of the moving image to the third millennium, the discussion of the post-war years until the age of video focuses mostly on *Super 8*. In my results from the club context, *Super 8* takes a less prominent role than in a home practice context. Therefore, I would like to add to the study of 8mm, 9.5mm and 16mm practices in the 1950s and 60s.

His critical account of the industry's supposedly democratising marketing efforts to conquer women as a newly discovered commercial target group for *Super 8* technology complements Zimmermann's arguments from a more diversity-informed perspective of recent generations.⁹⁸

⁹⁴ Van der Heijden, *Hybrid Histories*, p. 16.

⁹⁵ Van der Heijden, *Hybrid Histories*, p. 42.

⁹⁶ Van der Heijden, *Hybrid Histories*, p. 66.

⁹⁷ Van der Heijden, *Hybrid Histories*, p. 90.

⁹⁸ Van der Heijden, *Hybrid Histories*, p. 137.

Amateur film has primarily been defined by contrast by *otherness*, as is often the case for amateur practices in sports, arts, culture or other fields. Being defined by *not being something*, as in the classification 'non-professional' or 'non-commercial', always puts the concept in reference to, if not dependent on, another concept - in the case of amateur film, this is typically commercial cinema. I will further elaborate on these contrasts in *Chapter III.1.5* about amateur film and amateurism.

Film historian Bert Hogenkamp and archivist Mieke Lauwers, among others, define the field through the contrast with 'the other' and thus focus on an interdependence that suffers from an imbalance on the side of amateur film.⁹⁹ Amateur film is rarely defined or referred to without highlighting its dichotomy with its 'big brother': commercial films produced by the film industry.

However, recently, scholars have called for a change in this approach, indeed for a change in the historiography of amateur film (compare, for instance, Shand¹⁰⁰).

One options suggested is amateur film as a respected and estimated part of the history of film or, in complete contrast, a historiography entirely independent of the history of the commercial film industry. This approach would allow historians and film scholars to analyse amateur film and its genres independently from the predefined categories in the framework of the film industry that are typically applied to all independent film productions.¹⁰¹

Foucault's and Bourdieu's theories and concepts recurringly find application in amateur film research, mostly when theorising filmmaking and screening, usually when focusing on *family film* and *home movie*. Foucault's *Dispositif* is applied to amateur film as a closed circle of production and screening with the same or a series of pieces of equipment that are released as set for amateur use, or the "consommateurs"¹⁰² who produce within a family or club context that is at the same time its reception space (compare Van der Heijden).¹⁰³

In particular, Zimmermann – which might serve as a confirmation for Odin's previously cited commentary that her writing about amateur film has ideology at heart – claims that Foucault's "Archaeology of Knowledge" and his theory on discursive practices help to "see amateur film not as a text, but as a series of power relations and negotiations between dominant film practices and marginal ones, between privileged knowledges and delinquent ones, between

⁹⁹ Hogenkamp and Lauwers, 'In Pursuit of Happiness?', p. 107.

¹⁰⁰ Shand, *Amateur Cinema*, p. 53.

¹⁰¹ Shand, *Amateur Cinema*, p. 14.

¹⁰² Benoît Heilbrunn, 'Le consommateur ou l'ami bricoleur', in *L'amateur. Juger, participer et consommer*, ed. Olivier Assouly (Paris: Editions IFM/Regard, 2010), p. 49-68.

¹⁰³ Van der Heijden, *Hybrid Histories*, p. 198.

grand schematics of commercial and national studio film history and more local and specific knowledges." ¹⁰⁴

Bourdieu's "Science of Social Practices", mostly the "Practice of Photography", is regularly referred to, while Shand also references Bourdieu's "A Social Critique of the Judgement of Taste"¹⁰⁵, which distinguishes between 'Kantian' and 'Barbarous' taste to explain recurring themes.

Studies about amateur film commonly feature a call for an improved archiving policy. This call includes funding, academy-archive collaboration, and inclusion (Zimmermann and Ishizuka, Shand, Norris-Nicholson, Hielscher, Lauwers and Hogenkamp, and others). Beyond the challenges of limited access and curated selections of amateur film, which may lead to inaccurate quantitative research results, preserving an essential part of local cultural heritage is at stake.

To contextualise and connect research and findings on an international scale and primary sources in the shape of amateur film itself, I fully agree with scholars and archivists who ask for academia and archives to collaborate. Furthermore, I believe this collaboration should be extended to an international level and involve a significant digitising effort, with the support of governmental and international organisations such as *UNICA* and Inédits.

While much writing about amateur film has a preference for *longue durée* studies (compare Van der Heijden, Zimmermann), there are notable focal points on inter-war amateur film, i.e., the early period of standardised amateur film technology. Besides this concentration, studies often conclude around the period this study aims to focus on: the long 1960s (for instance, Tepperman¹⁰⁶, Zimmermann, Sheldon/McNamara¹⁰⁷). Notable exceptions to this preference in period are Schenke (1998) and Stone (2003) in amateur film club research.

In view of the increasing volume of studies, more recent writing also strongly focuses on social diversity. In the US and Britain, there is concern with the predominantly white, middle-class amateurship in the 20th century, while internationally, the focus is firmly on the

¹⁰⁴ Zimmermann, *Reel Families*, p. xv.

¹⁰⁵ Shand, *Amateur Cinema*, p. 91.

¹⁰⁶ Charles Tepperman, 'Amateur Cinema, The Rise of North American Moviemaking, 1923-1960', (Oakland: University of California Press): 2015.

¹⁰⁷ Martha J. McNamara and Karan Sheldon (eds.), 'Amateur Movie Making. Aesthetics of the Everyday in New England Film, 1915-1960' (Bloomington: Indiana University Press, 2017).

gender imbalance of the field. Hill and Johnston¹⁰⁸, Motrescu-Mayes and Norris-Nicholson¹⁰⁹, as well as Roger Odin's successors in his Sorbonne-based research group, Giuseppina Sapio and Beatriz Rodovalho,¹¹⁰ aim to shed light on the role of women amateur filmmakers. Recent years have also witnessed efforts to address these issues on a global scale.

In order to further contextualise and contrast the landscape of amateur film clubs in an even broader transnational context, a dialogue between research about Western European amateur film clubs and research about amateur film clubs in state socialism will have to be created. Considering the character of these clubs as state-organised workers' activities associated with the companies, my assumption was that they used to exercise control and censorship. Interviews within the present study and *UNICA* records (compare *Chapter III.3.5.*), as well as existing research show, however, that supposedly controversial features such as nudity, sexuality, experimentalist or avant-gardist approaches were flourishing under these conditions:

As the very different objectives, structure and body of works of these associations are discussed in numerous works (such as, for instance, by Maria Vinogradova for the USSR, Margarethe Wach for Poland, Hanna Stein for former Yugoslavia, Melinda Blos-Jáni for Romania, Hungary and beyond; and Dennis Balsadella or Leska Krenz for the GDR, to name only a few), the transnational trend in amateur film research is likely to foster research which involves juxtapositions of these different landscapes and their filmic and non-filmic interdependences, for instance in the framework of *UNICA*.

The works of Enrique Fibla-Gutierrez and Masha Salazkina, Martina Roepke, Eva Hielscher, Alexandra Schneider, Mats Jönsson. Laura Rascaroli, Gwenda Young and Ciara Chambers, Margarete Wach, Efrén Cuevas, Laliv Melamed, Valérie Vignaux, Melinda Blos-Jani, Siegfried Mattl, Gilles Ollivier, Graeme Spurr and Andrea Mariani, among others, have greatly informed this study through their research and writing.

¹⁰⁸ Sarah Hill and Keith M. Johnston, 'Making Women Amateur Filmmakers Visible: Reclaiming Women's Work through the Film Archive', *Women's History Review* (January 2020), pp. 1–15.

¹⁰⁹ Annamaria Motrescu-Mayes and Heather Norris Nicholson, *British Women Amateur Filmmakers: National Memories and Global Identities* (Edinburgh: Edinburgh University Press, 2018).

¹¹⁰ The research group organised the international study day *Tuer les Pères – Femmes derrière la Caméra dans les Films de Famille* (*Killing the Fathers – Women behind the camera in Family Films*) in 2019, featuring scholars from the Netherlands (Aasmann and Slootweg), Cambridge (Motrescu-Mayes), Austria (*Filmmuseum Wien*), Italy (*Home Movies Project Bologna*), etc.

They apply for instance a research framework of the following contexts of amateur filmmaking: before the *Second World War*, motivated by political or societal opposition, or of course, single-country studies.

However, considering that their contributions do not focus on non-governmental amateur film clubs or the geographical region I am investigating, I will not integrate a detailed commentary on their publications in this chapter but refer to their work in the respective chapters that contextualise elements of this study in the realm of their research.

II.2. Sources

On a quest to find amateur film club members and their productions of the long 1960s

This chapter will provide an extraordinarily extensive insight in the process of locating and generating source material for the study.

Beyond merely listing types of texts and objects I analysed, I dedicate space and time to documenting the journey that led to the selection as I consider it important in the context of the methodology and the circumstances of the years during which the search for sources took place.

Patricia R. Zimmermann estimated that less than one per cent of all amateur films worldwide had been archived by 2007.¹¹¹ This lack has proven to be one of the main challenges as well as the greatest asset of this research, as it required a search for alternative primary sources in the shape of interviews with club members and their descendants, as well as for non-archived film material and other artefacts.

The transnational nature of the study, focusing on the *Greater Region*, required contacting and collaborating with institutions, enterprises and private individuals in Belgium, France, Luxembourg, and Germany to find amateur film footage, administration records, souvenirs in the shape of documents, photographs or objects, press articles, and, eventually, amateur filmmakers, respectively their heirs, from the region. These individuals were active in the context of local clubs between 1955 and 1975. Fourteen of these, among them two women were willing to share their memories in *Oral History* interviews (see *Annex* for list).

I extended the selection of primary sources for the *Discourse Analysis* to include technical amateur film periodicals and book publications about amateur filmmaking from France, Belgium and Germany. Furthermore, I included Luxembourg's daily general press articles about the subject which tended to be extraordinarily detailed and investigative, as well as television programmes from Belgium and Germany that featured amateur film.

The research began in September 2018 by examining secondary sources in the form of academic literature about amateur film. Simultaneously, the search for amateur film clubs and associations in the region began, mainly through online resources such as websites, registers and forums.

¹¹¹ Patricia R. Zimmermann, "Introduction. The Home Movie Movement: Excavations, Artifacts", in *"Mining the Home Movie. Excavations in Histories and Memories"*, eds. Karen L. Ishizuka and Patricia R. Zimmermann (Berkeley: University of California Press, 2007), p.11.

The first contact approaches towards national and regional institutions, archives, clubs and individual members began in October of the same year.

However, as discussed below, the human factor proved to be both, the most significant asset and the main obstacle within this part of the study.

This quest for information and contacts led to the side-track of a transnational comparative study of archiving policies and practices, as well as a comparison of national differences in terms of cooperation and reaction of the diverse stakeholders in this study:

archives from audiovisual to general, local, national or online resources, company and parish archives, museums and other institutions (archiving policies and budgets; institutional collaboration and responsibilities),

amateur film clubs and national associations, *UNICA*

private individuals (archiving, historical evolution, respectively decline and interest in cooperation/preservation of memory and productions).

The aspects noted in parentheses were handled in notably different fashion in the four investigated countries, as will in further detail be discussed in the following subchapters.

Considering the age of most potential interviewees who were active as amateur filmmakers during the long 1960s, the project is very time sensitive. The age cohort of the interviewees at the time of the exchange was between 65 and 92 years. The majority of the participants were male.

In addition to the pressure of reaching potential interviewees and completing interviews quickly, the advanced age of the interviewees also brought upon additional conditions that had to be considered. In some cases, the candidates' hearing, concentration and memory varied according to their daily condition. This fact proved more problematic in the case of phone interviews, which replaced in person-meetings during the *COVID-19* pandemic restrictions in Spring 2020, when in-person interviews were not possible.

On occasion, interviews with descendants and widows of amateur filmmakers were considered but usually declined by then.

II.2.1. Luxembourg

The Luxembourgish archives and clubs were the first to respond to my contact requests and granted nearly unlimited access to their archived materials.

Publication of and access to these archives is regulated in the national archiving law from 2018.¹¹²

The *Bibliothèque Nationale du Luxembourg* (BNL), Luxembourg's National Library, was founded in 1789 and comprises ninety-two libraries in the country, including the *Learning Centre of the University of Luxembourg*. Besides the digitised national biography (*luxemburgensia.lu*) and a collection of digitised Luxembourgish newspapers since the 1700s (*eluxemburgensia.lu*), which was of great help for my research, the online-search platform *a-z.lu* provides access to digital and physical publications worldwide.¹¹³ The National Library's legally defined mission is to establish and continue a national bibliography, i.e. administrating a collection of any Luxembourgish publication. Furthermore, its tasks include the conservation of the national heritage.¹¹⁴ This includes for instance a physical collection of membership magazines of the *Amateurs Cinéastes Esch / Escher Filmfrënn* from the Luxembourgish town of Esch.

The *Archives Nationales du Luxembourg* (ANL), Luxembourg's National Archive, provided quick access to its files. In the case of the present study, none of the requested documents were restricted. After a query search of the online inventory, physical files were provided within a working day. The selection of files containing information about Luxembourgish amateur film clubs is however limited.

The *Centre national de l'audiovisuel* (CNA) in Dudelange: The Grand Duchy's national audiovisual archive disposes of 12,000 amateur film documents from Luxembourg or by Luxembourgers: mostly *home movies* but also productions from a club context. The public reaction to an open call by the CNA in 1999 to hand in amateur films for digitisation was overwhelming (also to the institution's team, as Françoise Poos details in her 2016 study¹¹⁵).

¹¹² 'A706 Loi du 17 août 2018 sur l'archivage et portant modification.' Accessed 20/09/2021. <https://legilux.public.lu/eli/etat/leg/loi/2018/08/17/a706/jo>.

¹¹³ *a-z.lu*. Accessed 24/01/2023. https://www.a-z.lu/discovery/search?vid=352LUX_BIBNET_NETWORK:BIBNET_UNION

¹¹⁴ 'Missions et Histoire.' Accessed 24/01/2023. <https://bnl.public.lu/fr/bnl/missions-histoire.html>

¹¹⁵ Poos, *The Making of a National Audio-Visual Archive*, p. 126.

Due to the entailed workload, the institution's current policy is focused on digitising and archiving amateur films of significant cultural or historical value for fostering the Luxembourgish national identity and memory.

Out of a digital list provided by the *CNA*, more than 200 amateur film documents appeared to fit the criteria of this research on amateur film club members during the long 1960s. Subsequently, the archive provided a download link for more than 150 already digitised productions.

The *CNA* also archives - partly in digital, partly as hard copies - correspondence, administration files and media articles about amateur film in the Grand Duchy, and the complete archival records of the Club *Escher Filmfrënn/Amateurs Cinéastes Esch* (except for its membership magazines which are archived at the *Bibliothèque Nationale*).

The *CNA* also houses the headquarters of the European non-profit association *INÉDITS*, founded in 1992 by André Huet (see *Chapters III.3.* and *III.5.*), whose mission is to encourage the collection, the conservation, the study and the valorisation of amateur films. Its 64 European members meet and exchange regularly, collaborate on publications and administer the online inventory of the participating institutions. While the institution's bibliography contributed to the present study, it did not dispose of primary sources related to amateur film clubs in the *Greater Region*.¹¹⁶

The Luxembourgish archive situation for amateur films is uniquely beneficial for researchers among countries of the *Greater Region*. Besides the fact that the Grand Duchy of Luxembourg is privileged due to its comfortable budgetary situation, the *CNA*'s founding mission was the promotion of a national identity based on collective national memory through audiovisual heritage.¹¹⁷

¹¹⁶ INEDITS Association. 'About us'. N.d., accessed 14/02/2023. <https://inedits.eu/en/about-us/>.

¹¹⁷ Compare Poos, *The Making of a National Audio-Visual Archive*.

The national federation of amateur cineastes (*Fédération Luxembourgeoise du Cinéma d'Auteur / FGDCA*) take their internal archiving policy very seriously.

During the research, a cooperation with the members of *FGDCA* and the *Cinéastes Amateurs de Luxembourg (CAL)*, Luxembourg's first amateur film club, founded in 1947, developed. While the organisation's board was combing their archives for digitisation purposes, its members invited me to assist in these efforts.

In combination with the national archives, *CNA*, *BNL*, and *ANL* and the national Federation, the Luxembourgish amateur film club scene records are exceptionally well maintained compared to the other areas of the *Greater Region*.

The selection is very broad and includes

- administrative documents such as forms and lists from competitions, film scripts, invoices, orders, bills and correspondence, membership records, archived in annual binders since the foundation of the respective club,
- souvenirs such as photographs, postcards, competition trophies, menu cards or other memorabilia. Among the most curious objects were a folkloristic cap given to *UNICA* attendees in the 1950s and sound files of a comical feature film focusing on trumpet music (made in *16mm*),
- press articles of the national (in Luxembourg identical with the local) general interest press, reaching from informative notes about dates and public announcements to detailed and occasionally very critical film reviews (notable here above all the national film critic Evy Friedrich as well as Ody Roos, a young Luxembourgish amateur filmmaker in the 1960s and later professional cinematographer in Paris for professional productions, s. *Chapter III.4.3*)
- technical press publications on amateur filmmaking.

Following the first informal meetings with a group of club and federation members from Luxembourg at the *UNICA* 2019 in Zeist (NL), I was involved in the digitisation of the *FGDCA* archives, which the federation decided to pursue following this ignition moment intensely. During weekly sessions, I would go through the binders of the long 1960s together with the president and secretary of the federation, scanning individual documents and recovering others for my research. The federation shared their scans with me without hesitation. Proceedings stopped due to the *COVID-19* Pandemic and the related safety measures.

In addition to documentation material of the federation and its individual clubs, Georges Fondeur, former president of the *FGDCA* (1990-2002) who is also the former president of *UNICA* (2009-2012), as well as Christiane Enschedé, chairwoman of *CAL*, shared their memories with me in an *Oral History* interview.

Between 2019 and 2023, I was introduced to members of other active amateur film clubs in the Grand Duchy of Luxembourg, attended meetings and several national film competitions.

In addition to the extensive material provided by the national archives and clubs, I enquired at parish archives and the national railway company CFL, unfortunately without significant results.

The *CFL*'s organised leisure time club, hosted its own amateur film competitions, discussed in *Chapter III.5.2*.

II.2.2. Saarland

The second country in which I successfully acquired access to archived material about amateur film, as well as contacts with amateur filmmakers of the period in question, was Germany. Initially, however, the majority of regional and local archives in the Saarland had assured me they did not dispose of any archive materials from amateur film clubs.

My online research was initially also less than fruitful.

From the scarce pool of archived material, the majority are not accessible online or digitized, this includes inventories. On the one hand, archives largely do not have the means for large-scale, organised digitisation. On the other hand, my offer to digitise sources at the *University of Luxembourg* was often refused due to the legal constraints of archival sources leaving the archives' premises.

In Germany, archiving and cultural heritage policies are legally regulated on a federal scale in addition to a national one.¹¹⁸ The economic situation of Saarland is mirrored in its archives: Due to limited budget, many arrives are understaffed und ill-equipped, are a subdivision of other institutions, or are administered privately by volunteers.

Not letting myself be discouraged, I started recurring archive visits all over the Saarland from February 2019 onwards, to physically visit and search archives, which provided better results than the online search.

The *Stadtarchiv Saarbrücken*, the munipal archive of the city of Saarbrücken, provides digital inventories of archive content online. However, the archives I consulted were not available online. Visitors can pre-order and physically consult up to ten files per visit. Inpiste of the initial information that no records about amateur film existed, a complete file of regional press articles about amateur film and photography from the 1960s until the 2000s can be consulted. Additionally, files of the city's cultural council (*Kulturausschuss der Stadt Saarbrücken*) mentioned local amateur film clubs' requests for subsidies and provided insight into cultural policies and events, which are helpful for the interpretation of regional popular culture of the period. Due to the limited access to physical files and the geographic distance to the archive, the documentation took place over five months and four visits.

¹¹⁸ 'Archivgesetzliche Regelungen.' Accessed 20/09/2023.

https://www.kulturgutschutz-deutschland.de/DE/AllesZumKulturgutschutz/Rechtsgrundlagen/NationalesRecht/ArchivgesetzlicheRegelungen/archivgesetzlicheRegelungen_node.html

The Federal Archive of the Saarland (*Saarländisches Landesarchiv*) provided free scans of requested files after pre-order and physical consultation. While it does not archive material about amateur film, it houses a part of the *Saarländisches Filmarchiv* (*Saarland Film Archive*), a not-for-profit organisation part of the Network of German Film Institutes (*Netzwerk Deutscher Mediatheken*). Other parts of the collection of the *Filmarchiv* are stored in private households.

The *Filmarchiv*'s website strongly criticises the archiving policy of cinematographic heritage, which Germany delegates to the *Länder*: The Federal Republic of Germany signed the EU Convention on Preserving Audiovisual Cultural Heritage from 2001 to 2008. However, the individual federal states of Germany have priority over the state regarding cultural policies.¹¹⁹

Dr. Gerhild Krebs, founder and director of the archive, estimates that a five-digit number of unique media or film copies has been lost or destroyed due to lack of or improper archiving. According to Krebs, the result is the prejudice that the Saarland does not dispose of a significant amount of protection-worthy filmic heritage.¹²⁰

Considering amateur film's internationally challenging archive situation, as discussed in the introduction section, this highlights an even more severe problem in this federal state.

The film archive finds refuge in the basement of the *Landesarchiv* and includes small film, video, and data storage media such as DVDs, but also objects such as montage tables, projectors or lighting equipment. Despite the aim to protect these goods from decay, the storage situation is very problematic due to the climate of the space. With the association requiring subsidies and the director pursuing her own research studies, consultations of the archive materials are billed by the hour.

Furthermore, several amateurs divided their estate between the *Filmarchiv* and other local archives, meaning neither has a complete account of the existing materials.

The *Landesmedienanstalt Saarland* is one of 14 federal media institutions that regulate radio and TV channels and provide media competence education on a regional level. They are all represented in the association that regulates these aspects on a national level. Furthermore, the branch in Saarland is a member of an initiative to encourage media and cultural collaboration within the *Saar-Lor-Lux* (Saarland-Lorraine-Luxembourg) region:

¹¹⁹ ,Wir Über uns.' Accessed 04/06/2019.

<https://www.filmarchiv-saarland.de/wir-ueber-uns.html>

¹²⁰ Visit at the *Saarländisches Filmarchiv*, 15th April 2019.

The *MedienNetzwerk SaarLorLux e.V. (MNS) / Réseau Médias Saar-Lor-Lux*. Though this institution was not in a position to provide further information, contacts or paths about amateur film production in the long 1960s, they provided 3 DVDs with film material from the period in question that might potentially feature amateur film extracts.

The *Saarländisches Filmbüro* was a significant hope for this research as it intersected film culture, education and production in the Saarland and the *Greater Region* (in this case defined as Saarland, Luxembourg and the French Region *Grand-Est*), archiving films from the region as well as organising film workshops. They also organised the transnational video competition '*Creajeune*', aimed at young (amateur) filmmakers from Luxembourg, Lorraine, Wallonia, Saarland and Rhineland-Palatine. While the *Filmbüro* had no material or contacts to provide, they did point to the temporary existence of an amateur film club near Saarlouis during the period in question, called '*Filmclub Untere Saar*'. Two years later, the *BDFa* archive would confirm the existence of this short-lived club in their records, while the municipal archive of Saarlouis showed no trace of it.

The non-profit organisation *Kinowerkstatt St. Ingbert* aims to create and maintain cinema-cultural exchange and education in St. Ingbert, including cinema workshops for children. They were very enthusiastic about the research project but could not provide further support than transmitting contacts at the *Stadtarchiv St. Ingbert* and the *Amateurfilmclub Niederwürzbach (AFW Niederwürzbach)*.

The *Historisches Museum Saar* exhibited an amateur film of a 1967 concert of the local rock band *The Star Fighters* in its 2001 exhibition "Saar Rock History" on DVD. After a consultation request, I was granted access to the DVD in their offices. However, they do not appear to hold any other amateur film material.

The *Stadtarchiv Sankt Ingbert*, is located in Sankt Ingbert's city hall, and comprised of a team of three part-time archivists. While the archive situation is equally challenging as in other smaller town archives in the Saarland, due to budget and time constraints, its employees were helpful and assisted me in the physical search of film material in their basement.

During the joint search, we were unable to locate all of the samples I had hoped to find based on a list provided to me beforehand.

The archive staff could not locate all of the listed archive material. Furthermore, the archive does not dispose of the necessary projectors to sight many of its audiovisual material. During a series of visits, I was allowed to photograph the scarce print archive and the archivists provided copies of the requested amateur films for a fee, to be picked up after a few weeks. The employees, who know the local population well, and were able to supply contacts of local amateur filmmakers.

An important discovery in this archive was the film club archives tied to companies, respectively, other types of leisure time activity clubs: the choir of the local brewery Becker Bier as well as the *Bergmannskapelle*, the marching band of the local miners.

The *Stadtarchiv Neunkirchen* is, similar to the one in Sankt Ingbert in terms of location (both are part of the city's town hall), size of the town, and size of the archive. Both are administered by three members of staff who are closely connected to the local population. Like their colleagues in Sankt Ingbert, the staff invited me to sit in their offices and provided me with all the written records archived, which were largely limited to press articles and the agenda of the local community college. Additionally, the staff provided contact details of a local amateur filmmaker.

The *Stadtarchiv Saarlouis* is in a particular situation in that, together with the *Städtisches Museum*, the museum of the city of Saarlouis, it is administered in personal union by the same director, who is the sole employee apart from part-time museum guides and guards. Located in the a 19th-century fortress construction of military vaults, the archive is housed in a small compartment of the museum, together with the director's office. Besides annual reports of the city's cultural council (*Kulturausschuss der Stadt Saarlouis*) in binders, I was granted access to a collection of small gauge films, videos and DVDs. According to the archivist, most of the small gauge films had not been viewed yet due to a lack of audiovisual equipment, and in certain cases, the material's origin is unknown.

The director provided a contact of a local amateur filmmaker who had been a member of *IGFA Saar* in the 1950s and 60s.

Various enquiries to other municipal archives (St. Wendel, Völklingen, Dillingen, *Kreisarchiv Saarlouis*) either remained unanswered or yielded the information that the archives did not dispose of any documentation on local amateur film clubs, which does not correspond to findings at *BDFa*.

Due to personal connections in the tightly knit community of the Saarland, I enquired whether amateur film clubs might have existed as part of regional companies' organised leisure time activities for employees. For example, the *Ford* factory in Saarlouis organised an amateur photographer club. Besides *Ford*, I also contacted the *Dillinger Hütte* (*Iron and Steel Works Dillingen*) and the *Karlsberg Bier* brewery, all without reply.

Another example of the informal community mode that is universally applied in this region is contacting the archive and the library of the *Hochschule der Bildenden Künste Saar* (*Academy of Visual Arts*) to enquire about publications regarding the history of the academy. In response, the librarian offered amateur film footage by her grandfather, who won a medal at the German Amateur Film Festival (*Deutsche Amateurfilm-Festspiele DAF*) in 1974 for the *Amateurfilmkreis Saarbrücken*. In this line, members of clubs also acted as multipliers to vouch for me when contacting other filmmakers or providing contacts.

The *Deutsche Kinemathek* responded to my inquiry, stating they had no amateur film footage from the Saarland dating from the period in question.

Furthermore, I enquired at the local parish archives in Saarbrücken (for the Protestant church) and Trier (the parish archives for the Catholic church are located in the head offices of the diocese in charge, which is located in Rhineland-Palatinate) to see if they could provide information about organised filming activities. The archivists answered my requests swiftly yet negatively.

The *BDFa* Archive is housed in the large private basement of its archivist, Klaus Krafft, in Jülich, near Aachen. He elaborately answered as many of my questions as he could for three years and provided a small selection of digitised material. The health and safety measures to combat the Covid 19 pandemic were loosened in the Spring of 2022, and finally allowed for a personal visit to Klaus Krafft's home. I was granted access to sight and scan specific binders of the archive files from 1957 until 1977. However, the limited amount of time did not allow me to read all the files of these years thoroughly. Klaus Krafft kindly lent me several binders as well as annual *BDFa* almanacks for digitisation in Luxembourg.

The archive is, similarly to the ones of the *FGDCA* in Luxembourg, not only a valuable source for national records but also contains international correspondences with other national associations as well as with *UNICA*.¹²¹

Amateur Filmclub Würzburg – Bund Deutscher Filmamateure /BDFA

I was in touch with the *BDFA*, the National German Association of Amateur Film Clubs, on a national and a regional level: On the one hand, I contacted the association directly by email. On the other hand, Jürgen Baquet, then 22 year old founding president of the local *Amateurfilmclub Würzburg* from Niederwürzburg (1972) and still its current chairman, represents the region at the *BDFA* and vice versa. Mr. Jürgen Baquet accepted to be interviewed and to open his archive of print and film material (the latter mostly from after the research period).

Schmalfilm- und Videoclub Saarbrücken (SVC)

Founded as "*Arbeitsgruppe Saarbrücken*" as part of *IGFA* in 1951, the club changed its name to *SFC* or *Schmalfilmclub Saarbrücken* in 1954. After the incorporation of the Saarland into Germany in 1957, the *SFC* split into two different clubs due to internal differences. The *Schmalfilmclub Saarbrücken* was founded and, according to current members and the club chronic, was the first and, for a long time, only amateur film club in the Saarland to have a private clubhouse. When video became one of the foremost amateur media, the club changed its name to *Schmalfilm- und Video Club*.

Besides an extensive interview with president Axel Dillschneider and members Johannes Wohnseifer and Lothar Höhne, I attended a club night with about ten members, featuring film screenings and dinner. The members provided a few films samples from the research period as well as documents.

¹²¹ *BDFA*. Accessed 20/05/2023. <https://www.bdfa.de/>.

Amateurfilmkreis Saarbrücken (AFK)

The *AFK* was founded as one of the largest clubs in Saarland after the *SFC* split into two clubs at the time of Saarland's reunification with Germany in 1957.

I conducted two Interviews with the club's president, Klaus Jostock and received several original cartoon animations slides of tempera paint on celluloid on loan and several digitised film samples. While the club remains officially active in the national association, there are no regular membership meetings anymore.

Karl Hans (*Untere Saar*)

Nowadays a resident of Saarlouis, Hans was born in Neunkirchen and the offspring of a local photographic equipment business. He later became a trainee in a drugstore that developed films in Saarlouis and joined the *Arbeitsgruppe Untere Saar* of *IGFA*. A trained chemist, Hans was responsible for film development in drugstores in the towns of Dillingen and Saarlouis and filmed the construction process of the Ford plant in Saarlouis in the late 1960s.

Wofgang Freier (*Be/De/UNICA*)

Searching for amateur film clubs in Saarland, I regularly encountered articles in local media about organised amateur film screenings by Wolfgang Freier, who lives in the village of Niedergailbach near the French border. His profile corresponded to the age cohort and the geographical area I was investigating. Contacting Wolfgang Freier for an interview became one of the study's most productive and momentous actions.

Freier was born in Berlin during the *Second World War* and then moved to Belgium as a toddler, where he became involved in amateur film in the 1960s when attending film school in Flanders. Since the 1970s, he has been involved in *UNICA* activities. In the 1990s at *UNICA*, he met the daughter of Joseph Anna, once a founding member of the *IGFA Saar* in the 1950s. Freier married Gisela Schulz-Anna and moved into the house where his father-in-law was housing a collection of small film projectors, cameras and memorabilia from amateur film contests on local, national and international levels since the 1950s. While his wife and parents-in-law have since passed away, Freier still lives in the same house and regularly hosts amateur film screenings in the area. Freier's addition to this collection were nearly all binders of *UNICA* meeting minutes, competitions and records of the long 1960s.

Furthermore, he introduced me to *BDFA*- and *UNICA* council members, facilitating access to the respective archives.

Helga and Horst Bast (*SVC, AFW, Super 8 Illtal*)

A couple of avid filmmakers who combine their hobby with their passion for genealogy, tracing back their roots dating back to a migratory movement of nineteenth-century protestants from Austria to various parts of the world. They have been members of three different amateur film clubs and keep their own film and archival records. They granted me an interview, sharing memories of the amateur film club scene in Saarland in the twentieth century.

II.2.3. Wallonia

Wallonia is a fascinating area in this research project, considering that it is part of a country split by different political entities and languages.

The national association of amateur film clubs, *FACINEB (Fédération des Cinéastes Amateurs de Belgique)*, represents clubs from Brussels, Wallonia and Flanders.¹²² It has further subdivisions for the French- (*FCVFB*) and the Dutch-speaking (*VAC*) communities.

I did not receive a reply from the association.

After several contact requests, I would receive an answer from the *FCVFB, the Fédération des Cinéastes et Vidéastes Francophones de Belgique*, assuring me that there were not archival records, films or material from the research period and no physical archives.

Also in Wallonia, the tight-knit structures of the *Greater Region* worked in favour of the research when Belgian film authors got me in contact with fellow filmmakers.

After a written exchange with Paolo Pagliarello from *Royal Caméra Club Liègeois*, the first phone interviews with Jean Plas and André Van Dorpe from the *Royal Caméra Club Wavre* followed in Spring 2020.

In this context I received a digitised copy of a film by the late Georges Mertert.

Soon after, a phone interview with Maurice Davoine from the *Royal Caméra Club Binche* followed. Davoine's *Youtube*-Account features more than seventy videos, most of the amateur films, of which a significant number from a club context of the research period.¹²³

A written exchange with *CamérAm Brussels* member Louis Berger followed. As his hearing was not good enough for a phone interview, he invited me to visit him in his home near Brussels after the confinement. Unfortunately, he passed away before we had the chance to meet.

A phone interview with André Beaujean from the *Royal Caméra Club de Huy* should follow.

¹²² 'Questionnaire about UNICA Members - 1 of 4', *UNICA*. Accessed 09/20/2019. https://unica-web.one/archive_2/members/more-about-unica-members.html.

¹²³ 'Maurice Davoine'. *Youtube*. Accessed 11/12/2020. <https://www.youtube.com/@davoine2011>

Similar to Luxembourg, many amateur film clubs active in the long 1960s still exist nowadays and actively produce films. Clubs that have been active for more than fifty years are granted the additional title “Royal”. With a few exceptions, the reactions to my interview and archive visit requests were enthusiastic and collaborative.

Enquiries at the Art and Film Academies and Universities Liège and Brussels (INSAS, Saint-Gilles; LUCA School of Arts, Brussels; LUCA School of Arts, Liège) whether they or their students had been organising amateur film clubs during the long 1960s were denied, while Wolfgang Freier confirmed that these initiatives existed. It is possible that they were not well documented or that current staff is unaware of respective archive records.

The archives de l'État en Belgique or Archives générales du Royaume (State and Royal Archives) in the different municipalities, Arlon, Brussels, Liège, Mons, Namur and Tournai, responded my inquiries suggesting personal visits to sight the physical archives. Due to the time constraints following the periods of Covid 19 confinement, there was only time left for a visit to the Archive in Liège (in combination with an archive visit at the BDFA in Jülich, Germany). The files about leisure time organisations and film during the research period did not yield results.

André Huet, founding president of the European association INÉDITS (Luxembourg), was also the creator of the Belgian television programme “Inédits” (RTBF). Besides his work for television, and his written contributions for INÉDITS, Huet sent me text about several topics related to amateur film.

The Royal Cinematheque informed me that they were not disposing of any amateur film club related materials in their archives.

FIAF, the International Federation of Film Archives is located in Brussels. IT was founded in 1938 and is dedicated to the preservation of and access to the world's film heritage.¹²⁴ In the 1980s, two of the annual international FIAF congresses had the topics “Avant-Garde Film” and Amateur Film”. Upon request to received the minutes of these congresses, I was provided scans within two days.

¹²⁴ FIAF. Accessed 20/06/2021. <https://www.fiafnet.org/>.

Huis van Alijn (Flanders)

With the initial set-up of the doctoral thesis as a multi-country study of Luxembourg, Austria and Belgium, the *Huis van Alijn* in Ghent was already on my list of contact points. Even when the spatial scope changed to exclude the province of Flanders, where the city of Ghent is located, I considered it a valuable starting point. The museum and archive for the daily life of the twentieth century might also dispose of records and films from Wallonia-Brussels.

Walloon files or productions are, however, not part of the collection. The staff was nevertheless very accommodating in their assistance and shared statistics about the distribution of themes in their amateur film collection, such as 'housework', 'festivities', and so forth, with me.¹²⁵

As communication was slow over the years, with many clubs and representatives not answering my messages despite repeated attempts to contact and others only replying occasionally, planned trips had to be annulled repeatedly when visits could not be confirmed.

Two club presidents assured me they disposed of their own archives on their premises, with many files and films. However, as they are usually very involved in many community activities, we did not succeed to find an appointment to sight these records once the travel restrictions of the *COVID-19* pandemic were lifted.

¹²⁵ 'Huis van Alijn', accessed 11/12/2018. <https://huisvanalijn.be/nl>.

II.2.4. Lorraine

Historically, the French Republic has largely been centralised, with institutionalisation and policy making happening on a national level, physically condensed in Paris.

While regional representations of the national Ministry of Culture, the *DRACs* (Direction régionale des affaires culturelles), have been representing and administering the national cultural policies on a regional level since 1977, a 2010 decree redefined their regional missions.¹²⁶

With the 2016 law reducing the number of metropolitan regions (compare *Chapter III.1.*), a decentralisation on an institutional level was put forward.¹²⁷

The *CNC*, Centre national du Cinéma et de l'Image animée (National Centre for Cinema and Animated Image), part of the ministry of culture, ensures the implementation of national policies in cinema and other audiovisual industries, such as video and multimedia.¹²⁸

The *Bibliothèque Nationale de France's* database *Gallica.BNF.fr* (<https://gallica.bnf.fr/>) disposes of millions of diverse kinds of sources, containing millions of digitised documents, books, newspapers, but also visual sources, such as photographs, stamps, and maps, all accessible online.

For the present study, it was helpful to establish a bibliography, however, not to locate primary sources concerning the *Greater Region*, *FFCV* or *UNICA*.

Similarly vast is the (digitised) collection of the *Institut National de L'Audiovisuel* (*INA*). While both only featured very few sources about Lorraine-based amateur film clubs in the long 1960s, they dispose of many related secondary sources, such as amateur cinema magazines and books of the period, accessible in digitised format.

¹²⁶ 'Décret n° 2010-633 du 8 juin 2010 relatif à l'organisation et aux missions des directions régionales des affaires culturelles', accessed 30/11/2021.

<https://www.legifrance.gouv.fr/loda/id/JORFTEXT000022324484>

¹²⁷ Patrick Roger, 'Décentralisation : les territoires réclament « plus de libertés locales pour plus d'efficacité » Dans la foulée du président du Sénat la semaine dernière, Territoires unis, qui rassemble les représentants des mairies, des départements et des régions, devait présenter mercredi 8 juillet ses propositions en matière de décentralisation', published 08/07/2020, modified 09/07/2020, accessed 15/11/2020.

https://www.lemonde.fr/politique/article/2020/07/08/decentralisation-les-territoires-reclament-plus-de-libertes-locales-pour-plus-d-efficacite_6045606_823448.html.

¹²⁸

Founded in 1995, The *Conservatoire Régional de l'Image* (C.R.I.) was an archive, documentation and conservation centre, as well as a cinémathèque. It was transformed into the Centre Image Lorraine in 2011, and according to Wikipedia, which is the only online source treating this subject, it closed in 2017.

The *Pôle d'image Est*, the regional audiovisual centre for the region *Grand-Est*, founded in 2009, is located in the town of Épinal. Besides archiving and preserving the audiovisual production of the region, it is also tasked with educational activities and the representation of the professional cinematographic sector.¹²⁹

The exchange before the pandemic (until early 2020) was infrequent and I was uncertain about the archive material.

However, the institution benefitted from the closing period during the confinement to not only digitise but publish vast amounts of amateur media on its website.

Due to this considerable effort by the *Image Est* staff, I discovered club films from the club *CACV Verdun (l'Association des Cinéastes Amateurs de Verdun)* from the very early days of the research period (ca. 1951 – 1955). I have not found any other traces of this club in other archives.

FFCV, the French Federation of Cinema and Video, is located in the capital, Paris. While the website of the association appears to be actively maintained, there is no historical or archive section.¹³⁰ My contact requests remained unanswered for about one year, until Serge Michel from UNICA intervened, however I was referred to the the regional section GUR EST which I had already contacted.

The *UNION 5* or the *GUR Est* does not only regroup all regions of the *Grand-Est*, but also of Bourgogne-Franche-Comté.¹³¹ Accordingly, Lorraine and its clubs only represent a small part of this regional association of the *FFCV*. While several of my contact requests remained unanswered, after intervention by *UNICA*'s Serge Michel, I received the information that the *UNION 5* did not dispose of any centralized archives from the research period containing material from Lorraine or the *Greater Region*.

¹²⁹ 'Statuts Image Est'. Image-Est.fr. Accessed 13/03/2023.
https://www.image-est.fr/files/777/Statuts_Image_Est_2018.pdf.

¹³⁰ FFCV. Accessed 22/22/22. <https://ffcinevideo.com/>.

¹³¹ GUR EST. Accessed 22/22/22. <https://www.gur-est.fr/>.

Serge Michel is a personified *UNICA*-institution. Born to parents who were amateur film club members in Western France, he has participated in annual *UNICA* congresses with his family since childhood. He is a boardmember of *UNICA* and *Friends of UNICA* and represents *UNICA* in the *CICT/ICFT (International Council for Film, Television and Audiovisual Communication)* at the *UNESCO* headquarters in Paris.

When I met him at *UNICA* 2019, I requested his help to get in contact with the French associations.

Furthermore, Serge Michel works for the French National railway, SNCF. In this respect helped me to contact the person responsible for organising leisure time activities for French railway employees to find out whether the SNCF organised an amateur film club during the research period.

I discovered the *Ciné-Club 9,5* through Laurence Allard's paper from 1999 and eventually contacted the members via their website.¹³² Besides interviewing the two remaining founding members of the defunct Lorraine section of the club by phone, one of the members, François Poisson, referred me to his pre-mortem bequest at the *Cinema and Photography Museum* in St. Nicolas de Port. The other member (M. R.D.) sent me a DVD with films made after his time in the club as well as scans of club records.

Through the local press I learned about a club which is still active and was founded towards the end of the research period the *Caméra Club Auboué*. The members do, however, not dispose of films or club records from the research period.¹³³

I contacted the club *Noir et Couleur*, based in Épinal, multiple times on different channels, as they maintain an active website and Facebook page. The club is a very interesting sample: The club was founded in 1906 as a photography club and added a small gauge branch in 1954.¹³⁴ However, I did not receive an answer from their members.

¹³² Ciné 9.5mm. Accessed 30/03/2020. <http://cine9.5mm.free.fr/wcc02300.htm>.

¹³³ 'Zoom sur le Caméra-club d'Auboué', *Le Républicain Lorrain*, 29/06/2016. Accessed 23/03/2020. <https://www.republicain-lorrain.fr/edition-de-briey/2016/06/29/zoom-sur-le-camera-club>

¹³⁴ 'Notre Histoire', *Noir et Couleur*. Accessed 21/02/2022. <https://www.noiretcouleur.fr/httpwww-noiretcouleur-frhttpwww-noiretcouleur-frnotre-histoire.html>.

Charles Marlier from Metz previously owned a photography and film equipment business in Metz until 2018. My former colleague Boris Reiland from the registrar's department at *MUDAM* had provided the contact, as Marlier was a supplier and owned a repair service for the museum's 16mm and 35mm equipment before his retirement. The initial exchange was supposed to provide access to potential film clubs or filmmakers, but instead, Marlier gave an interview about his father's activities as a member of the amateur film club *CinéAm* in Metz in the 1950s.

The foundation that established the *Musée du Cinéma et de la Photographie* (Film and Photography Museum) in St. Nicolas de Port was very reactive.¹³⁵ Once the deconfinement after the lockdown beginning in Spring 2020 would allow for a personal visit, the museum offered access to its collection of objects and small gauge film archives, notable including productions by the above-mentioned former member of the *Ciné Club 9,5 de Lorraine*. However, with quarantine measures periodically being re-implemented, a visit could not be finalised.

My inquiries to the majority municipal archives of the cities of Metz, Nancy, Epinal, Verdun, Sarreguemines and Thionville remained unanswered. However, the ones replying to my inquiry suggested that I should schedule a visit. Due to the periods of *Covid 19* confinement fostering my writing process based on sources I had already accessed, I eventually abandoned the plan to visit these archives by the time they were once again accessible.

I also contacted the art academy and the university in hopes for contacts, but also in case the colleagues knew of student amateur film clubs during the research period.

Persistent internet research on websites and search engines, as well as a snowball system between amateurs and the *Université de Lorraine*, where Prof. Fabrice Montebello provided advice and contacts proved fruitful.

¹³⁵ 'Historique', *Musée du Cinéma et de la photographie*. Accessed 15/15/2022.
<https://www.museecinemaphoto.com/historique.html>.

It took more than 17 months into the PhD research to receive the first reactions to contact requests by email and telephone. The first interview with a French amateur filmmaker took place over the phone in April 2020 (during the *COVID-19* pandemic measures, elaborated on in more detail later in *Chapter II.3* on methods), which was the twentieth month of the research endeavours and approximately one year after I made the initial contact.

Furthermore, the advanced digitisation efforts of the *Pôle Image Est* during the confinement aided the source-based research in the region.

II.2.5. *UNICA*

In addition to information and digital files provided by Wolfgang Freier, I was met with openness when contacting Mr. Thomas Kräuchi, treasurer of *UNICA*, with my request for information.

At the *UNICA* 2019, I was in a favourable position when the board of *UNICA*, including its president, secretary, and archivist, asked me for an appointment to discuss the digitisation of its files since 1937.

The diverse presidents had different filing systems and resided in different countries during each presidency, which resulted in only a minor part of the files being digitised. Many files from certain periods had vanished, a phenomenon comparable to the loss and lack of archiving on a local level. While the *UNICA* committee was willing to entrust me with the digitisation of their entire archive, I had to decline due to the time constraints of my research project. I was, however, granted full access to all files of interest to my project, covering the years 1955 until 1975 and the countries Belgium, France, Germany and Luxembourg. Among these binders were, for instance, the ones for "Be-Ne-Lux" for "Western Europe" and "Central Europe" (at the period of the Cold War containing the country files for the Federal Republic of Germany and Switzerland). Over the course of several months, student assistant Tatia Mchedlishvili digitised twenty *UNICA* archive binders from Wolfgang Freier's (mentioned in Chapter II.2.2) home in Saarland, supervised by Andy O'Dwyer, head of Luxembourg University's Centre for Contemporary and Digital History's DH Lab. The physical files were subsequently returned, and the digital files shared with *UNICA*'s board.

What the *UNICA* board had not informed me about, was something later mentioned to me by Prof. Dr. Yvonne Zimmermann from the University of Marburg, who is a member of my dissertation committee. She stated that films that the *UNICA* archives from their competitions are archived (partly digitised, partly as a hard copy) at the *Lichtspiel Bern*.

However, after contacting them and accessing their records online, I realised this does not comprise films from the region in question during the relevant research period.

COVID-19-related Delays

Following the spread of *COVID-19*, a coronavirus mutation originating from China's Hebei province in late 2019/early 2020, the world faced two phases of unprecedented global lockdown from March 2020 until April 2021, with the last mandatory distancing and health measures such as wearing face masks were lifted in March 2023, three years after their initial implementation.

In addition to the closure of most borders (a partial exception in this was the Grand Duchy of Luxembourg since more than 60% of its workforce live abroad), many countries implemented a work-from-home policy for office staff that extended to universities and schools to a large extent. The population was required to maintain a distance from individuals not from their households to minimise the risk of infection.

The elderly population was particularly highlighted as being at greater risk of fatality than other demographic groups. With this turn of events, the focus group of this research became a vulnerable population (more vulnerable than initially assumed), which meant that I could not proceed with the planned tasks for the following months.

Research trips through Lorraine and Wallonia to visit archives as well as amateur filmmakers in order to conduct interviews had to be cancelled, respectively postponed for almost two years. The small gauge hard copies I had been hoping to obtain were out of reach for the time being. I was concerned that interviewees with whom I had already collaborated and become acquainted and potential future interviewees would perish or be severely affected by the virus.

Despite managing to interview several amateur filmmakers in Belgium and France by phone, several potential interviewees did not respond or were unavailable. For example, a former medical doctor came out of retirement to support colleagues at the forefront of the fight against the virus.

II.2.6. Excursus: Consideration of Alternatives to Lorraine

One year into the research, the lack of reaction from the institutional landscape on the one hand and from the filmmakers and clubs on the other, paired with the low number of clubs in existence during the research period, meant facing the possibility that the Lorraine region was not going to provide enough research material to compare with the other three regions.

In turn, these conditions led to the consideration of a possible change in the spatial concentration of the project design. In the discussion, a potential alternative to replace sources from Lorraine was *Zuid-Limburg* in the Netherlands.

The South-Western province around the capital of Maastricht has a comparable socio-cultural and partly economic history at the heart of a transnational European border region (the *Euregio*), uniting the Netherlands, Germany and Belgium and borders the *Greater Region*. Its past was also impacted by its historically fluid borders, as well as by the mining industry. Despite the decline of the mining sector, the province is one of the wealthiest in the Netherlands. Amateur film clubs are still active in this region, and the Dutch National Audiovisual Archive (*Beeld en Geluid*) in Amsterdam has made a tremendous effort to digitising national amateur media, similar to the Luxembourgish *Centre national de l'audiovisuel*.

The *Université du Luxembourg* and I have personal academic connections in Maastricht and are familiar with the region, making the alternative a feasible option.

While including or substituting Zuid-Limburg was considered the second-best solution, as the parameters could largely remain unchanged, it would contradict the logic of the transnational region, which officially exists as a concept, and therefore, caused reluctance—alas, changing the study's design not to match the initial pursuit of establishing a historiography of amateur film clubs of the *Greater Region*. Considering that the *Greater Region* is an established unit of a transnational region, albeit an artificially constructed one, the notion of comparing the different national regions of this construct is inherently justified.

Unfortunately, deviating from the original aim of establishing a historiography of the post-war amateur film club in the *Greater Region* against the backdrop of international trends in the field and within the context of the popular cultural *Zeitgeist* on a transnational scale seemed a setback.

At the symposium "Tuer les Pères"¹³⁶ in Paris in 2019, I inquired with Roger Odin, who made significant contributions to the establishment of amateur film research in Academia, whether he had also perceived the number of amateur film clubs in Lorraine as low in comparison with other French departments. If so, had he possibly found an explanation for the lower frequency?

He was very interested in the question and began to ponder. Indeed, he confirmed, Lorraine had always disposed of a lower number of clubs on a national comparison yet could not give any reason as to why there might be a stark difference to the rest of the country.

A logical train of thought might be the economic deprivation compared to other regions.

This theory would, however, not explain why this region, which is notably geographically larger than the other parts of the *Greater Region*, had less club activity than its counterparts in Belgium, Germany or Luxembourg.

During the period investigated in this dissertation, all of what was to become the *Greater Region* was less economically affluent. Therefore, the seemingly logical thought does not immediately explain the discrepancy between the regions.

The financial strain on the region, which still exists in the twenty-first century, had the additional impact that the region was largely considered a cultural periphery. It had a minimal and widespread number of cultural institutions, museums, and art of film academies.

Nevertheless, within the *Greater Region*, the frequency of currently active clubs appears to be the highest in Wallonia and Luxembourg, even though these areas do not necessarily have more wealth, or a more vibrant cultural scene compared to Lorraine and Saarland.

¹³⁶ Symposium 'Tuer les Pères', Université Paris-Nouvelle, Sorbonne 3, Paris, 09/12/ 2019

II.2.7. Conclusion

In conclusion, when comparing the search for primary sources and actors in the four countries of the study, it must be said that the body of sources is very diverse according to the possibilities of acquisition.

The research in Luxembourgish yielded a rich and diverse corpus of documentation in the shape of film, objects, documents and interviews, in stark contrast to the much lower number of primary sources, such as films, files and souvenirs, that I collected in the other countries.

Furthermore, certain sources are not clearly fitting the distinction between primary and secondary sources, such as newspaper articles written by amateur film club members. To compensate for the lack of film and administrative documents or souvenirs and press articles, I aimed to conduct a relatively equal number of interviews in all four countries, as much as possible, keeping in mind the lower frequency of clubs in Lorraine and the age of the filmmakers.

At the same time, it turned out that in more than one case, several interviews with the same person were necessary to yield valuable information. These interviews were conducted over the course of a year and sometimes included repeating certain questions on different occasions. Furthermore, interviewees often acted as valuable *multipliers* by providing contacts to other amateur filmmakers or archives.

The search proved generally challenging, particularly in France and Belgium, where certain attempts to get in touch took two years or longer. Occasionally, certain search paths had to be abandoned. As noted previously, the established local focus on the *Greater Region* was also doubted and considered for a change.

In hindsight, it was the period of the *COVID-19* restrictions, beginning in Spring 2020, that facilitated improved communication with film amateurs in Lorraine and finally granted the successful continuation of the initial spatial design of the study.

II.3. METHODS

Chapter II.2 describes the variety of sources that were located or generated for this dissertation and related challenges.

Considering the multitude of mixed primary and secondary sources, the present study utilises a mixed methodology approach rooted in disciplines related to Film Analysis, Object Artefact Analysis, Historical-Critical Text Analysis and *Oral History*. The latter, serving to generate sources and interpret and contextualise them, stand in their own methodological right within this research project. However, these processes serve as a basis for analytical methods whose findings are subsequently further reviewed in a Historical Discourse Analysis. The combination and layering of methods allow for an exploration of intertextual, historical, and social relations and evolution between sources, practices and actors, and the *Dispositif* (compare Foucault) of the amateur film club and the club scene of the research period. Initially, the Methodology contained a section about Praxeology according to Bourdieu to analyse practices of amateur film clubs. I have removed this section as I realised that the analysis of evolving practices is not in detail interpreted under practice-theoretical aspects in the present study.

II.3.1. Grounded Theory

The archival landscape in the *Greater Region* is highly varied, with only Luxembourg demonstrating significant archival preservation efforts for amateur films. Other subregions lacked the resources for extensive archival initiatives, leading to a fragmented record and compelling a reliance on *Oral History* to supplement the available sources. This reliance on uncertain and regionally uneven archival materials naturally led to a *Grounded Theory* approach, which was chosen not out of preference but, necessity. Nevertheless, the method's adaptability made it ideal for exploring the heterogeneous and sometimes rare evidence surrounding amateur film clubs in the 1960s, providing a framework for understanding both typical and exceptional cases.

Origins of Grounded Theory: The Postmodern and Cultural Turn

Grounded Theory emerged in the 1960s within an academic shift away from logical positivism, which had previously dominated the sciences with an insistence on methodological unity. Logical positivism established strict criteria for scientific research, distinguishing "hard" sciences from other fields based on empiricism and logical analysis.

However, the cultural and intellectual environment of the 1960s, particularly in the U.S., favored a methodological pluralism that welcomed a broader range of qualitative research methods.¹³⁷ This shift provided fertile ground for *Grounded Theory*, which was developed by Barney Glaser and Anselm Strauss during their study on "Dying in American Hospitals" (1967).¹³⁸ Glaser emphasized discovery over preconception, while Strauss contributed a sociological framework for developing analytical and sensitising concepts that allowed researchers to interpret the experiences of subjects.¹³⁹

Theory and Methodology

Grounded Theory advocates a flexible, emergent approach to research. Rather than imposing a theoretical framework beforehand, researchers allow themes to arise organically from the data, an approach that Uwe Flick describes as promoting "openness" and discovery.¹⁴⁰

This openness was essential for my study, as the long and exploratory data collection process required a methodological stance that allowed insights to emerge gradually. The development of theory in *Grounded Theory* involves three key practices: constant comparative analysis, theoretical sampling, and coding.¹⁴¹ These components facilitate the continuous refinement of categories and concepts throughout the research process, providing a structured yet flexible approach to data analysis.

Debates between Glaser and Strauss led to divergent interpretations of the method. These disagreements emphasised a distinction between *Grounded Theory Methodology (GTM)* as a method and *Grounded Theory (GT)* as a theoretical outcome in 2007.¹⁴² In this study, I apply *Grounded Theory* as a methodology, using it primarily as a flexible analytical tool rather than a rigid theoretical framework.

¹³⁷ Barry Gibson, and Jan Hartman. *Rediscovering Grounded Theory* (London: SAGE Publications Ltd, 2014 :1), p. 26.

¹³⁸ Barney G. Glaser and Anselm L. Strauss, *Grounded Theory. Strategien qualitativer Forschung*. (Göttingen: Verlag Hans Huber, 1998), p. 11.

¹³⁹ Judith A. Holton and Isabelle Walsh. *Classic Grounded Theory: Applications with Qualitative and Quantitative Data*. (Thousand Oaks, CA: SAGE Publications, Inc., 2017), p. 5.

¹⁴⁰ Uwe Flick, *Doing Grounded Theory. Qualitative Research Kit*. (London: SAGE Publications Ltd, 2018), pp. 6-8.

¹⁴¹ Holton and Walsh, *Classic Grounded Theory*, p. 4.

¹⁴² Antony Bryant. *The Varieties of Grounded Theory*. SAGE Swifts. (London: SAGE Publications Ltd, 2019), p. 5.

Literature and Theory

One criticism of *Grounded Theory* is that it risks becoming “totally unstructured” or “messy”.¹⁴³ However, Glaser counters this by advocating for “theoretical sensitivity”—the ability to develop theory from data without preconceived notions.¹⁴⁴

Although *Grounded Theory* traditionally discourages heavy reliance on existing literature, the slow process of data collection required me to study existing literature and research while conducting my own study. While I limited theoretical influences on data collection, working with existing literature provided necessary context and helped refine my interpretations. This aspect in turn brought upon its own problems as it was occasionally delaying the writing process.

Writing and the "Readiness to Write" Concept

This continuous writing process is an essential part of *Grounded Theory*, which helps researchers to engage with the data and to develop their own theory. Flick emphasizes that writing is integral to constructing theory, as it forces researchers to crystallise and communicate their insights.¹⁴⁵ Glaser describes the “readiness to write” as a pivotal moment in the research process, which should not be bypassed.¹⁴⁶ However, due to logistical challenges, I missed several such moments, which sometimes led to a sense of detachment from the material. Reconnecting with the data required additional efforts to recontextualise it within the study’s framework.

Coding Processes

Grounded Theory employs several coding phases to develop categories and theoretical constructs from raw data. Open or initial coding begins the process by identifying basic patterns and themes. This is followed by more focused coding techniques, such as theoretical, axial, or focused coding, and eventually selective coding, depending on the approach. For example, Strauss and Corbin’s axial coding organises data around central concepts, while Clarke’s *Situational Analysis* expands this by incorporating contextual influences.¹⁴⁷

¹⁴³ Holton and Walsh, *Classic Grounded Theory*, p. 2 (Quoting Partington, 2002, p.155).

¹⁴⁴ Holton and Walsh, *Classic Grounded Theory*, p. 2 (Quoting Glaser and Strauss 1967).

¹⁴⁵ Flick, *Doing Grounded Theory*, p. 12.

¹⁴⁶ Holton and Walsh, ‘*Classic Grounded Theory*’ (2), p. 3 (quoting Birks & Mills, 2012).

¹⁴⁷ Flick, *Doing Grounded Theory*, p. 11.

In this study, I mainly employed axial coding to identify and map the commonalities and variations within amateur film club practices. Although *Situational Analysis* offers interesting aspects which this study would have benefited from, I only applied it superficially due to time constraints.

Computer-Assisted Qualitative Data Analysis Software (CAQDAS)

The role of computer software in *Grounded Theory* is contentious. Glaser cautions against relying too heavily on technology, fearing it may substitute for critical thinking. However, software like MAXQDA (used in this study), NVivo, and Atlas.ti has become standard in qualitative research, enhancing researchers' capacity to manage large datasets. Susanne Friese advocates for CAQDAS, arguing that the software supports, rather than replaces, analysis¹⁴⁸. While using MAXQDA facilitated efficient coding and organization, I remained cautious to ensure the software did not dictate the interpretive process.

“All is Data” and the Role of Visual Data

The principle that “all is data,” coined by Glaser, suggests that researchers should consider any material—interviews, documents, observations—as valid data for analysis.¹⁴⁹ This inclusivity of data types suited the diverse sources encountered in my study, including visual materials. Krzysztof Konecki has proposed “visual *Grounded Theory*” as an approach that formalises the analysis of images. His approach emphasises dissecting the image creation process, considering factors such as structure and reception.¹⁵⁰ This framework aligns with Roger Odin’s *semio-pragmatic film analysis*, which examines film reception and exhibition within social contexts as well as Foucault’s *Dispositif* concept. Integrating visual data analysis with *Grounded Theory* proved valuable for examining amateur film clubs, where images and films are central cultural artifacts.

In summary, *Grounded Theory* provided a versatile methodological framework for this study, facilitating an adaptable approach to examining the amateur film club scene in the *Greater Region*.

¹⁴⁸ Bryant. *The Varieties of Grounded Theory*, p. 21.

¹⁴⁹ Bryant. *The Varieties of Grounded Theory*, p. 24.

¹⁵⁰ Krzysztof Konecki, ‘Teaching Visual Grounded Theory’, *Qualitative Sociology Review*. Vol. 5, Issue 3 (December 2009), pp. 64-92.

Its open-ended, iterative structure enabled the analysis to evolve in tandem with the data, addressing both: typical and unique aspects of amateur film practices. This approach was crucial given the diverse and fragmented archival landscape, allowing a nuanced exploration of amateur film clubs as cultural phenomena in a changing social and technological landscape.

II.3.2 Historical Discourse Analysis

In German, the term "discourse" has numerous meanings, including "conversation," "speech," and even a "system to fabricate knowledge or reality."

Achim Landwehr suggests that

"discourse does not illustrate reality but actually creates it, including the necessary knowledge to understand it."¹⁵¹ (translated).

Franz Eder outlines various definitions provided by German-speaking scholars, many of which relate to Foucault's concept of Discourse as

"practices that systematically construct the concepts of which they speak."¹⁵²

Foucault sees discourse analysis as the attempt to

"scrutinise the formal conditions that steer the production of meaning."¹⁵³

Despite the ambiguities around its definition, Eder critiques the term's overuse in humanities, a concern the sections on "Dispositif" and "Avant-Garde" in this thesis echo for the respective terms. He notes, however, that "discourse" enjoys broader autonomy in Romance and English-speaking scholarship. Scholars agree that there is no single way to perform (historical) discourse analysis (see Landwehr, Gee, Stuckrad, Brinton). Eder considers it more of a "research program" than a method, employing varied methods depending on research questions, hypotheses, and available sources.¹⁵⁴ Johannesson similarly describes it as a means to

"identify contradictions in the discourses surrounding us, hopefully to interrupt current discourse."¹⁵⁵

Landwehr focuses on the linguistic aspects of discourse, describing it as "speech as action, an action that creates the cosmos." He defines discourse as the sum of everything textually, audiovisually, materially, and practically generated, that addresses or even tangentially touches upon a topic. Discourse is "kept alive by being picked up and treated now and then."¹⁵⁶

¹⁵¹ Achim Landwehr, *Historische Diskursanalyse* (Frankfurt: Campus Verlag, 2018), p. 21.

¹⁵² Michel Foucault, *Archäologie des Wissens* (Frankfurt: Suhrkamp, 1997), p. 74.

¹⁵³ Philipp Sarasin, *Geschichtswissenschaft und Diskursanalyse* (Frankfurt: Suhrkamp, 2003), p. 33.

¹⁵⁴ Franz Eder (ed), *Historische Diskursanalysen: Genealogie, Theorie, Anwendungen* (Wiesbaden: VS Verlag für Sozialwissenschaften, 2006), p. 10.

¹⁵⁵ Ingólfur Ásgeir Jóhannesson, 'The Politics of Historical Discourse Analysis: A Qualitative Research Method?' (quoted in Kocku von Stuckrad, 'Historical Discourse Analysis: The Entanglement of Past and Present' in *Religion and Discourse Research: Disciplinary Use and Interdisciplinary Dialogues* eds. Jay Johnston & Kocku von Stuckrad (Berlin & Boston: De Gruyter, 2020), p. 80).

¹⁵⁶ Landwehr, *Historische Diskursanalyse*, pp. 24, 90.

While focused on a historical analysis, this study broadens the concept of "language" in discourse to include the field of semiotics. This expanded approach accommodates not only written accounts but also unpublished sources, amateur films, visuals, metaphors, and artifacts. These sources require an interdisciplinary approach, integrating textual, visual, and material analyses.

The historical discourse analysis in this study operates on two levels: examining the changing discourse on amateur film clubs in local and national media, which provides insights into the filmmakers' roles as consumers of specialist literature; and focusing on recurring themes within the amateur film scene, such as Locality, Identity, Family, Serious Leisure, Avant-Garde, Popular Culture, Politics, Technology and Generationality. These two perspectives contribute to a transnational and diachronic analysis of the discourses shaping amateur filmmaking.

In line with Landwehr's extended discourse concept, Eder categorises discourse-related practices into three types: textual, discursive, and social. Which of these practices becomes the focus depends on the research questions and theoretical perspectives guiding the analysis.¹⁵⁷ Landwehr's inclusive definition sees discourse as an "imaginary corpus," representing all contributions to a discourse, though only a fraction of this "virtual corpus" is preserved. Researchers construct a "concrete corpus" through selective collection and weighting. In this study, Oral History sources contribute a contemporary perspective, rather than directly adding to the historical discourse of the period.

Landwehr underscores the importance of context analysis within discourse studies, warning against neglecting issues of power. Context analysis in discourse studies should address "social, political, and institutional power relations," emphasising who interacts with whom and how. Once a corpus is defined, texts, materials, and practices must be contextualised without prioritising text over context or vice versa, as discourse analysis seeks to understand the interplay between the two. Historians traditionally emphasise context analysis, though Landwehr advises against overly rigid research focuses to maintain objectivity.¹⁵⁸

Landwehr recommends analysing four levels of context to avoid bias:¹⁵⁹

Situational Context: James Paul Gee simplifies this to "whos" and "whats," referring to identity construction in social interactions.¹⁶⁰

¹⁵⁷ Eder, *Historische Diskursanalysen*, p. 13.

¹⁵⁸ Landwehr, *Historische Diskursanalyse*, pp. 100-103.

¹⁵⁹ Landwehr, *Historische Diskursanalyse*, p. 104.

¹⁶⁰ Gee, 'An Introduction to Discourse Analysis', p. 22.

Medial Context: In this study, this includes audiovisual, written, and printed materials, from private to published sources.

Institutional Context: Here, it includes amateur film clubs, national and international filmmaking associations, local media, and publishing houses.

Historical Context: This examines political, societal, economic, and cultural factors in the *Greater Region*, with occasional extensions to *UNICA* / a European level for broader context or individual cases.

Adopting a *Grounded Theory* approach, Landwehr notes that "numerous diachronic statement analyses are required" to accurately identify and describe the form of a discourse. Brinton views the diachronic approach as inherently interdisciplinary, essential for studying discourse evolution over time. Diachronic discourse analysis examines the changes in discourse functions and structures over time.¹⁶¹ This approach aligns with the current study's goal to trace shifts in discourse throughout the 1960s.

The study also considers the socio-economic role of local media businesses, like photography shops and amateur film technology companies, and examines national television's portrayal of amateur films (primarily home movies). Additionally, a discourse analysis of national technical print media explores recurring advice on the "right" way to make films, similar to Tim Van der Heijden's approach but with a transnational comparative aspect.

In summary, this study applies historical discourse analysis to amateur film culture by examining multiple sources—written, audiovisual, and material—through a framework informed by Landwehr's comprehensive approach. By situating these sources in their respective contexts and analysing their textual, discursive, and social practices, the study aims to provide a nuanced understanding of the evolving discourses around amateur filmmaking.

¹⁶¹ Laurel J. Brinton, 'Historical Discourse Analysis' in *The Handbook of Discourse Analysis* eds. Schiffren et.al. (Malden and Oxford: Blackwell, 2001), p. 138.

II.3.3. The *Dispositif* Concept of the Amateur Film Club (Scene) and its Analysis

Like other multifaceted academic terms, *Dispositif* has evolved across disciplines and languages, often requiring scholars to clarify their specific usage of the term. Originally coined by Foucault, *Dispositif* was intended to extend beyond discourse analysis to include non-linguistic elements that shape social reality.¹⁶² While Foucault sought to move beyond language, the need to dissect the term's linguistic roots demonstrates the ongoing importance of language in understanding and applying his concept, particularly in multilingual contexts like this study.

In this research, the amateur film club is examined as a *Dispositif*, which could be extended to the larger amateur film club scene. This *Dispositif* encompasses not only the clubs themselves but also the broader network of elements that connect them: national associations, statutory guidelines, committees, recurring events like assemblies and competitions, and affiliations with organisations such as *FIAPF*. Interactions with the press and film technology industry also contribute to this *Dispositif*'s heterogeneous makeup, aligning with Foucault's idea of connected yet diverse elements.

Each local amateur film club, defined by its history, location, activities, statutes, cultural influences, and demographic makeup, represents a distinct *Dispositif* that is subject to historical change. This study considers textual on non-textual elements of these clubs - films, written sources, practices, technologies, and material objects - and their interactions with textual and social elements. *Discourse Analysis*, as Caborn notes, facilitates an understanding of how these elements interact and contribute to the *Dispositif*.¹⁶³ The use of interviews with club members or experts provides additional textual material for *Discourse Analysis*, with interviewees themselves acting as elements within the *Dispositif*.

In Foucault's framework, *Dispositif* includes an element of "need" or "urgency" that underpins its existence.¹⁶⁴ In the amateur film clubs of the *Greater Region* during the long 1960s, this "need" or "demand" emerged from specific socio-cultural and economic conditions. For the mostly male, middle-aged, middle-class members, the clubs offered social interaction, competition, and personal growth in a period when not every household had a television.

¹⁶² Michel Foucault, 'Le jeu de Michel Foucault', in *Dits et écrits*, eds. D. Defert and F. Ewald, (Paris: Gallimard, (1976-1979, Vol. 3 : 1994), p. 298-329.

¹⁶³ Joannah Caborn, 'On the Methodology of *Dispositif* Analysis', *CADAAD journal* 1.1 (2007), pp. 112-114.

¹⁶⁴ Caborn, 'On the Methodology of *Dispositif* Analysis', p. 113.

Clubs provided an outlet for serious amateur filmmakers who desired professionalisation and personal development in their leisure pursuits, aligning with Stebbins' concept of *Serious Leisure*.¹⁶⁵

From the industry's perspective, amateur film clubs represented a stable market compared to casual home-movie makers. Photography and film businesses often supported the establishment of these clubs, seeking a consistent clientele. It is plausible that the growing amateur film club scene in Western Europe contributed to industry growth, as evidenced by the increasing number of households with small-gauge film equipment documented for different countries by scholars like Aasman, Schneider (both 2004), and Ollivier (1990). This demand likely spurred technological development, meeting the needs of committed hobbyists within these organised leisure communities.

However, as technological and societal landscapes evolved, the elements sustaining the *Dispositif* and its corresponding "need" changed. The decline of traditional leisure associations due to urbanisation, coupled with the rise of individual media practices (e.g., smartphone use and social media), led to a generational shift within film clubs. Today, many clubs consist mainly of older, long-term members, reflecting a diminishing "need" and rendering the traditional amateur film club structure increasingly obsolete. This perception of decline is shared by interviewees, though they often refer to the present day rather than the 1960s, the primary focus of this study.

The *Dispositif* also involves complex power dynamics. As Caborn notes, Jürgen Link's interpretation of Foucault's *Dispositif* framework introduces power analysis as a crucial component, highlighting the interplay between power and knowledge within these social structures.¹⁶⁶ Power within the amateur film club *Dispositif* is situational and fluid. For instance, during a film screening, the filmmaker momentarily holds power by commanding the audience's attention. However, once the screening ends, power shifts as the club members critique the film, placing the filmmaker in a position of vulnerability. This dynamic reflects Link's assertion that power relations are embedded within networks and are constantly shifting based on situational contexts.

Link's analysis also underscores the importance of knowledge within the *Dispositif*, positioning it as an axis that intersects with power.

¹⁶⁵ Stebbins, 'Serious Leisure', p. 414.

¹⁶⁶ Caborn, 'On the Methodology of *Dispositif* Analysis', p. 118.

Foucault's original concept described *Dispositif* as a structure where different power relations intersect with types of knowledge, supporting and reinforcing each other. Identifying the knowledge axis in the amateur film club *Dispositif* helps to contextualise elements within a discourse and understand how they intersect strategically with others. Placing elements along the power axis clarifies their relationship to questions of control and influence, leading to the identification of "disposing subject fields" and "objective instrumental fields."

For example, consider a professional expert article on film technology published in a club magazine. The expert's opinion represents a strategically motivated perspective, placing it in the "disposing subject field" close to the power axis. Conversely, a product review written by an amateur club member would likely fall within the "objective instrumental field," illustrating how different elements within the *Dispositif* contribute to the broader network of power and knowledge.¹⁶⁷

In sum, the concept of *Dispositif* as applied to amateur film clubs provides a valuable framework for analysing the complex interplay of social, technological, and cultural factors that define these organisations. By examining the various elements that constitute the *Dispositif* - from club structures to industry relationships and member demographics - this study elucidates how the amateur film club scene functioned as a cohesive yet evolving network during the long 1960s.

¹⁶⁷ Caborn, 'On the Methodology of *Dispositif* Analysis', p. 118.

II.3.4. Oral History

"No other type of primary source can be asked for illumination, challenge your interpretation, walk away from you and feed you sandwiches. It is one of the few sources in which historians are confronted with the ethical considerations of working with living beings."

Corinna Peniston-Bird¹⁶⁸

The comparative research design and socio-cultural focus on amateur film clubs in this study featured the use of *Oral History* interviews to gather first-hand accounts and qualitatively analyse them alongside amateur film productions and other sources. While *Oral History* fits the purposes of this dissertation, it is often criticised in academic circles. Despite the high prevalence of interviews in sociological research (90% according to Rosenthal, citing Briggs' 1986 data¹⁶⁹), *Oral History* is still often met with skepsis. Arthur Marwick, for instance, called it a "highly problematic source" due to the potential unreliability of memory and the perceived gap between experience and recounting.¹⁷⁰

Alessandro Portelli defended *Oral History* in his 1979 essay "What makes *Oral History* different," highlighting qualities often seen as weaknesses - such as orality, subjectivity, and the unique relationship between interviewer and interviewee - as the discipline's strengths. He argued that "subjectivity is as much the business of history as are the more visible facts" because what people believe is itself historically significant. Portelli also countered critics who claim *Oral History* lacked objectivity, emphasising that all sources, written or oral, are inherently subjective.¹⁷¹ Lynn Abrams supported this view, noting that "all evidence is socially constructed, all is a product of a purpose" and reminding us that even written records are shaped by particular perspectives and intentions.¹⁷² Thus, rather than seeing oral and written sources as mutually exclusive, they should be viewed as complementary.

¹⁶⁸ Corinna Peniston-Bird, 'Oral History. The Sound of Memory' in 'History beyond the Text. A Students' Guide to approaching alternative Sources' eds. S. Barber and C. Peniston-Bird (London: Routledge, 2010), p. 110.

¹⁶⁹ Gabriele Rosenthal, *Interpretative Sozialforschung: Eine Einführung* (Weinheim & München: Juventa, 2005), p. 125.

¹⁷⁰ Arthur Marwick. *The New Nature of History : Knowledge, Evidence, Language* (Houndmills: Palgrave, 2001)

¹⁷¹ Alessandro Portelli, 'What makes Oral History different' in 'The Oral History Reader', ed. Robert Perks and Alistair Thomson (London: Routledge, 2nd edition, 2009), pp. 32-36.

¹⁷² Lynn Abrams, *Oral History Theory*, (London: Routledge, 2010): p. 80

In this study, oral testimonials collected between 2019 and 2021 add depth to the films, written sources, and archival material from the long 1960s. Interviewing people aged between 65 and 92 naturally introduces the challenge of memory fading over time. Abrams, however, points to neurological studies showing that older people often remember significant events from their youth vividly, even if their short-term memory may be less reliable. She argues that reminiscing is not a sign of cognitive deterioration but a healthy part of aging.¹⁷³ Portelli agrees, suggesting that *Oral History* can make up for chronological distance through the personal involvement of the interviewees.¹⁷⁴

Another issue in *Oral History* is the impact of evolving personal and public attitudes, which can influence an individual's recollection of the past. Peniston-Bird notes that life memories are revised in light of personal reflections and shifting societal narratives.¹⁷⁵ Portelli, however, believes narrators often reconstruct their past views even when they differ from current ones. Sometimes, interviewees may reproduce public narratives as personal memory, especially in cases involving significant historical events, such as wars.¹⁷⁶ Abrams likens this phenomenon to "a landscape painting" where personal experience is situated within a broader public narrative.¹⁷⁷

Trevor Lummis describes most life-history interviews as a blend of personal and public memory, structured around personal and family events but incorporating wider public events when they had a direct impact. This interplay between private memory and public narrative complicates attempts to separate individual experiences from dominant historical discourses. Often, these discourses shape the very language individuals use to understand and recount their personal histories.¹⁷⁸

The personal relationship formed between interviewer and interviewee is another point of contention. Portelli describes the interview as a "deep exchange" involving collaboration and shared autobiographical reminiscence.¹⁷⁹ In the author's experience, the interviewer acts as a 'midwife' to the interviewee's memories, providing a platform that may otherwise not exist for those recollections.

¹⁷³ Abrams, *Oral History Theory*, p. 90.

¹⁷⁴ Portelli, 'What makes Oral History different', p. 37.

¹⁷⁵ Peniston-Bird, 'Oral History', p. 117.

¹⁷⁶ Portelli, 'What makes Oral History different', p. 38.

¹⁷⁷ Abrams, *Oral History Theory*, p. 90.

¹⁷⁸ Abrams, *Oral History Theory*, p. 88.

¹⁷⁹ Portelli, 'What makes Oral History different', p. 10.

However, this dynamic also requires careful balance: the interviewer must show sensitivity without compromising professional distance to create a comfortable space for the interviewee to speak openly.

Personal dynamics can influence the interview's tone and content. For example, Rosenthal's experience interviewing former SS veterans,¹⁸⁰ or Peniston-Bird's experience of an interviewee reacting to her accent reveals how social differences and perceived biases may affect responses. Peniston-Bird suggests that *Oral History* demands more self-awareness and reflexivity from the historian than working with other sources, as it involves the interviewer as an active participant in the narrative process.¹⁸¹

The *Oral History* interview can be seen as a performance, wherein multiple narrative levels emerge. First, there is the story told by the interviewee; second, the broader narrative structures they draw on; and third, the narrative the historian ultimately constructs from the collected oral histories. Following the "narrative turn" in the 1970s, less emphasis has been placed on purely linguistic analysis of interviews, with greater focus on the text-context relationship in constructing narratives (see *Historical Discourse Analysis* discussed in this chapter).¹⁸²

Abrams categorises *Oral History* narratives into three main modes based on perspective and context: the institutional, communal, and personal. The institutional mode involves a third-person account, often reflecting national or governmental norms. The communal mode adopts a first-person plural perspective, focused on community or workplace experiences. The personal mode is a first-person singular account, centered on family and other intimate matters. In accounts of amateur film club activities, all three modes can be observed. Abrams emphasises that in recounting experiences, interviewees reveal not only the events but also their social positioning and self-perception, which contribute to identity construction—an important aspect in this study.¹⁸³

Thus, *Oral History* allows for an exploration of identity within socio-cultural contexts, particularly in a study involving aged participants recounting events from decades ago. This method aligns with the study's objective of understanding amateur film clubs' cultural impact through the nuanced personal narratives of its participants, bridging individual memories and public histories.

¹⁸⁰ Rosenthal, *Interpretative Sozialforschung*, p. 128.

¹⁸¹ Peniston-Bird, 'Oral History', p. 110.

¹⁸² Abrams, *Oral History Theory*, pp. 130-140.

¹⁸³ Abrams, *Oral History Theory*, pp. 54, 116.

Narrative Analysis

Narrative analysis in *Oral History* recognises multiple approaches, with the narrative acting as a performative communication act within interviews. Narrators consciously shape their language, dialect, and storytelling, aware of their need to perform. Abrams emphasises that evaluating the performance aspect is as critical as assessing content, highlighting how meaning depends on context. She notes that narrators' voice and gestures are integral, offering researchers clues on interpreting stories.

In particular, performance plays a significant role for older participants. As Abrams notes, *Oral History* allows them to assert knowledge and identity, countering stereotypes of marginalisation or passivity. Performance, then, is a key component of their identity, where narrators derive status and significance.¹⁸⁴ Portelli also highlights that, while the interviewer controls the platform, they must prioritise what the narrator wants to express over their own questions. Portelli's observation that oral testimonies are inherently incomplete is evident in the present study, where repeated interviews sometimes yielded deeper or different insights, reflecting shifts in participants' physical or mental conditions.

Passerini advocated for understanding oral narratives beyond factual statements, as they are also cultural expressions. Abrams supports documenting non-verbal elements in transcription to preserve the narrative's performative qualities. Earlier transcription practices sanitised non-verbal details, but current approaches, as advocated by Dunaway, aim to capture vocal hesitations, repetitions, and mannerisms to reflect the depth of spoken culture. Portelli likens transcription to translation, noting that a literal approach often fails to capture the full meaning—a relevant comparison for interviews conducted in multiple languages.¹⁸⁵

Interviews conducted by phone during the *COVID-19* pandemic posed unique challenges, as performative aspects were harder to capture. Recording limitations mean that transcripts cannot wholly represent the original performance, which requires nuanced analysis. Some interviewees deviated from set topics or engaged with other media during interviews, complicating transcription. Additionally, health conditions sometimes affected their speech and memory.

¹⁸⁴ Abrams, *Oral History Theory*, pp. 130-140.

¹⁸⁵ Portelli, 'What makes Oral History different', p. 34.

The *Oral History* process involves identifying interviewees, obtaining consent, and choosing an interview structure. Abrams advocates for a semi-structured, open format to encourage detailed, discursive responses,¹⁸⁶ while Rosenthal suggests the structure should depend on whether the goal is hypothesis generation or validation.¹⁸⁷ Given the lack of archival sources in some research areas, an open narrative approach with follow-up questions was adopted, allowing themes to emerge naturally, aligning with *Grounded Theory*.

After transcription, analysis software (MaxQDA) helps code themes in narratives for discourse analysis, complementing other source types. Ryan and Bernard suggest themes link expressions across various forms, useful for connecting oral accounts with other texts. They identify themes inductively or through prior theoretical understanding, both relevant to this study.

Study Design

The study drew from expert literature, ethical discussions, and preparations focused on members of amateur film clubs between 1955 and 1975 in the *Greater Region*. Participants included seventeen men and three women, aged 65 to 92. Interviews were conducted with nine participants in Germany, two in Luxembourg, and remotely with four Belgian and three French filmmakers due to COVID-19 restrictions.

Fieldwork involved private, informal interviews, typically conducted in the native language of interviewees to allow for spontaneous, in-depth responses. Interviewees were encouraged to share freely about their film club experiences, often covering topics beyond the interviewer's expectations.

Interviews lasted from twenty minutes to over four hours, either in-person or via Skype during the *Covid 19*-confinement. Ethical and data protection considerations were strictly observed, with participants providing written consent (see Annex).

Skype interviews, while a practical alternative to in-person interviews during the pandemic, presented specific challenges. Wakefield and Deakin discuss Skype's value as a substitute for face-to-face interviews, though they note it lacks consideration of challenges specific to elderly participants.¹⁸⁸

¹⁸⁶ Abrams, *Oral History Theory*, p. 24.

¹⁸⁷ Rosenthal, *Interpretative Sozialforschung*, p. 128.

¹⁸⁸ Hannah Deakin and Kelly Wakefield, 'Skype interviewing: reflections of two PhD researchers,' *Sage's Journal for Qualitative Research*, 14/5 (September 2013). DOI:10.1177/1468794113488126.

Interviews were recorded on a dictaphone or with *QuickTime* Player, and transcriptions were outsourced for efficiency, enabling more practical analysis and coding through MaxQDA.

Coding in MaxQDA allowed for comparing themes such as "family," "technology," and "politics" across interviews, assisting in the broader analysis. The software also enabled cross-referencing text with audiovisual files, enhancing the study's ability to incorporate original recordings and film club productions.

Exact club and amateur demographics in the study remain uncertain, as membership records were sometimes unavailable. In these cases, surviving members provided estimated age, profession, and gender information about past members from the 1960s.

Ethical Considerations

Oral History research increasingly faces stringent ethical and data protection regulations. Participants must be protected from potential emotional or physical harm, particularly in international studies subject to diverse ethical standards. At the *University of Luxembourg*, the *Ethics Review Panel* required detailed review and approval of this study, equating *Oral History* interviews with human subject research in other fields. Anonymisation was considered, but ultimately not required, as naming participants enhanced their engagement by emphasising their role in cultural heritage preservation.

Participants were fully informed of their rights via consent forms and information sheets approved by the panel in German, French, and English. While all interviewees gave consent for recording and publication, they retained the right to withdraw at any time. GDPR compliance was also maintained as specified on the consent documents in the Annex.

Beyond ethical issues in *Oral History*, I considered ethical aspects of using archived film materials. At the IAMHIST Master Class 2020, Jaimie Baron's talk on audiovisual ethics highlighted the importance of respecting the "right for protection of one's own image." Many individuals in archival films from the 1960s are no longer reachable for consent, presenting ethical challenges for contemporary research and public screenings. This research respects these ethical considerations, carefully balancing cultural preservation with privacy rights.

II.3.5 Artefact and Object Analysis and Film as Artefact

A significant motivation for amateur filmmaking and film club participation is a deep interest in technology and the moving image. According to Patricia Zimmermann and Tim Van der Heijden, technological shifts in amateur film equipment prompted changes in production practices, making technological analysis essential in addition to archival research and oral history.¹⁸⁹ Examining technological artefacts, such as film equipment and customised inventions, can provide insights into generational shifts in user practices and the evolution of amateur filmmaking.

Van der Heijden highlights the relationship between materiality, symbolic meaning, and social function in home movies as cultural memory practices.¹⁹⁰ Similarly, Zimmermann views home movies as “culturally structured artefacts” that reflect the sociological, aesthetic, and economic conditions of the time and place in which they were created. Zimmermann argues that amateur films serve as condensed records of marginalised practices while also embodying complex social, historical, and psychological dynamics.¹⁹¹ This challenges the idea of empirical visual artefacts, as amateur films document not only local practices but also broader discourses around identity, belonging, and cultural memory.

Dutch scholar Tom Slootweg has extensively examined home videos as artefacts, specifically through the SCOT (Sociology of Technology) approach, which interprets technological artefacts based on the meanings ascribed to them by different social groups. Slootweg argues that home media technologies foster a sense of “belonging” to a particular social community, such as the family, while also shaping a particular image of “home”.¹⁹² This approach aligns with Pinch and Bijker’s critique of previous historiographies of technological artefacts, which they argue should treat successful and failed artefacts symmetrically. They emphasise that technological artefacts are “culturally constructed and interpreted,” with flexibility in both design and interpretation.¹⁹³

¹⁸⁹ Van der Heijden, *Hybrid Histories* and Karen Ishizuka and Patricia R. Zimmermann, eds., *Mining the Home Movie*.

¹⁹⁰ Van der Heijden, *Hybrid Histories*, p. 31.

¹⁹¹ Ishizuka and Zimmermann, *Mining the Home Movie*, p. 19.

¹⁹² Tom Slootweg, *Resistance, Disruption and Belonging: Electronic Video in Three Amateur Modes*, (PhD Thesis, Groningen: Rijksuniversiteit Groningen, 2018), p. 21.

¹⁹³ Trevor J. Pinch and Wiebe E. Bijker, ‘The Social Construction of Facts and Artefacts: Or How the Sociology of Science and Sociology of Technology Might Benefit Each Other’, in *Social Studies of Science*, vol. 14, no. 3 (August 1984), p. 428.

Ulrike Froschauer identifies artefact analysis as a valuable method for understanding the organisational context in which artefacts exist. Artefacts, she argues, are observable components of the organisational environment and persist independently of research activity. Despite their potential, she notes that artefacts are often overlooked in empirical studies.¹⁹⁴

Artefact analysis reconstructs the context in which an artefact appears, providing insight into the underlying logic and dynamics of an organisation. Artefacts, according to Lueger, represent “materialised products of human action,” objectifying social and societal relationships.¹⁹⁵

Froschauer advocates for integrating the analysis of organisational artefacts by examining the decision-making processes they embody, which she categorises into five aspects:

Logic of the Occasion: Why was the artefact created, or what prompted the organisation to adopt it?

Logic of Production: How was the artefact produced, and how was it integrated into the organisation?

Logic of Use: What is the artefact’s purpose, and how is it adapted or altered over time?

Logic of Meaningfulness: What significance does the artefact hold within the organisational context?

Logic of Organisation: What functions and effects does the artefact have for the organisation as a whole?

Froschauer suggests that artefacts serve as records of communicative processes, offering insights into an organisation’s structure through observable attributes. Artefact analysis involves three essential steps (following Froschauer’s framework):

Deconstruction: This first step removes the artefact from its routine context, allowing for critical analysis. This involves separating the artefact’s components and detaching it from its original meaning.

¹⁹⁴ Ulrike Froschauer, ‘Artefaktanalyse’ in *Handbuch Methoden der Organisationsforschung*, ed. Kühl et. al. (Wiesbaden: VS Verlag für Sozialwissenschaften, 2009), p. 326.

¹⁹⁵ Manfred Lueger, *Grundlagen qualitativer Sozialforschung, Methodologie – Organisation – Materialanalyse* (Wien: WUV-Universitätsverlag, 2000).

Recontextualisation: The artefact is placed within a broader organisational context, wherein the structure of the organisation itself provides a “horizon of meaning” for the artefact. In this step, the artefact recedes into the organisational background, revealing latent structures of meaning that contextualise it within the dynamics of the organisation.

Translation: Finally, the artefact is reinterpreted within a scientific or analytical framework, connecting it to an argumentative context that enables a more profound understanding of its role in organisational analysis.

The result of artefact analysis is not simply a description but an embedding of the artefact within the organisational structure, allowing for diverse interpretations and perspectives. Froschauer stresses that artefact analysis should ideally involve an interdisciplinary approach to ensure objective, critical insights and avoid premature conclusions. Although this level of collaborative analysis exceeds the scope of the present study, discussing results with scholars from different disciplines may offer additional interpretative value.¹⁹⁶

Artefact analysis is a demanding, comparative methodology that is relatively unpopular in the humanities due to its complexity, though it is widely used in fields like archaeology where artefacts are a primary focus. In this study, access to artefacts is limited, and they are mainly used for illustrative purposes within discourse analysis. Nevertheless, artefact analysis remains a valuable tool for contextualising objects and practices referenced in interviews or depicted in films.

Eventually, this method was only applied with a lesser frequency, as technical equipment, props, souvenirs and other tangible objects beyond film reels and photographs were only often accessible for a very short amount of time, during visits to archives and clubs or their members.

¹⁹⁶ Froschauer, ‘Artefaktanalyse’, p. 329.

Material Agency and Film as Object

With the concept of film as an object, focusing on its physical materiality as it plays a role in the amateur film and the club display and in – among others – Roger Odin's Odin's *semio-pragmatic* approach (will be discussed in the following section), the concept of Material Agency comes into play (also compare Françoise Poos for a comparable approach to the collection and exhibition of Luxembourgish amateur film in the *Centre national de l'audiovisuel*/*Audiovisuel*, following Gell and Ingold¹⁹⁷). Film, especially small gauge film, which is the focus of this thesis, can be viewed as a heterogeneous object in the Foucauldian sense, with multiple ways of appropriating space. For example, film can be projected on a screen, wall, canvas, or any other kind of surface and can travel through the projection space of the screening as a light cone. Despite essentially lacking materiality, except for the presence of dust particles visible in contrast with the darkened space, it is almost attributed to physicality when spectators attempt not to cross or "touch" it. The transformative power of a screened film is evident in how it commands the darkened space and captivates the spectators. The film's sound, whether it is the rattling sound of film running through the projector or the sound of the film production, can either be physically inscribed on the audio track of the film material or, in the case of a film format without audio track, can be recorded recording separately on another medium, such as a long player or tape, to be incorporated as an additional element of the *Dispositif*.

Even when a film is reduced to its basic form, without its exhibition as a medium, for example, when it physically travels, rolled up on a reel and in a box, by parcel, by car, by public transport, or literally being carried by a person as means of transport, it may cross borders and be subject to customs and take its physical space even before being screened again in a different place where its contents are potentially perceived as foreign, exotic, or even "strange", and take up space in the spectators' minds. Celluloid and silver nitrate, and to a certain extent even acetate film, are subject to material degradation due to intentional, manmade, as well as collateral or environmental processes. Recording, developing, screening, transport, and storage would gradually leave traces of usage or cause decay, such as vinegar syndrome.

¹⁹⁷ Poos, *The Making of a National Audio-Visual Archive*.

II.3.6. Film Analysis

Roger Odin's *semio-pragmatic* approach – generated in order to go beyond the semiological approach of cinema analysis¹⁹⁸ – is in line with the emphasis of contextual analysis that is immanent in *Oral History*, artefact analysis and historical discourse analysis and, therefore, ideal for amateur film analysis.

A contextual and *semio-pragmatic* analysis of amateur film production represents only one methodological aspect in this dissertation. It corresponds essentially to the *Dispositif* concept. The film club and the transnational club scene as context for film exhibition, are considered in club film analysis.

The process of filmmaking, however, as well as other social practices of the clubs, including competition and collaboration, and also other non-filmic leisure time activities, shall be considered, also in comparison with other amateur film clubs and leisure time clubs of other disciplines.

Similar to Ryan Shand's approach,¹⁹⁹ I single out individual amateur film samples from different subregions to illustrate the socio-cultural as well as historical aspects and discourses debated in the various analytical chapters.

A formalist scene-by-scene analysis of technical details, context, content and semiotics allowed for comparison throughout the research period and between the different regions and, thus, for the subsequent comparison of trends.

Furthermore, a genre, auteur, and sociologist/historical approach was undertaken to analyse the individual films from diverse perspectives.

A challenge of films owned by private clubs and individuals is that they are, to this day, subject to change in terms of degradation and intentional alteration on the basis of audiovisual manipulation with recent methods, including montage, sound, colour and the addition and removal of scenes and titles.

In most cases and the context of this study, these changes are traceable due to known context and statements from the authors. As discussed in the previous chapter on sources and archive issues, the origin of amateur films cannot, in all cases, be verified, and occasionally, archives receive donations of film reels without further contextual information.

¹⁹⁸ Roger Odin, 'Reflections on the Family Home Movie as Document A Semio-Pragmatic Approach' in Ishizuka and Zimmermann, *Mining the Home Movie*, p. 255.

¹⁹⁹ Shand, *Amateur Cinema*, p. 17.

Compare also the Literary Review of this dissertation.

II. MAIN PART

PREMISE / HISTORICAL BACKGROUND

III.1 The *Greater Region*

"A Region is ..., according to Brunotte, the 'denomination for a subspace of medium dimension within a larger space, marked by certain characteristics, regional identity, functional dependencies or perception'. The use of the term Region has also experienced a nearly inflationary transformation. From a technical term of Geography and Planning, it vehemently entered Politics in the 1970s. It became a fashionable term in several scientific disciplines, and the public defines regions as a supralocal action space, which becomes part of one's own world for each individual and thus turns into a semantic space."²⁰⁰ (translated)

At the core of the current socio-economic cooperation initiative '*Greater Region*' is the tri-national *SaarLorLux* Region (Saarland-Lorraine-Luxembourg), which has been named as such since 1969.²⁰¹

This economic initiative was gradually extended to incorporate also the Western part of the German federal state of Rhineland-Palatinate (since 1995, after having been part of the '*Regional Commission Saarland – Lorraine – Luxembourg – Trier/Westpfalz*' since 1971²⁰²) and the Belgian regions of Wallonia-Brussels and East-Belgium (since 2005²⁰³ after being in attendance under observer status since 1999²⁰⁴).

²⁰⁰ Gundula Scholz. 'Der SaarLorLux-Raum zwischen Realität, Illusion und Vision. Wahrnehmung und aktionsräumliches Verhalten aus der Sicht von Bewohnern einer europäischen Grenzregion.' (PhD diss., Universität Trier, 2011), pp. 33,34. (Original: Eine Region ist somit nach Brunotte (2002c, S. 126) die 'Bezeichnung für einen durch bestimmte Merkmale, p. 333. Regionale Identität funktionale Abhängigkeiten oder Wahrnehmung gekennzeichneten Teilraum mittlerer Dimension innerhalb eines Gesamttraums'. Die Benutzung des Begriffs Region erlebte dabei auch einen nahezu inflationären Wandel: vom Fachwort der Geographie und Planung drang er seit den 1970er Jahren stark in die Politik ein und wurde zu einem Modewort in der Öffentlichkeit und in verschiedenen wissenschaftlichen Disziplinen [...] definieren Region als einen überlokalen Handlungsraum, der für jeden einzelnen zu einem Teil der eigenen Welt und somit zu einem Bedeutungsraum wird.

²⁰¹ Camilo Pereira Carneiro Filho, 'La Grande Région, région transfrontalière européenne', *Confins: Revue franco-brésilienne de géographie / Revista franco-brasileira de geografia*, no. 16 (November 20, 2012).

²⁰² 'Euregio SaarLorLux+', Grossregion.net, accessed 20/07/2020,

https://www.grossregion.net/Institutionen/Weitere-Akteure/Haus-der-Grossregion/EuRegio-SaarLorLux_

The rarely used term 'SaarLorLux+' was coined for this formation, founded in 1995 as a non-for-profit membership association

²⁰³ 'Dates clés' (Key dates history of the *Greater Region*), Grandregion.net, accessed 20/07/2020,

http://www.grandregion.net/En-bref/Dates-cles_

1.1 ²⁰⁴ 'Großregion', Landesamt für Vermessung, Geoinformation und Landentwicklung, accessed 23/07/2020, <https://lkvk.saarland.de/SID-7D539BC5-F5DBA586/3360.htm>.

With Western Rhineland-Palatinate and East-Belgium included, it is one of Europe's largest and most crucial transnational border cooperations. Cross-country cooperation fosters mainly economic exchange, focused on mobility and favourable trading agreements.

Serving as a microcosm to undertake a transnational study of amateur film clubs in Europe on a limited spatial scale, the *Greater Region* can also be regarded as a small-scale excerpt of European integration and cooperation politics since the second half of the twentieth century.

The history of the *Greater Region* and its stakeholders is primarily an industrial-economic one, having its origins before the twentieth century (further summarised below in this chapter). Yet, political and societal events shall also be mentioned here to give an insight into the (gradually changing) situation of the people living in this area in the long 1960s, including the life environment of amateur film club members.

Culture and cultural politics in the *Greater Region* are further explored in the chapter on *Avant-Garde–Mainstream* (III.6).

The definition of *Greater Region* chosen for this study (as described in the *Introduction* Chapter) to provide a cultural and spatial frame may not exactly correspond with the definition given on the information portal of the *Greater Region* online:

"...the territories Lorraine in the French region Grand Est, Wallonia, the Federation Wallonia-Brussels and Ostbelgien in Belgium, Saarland and Rhineland-Palatinate in Germany as well as the Grand Duchy of Luxembourg." (<http://www.granderegion.net/en>, accessed 21st August 2020).

However, the term *Greater Region* is often used flexibly in different contexts of cooperative projects related to culture, media and economy: It may comprise various parts of the official *Greater Region* or its entirety or even extending to include the whole French region of *Grand-Est*.²⁰⁵

Comparably, “Wallonia” is colloquially often used as synonymous for the entire francophone community of Belgium.

Within the '*Greater Region*', '*SaarLorLux*' is still a commonly used term.

²⁰⁵ compare for instance:

- Mediennetzwerk SaarLorLux (extends in some projects to the whole Grand-Est), <https://www.netzwerk-mns.de/>
- UniGR (extends to the entire Rhineland-Palatinate including the Eastern part), <http://www.uni-gr.eu/de>.

Furthermore, the cross-border collaboration of the cities of Metz, Luxembourg, Trier and Saarbrücken, mainly focusing on tourism and culture, runs under the name '*QuattroPole*' (founded in 2000).²⁰⁶

The marketing term '*Greater Region*' was finally coined in 1995.²⁰⁷

In her study, Gundula Scholz explains how younger inhabitants of the region are often unfamiliar with its current geographical definition and extent. Scholz bases her results on three surveys from 2000, 2002 and 2006 in which a total of 5872 high-school students from twenty different cities in the four countries participated.²⁰⁸

Rhineland-Palatinate is not included in the present study. As a larger federal state composed of several regions with a very changeful history between Prussia, Bavaria and France, it had, except for the immediate border region at the Moselle around Trier, not been part of the cultural region since the 1930s (contrary to the Saarland, it was released from French occupation in 1946, upon American initiative, and became part of the Federal Republic of Germany upon the federal state's foundation in 1949).

Since the *First World War*, the Rhineland has had a strong American presence. Troops initially occupied the region until 1923 and erected many military bases after the *Second World War*, culminating in the fact that, throughout the *Cold War* until the present day, the US government has been one of the most important employers in Rhineland-Palatinate, bringing along fast food-chains, as well as American supermarkets and products, and even drive-in cinemas.²⁰⁹

Heuristically, it can be argued that American popular culture has a more prominent presence in everyday life in Rhineland-Palatinate than, for instance, in Saarland or Lorraine, which are less impacted by French culture.²¹⁰

Neither the term *Greater Region* nor the association-based economic cooperation beyond *SaarLorLux* existed during the research period of the long 1960s. However, socio-historical and culture-historical connections that have been shaping this area were in existence, with borders in this area moving back and forth, numerous times to reflect the effects of the

²⁰⁶ 'Four Cities, three Countries, one Experience', accessed 23/07/2020, <https://quattropole.org/en>.

²⁰⁷ Christian Schulz, 'Die Großregion – das unbekannte Wesen?', *Forum* no. 288 (July 2009), p. 26.

²⁰⁸ Gundula Scholz, 'Die Großregion SaarLorLux zwischen Vision und Wirklichkeit: grenzüberschreitende Alltagspraktiken und Raumbilder von Jugendlichen' in *Lebenswirklichkeiten und politische Konstruktionen in Grenzregionen: Das Beispiel der Großregion SaarLorLux: Wirtschaft - Politik - Alltag – Kultur*, ed. Christian Wille (Bielefeld: transcript-Verlag, 2015), pp. 157-178.

²⁰⁹ Feierstunde im Landtag: 100 Jahre 'Stars and Stripes' in Rheinland-Pfalz', *Rheinzeitung*, accessed 06/01/2020

²¹⁰ Samuel Thompson, 'A Quarter Century of Convergence in German and American Cultures (1982-2007) as observed from Rheinland-Pfalz' in *Amerikaner in Rheinland-Pfalz: Alltagskulturelle Begegnungen*, ed. Kremp et. al (Trier: Wissenschaftlicher Verlag Trier, 2008), pp. 183-297.

wars between the major players in Europe of each respective period until as late as the 1950s. A shared history and economic cooperation date back much more prolonged than post-war efforts to revive the region's economy.

Due to the constant disruption and influence of diverse cultural, political, economic, and social currents, the region has always been a hub for eager exchange.

As Malte Helfer puts it,

“Due to the fact that in 1871 and over the course of the two World Wars, the political affiliation of some areas changed several times, the SaarLorLux region was a reality long ago for the economy, especially industry before this term was coined.”²¹¹ (translated)

Luxembourg became part of the *Deutscher Zollverein* (German Customs Union) in 1842 after its western, culturally predominantly French territories had been incorporated into the Kingdom of Belgium.²¹² From 1921 until the introduction of the Euro in 2002, the Grand Duchy was in a monetary Union with Belgium.

H.P. Dörrenbächer outlines,

*"Owing to its ... special geographical location between the Germanophone and Francophone cultural area, Luxembourg had an important hinge function between both rooms, even in the early phase of industrialisation. This was also strengthened due to the multilingualism of the Luxembourgish population."*²¹³ (translated)

Transnational cooperations like the *ARBED* (since 1911, Luxembourg-Saarland) and the *Dillinger Hütte* (Saarland-Luxembourg, 1868, extend to Lorraine in 1881) date back to the early 20th and to the 19th century.²¹⁴

²¹¹ Malte Helfer, ‘Die Industrialisierung der Großregion,’ in *Lebenswirklichkeiten und politische Konstruktionen in Grenzregionen. Das Beispiel der Großregion SaarLorLux: Wirtschaft – Politik – Alltag – Kultur*, ed. Wille (Bielefeld: transcript-Verlag, 2015), pp. 315.

²¹² Paul Thomes and Marc Engels, ‘Eisen- und Stahlindustrie in der Großregion SaarLorLux’ in *GR-Atlas der Großregion SaarLorLux Paper 16-2010*, ed. Pauly et.al., (Luxembourg: Université du Luxembourg, 2010), p. 22.

²¹³ H. P. Dörrenbächer, ‘Ein grenzüberschreitender Wirtschaftsraum? Gemeinsame und individuelle Entwicklungen seit der Krise des Montansektors’ in *Grenzüberschreitende Alltagspraktiken in der Großregion SaarLorLux: eine Bestandsaufnahme* (2015), ed. Wille, pp. 21-59.

²¹⁴ Andrea Wurm, ‘Industriegeschichte in der Großregion Saarland–Lorraine–Luxembourg– Rheinland-Pfalz–Wallonie’ Uni-GR, Center for Border-Studies, Lecture, 2018.

Stefan Leiner concludes,

"Entrepreneurs from the Saar territory and from Luxembourg have already before 1850 invested beyond state borders in Lorraine, entrepreneurs from Lorraine and Luxembourg in the Prussian Saar territory and so forth, ... creating a relatively homogenous economic space during this period."²¹⁵ (translated)

Beyond the *Mining Triangle's*²¹⁶ ('*Montandreieck*'/'*Triangle Lourd*') *Heavy Industries* collaborations in the local coal and steel districts, transnational textile companies and the *Belle Industrie* of glass, crystal, and ceramics works, most notably the world-renowned enterprise of *Villeroy & Boch*, have been covering the region since the Napoleonic Empire reached the river *Rhine* in the North-West.²¹⁷

The economic collaboration of *SaarLoxLux*, as well as the *BeNeLux Customs Union* after the *Second World War*, were key steps towards the foundation of the *European Economic Community (EECEEC)*. Saarland's coal was heating the furnaces in Lorraine and Luxembourg,²¹⁸ and France was administering the economy of the autonomous Saarland from 1946 until it rejoined the Federal Republic of Germany in 1956.

The flourishing industries encouraged work immigration from other parts of Europe beyond local, contributing to the hetero-cultural and hetero-linguistic environment of the transnational region.²¹⁹

In 1957, France, Germany, Luxembourg, and Belgium signed the *Treaty of Rome*, founding the *European Economic Union* in cooperation with Italy and the Netherlands.

The four subregions of the *Greater Region* have in common – with each other, as well as with other main industrial regions, such as Northeast England, the Ruhrgebiet or the transnational *Euregio Rhine-Maas* – their fate of industrial decline, induced by the *coal* and *steel crises* which were both taking place during the research period of the long 1960s.

²¹⁵ Stefan Leiner, 'Wanderungsbewegungen im saarländisch-lothringisch-luxemburgischen Grenzraum 1856-1914' in *Passé et Avenir des Bassins industriels en Europe, Luxembourg*, ed. R. Lebouté and J. P. Lehnert (Paris: L'Harmattan, 1997), p. 122.

²¹⁶ H. P. Dörrenbächer, 'From the 'Mining Triangle' to the 'Greater Region': The Institutionalisation of the 'SaarLoxLux' Euroregion', *Working Papers Online (WPOL)*, no. 12 (2006).

²¹⁷ Eva Mendgen, 'Europäische Kulturgemeinschaft: Kristallglasmacher in der Großregion - Grande Région: une communauté culturelle du savoir-faire', in *Lebenswirklichkeiten und politische Konstruktionen in Grenzregionen*, ed. Wille, pp. 295-307.

²¹⁸ Thomes and Engels in eds. Pauly et.al., *GR-Atlas der Großregion SaarLoxLux, Paper 16-2010*.

²¹⁹ Elena Kreutzer, 'Grenzüberschreitende Medienöffentlichkeiten? Zur Berichterstattung im SaarLoxLux-Raum am Beispiel von Migration' in *Lebenswirklichkeiten und politische Konstruktionen in Grenzregionen*, ed. Wille, pp. 205-229. compare also Stefan Leiner, 'Migration und Urbanisierung. Binnenwanderungsbewegungen, räumlicher und sozialer Wandel in den Industriestädten des Saar-Lor-Lux-Raumes 1856-1910' (PhD diss, Saarbrücken: Universität des Saarlands:1994).

The combination of these crises with the parallel rise of oil production led to an increase in unemployment and caused a significant need for structural change in the economy of the whole area, which was partly implemented with great success, partly with hesitation, as Christian Wille describes.²²⁰

After collaborative input within the coal, iron and steel industries, various partners bordering the *Greater Region* made subsequent shared efforts to find solutions for the crises. At that point, *SaarLorLux* was extended to Wallonia, East-Belgium, and Rhineland-Palatinate, which had also been affected by the economic impact of the crises.²²¹

With the *Schengen Treaty*, borders were opened for merchandise and labour force flows, and border controls were abolished in 1985. Research and writing about the *Region* as a whole (as opposed to its individual areas) are focused mainly on either the period beginning with the open-border policy and the completion of the *Greater Region construct* through the incorporation of Wallonia and East-Belgium or on the economic history of the region since the *Second World War*.

The territorial and legal capacities of the partners in the region are notably diverse.

The Grand Duchy of Luxembourg is a parliamentary democracy in the form of a constitutional monarchy and the only sovereign state geographically and economically entirely included in the *Greater Region* area.²²²

Despite decentralisation efforts in France, a semi-presidential republic, its regions were ruled mainly from the capital, Paris, until as recently as 2016, when the former twenty-two regions were rearranged into thirteen larger regions (excluding its overseas territories). This step entails further decentralisation through granting more competencies on the one hand, for instance, in terms of education, economy and environment, to the larger regions. On the other hand, it leads to further removal of competencies and regional institutions from the former, smaller regions. Regional prefects for each field represent the state on location.

In contrast, the German *Bundesländer* have their own legislative, executive and judiciary powers, for example, concerning education, culture and press, that are incorporated and represented in the powers of the *Federal Republic* of Germany.

²²⁰ Christian Wille, 'Fremder Alltag', *InterCulture Journal* Jahrgang 7, Ausgabe 6, (2008), pp. 34.

²²¹ Scholz, 'Die Großregion SaarLorLux zwischen Vision und Wirklichkeit', pp. 174.

²²² <https://gouvernement.lu/en/systeme-politique.html>, accessed 27/10/2024.

The federal state's organs' competencies lay in foreign politics and national and monetary matters, while the state and *Bundesländer* share competencies in judiciary matters, infrastructure, and environmental issues.²²³

The political system in Belgium is rather complex. A federal, parliamentary, constitutional, popular, hereditary monarchy in which the monarch is the head of state and aims to keep the people united (hence the title as 'King of the Belgians', referring to popular monarchy) while also a representative democracy with the Prime Minister as head of the federal government. The country is not only divided into provinces and communes but additionally into regional and language communities.²²⁴ Although regions and communities in Belgium are at the same political level as the federal state, they each have different competencies. The federal state's competencies focus on public policy, the judicial system, social security, and foreign politics. As a region with its own government and parliament, Wallonia mostly holds competencies within the field of economy, while the French Community holds competencies in culture, language, and education. The Walloon parliament is represented in the parliament of the French community, together with the Brussels capital region.²²⁵

Furthermore, the economic situation of the different regions is very diverse following the gradual and still ongoing discontinuation of the mining industry. Luxembourg, with its banking sector, international enterprises, and European Institutions, generates a GDP that triples that of Wallonia, with Lorraine and Saarland's turnover operating in the centre of this economic spectre.

²²³ 'Föderalismusreform,' Bundeszentrale für politische Bildung, accessed 15/07/2020, <https://www.bpb.de/kurz-knapp/lexika/recht-a-z/323394/foederalismusreform/>.

²²⁴ Toni Toharudin, *Individualism, nationalism, ethnocentrism and authoritarianism*, (PhD diss., Groningen: Rijksuniversiteit Groningen, 2010), p. 11.

²²⁵ 'Government', Belgium.be, accessed 20/07/2020, https://www.belgium.be/en/about_belgium, official information and services portal.

As Hans Peter Dörrenbächer sketches it:

"The GDP of Saarland doubled from 1970 to 2010. In the same period, however, production increase was 20% behind that of the entire Federal Republic of Germany. The difference is even clearer in direct comparison with Luxembourg, where GDP increased four and a half times over the same period.

The economic development in Saarland and Lorraine at that time was even less favourable than the national average, and it becomes clear how strongly the development in Luxembourg differs from that of the other two regions."²²⁶ (translated)

While Dörrenbächer does not refer to Belgium in his elaborations, the contrasts in economic development between Luxembourg and Wallonia are even more striking. Christian Wille considers the mutually shared hardships as "identity-creating crisis experiences."²²⁷

²²⁶ Dörrenbächer, 'Ein grenzüberschreitender Wirtschaftsraum?', pp. 12 and 26.

²²⁷ Wille, *Die Großregion SaarLorLux zwischen Vision und Wirklichkeit*, p. XI.

III.1.1 Lorraine: “*Le Texas Français*” – “The French Texas”

From the *Franco-Prussian War* 1870/71 until the end of the *First World War* in 1918, the predominantly German-speaking areas of Lorraine (geographically approximately one-third) had been annexed by the German Empire and joined with Alsace into the *Alsace-Lorraine* Region. During this period and the subsequent occupation by Nazi Germany in the *Second World War*, the German government implemented strict language policies, requiring all education and administration to be conducted solely in German.²²⁸ Following the liberation by the Allies in Winter 1944/45, the region, including communities which had been German-speaking, became French-speaking.

Comparable to the period following the *First World War*, the French military government was mining the districts of the occupied Saarland in sequester administration as a means of reparation until 1947. Furthermore, the politically autonomous Saarland was economically administered in customs union with France from 1946-1956 (see *Chapter III.1.3.*).²²⁹

The *Lorraine* region was officially created in 1960 with the establishment of the *départements* in France, comprising the *départements Moselle, Meurthe-et Moselle, Meuse, and Vosges*. The decentralisation laws of 1982 gave the regions the status of local authorities, whose powers towards the central government in Paris have gradually expanded. In 2016, Lorraine was merged with the neighbouring regions of Champagne-Ardenne and Alsace, henceforth forming the *Grand-Est* region.

Of the four *départements*, the Moselle had been the most economically exploited under German occupation, and its mines had been mainly damaged or destroyed in the war. However, iron and coal mining efforts were slowly re-established under national leadership. France's reconstruction and modernisation in the post-war years were primarily facilitated by the *Marshall Plan* and extended nationalisation of its industry.²³⁰ In 1946, the existing mines united in the local '*Houillères du Bassin de Lorraine*' (*HBL*) as well as on a national level in the '*Charbonnages de France*' (*CdF*).²³¹ Intensive mechanisation efforts made the *HBL*'s performance rise to the first rank among European coal mining companies:

²²⁸ Jean-Noël Grandhomme, 'La 'Mise au pas' (Gleichschaltung) de l'Alsace-Moselle en 1940-1942. Défrancisation, décléricalisation, germanisation, Nazification,' *Revue d'Allemagne et des pays de langue Allemande* 46, no. 2 (July-December 2014), pp. 443-466.

²²⁹ Malte Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux' in eds. Pauly et.al., *GR-Atlas*, Beitrag 4, Paper 4-2008, p. 39.

²³⁰ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux', p. 39.

²³¹ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux', p. 39.

Coal exploitation in Lorraine rose from 2.2t to 15 million t during the '*Bataille du Charbon*' (the *Coal Battle*) between 1945 to 1958, representing 24% of the total of French coal production.²³²

In 1947 and 1948, the first steel enterprises were established, and by 1950, the area was already generating 83.2% of French Iron and 70.7% of French steel, amounting to 62t per year in 1962.²³³ This made France the third-largest iron mining country in the world.²³⁴

Until the textile crisis 1954, Lorraine's textile industry represented more than 24% of French industrial production.²³⁵

The glossy national Magazine *Paris Match* deemed Lorraine the “French Texas” (“Le Texas Français”) in its edition of June 1961 to point out its richness and attractiveness.²³⁶ This characterisation occurred four years after the European release of the 1956 Hollywood epic '*Giant*'. The film's actors, including Elizabeth Taylor, Rock Hudson, and James Dean, and its striking visuals made the Texan lifestyle, based on an oil and cattle economy, famous worldwide. Despite the beginning of the European *Coal Crisis* in 1959, which stopped further expansion of the mining sector, Lorraine only closed its first mine (*St. Charles*) in 1966.²³⁷

The high demand for labour generated a migratory flow, both from other French regions and from abroad. This foreign influx mainly stemmed from Italy and Poland, which had a problematic impact on the real estate market.²³⁸ The North of the region developed slightly faster than the South, causing tension between the cities of Metz and Nancy. Nancy's mayor, Pierre Weber, and his councilors resigned in 1969 due to their failure to obtain more local and national projects to facilitate the city's growth.²³⁹

²³² Pereira Carneiro Filho, 'La Grande Région, région transfrontalière européenne', p. 11.

²³³ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux', p. 40.

²³⁴ Pereira Carneiro Filho, 'La Grande Région, région transfrontalière européenne', p. 11.

²³⁵ Colette Renard-Grandmontagne, 'Du 'Texas français' à une région 'au cœur' de l'Europe : recompositions territoriales,' *Bulletin de l'association de géographes français. Géographies* 92, no. 92–4 (2015), pp. 565–84.

²³⁶ Renard-Grandmontagne, 'Du 'Texas français' à une région 'au cœur' de l'Europe, pp. 565–84.

²³⁷ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux', p. 40.

²³⁸ Pereira Carneiro Filho, 'La Grande Région, région transfrontalière européenne', p. 12.

²³⁹ 'Le docteur Weber, maire, et vingt conseillers municipaux de Nancy donnent leur démission,' *le Monde*, 05/05/1969, https://www.lemonde.fr/archives/article/1969/05/05/le-docteur-weber-maire-et-vingt-conseillers-municipaux-de-nancy-donnent-leur-demission_2426871_1819218.html, accessed 07/7/2020.

The state subsequently launched a policy of economic balance between the two cities and established the cooperation of the *Nancy-Metz-Thionville Agglomeration*, with the Metz-Nancy-Lorraine Airport constructed at an equal distance to all three towns.²⁴⁰

From the 1970s onwards, coal was gradually replaced by gas, oil, and nuclear energy.

The 1973 and 1978 *Oil Crises* caused a temporary coal renaissance for the local coal mining sector. The plants of De Vernejoul and Sainte-Fontaine were re-opened, and other mines made significant investments. From 1974, mines were hiring again, even recruiting workforce from Morocco.²⁴¹ Yet, the sector eventually declined until its eventual demise in 2004. From 17.8 % of the total internal labour market of Lorraine in 1960, the share of the coal and iron sector decreased to 0.8% in 2010.²⁴²

Aside from Lorraine's own reconstruction efforts, the 1950s were already marked by foreign investment, such as the construction of US, Canadian, and NATO Airbases (most frequently used after the construction of the *Berlin Wall* in 1961) and the Swiss purchase of the Nancy electricity society in 1957 has subsequently been held which a string of foreign companies.²⁴³

With the support of the French state, the region began investing in a reconversion strategy, diversifying its industrial sectors. Industries such as automobile (notably *Daewoo* and *Smart*), agriculture/food, logistics, chemistry and electronics, as well as the nuclear power plant in Cattenom (opened in 1991), were introduced. However, despite the increased cross-border employment, the region failed to surpass the national average with its unemployment rate.²⁴⁴ Besides recurring impactful highs and lows in French economics and having to recover from German occupation during the *Second World War*, France was investing in fighting its own wars with colonies overseas. It had to go through the decolonisation of its territories and partially relocate its colonists to France in the post-war decades.

²⁴⁰ 'Metz Métropole Portrait d'agglomération', GrandEst.fr, accessed 26/07/2020, <https://www.grandest.fr/wp-content/uploads/2017/02/12-ca-metz-metropole.pdf>

²⁴¹ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion *SaarLorLux*', p. 40.

²⁴² Dörrenbächer, 'Ein grenzüberschreitender Wirtschaftsraum?', p. 25.

²⁴³ Nancy-focus. 'Nancy-focus.com | Nancy, La Compagnie Générale D'Electricité,' n.d. <https://www.nancy-focus.com/nancy-hier-aujourd'hui/nancy-il-etait-une-fois/nancy-compagnie-electrique>, accessed 04/08/2020.

²⁴⁴ Camilo Pereira Carneiro Filho, 'La Grande Région, région transfrontalière européenne,' p. 12.

The *French Union* (*Union Française*) was created in 1946 (lasting until 1958), uniting all French territories in Africa, Asia, and South America as parts of the French Republic under one single government instead of colonies with individual governments. The union aimed to establish closer solidarity between Metropolitan France (on the European continent, including Algeria) and overseas territories, but economic exploitation with minor representation continued as before the union.²⁴⁵

The (*First*) *Indochina War* from 1945 until 1954 in nowadays' Vietnam, Cambodia, and Laos cost Metropolitan France 75,000 lives (compared to a death toll of roughly half a million Vietnamese, with varying estimates) and 300 billion francs.²⁴⁶

Only months after France retreated from Vietnam, the Algeria war officially began - following a near decade of massacres and radicalisation - lasting seven years, during which all African territories of France gained their independence. By the time Algeria was granted independence, a year after the 1961 referendum, an enduring military conflict and several coups d'état, including the '*Generals' Putsch*' by a group of French generals opposing decolonisation,²⁴⁷ as well as (violently oppressed) protests by the Algerian *National Liberation Front* in Paris had taken place.²⁴⁸

The conflict gained presence in Lorraine through the dramatic events of the '*Nuits des Paras*' ('*Night of the parachutists*'), named by the local press '*La Nuit sanglante de Metz*' ('*The bloody night of Metz*') in July 1961.²⁴⁹ Following an altercation in a nightclub between military parachutists who had returned from Algeria the previous month and an Algerian guest, the latter opened fire, killing two soldiers and the barman. During the night, 300 soldiers raided Metz, beating 27 men who appeared to be of North African origin and killing one to avenge the death of their colleagues.

France's well-known protest culture is also vivid in Lorraine. In 1963, a general strike lasted five weeks. Together with the region of Nord-Pas-de-Calais, roughly 200,000 mine workers

²⁴⁵ Jacques Frémeaux, 'L'Union française: le rêve d'une France unie (1946-1960)', in *Culture coloniale en France, de la Révolution française à nos jours*, eds. N. Bancel et.al. (Paris : CNRS Éditions :2008), pp. 401-409.

²⁴⁶ Maurice Vaïsse, *L'armée française dans la guerre d'Indochine (1946-1954) : adaptation ou inadaption?* (Paris: Editions Complexe, 2000), p. 146.

²⁴⁷ Jacques Frémeaux, '*Le putsch des généraux : Les comploteurs*', in *Guerre d'Algérie magazine*, n°14 (December-January-February 2009), p. 10.

²⁴⁸ Jim House and Neil MacMaster, 'Paris 1961: Algerians, State Terror, and Memory' (Oxford: Oxford University Press, 2006), p. 115.

²⁴⁹ Lucas Hardt, 'Quand les soldats de l'Algérie française arrivaient en Lorraine. Le 1er Régiment de chasseurs parachutistes (RCP) et la traque parachutiste de Metz,' *Open Editions Journal*, no. 32 (2017), p. 10.

were mobilised in the fight against payment cuts. This protest is considered symbolic for the strength of French labour unions.²⁵⁰

While local media, such as *L'Est Républicain*, claim that the 1967 strike brought the protest year of 1968 to Lorraine a year early,²⁵¹ national media seem to perceive it only as an episode of a series of strikes, based on the three-week delay until the student protests reached the province's capital:²⁵²

Occupying the factories of Homécourt and Jœuf, the protesters were fighting against the elimination of sites in the steel and coal sector, and related payment and employment cuts during the Spring of 1967.²⁵³

In May 1968, hundreds of students protested mass consumption, societal boundaries, limitations, and American imperialism, and in favour of mixed dormitories on the campuses in Nancy and Metz (in the latter case demanding a complete university cycle on the Metz campus location, which had not yet been available at that point) in particular. In the following weeks, they united in a general strike with a growing community of local industry workers, other members of labour unions, and high school students. Besides the university, factories were occupied, such as the smelting works in Ars-sur-Moselle and the train stations of Nancy, Thionville, and Sarreguemines. In the Vosges area, 50% of all workers went on strike,²⁵⁴ amounting to more than ten million in the entire republic.²⁵⁵

The German student movement leader Daniel Cohn-Bendit crossed the border between Saarbrücken and Forbach in May 1968 to speak in front of an estimated 1,500 to 2,000 student protesters. After one hour, he was deported back to Germany for agitation.²⁵⁶

Nowadays, Lorraine is the only region in mainland France that shares borders with three different countries, facilitating regional economic exchange.

²⁵⁰ 'La grève de 1963', Réf. 00143, Institut National de l'Audiovisuel (INA), accessed 28/07/2020, <https://fresques.ina.fr/memoires-de-mines/fiche-media/Mineur00143/la-greve-de-1963.html>.

²⁵¹ 'Mai 68 a commencé en 67 en Lorraine et Franche-Comté', *L'Est Républicain*, last modified 09/04/2018, accessed 28/07/2020, <https://www.estrepublicain.fr/le-mag/2018/04/06/mai-68-a-commence-en-67>.

²⁵² Rachel Noël, Blandine Costentin, 'En Lorraine, Mai-68 n'a été qu'un épisode dans l'histoire des mobilisations', *France Bleu*, last modified 15/05/2018, accessed 28/07/2020, <https://www.francebleu.fr/infos/societe/mai-68-en-lorraine-1524066832>.

²⁵³ *Journal Officiel de la République Française, Débats Parlementaires, Sénat*, No. 10 (26 avril 1967), p. 214.

²⁵⁴ François Pelleray, 'Témoignage - Daniel Cohn-Bendit à Forbach le 24 mai 68 : 'C'était une fête pacifique'', *France Bleu*, last modified 23/05/2018, accessed 27/07/2020, <https://www.francebleu.fr/infos/societe/mai-68-en-lorraine-1524066832>.

²⁵⁵ Ingo Kolboom, 'Das Jahr, das Frankreich veränderte: Der französische Mai '68', 21/01/2013, accessed 27/07/2020, <https://www.bpb.de/internationales/europa/frankreich/152656/der-franzoesische-mai-68>.

²⁵⁶ Pelleray, 'Témoignage'.

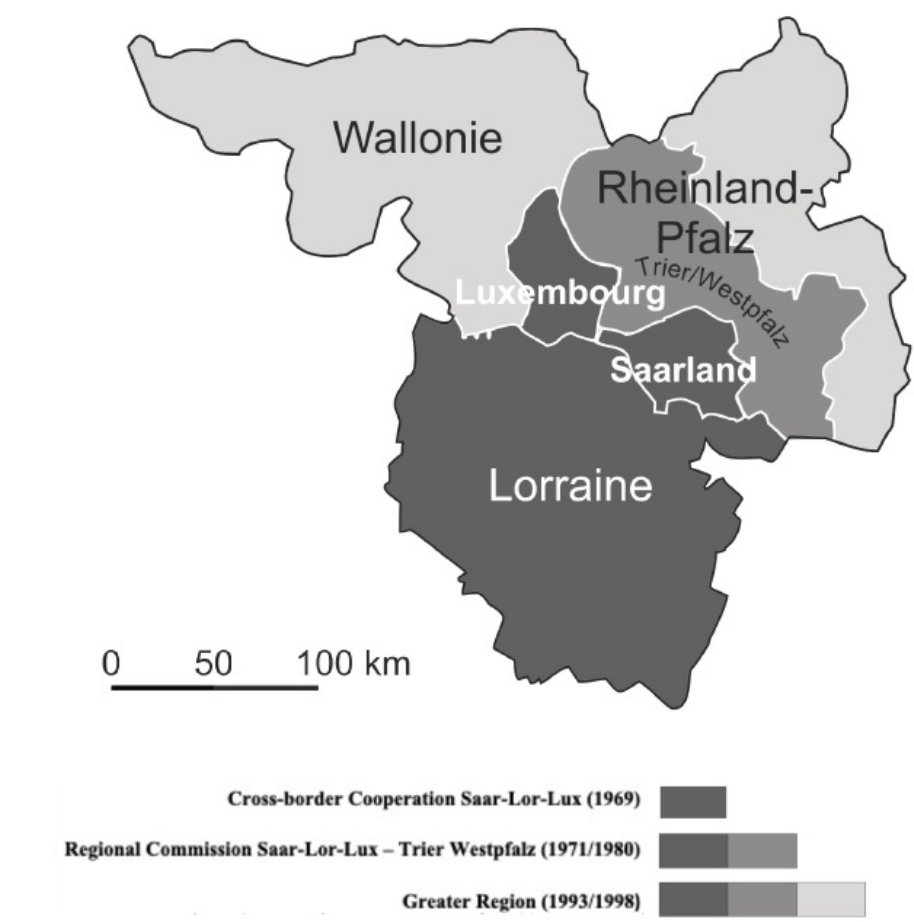


FIGURE 1: *Greater Region* (Dörrenbächer, 2010, Legend translated by Author)²⁵⁷

²⁵⁷ Hans Peter Dörrenbächer, 'La «Gran Región». Institucionalización de una región europea tranfronteriza', *Documents d'anàlisi geogràfica*. Vol. 56 (2010): 185-200.

III.1.2 Luxembourg – “Mir wëlle bleiwe wat mir sin”²⁵⁸

The current Belgian province of Luxembourg used to be part of the Grand Duchy of Luxembourg, ruled by the King of the Netherlands from 1815 until 1839. Following the *Belgian Revolution* against the Netherlands in 1830, Luxembourg's Western, primarily French-speaking part was incorporated into the newly founded *Kingdom of Belgium* in the *Treaty of London* (1839). The Eastern part remained a Grand Duchy under Dutch rule but progressively gained administrative independence. When in 1890 the Dutch crown was passed on to the future Queen Wilhelmina, a dynastic change took place in Luxembourg. With Grand Duc Adolph, the last male heir of the *House of Nassau-Weilburg*, since 1912 *Luxembourg-Nassau*, became ruling dynasty of Luxembourg.²⁵⁹

While the Luxembourgish language, as it was evolving, had been present through time, 1830 marks the moment when it first covered the linguistic space of the whole nation. A *Franco-Mosellan* dialect (in variations also spoken on the German side of the border) with French and Dutch linguistic influences, Luxembourgish is the native language of Luxembourg, though it was rarely used in print until the 1970s.

There have been attempts to introduce Luxembourgish into the national education system and parliamentary debates in a bid to strengthen national identity and heritage,²⁶⁰ notably following the period of forced Germanisation of the country and its language during the German occupation in the *Second World War*.²⁶¹ Since 1984, it has been defined by law as one of the three official languages of the Grand Duchy,²⁶² together with French and German. Luxembourgish is classified as a 'severely endangered' language by UNESCO, with few active speakers.²⁶³

²⁵⁸ The phrase ‘*Mir wëlle bleiwe wat mir sin*’ (‘*We want to remain what we are*’) can be traced back to the patriotic Song ‘*De Feierwon*’ by Michel Lentz (1859) and over time became a national motto for the Luxembourgish desire to remain independent, as shown in several local monuments.

²⁵⁹ ‘D’Geschicht Vu Lëtzebuerg A Sengen Dynastien | Cour Grand-ducale,’ n.d., <https://monarchie.lu/lu/dmonarchie/dgeschicht-vu-letzebuerg-sengen-dynastien>, accessed 10/01/2023.

²⁶⁰ Fernand Fehlen, ‘Nationalsprache und nationale Identität. Die Debatten im Vorfeld des Sprachengesetzes (1974–1984)’, presented at *Staat, Gesellschaft und Demokratisierung: Luxemburg im kurzen 20. Jahrhundert* (Abschlusstagung des Forschungsprojekts *Partizip 2*, 27–29th November 2014), pp. 1–16.

²⁶¹ Daniel Redinger, ‘Language Planning and Policy on Linguistic Boundaries: The Case of Luxembourgish’ in *PFRLSU, Vol. I, Marginal dialects: Scotland, Ireland and beyond*, ed. Joanna Kopaczkyk and Robert McColl Millar (Aberdeen: PFRLSU, 2010).

²⁶² Loi du 24 février 1984 sur le régime des langues, Mémorial A 16, 90–106, Journal officiel du Grand-Duché de Luxembourg, accessed 15/07/2020, http://data.legilux.public.lu/eli/etat/leg/loi/1984/02/24/n1/jo_

²⁶³ ‘World Atlas of Languages’, UNESCO, accessed 12/11/2020, https://en.wal.unesco.org/countries/luxembourg/languages/luxembourgish_

Following Allied efforts to liberate Luxembourg from Nazi occupation and the combined support of Canada and Great Britain to the Royal family and the Luxembourgish government in exile, the country ended its traditional neutrality. In the post-war years, it joined the *UNUN* and *NATO* and became instrumental in the foundation of the *European Union*. Together with Brussels and Strasbourg, Luxembourg City is one of three European capitals that are home to several European Institutions: The *European Parliament*, the *European Court of Justice*, the *European Investment Bank*, the *European Court of Auditors*, and other offices, most of which were installed between the 1960s and early 2000s.

Robert Schuman (1886-1963), the Luxembourgish-born foreign minister of France, became a symbol of European unification efforts and a key figure in the French-German reconciliation process.

Based on the *Schuman Plan*, the Grand Duchy joined the *European Steel and Coal Community* in 1950 and was among the founding member states of the *European Economic Union* in 1957, equally a Schuman initiative.

Having further strengthened their bond during war and exile, Luxembourg re-established its previous currency union with Belgium in 1945. As early as 1944, Belgium, The Netherlands, and Luxembourg had founded the *BeNeLux Customs Union* in exile, which entered into force in 1948 and was replaced by the *BeNeLux Economic Union*. The *BeNeLux Parliament* has existed since 1955.

Economic collaborations within the *SaarLorLux* zone were officialised in the late 1960s. Post-war industrialisation caused an increase in immigration, most prominently from Italy and Portugal, which also had a cultural impact on the country. Following the country's iron mining and steel industry's rise – its only significant industry besides agriculture – the country was harshly affected by the *Coal, Steel* and *Oil Crises* between the late 1950s and mid-1970s. From the mid-1970s on, mine exploitation decreased to half of its previous turnover and finally, all mines were closed by the late 1990s. More than other countries in the *Greater Region*, Luxembourg implemented a diversification of industries since that time and emerged as an increasingly internationalised financial centre. The Grand Duchy has benefitted from restrictive foreign legislation and the development of the Eurodollar market. International banks were being set up in large numbers in Luxembourg. Today, the financial centre, which has diversified its activities, accounts for more than a quarter of gross domestic product, more than a tenth of national employment and at least a third of state tax revenue.

However, favourable taxation laws also attracted international companies from other sectors, notably the American rubber and tire enterprise *Goodyear*.²⁶⁴ The international airport, Findel, experienced several phases of extension regarding cargo and passenger traffic. Plans to erect a nuclear power plant were abandoned in the 1970s due to opposition from the country's population. The subsequent set-up of the French plant at Cattenom, near the Luxembourgish-German border, caused tensions between both countries. This type of opposition is symbolic of the country's political culture.

Other than the rest of the *Greater Region*, or, for that matter, of the world, Luxembourg did not experience radical or violent student and workers' protests in the late 1960s. The country opened its first and only university on national territory in 2003; most students were, therefore, outside of the country, which is why the Luxembourgish protest was organised in 1971 by 2000 high school students threatening a school strike.²⁶⁵ However, their demand for a reform of the secondary school system was as much an expression of criticism of the conservative society, the dominance of the Catholic Church and the authoritarian system as the protests against the *Vietnam War* or the *Prague Spring*.²⁶⁶

Despite not being a colonial power in its own right, Luxembourgish companies and settlers were involved in Belgium's colonial endeavours in Congo, and Luxembourgish settlers and employees of the Kingdom of Belgium in the Congo had to deal with its independence and decolonisation processes in the 1960s.²⁶⁷

The Royal family has maintained its popularity with a moderately conservative population that is growing in numbers and nationalities. The country's GDP per Capita is among the highest in Europe²⁶⁸, and with soaring commuters and inhabitants, the real estate market and national traffic are severely impacted.

²⁶⁴ Jean-Marie Kreins, 'L'essor contemporain : de 1950 à nos jours.' *Histoire du Luxembourg des origines à nos jours*, Presses Universitaires de France, 2010. p.105-114. CAIRN.INFO, shs.cairn.info/histoire-du-luxembourg--9782130583578-page-105?lang=fr.

²⁶⁵ Tobias Vetterle, *Die Teilhabe am Politischen. Eine Diskursgeschichte der 'Politischen Participation' in Luxemburg, 1960-1990*. (PhD Diss, Luxembourg: Luxembourg University, 2018).

²⁶⁶ 'Ein bewegtes Jahr', *Letzebuurger Journal*, 24/04/2020, accessed 02/08/2020, <https://www.journal.lu/top-navigation/article/ein-bewegtes-jahr/>.

²⁶⁷ Régis Moes, *Cette colonie qui nous appartient un peu. Introduction à l'histoire de la communauté luxembourgeoise au Congo belge (1883-1960)* (Luxembourg: Fondation Robert Krieps, 2012).

²⁶⁸ 'GDP per capita, consumption per capita and price level indices', Eurostat, 20/06/2023, accessed 01/07/2023, [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=GDP_per_capita,_consumption_per_capita_and_price_level_indices#:~:text=In%202022%](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=GDP_per_capita,_consumption_per_capita_and_price_level_indices#:~:text=In%202022%20)

Due to its location, multilingualism, and being the central hub for work commuters, Luxembourg is now commonly regarded as existing at the heart of the European Union and, by inhabitants of the *Greater Region*, as the heart of the region.

III.1.3 Saarland – „O, du Kleinod von strahlendem Glanz, o Land, du, von Kohle und Eisen“²⁶⁹ – “Oh Saarland, oh Gem of radiant Shine, oh Land of Iron and Coal”

During the inter-war period, the area that roughly corresponds to the now-Saarland (then *Saargebiet* or *Territory of the Saar-Bassin*) was subject to economically motivated international negotiations and was administered by the *League of Nations*, in execution by an allied commission (mostly of French and British representatives). As a means of reparation for the *First World War*, the French government was in the power of the local coal mines during this period, which ended with a referendum in 1935, in which the population would vote to either maintain the status quo (8.5%), to unite with France (0.4%) or to reunite with Germany (90.5%).²⁷⁰

Despite the overwhelming result, the considerable number of voters opting to reunite with the German *Reich* was no fraud. An international committee of neutral election observers deployed in relation to the recent political takeover by the *National Socialist Party* verified the correct execution of the voting process.²⁷¹ Having witnessed the anti-Catholic, anti-Jewish, and anti-union Nazi rule in Germany since 1933, a more significant part of the population voted in favour a reunification, than might potentially have been the case in the 1920s²⁷² as a result of ongoing Pro-German propaganda (Dietmar Hüser delves deeper into offering several contextualised explanations for the election results²⁷³). Yet, the *League of Nations* had been anticipating much higher numbers in favour of the status quo, failing to recognise that the population had always seen its mandate as temporary.²⁷⁴

2C%20Luxembourg%20recorded%20the,Denmark%2C%20the%20Netherlands%20and%20Austria.&text=Bulgaria%20had%20the%20lowest%20level,%2C%20Slovakia%2C%20Croatia%20and%20Latvia.

²⁶⁹ Excerpt of the national Anthem of the *Saar Protectorate*, 1947-1956 (*Saarlandlied*): ‘O Saarland, o gem of radiant shine, o Land of Iron and Coal’ (translation).

²⁷⁰ Pereira Carneiro Filho, ‘La Grande Région, région transfrontalière européenne,’ p.12.

²⁷¹ Sarah Wambaugh, *The Saar Plebiscite* (Cambridge, Massachusetts: Harvard University Press, 1940), p. 318.

²⁷² Wambaugh, *The Saar Plebiscite*, p. 318.

²⁷³ Dietmar Hüser, ‘Die Saar-Politik und die deutsch-französische Geschichte’ in *Alles Frankreich, oder was?’ – Die saarländische Frankreichstrategie im europäischen Kontext*, eds. H. J. Lüsebrink, C. Polzin-Haumann and C. Vatter, (Frankreich-Forum Jahrbuch des Frankreichzentrums der Universität des Saarlandes, Band 15, 2015/2016), pp. 39-66.

²⁷⁴ Wambaugh, *The Saar Plebiscite*, p. 318.

Before the official end of the *Second World War*, the American Army occupied a devastated and largely deserted Saarland, which was, after the capitulation of Nazi Germany, incorporated into the French occupation zone.

Charles de Gaulle visited Saarbrücken in October 1945. Around the same time, however, before the allied occupation granted the population the right to political activity, a group of exiled Saarlander under the pro-French *Saar Liberation Movement* (*Mouvement pour la Libération de la Sarre*), later *Movement for the reincorporation into France* (*Mouvement pour le rattachement de la Sarre à la France*) became active in Paris. Supported by the local French government administration, the non-party movement remained active in Saarland politics. France abandoned any plans to incorporate the Saar due to the pressure of other allied states in 1948.²⁷⁵

The French military government permitted elections on municipal and communal levels from 1946 but held decision power about the admission of the political parties and continued to control the media, effectively ending the occupation and entering control.²⁷⁶

Furthermore, the French administration reactivated iron and coal mining in the Saar territory as part of relaunching endeavours of the French industry and reparation measures.²⁷⁷

From 1947 until 1956, Saarland was a politically autonomous state with its own constitution, coat of arms, flag, anthem, and borders (in the 1950s, even its own embassy in Paris) and yet remained economically - with a focus on the mining industry - administered by and in a customs union with France. For a duration of five months, the newly founded, partly autonomous country also disposed of its own currency, the *Saar-Mark*. It then had to adopt French *Franc* per French decree in November 1947.²⁷⁸

The *Convention on Culture* from 1948, about education, research and exchange, granted the right to found the *Saarland University* after the *University of Nancy* established the '*Institut d'Études Supérieures de l'Université de Nancy en Territoire Sarrois*' for medicine studies at the *Landeskrankenhaus* hospital in Homburg, Saar.

²⁷⁵ Winfried Becker, 'Die Entwicklung der politischen Parteien im Saarland 1945 bis 1955 nach französischen Quellen' in *Die Saar 1945–1955: Ein Problem der europäischen Geschichte*, ed. Hudemann, Rainer, Heinen, Armin and Poidevin, Raymon. *Die Saar 1945–1955 / La Sarre 1945–1955: Ein Problem der europäischen Geschichte / Un problème de l'histoire européenne* (Berlin, Boston: De Gruyter Oldenbourg: 2022), p. 254.

²⁷⁶ Becker, 'Die Entwicklung der politischen Parteien im Saarland 1945 bis 1955 nach französischen Quellen', 254.

²⁷⁷ Jacques Dontot, '*Douze ans de coopération franco-sarroise dans l'industrie minière 1945-1957*' in Hudemann, Heinen and Poidevin, *Die Saar 1945–1955*, p. 280.

²⁷⁸ Martin Kerkhoff, 'Die anglo-amerikanische Haltung zur Saarfrage 1946-1948' in Hudemann, Heinen and Poidevin, *Die Saar 1945–1955*, p. 93.

It was intended as a bilingual *European University or Université Européenne de la Sarre* and a satellite institution of the *University of Nancy*.²⁷⁹ In parallel to *Decree no. 22* of the French military government from December 1945 in the French occupation zone and its later adaptations, the *Convention on Culture* in the Saarland also granted the right to found leisure time associations (more about this convention in the chapter about politics in amateur film club, *III.6.3*).²⁸⁰

1950 marked the year in which the Federal Republic of Germany was forced to accept Saarland as an independent European state: it joined the *Council of Europe* as an individual member, while French Foreign Minister Robert Schuman, deemed 'the architect of the European integration project',²⁸¹ and Saarland's Prime Minister, Johannes Hoffmann, signed the *Saar Conventions*. This treaty detailed the economic and political relations between Saarland and France.

The German government succeeded in preventing the Saarland from entering the *European Steel and Coal Community* as an independent member. Based on the *Schuman Plan*, it was a community member, nevertheless, however, remained part of the French economy.²⁸² On the basis of its longstanding economic and cultural exchange, as well as the efforts of the French administration to exercise control of the political, societal and cultural activities in the area, fostering cultural exchange (compare the *Accord Culturel of 22nd June 1949*)²⁸³, the Saarland can be considered as culturally more closely associated with France than with the USUS during the long 1960s²⁸⁴

In the 1950s, there were a few pro-German tendencies among political parties in Saarland, which the Federal Republic of Germany fueled additionally.²⁸⁵

²⁷⁹ Eva Mendgen, 'Mémoire architecturale au miroir de la France et de l'Allemagne. L'ancienne ambassade de France en Sarre 1945 – 1955 / 2018,' *In Situ* [En ligne], 38 (2019), p. 3.

²⁸⁰ Claus Tiedemann, 'Rechtsbestimmungen der Alliierten zum Sport in Deutschland 1944 – 1950' in *Die erstrittene Einheit: Von der ADS zum DSB (1948- 1950); Bericht der 2. Hoyaer Tagung zur Entwicklung des Nachkriegssports in Deutschland*, ed. Lorenz Peiffer (Duderstadt: Mecke, 1989), p. 87-150.

²⁸¹ 'Robert Schuman: architect of the European integration project', European Union, accessed 25/07/2020, https://europa.eu/european-union/sites/europaeu/files/robert_schuman_en.pdf

²⁸² Winifred Schumacher, 'Konrad Adenauer und die Saar' in Hudemann, Heinen and Poidevin, *Die Saar 1945–1955*, p. 51

²⁸³ Goes van Naters, 'Rapport sur le Statut Futur de la Sarre : Première partie certains Aspect Historiques, Juridiques et Economiques du Problème de la Sarre', Conseil de l'Europe, Assemblée Consultative, Commission des Affaires Générales, 01/02/1953, 11378 TK922/ET-AV-JS/RB, 93/2.

²⁸⁴ Hüser, 'Die Saar-Politik und die deutsch-französische Geschichte' in Lüsebrink, et.al., p. 56.

²⁸⁵ Raymond Poidevin, 'Robert Schumann et la Sarre' in Hudemann, Heinen and Poidevin, *Die Saar 1945–1955*, p. 45.

The French administration and the Saar government intervened and prohibited the - formerly pro-French - *DPS (Demokratische Partei des Saarlands/Democratic Party of the Saarland)* party and prevented the future establishment of pro-German parties.²⁸⁶

The German government, whose efforts in re-establishing national democracy were strictly monitored by the Allies following National Socialism, used the occasion to criticise a supposed violation of the Human Rights of *Freedom of Speech* and *Right of Assembly* in Saarland.²⁸⁷ Tensions between *Adenauer-Germany*, Saarland, and France regarding the *Saar-Frage (Saar-Issue)* were rising during the first half of the 1950s, as were workers' protests.²⁸⁸ In 1954, the Allies officially ended the occupation of West Germany in the *Treaty of Paris*. The treaty ratified the *Saar-Referendum* later that same year.²⁸⁹

Johannes Hoffmann and Robert Schuman saw the Saarland's potential future as an independent European state, a home to European Institutions. However, pro-German parties unofficially branded the referendum as a vote for incorporation into France towards the population - essentially a would-be-repetition of the *1935 referendum*.²⁹⁰

A historical election participation of 97.5% of Saarland's population voted with a clear majority of 67.7% against the *Saar Statute*. Local pro-German parties subsequently demanded a reunification of Saarland with Germany.²⁹¹ The year 1956 was shaped by a series of tense negotiations and conventions between France and Germany prior to Germany's political incorporation of Saarland in January 1957. However, economically, the reunification was not completed before 6th July 1959, a date which is still mythologised in Saarland's vernacular as '*Tag X*' (*Day X*, occasionally translated as '*D-Day*').^{292 293}

²⁸⁶ Rainer Hudemann, 'Einführung in den Band I' in *Medienlandschaft Saar von 1945 bis in die Gegenwart*, eds. Zimmermann et al. (München: Oldenbourg, 2010), p. 23.

²⁸⁷ Schumacher, 'Konrad Adenauer und die Saar', p. 52.

²⁸⁸ Werner Wilhem, 'Die Deutsche Sozialdemokratische Partei' in Hudemann, Heinen and Poidevin, *Die Saar 1945–1955*, p. 310.

²⁸⁹ Judith Hüser, 'Frankreich und die Abstimmung vom 23. Oktober 1955' in Hudemann, Heinen and Poidevin, *Die Saar 1945–1955*, pp. 372.

²⁹⁰ Klaus Altmeyer, 'Saarstatut und Volksbefragung 1954/55,' *Damals: Zeitschrift für geschichtliches Wissen* 10, (Oktober 1980): pp. 839.

²⁹¹ Becker, 'Die Entwicklung der politischen Parteien im Saarland 1945 bis 1955 nach französischen Quellen', p. 277.

²⁹² Regionalgeschichtliches Museum Saarbrücken, 'Von der 'Stunde Null' zum 'Tag X': Das Saarland 1945 1959', Merziger Druckerei u. Verlag, 1990.

²⁹³ also in interviews conducted within the framework of the present study.

In parallel to the reunification with Germany, the *coal crisis* caused by the advance of oil and imported coal on the market changed the local industrial situation completely. Falling coal prices led to the abandonment of unprofitable plants between 1957 and 1968, particularly in Eastern districts.²⁹⁴

Accidents in the Saar mines regularly claimed victims, with a death toll of up to 20 men. February 1962 marked the main traumatic event in the history of the local industry. A series of explosions caused 299 fatalities and 70 injuries among the miners of the *Luisenthal Plant*.²⁹⁵

In combination with the *steel crisis* of the 1970s, the situation of the iron, steel, and coal sectors became increasingly severe, causing increased economic deprivation in Saarland as well as a need for major structural change. These crises culminated in its near-complete decline around the turn of the millennium.²⁹⁶ While the sector generated 25% of Saarland's employment in 1960, by 2010, its presence had decreased to 6%.²⁹⁷ By 2012, all mining sites had gradually been given up due to economic and safety risks. In 2008, a series of mine quakes peaked at a value of 4-4.5 on the *Richter Scale*, though varying measurements on the intensity exist.²⁹⁸

Besides new industries, such as car assembly and production, as in the example of the Ford works in Saarlouis (opened in 1970, production after 2025 uncertain)^{299 300} and the import site of Peugeot Germany (1977-2012),³⁰¹ the service industry gained momentum. This evolution is structurally comparable to the situation in Lorraine, whose service industry is equally based on branches of health and social enterprises from outside the *Greater Region*, as opposed to Luxembourg's international financial sector.

²⁹⁴ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux', p. 34.

²⁹⁵ Paul Burgard et. al., *Luisenthal im Februar: Chronik einer Bergbau-Katastrophe*, (Saarbrücken: Saarland Landesarchiv, 2012)

²⁹⁶ Helfer, 'Die Industrialisierung der Großregion', p. 315.

²⁹⁷ H.P. Dörrenbächer, 'Ein grenzüberschreitender Wirtschaftsraum? Gemeinsame und individuelle Entwicklungen seit der Krise des Montansektors', p. 25.

²⁹⁸ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux', p. 35.

²⁹⁹ Hans-Christian Herrmann and R. Bauer, *Saarbrücken in Fahrt: 125 Jahre Automobil an der Saar*, (Marpingen-Alsweiler: Edition Schaumburg, 2011).

³⁰⁰ Thomas Harloff Baumannweb, 'Ford-Werk Saarlouis: Aus Für Die Autoproduktion', Auto Motor Und Sport. March 20, 2024. <https://www.auto-motor-und-sport.de/verkehr/ford-werk-saarlouis-investor/>.

³⁰¹ Hans-Christian Herrmann, *Peugeot in Deutschland: 1907 bis heute* (Riedstadt: Wolf Walter, 2012).

1985's *Schengen Treaty* encouraged further work migration across the Luxembourgish and the French border. While many German citizens, as well as companies, reside in France due to tax advantages, French and Luxembourgish inhabitants take advantage of the proximity of German wholesale and retail shops, which in turn have many French employees.³⁰²

III.1.4 Wallonia – “Nous sommes fiers de notre Wallonie ... au premier rang brille son industrie” – “We are proud of our Wallonia... its industry shines on the first rank.”³⁰³

Since the foundation of the *Kingdom of Belgium* and following its independence from the *United Kingdom of the Netherlands* and the incorporation of the province of Luxembourg after the *Treaty of London* in 1839, the country has been subject to religious and linguistic conflicts. In the 19th century, the Kingdom was dominated by a Francophone elite from Brussels, Flanders, and Wallonia in government, monarchy, and bourgeoisie. The young nation's newly created industries were also led by French-speaking elites whose main power was in Flanders. The election shifted the country's political centre from the South to the North.³⁰⁴

According to Philippe Destatte (Director of the *Institut Destrée*, named after Walloon politician Jules Destrée),

"The awareness of Walloon regional identity dates from this period. Wallonia has been manifesting itself in various forms since 1886, gradually structuring itself. More than linguistic, more than cultural, this affirmation is therefore political and social."³⁰⁵ (translated)

Soon after, the *Walloon Movement* held several *Walloon National Congresses* in defence of a Walloon identity and a protest culture frequently expressed in general strikes of high numbers.

³⁰² Compare Rachid Belkacem and Isabelle Pigeron-Piroth, 'Un marché de l'emploi intégré ? L'emploi frontalier et ses dimensions socioéconomiques', in *Lebenswirklichkeiten und politische Konstruktionen in Grenzregionen*, ed. Wille, p. 46.

³⁰³ Walloons anthem (1901/1998): 'Of our land Wallonia we are proud... behold the triumph of her industry' (translation).

³⁰⁴ Jan Blommaert, 'The long language-ideological debate in Belgium,' *Journal of Multicultural Discourses* (November 2011), p. 5.

³⁰⁵ Philippe Destatte, 'Wallonie : une région européenne dans l'entrecroisement du passé, du présent et du future,' *L'Esprit du temps*, no. 40 (2014/3), p. 148.

The latter was largely concentrated on demands of political emancipation and economic needs. This strike culture continued until the *Second World War*, largely impacted by the Walloon movement.³⁰⁶

Following the *Second World War*, the *Walloon National Congress's* internal voting in October 1945 yielded election results of 40% in favour of Walloon autonomy within Belgium, 46% for an incorporation into France, and 14% for an independent Walloon state. These results informed the support of the majority of Walloon parliamentarians' vote for the establishment of Belgian Federalism in the national parliament in 1947.³⁰⁷

1950 is considered as a momentous year in politics. The *Royal Question* was a public referendum, voting on the potential return of *King Leopold III of Belgium* to the throne after he capitulated to *Nazi Germany* in 1940. Expressed in very simplified terms, more than 70% of Flanders's population favoured the King's return, while more than 50% of each, Wallonia and Brussels, were opposed to it. With a total of more than 57% of the electorate, the King's return was accepted. In reaction to this decision, a general strike broke out across Wallonia and Brussels, including a fatal police shooting of protesters in Grâce-Berleur, which fuelled the cries for a separate Walloon state once more. With the country virtually paralysed, parts of the government resigned, and the King abdicated, passing on the succession to his son, *Prince-Regent Baudouin*.³⁰⁸

Economically, the *Second World War* marked a turning point for the country. Flanders' agriculture had been devastated but benefited intensely from the *Marshall Plan* and Belgium's subsequent membership in the *European Community*.³⁰⁹

Wallonia initially recovered quickly in the post-war period as the destruction of its mines had been limited, and the *Marshall Plan* caused an "Economic Miracle", leading to Belgium reaching its pre-war economic activity level by 1948.³¹⁰ The *Coal Battle (Bataille du Charbon)* launched further economic growth, comparable to the rest of the *Greater Region*, which led to increased international immigration, mainly from Italy.³¹¹

³⁰⁶ Nadim Farhat, 'Conflit communautaire belge entre contingence identitaire et déterminisme historique,' *Revue française de science politique* 62 (2012), p. 248.

³⁰⁷ Freddy Joris, 'Les étapes du combat wallon,' Partie 2, VI, Institut Destrée, Histoire politique et institutionnelle, 1995.

³⁰⁸ Farhat, 'Conflit communautaire belge entre contingence identitaire et déterminisme historique', p. 248.

³⁰⁹ Isabelle Cassiers, 'Belgian Miracle' to Slow Growth: The Impact of the Marshall Plan and the European Payments Union' in *Europe's Post-War Recovery*, ed. Barry Eichengreen (Cambridge: Cambridge University Press, 1995), p. 276.

³¹⁰ Cassiers, 'Belgian Miracle' to Slow Growth', p. 276.

³¹¹ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux', p. 7.

Italian mining immigration ended after the tragic *Bois-du-Cazier disaster* in Marcinelle, where 262 miners, among them 136 Italians, died in a fire in August 1956. Only 13 mine workers could be saved.³¹²

During those years, the output per shift in Wallonia was 1.1t, compared to 1.8t on the Saar and 1.5t in Lorraine.³¹³

After the *European Steel and Coal Treaty* was enacted in 1952, it became apparent that the Belgian coal price was approximately 55% higher than the German price. By 1960, 90% of Walloon coal was still hammer-mined. Consequent mechanisation and rationalisation were not possible.³¹⁴

The Belgian government attempted to counteract the industrial decline with unemployment and austerity measures (*Loi Unique*). It raised taxes, causing a stark contrast between Wallonia and the simultaneous industrialisation in Flanders, where wages were even exceeding those in the same industrial sectors of Germany, the UK, and France.³¹⁵

Furthermore, the government tried to curb the industrial decline with subsidies, though the *Coal Crisis*, which hit the market simultaneously, caused most of the Walloon mines to close between 1957 and 1961, with the last coal mine closing in 1984.³¹⁶ The economic balance between the country's two regions Flanders and Wallonia was, therefore, even less in favour of Wallonia than before the *Second World War*.

Pereira Carneiro Filho (2012) concludes:

"If the industrial revolution of the nineteenth century benefited Wallonia, rich in coal, it is now Flanders, more populated and with more dynamic economic activities, which dominates the national economy." (translated)

In their frustration, the workers organised the *General Winter Strike* in 1960/61. André Renard, who had already been a critical figure in the 1950 general strike (see above), became the leader of this '*The Strike of the Century*' and an important leader of the *Walloon Movement*.

³¹² Jean Puissant, and Guénaél Van de Vijver, 'La catastrophe de Marcinelle entre mémoire et histoire,' *Les Analyses de l'Institut d'histoire ouvrière, économique et sociale*, no. 3 (2006).

³¹³ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux', p. 7.

³¹⁴ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux', p. 8.

³¹⁵ Robert Mnookin and Alain Verbeke, 'Persistent nonviolent Conflict with no Reconciliation: The Flemish and Walloons in Belgium,' *Law and Contemporary Problems* 72, no. 2 (2009), p. 161.

³¹⁶ Helfer, 'Aufschwung und Niedergang des Steinkohlenbergbaus in der Großregion SaarLorLux', p. 7.

Initially a protest against the government's austerity laws, it turned into a fight for Walloon autonomy and structural reforms. While Flanders ended its strike after days, causing a deeper rift between the regions, the street fights, which were harshly counteracted by national police and military, continued for one month in Wallonia.³¹⁷

Despite a series of countermeasures that were partly successful and led to increased labour immigration in the late 1960s, the decline of the traditional heavy industries was unstoppable with the international steel and oil crises of the 1970s.

Wallonia had to undergo intense structural changes, similar to Lorraine and Saarland, by shifting towards chemical industries and machinery production and exports.³¹⁸

Similar to France, Belgium witnessed the independence of its colony, Congo, around the turn of the 1960s, after a century of colonial rule (named a “civilising mission” by King Baudouin in his speech at the independence ceremony). During the following *Congo Crisis* (1960-65), the Kingdom of Belgium intervened with military powers after a wave of violence against white Belgian inhabitants. The Congo was plunged into chaos with opposing national fractions and the USSR and the US taking action to represent their interests on location. This turmoil led to one of the first UN peacekeeping missions. 1962, after the *Rwandan Revolution* (1959-61), the Belgian administration released its protectorate Rwanda-Urundi into independence as the separate states of Rwanda and Burundi.³¹⁹

During the *Korean War* (1952-55), the Belgian Army volunteered to send soldiers to fight on the side of the US and established an army corridor leading from the Western border of North-Rhine-Westphalia (Federal Republic of Germany) to the German Democratic Republic, the frontline of the Cold War.

The internal tensions between the French-speaking and the Dutch-speaking communities never ceased, and the linguistic issue reached its climax in the 1960s.

³¹⁷ Alain Meynen, ‘*The General Strike of 1960-1961*’ in *Political History of Belgium: From 1830 Onwards*, ed. Witte et. al. (Bruxelles: ASP, 2009), p. 279.

³¹⁸ ‘Internal Market, Industry, Entrepreneurship and SME Wallonia’, European Commission, accessed 12/07/2020, [https://ec.europa.eu/growth/tools-databases/regional-innovation-monitor/base-profile/wallonia#:~:text=IWEPS%2C%202018\).-,Wallonia%20is%20a%20small%20open%20economy%20exporting%20mainly%20chemical%20products,Stat%2C%202019\)](https://ec.europa.eu/growth/tools-databases/regional-innovation-monitor/base-profile/wallonia#:~:text=IWEPS%2C%202018).-,Wallonia%20is%20a%20small%20open%20economy%20exporting%20mainly%20chemical%20products,Stat%2C%202019))

³¹⁹ David N. Gibbs, ‘Dag Hammarskjöld, the United Nations, and the Congo Crisis of 1960-1: A Reinterpretation,’ *The Journal of Modern African Studies* 31, no. 1 (1993), p. 166.

First, the language laws of 1962/63 that established regulations for academic and administrative language use, as well as geographic 'language borders' in the Kingdom,³²⁰ and secondly, the *Affaire de Louvain (Leuven Affair)*,³²¹ were notable benchmarks. Despite laws dividing the country into language areas, major universities still comprised autonomous sections for both languages. In 1967, Flemish students successfully protested for the *Catholic University of Antwerp* to become monolingual. A similar movement formed in Leuven, where students demanded the same for the *Catholic University of Leuven*.

In addition to nationalist currents, the international student movements of the late 1960s enhanced this step. Following the failed intervention of the Catholic Church and the government, Prime Minister Van den Boeynants stepped down over the issue, and the university ultimately split into two different entities: the Dutch-speaking *Katholieke Universiteit Leuven* and the French-speaking *Université Catholique de Louvain*. In 1970, the establishment of the three language communities entered the constitution, and the *Free University of Brussels* similarly split into a Dutch-speaking and a French-speaking university.

In 1983, 75 individuals from various fields, such as arts and culture, Academia, and the press, signed the *Manifesto of Walloon Culture*, which declared a distinct Walloon identity separate from *French Culture* while still being influenced by *Franco-Brussellois Culture*.³²²

The government's reaction was very critical, answering with an official statement that,

"Brussels tends to be contemptuous of Walloon and Flemish identities, which are considered too particularistic in the context of the European integration."³²³
(translated)

After the establishment of the European Community, Brussels became one of the three European capitals alongside Strasbourg and Luxembourg, hosting the *European Commission*, *the Council of the European Union*, *the European Parliament*, *the European Anti-Fraud Office (OLAF)*, *the European Data Protection Supervisor (EDPS)*, as well as the *NATO* headquarters.

³²⁰ Els Witte, 'Consequences of the Linguistic Legislation Strategy: drawing the linguistic border (1962), the language compromise of Val Duchesse (1963) and the Leuven Vlaams conflict (1968)', in *Political History of Belgium: from 1830 Onwards*, eds. Witte et.al.

³²¹ Christian Laporte, 'L'affaire de Louvain,' *Courrier hebdomadaire du Centre de Recherche et d'Informations Socio-Politiques*, no. 333-334, no. 26 (1966), p. 1-33.;
Christian Laporte, *L'affaire de Louvain, 1960-1968* (Louvain-la-Neuve: De Boeck Université, 1999).

³²² J. Fontaine, 'Four Definitions of Culture in Francophone Belgium' in *Nationalism in Belgium*, eds. K. Deprez and L. Vos (London: Palgrave Macmillan, 1998).

³²³ D. Karmis and A. Gagnon, 'Fédéralisme et identités collectives au Canada et en Belgique : Des itinéraires différents, une fragmentation similaire,' *Canadian Journal of Political Science* 29, no. 3 (September 1996), p. 435 - 468.

Final Remarks

Christian Wille's study about spatial identification and identifications of border spaces from 2017 focuses on the new millennium. However, it gives valuable insights into how much the *Greater Region* is perceived as a space of shared identity/identities and how much its inhabitants identify with the region (in addition to their nation and nationality) nowadays.³²⁴

Economic and political advantages and goals and shared culture in terms of languages and history, served as identification markers in the survey.

Wille's findings suggest that political-economic factors influence identification within the *Greater Region* more strongly than cultural-historical ones, contrary to what marketing campaigns of the *Greater Region* may lead us to believe. Within the individual subregions, the perception is largely similar among the participants.

Similarly, the microcosm of the *Greater Region* shows national tendencies on a smaller scale, such as Saarland voting against its status as a European state in 1955.

As evident from current international events during this study (2019-2023), globalisation, or in the present case more precisely, Europeanisation, is often driven by economic prosperity, while nationalistic movements typically follow economic hardship. These trends equally affect popular cultural expressions, as noted by John Storey.³²⁵

³²⁴ Christian Wille, 'Räumliche Identifikationen und Identifizierungen in Grenzregionen. Das Beispiel der Großregion SaarLorLux', *MIS-Working Paper 12*, Luxemburg (2017), p. 14.

³²⁵ John Storey, *Cultural Theory and Popular Culture. An Introduction, Fifth Edition* (Pearson Longman, 2009), p. 9.

III.1.5. Amateur Film, Amateur Film Clubs – Definitions and Perceptions from below

Amateurs, Amateurism, Cinéastes, Auteurs, Lovers and Language in the *Greater Region* and its Film Clubs

I will not list definitions of *amateur film* in this chapter in detail.

From experimental film, independent film, non-commercial film, *Avant-Garde* film, *family film*, Sunday film, to *home movie*, these definitions have already been extensively described in the majority of related studies.³²⁶

From a *Grounded Theory* approach, however, it appears significant in relation to the primary sources created by the subjects of this study, such as publications and archived files or correspondence, and the *Oral History* interviews, to explore the terminology and definitions they appropriate in order to describe themselves, their activities and productions.

The transnational research also requires an accent on the barriers and particularities of multilingualism. Written in English, pairing research in French-speaking areas and productions with samples of Germanic languages, the factor of language is ever-present.

Generally, studies on amateur film discuss or refer to the particularity of the discrepancy within the usage of the term *amateurism* oscillating between dilettantism or "beginnerism" on the one hand and its etymological roots in the Latin *Amare* (to love) and amateurism as the practice of loving something on the other hand.

The term *amateur* refers as much to a lay person following a particular practice, as an admirer or fan(-atic) of a person, a practice or an object. As a Romance language, French has a closer connection to the Latin root of the word, as seen in the use of the phrase “avis aux amateurs”, which offers information or a recommendation to anyone interested or concerned.

In a similar fashion, the initial positive meaning of a *dilettante* being a devoted amateur or lover of practice gradually changed to someone with a superficial interest in an area of knowledge.

Taking this use of the term *amateur* in French into account, a more substantial presence of the positive connotation and a lesser significance of the negative connotation than in Germanic languages can be assumed.

³²⁶ Compare among others P.R. Zimmerman (1997), Tepperman (2016), T. V. d. Heijden (2018), Aasman/Motrescu-Mayes (2021).

An example of the use of the term "amateur" in German film is Tom Tykwer's "Lola rennt" ("Run, Lola, run!"). The 1998 film which is often referred to as a "film experiment" by critics, due to its use of grainy video aesthetics, split screens, long tracking shots, and improvised cinematography. Manni, the main character Lola's partner, refers to himself as a "bloody amateur" (as the German original "blutiger Anfänger" is translated to in the English subtitle. Literally, it would translate to "bloody beginner"), scolding himself for failing to perform a heist. The example also illustrated the term's negative connotation, as it carries the notion of someone who is a beginner, either on the way to perfecting their craft or professionalising it.

Luxembourgish represents an interesting hybrid or a "linguistic border zone" here, as it important elements of both languages, French and German, are present in its daily use. Luxembourgish native speakers are, in addition to their ("Franco-Mosellian") mother tongue, usually fluent in German and French from childhood. One might therefore assume that unlike in the investigated areas of France, Belgium, and Luxembourg, the negative connotation of the amateur term is less prevalent than in the examined area of Germany.

Interestingly, among amateur film clubs that were part of this research study throughout the *Greater Region* and its different language communities, more than half of them decided *not* to use the term *amateur* in their official club title. Instead, they opted for terms such as *Cineast*, *Cine*, *Author*, *Small Gauge* or *Camera* (or translations thereof).

The first Luxembourgish amateur club, *CAL*, was founded in 1945 (official club statutes established in 1947) as *Cinéastes Amateurs Luxembourg* but changed its name to *Club des Auteurs Cinéastes et Vidéastes asbl* in 2000.

The German umbrella association, *BDFa*, changed its name from *Bund Deutscher Filmamateure* to *Bund Deutscher Filmautoren* in the mid-2000s. In 1977's *BDFa* almanack, Rainer Bucerius, chairman of the regional "association 6" covering clubs with the postal code section 6, which included Saarland, was still mocking *UNICA*'s name change:

"The relationship of those who are film-zealous has always been twofold:

In its most positive meaning understood as *free*, as *independent* – beyond this, 'amateur film-like' was, as a distinction a mere characteristic of *other* forms of production.

In its negative meaning, it has been understood as filmmaking in a dilettante - read "dabbling" - manner.

Because of this, for instance, the French Association *FFCV*, as a member of *UNICA*, the *Union Internationale du Cinéma d'Amateur*, was pushing for a name change for the umbrella organisation of the international amateur film associations in 1975. This push was approved. Nowadays, we are members of the *Union Internationale du Cinéma Nonprofessionnel* – pure cosmetics [...]"³²⁷

SVC's chairman Axel Dillschneider, whose club left the *BDFa* after five decades, recalls,

"There was such a flood of films competing on the federal level ...that it escalated... but there were really only a few top films, and of these top films, I would say, half were of a professional background...or whatever. Thus, this means that the real [...] it lost its amateur status. And then [...] the *BDFa* said, 'We are not called *Bund Deutscher Filmamateure* (Association of German Film Amateurs) but *Bund Deutscher Filmautoren* (Association of German Film Authors)!' – Such nonsense! I am still an *amateur* and not an *author*. For me, an *author* is someone who produces a film, but we are all..."

To which his fellow club member Johannes Winter replies,

"We are still doing the *author's* work."

Dillschneider gives in,

"Yes, it is also true. You are an *author*, but we are all *film amateurs*. I still always feel like a film amateur. As long as I am not a bad filmmaker or film creator, I am an amateur. What is bad about this?"

While Winter is steering the conversation to the etymological side:

"Actually, amateur means lover too. Personal lover",

³²⁷ Rainer Bucerius, 'Stilwandel im Amateurfilm', in *Film 8/16, Jahrbuch des deutschen Amateurfilms 1977* (Wehrheim /Ts.: BDFa, 1977), p. 12.

(Original: 'Das Verhältnis der Filmbeflissenen war schon immer zweigeteilt: Im positivsten Sinne als frei, als unabhängig verstanden – darüber hinaus war 'amateurfilmartig' ein bloßes Unterscheidungsmerkmal anderer Produktionsformen. In seiner negativen Bedeutung wurde es als Filmemachen in dilettantischer, geleseener Dilettantismus-Manier verstanden. Weil dem so ist, drängten zum Beispiel die Franzosen als Mitglied der UNICA, der 'Union Internationale du Cinéma d'Amateur' 1975 auf Namensänderung für die Dachorganisation der internationalen Amateurfilmverbände. Dem Drängen wurde stattgegeben. Heute sind wir Mitglieder der 'Union internationale du Cinéma non professionnel' – pure Kosmetik [...])

Dillschneider puts the term in the context of the leisure-professionalism debate, which will be discussed in *Chapter III.4* of this dissertation:

"They were trying to climb a floor up, and the clubs were having none of it [...]
I am a hobby filmmaker",

to which Winter offers:

"I think I can define it quite well: I say an *amateur* is someone who spends money on their hobby, while a pro is the one who receives money for their work."³²⁸ (translated)

Jürgen Baquet, chairman of *AFW* Niederwürzbach (DE) and representative of the *Region Rhineland Palatinate-Saarland* to the *BDFA*, used the term *authors* during our interview.³²⁹

The significance of the term is nevertheless underlined when comparing different countries. In the Germanic language areas Saarland and Luxembourg, the term "amateur" is used as often as in the purely French-speaking areas.

However, in an interview conducted in French,³³⁰ M. R.D. (the founding member would like to remain anonymous) from the *Ciné-Club 9,5 de Lorraine* emphasises that their club was called *cinéastes* instead of *amateurs*. This word choice might suggest that using the term was more conscious and significant for their self-addressing and self-identification.

³²⁸Interview SVC, 07/13/2019 (Original: Dillschneider, A.: '...wir dann also in den ersten Jahren eine Riesenflut an Filmmeldungen hatten. Wir mussten teilweise zwei Tage projizieren. So. Und das Ganze ist dann eskaliert. Dann ist das auf Bundesebene ähnlich gelaufen und da gab's wirklich nur einige Spitzen und von diesen Spitzen waren, ich würde sagen, die Hälfte war professionell vorbelastet oder zumindest eingebunden oder irgendwo studiert oder weiß der Teufel was. So. Das heißt also, das eigentliche... der Amateurstatus ging verloren. So. Und dann ist man hingegangen, hat dann... also der BDFA gesagt, wir heißen nämlich nicht mehr Bund Deutscher Filmamateure, sondern wir heißen Bund Deutscher Filmautoren. – So ein Schwachsinn! Ich bin nach wie vor Amateur und kein Autor. Ein Autor ist jemand, der den Film herstellt für mich. Aber wir alle sind...')

Winter, J.: '...Wir machen aber immer noch Autorenenarbeit.'

Ibid:

(Original:

Dillschneider: 'Ja, klar. Stimmt ja auch. Du bist ein Autor. Aber wir alle sind Filmamateure. Ich fühle mich immer als Filmamateur. Solange ich kein gelernter Filmer bin oder Filmschaffender bin, bin ich Amateur. Was ist denn daran schlecht?')

Winter: 'Eigentlich heißt ja Amateur auch Liebhaber. Persönlicher Liebhaber.'

Dillschneider: 'Man hat einfach versucht irgendeine Etage höher zu krabbeln und dann haben die Clubs gesagt, nein. Es ist ja deutschlandweit ein Clubsterben und auch, wo Clubs austreten. Weil, wenn ich einen Club habe mit 20 Leuten wegen mir noch und ich muss eine Mindestzahl von sieben melden – also ich kann nicht nur den Vorstand melden, sondern muss mindestens sieben melden – die Kosten bringe ich nicht mehr zusammen. Es geht nicht mehr.'

[...]

Dillschneider: 'Ich bin Hobbyfilmer.'

Winter: 'Ich kann es ganz gut definieren. Und ich sage, ein Amateur ist derjenige, der für sein Hobby Geld ausgibt. Und ein Profi ist derjenige, der für seine Arbeit Geld kriegt.').

³²⁹ Interview, J. Baquet (AFW/BDFA), 03/09/2019.

³³⁰ Interview, M. R.D. (CC 9,5), 22/04/2020.

For different reasons, this term proved as problematic as the term *amateur* when searching for the terms *cinéastes*, *ciné amateurs*, and *ciné clubs*, as well as for *film amateur* in Francophone countries and resources, such as in Lorraine and Wallonia. In French, the term *ciné amateur* stands for *film lovers* or *film fans* and *ciné club* for *amateur film clubs* that screen professional *films d'auteurs* or *art house films*, equally to describing *amateur filmmakers* and their clubs. This linguistic complication led me to take the precaution of adding the term *camera club*. In the empirical part of this study, mostly Walloon amateur filmmakers would use this term, which I appropriated to clarify which kind of *amateurs* and *films d'amateur*, I was referring to during my research in Belgium.

Most scholarly work on amateur film discusses a range of definitions that encompass a multitude of terms and options, such as *family film*, *home movies*, *experimental film*, *Avant-Garde film*, and more. However, in the face of this vastness of possibilities, research often settles for uniting all of these under the term *non-professional*, which in turn defines them in contrast to the prevailing norm: film, professional film, or commercial film.

Jan Essing, who was *UNICA* General Secretary until 2013, takes a similar approach in his email about *UNICA* activities when he expresses his terminological preference:

“Quite a bit has been written about the evolution of amateur film, or, as I prefer, the non-commercial film”³³¹ (translated)

The bilingual French-American historian Jacques Barzun wrote in 1956 – the early stage of the research period – about the “rise of the amateur” in the US, from a consumer to a producer, which he links to a

"democratisation of US culture, including a 'growing community spirit' and increased 'social equality' which propel a greater desire to participate in even seemingly elite practices by parties across the class spectrum."³³²

Considering the European market's equally technical advances and American popular culture's impact on European cultural practices, these ideas might apply to the European landscape.

³³¹ Jan Essing, e-mail to author 04/01/2021 (Original: “Er is nogal wat geschreven over de ontwikkeling van de amateurfilm of, zoals ik prefereer, de niet-commerciële film”).

³³² Jacques Barzun, ‘The New Man in the Arts,’ *The American Scholar* 25, no 4 (Autumn 1956), p. 437. as cited by J. Bryan-Wilson and Benjamin Pieku, ‘Amateurism,’ *Third Text* 34, no.1 (2020), p. 2.

Yet, Roger Odin argues that France's leisure time activities approach differs from the American one (see Literature Review):

"In France, the opposition between the amateur and professional spaces is very strong; in the United States, the separation exists, but it is not that impermeable. This relationship of Americans with Leisure is very different from the one of the French: Where the French only see a chance for amusement, the Americans take things very seriously; they want, under all circumstances, 'a nation of professionals.'³³³ (translated), possibly offering an explanation for why the US are not a member state of *UNICA*.

Moreover, Odin introduced a Bourdieu-based distinction between the *cinéaste familial* (family filmmaker) and *cinéaste amateur* (amateur filmmaker), partly rooted in the French language. According to Odin, the amateur filmmaker, the term he uses for the club or competition filmmaker is a "former *family filmmaker*", which appears to be the equivalent of the type of individual or non-club filmmaker Craven and Shand call a lone worker (nevertheless a complete equivalent between these terms is not given, based on several criteria Odin goes on to list in the following). In order to become a filmmaker, one has to "construct" oneself as such. In order to graduate to the state of a *cinéaste amateur*, one has to assume thus an evolved identity, which is achieved in two steps: First, the one of a *family filmmaker* and second, in a radical break with the family space and a refusal to include one's family in one's '*amateur*' films, supposedly leading to a frequent upgrade in material.³³⁴ Other scholars do not fully (compare Hogenkamp and Lauwers, 1997) share the observations of Odin's second step.³³⁵

The findings in the *Greater Region* do not exactly correspond to Odin's theory either (for a detailed description, compare *Chapter III.5 on Serious Leisure*), regardless of their production or presentation context.

The sub-regions of the *Greater Region* are simultaneously part of their respective nations and of the transnational connecting border region (except for the Grand Duchy of Luxembourg, which is in its entirety comprised of the region). Saarland was temporarily disconnected from the Federal Republic of Germany. At the same time, Wallonia's relationship with the other provinces of Belgium is marked by contrast (compare *Chapter III.1.4*).

³³³ Odin, 'Le Cinéma Amateur', p. 24.

³³⁴ Odin, 'La question de l'amateur'; Odin, 'Le Cinéma Amateur', p. 55.

³³⁵ B. Hogenkamp and M. Lauwers, 'In Pursuit of Happiness?', p. 107.

They are thus each part of one nation while simultaneously being in an extraordinary position as a border region: geographically, economically and culturally.

In a similar manner, *amateur film* is part of film history and the film industry. However, it is considered "the other film", whose history and significance had long been disregarded and undervalued as marginal. Nonetheless, its significance as a medium, a practice, and an identification factor is indicated by the many different genres, definitions, and perceptions related to the term, each of which can only ever represent a part of the entire realm of amateur film. This consideration gains even more importance when adding the voices of those the makers of these films, the different languages they use, and their transnational operation context to the discussion.

III.1.6. Amateur Film Clubs of the *Greater Region* Saar-Lor-Lux-Wallonia

Evolution 1950-2019

Figures number 2 – 9 show the evolution and growth of amateur film clubs according to region and numbers in the *Greater Region* from 1950 – 2019, illustrating increase and decrease in numbers of clubs, locations and distribution of clubs by singling out the years 1950, 1955, 1965, 1975 and 1985.

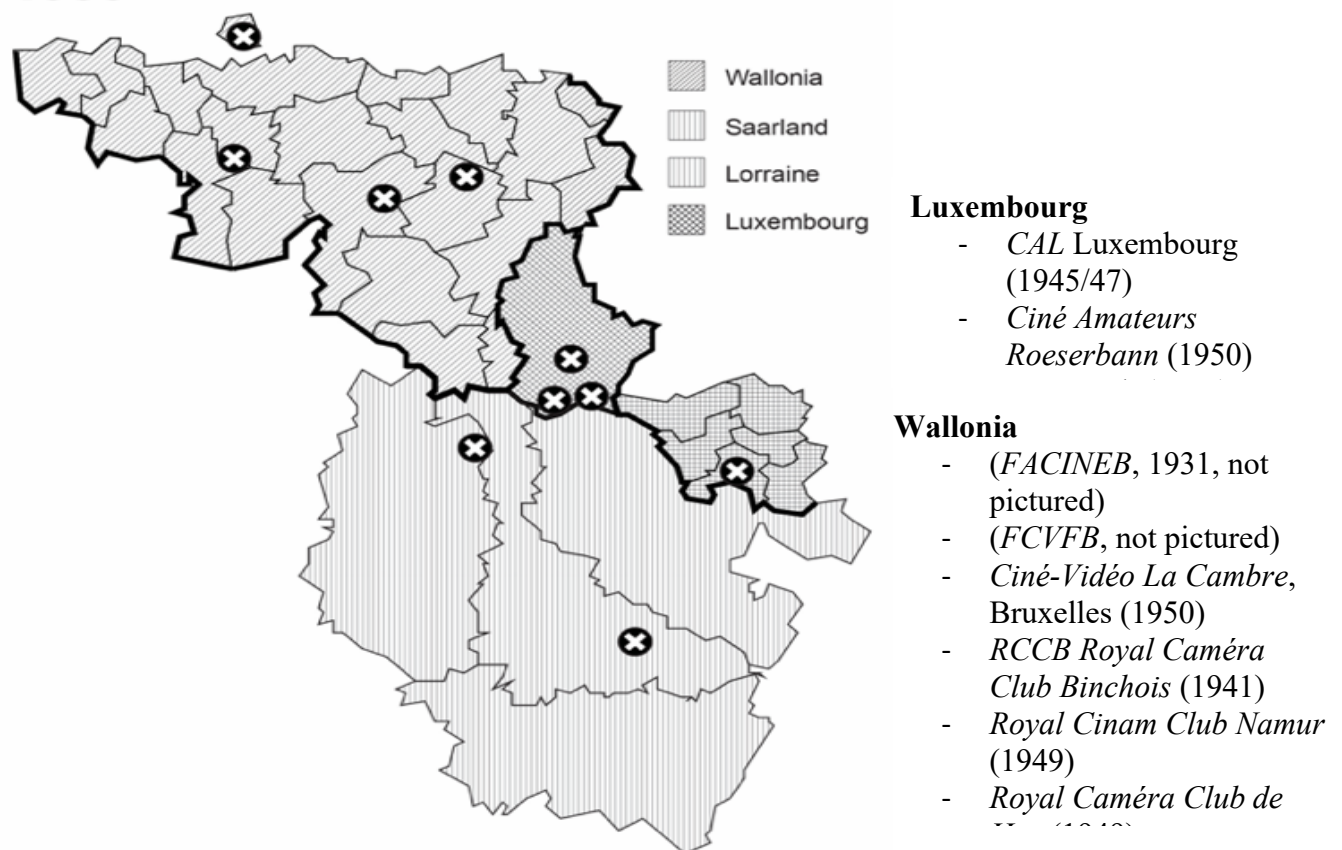
The national associations are listed, but not depicted, as they are - with the exception of Luxembourg and Wallonia - not located in the spatial research area, respectively do not have a permanent physical location.

Figure 8 is an organisational chart depicting the hierarchy and organisation of clubs and association from a local to a regional, national and international level.

Figure 9 shows the evolution of the Luxembourgish federation *FGDCA*'s member clubs from 1952 to 1956.

FIGURE 2: Amateur Film Clubs of the *Greater Region* Saar-Lor-Lux-Wallonia 1950
(Illustration: Marc Reuland, after the author's design)

1950



Lorraine

- *CACV Verdun*
- *Noir et Couleur* Epinal (1906/1954)
- (*FFCV* 1933, not pictured, Paris)

Saarland

- *FAS* Dudweiler Sulzbach (1939) / *IGFA Saar* (1949/51)

As *Figure 2* shows, Wallonia-Brussels disposed of the largest number of amateur film clubs to begin with in 1950: four.

These clubs had already existed before and during the *Second World War*, with the Walloon federation already having been founded in 1931. The Binche-based club *RCCB* was founded during German occupation in 1941. The rest of the Walloon clubs were founded around the same time as most clubs internationally.

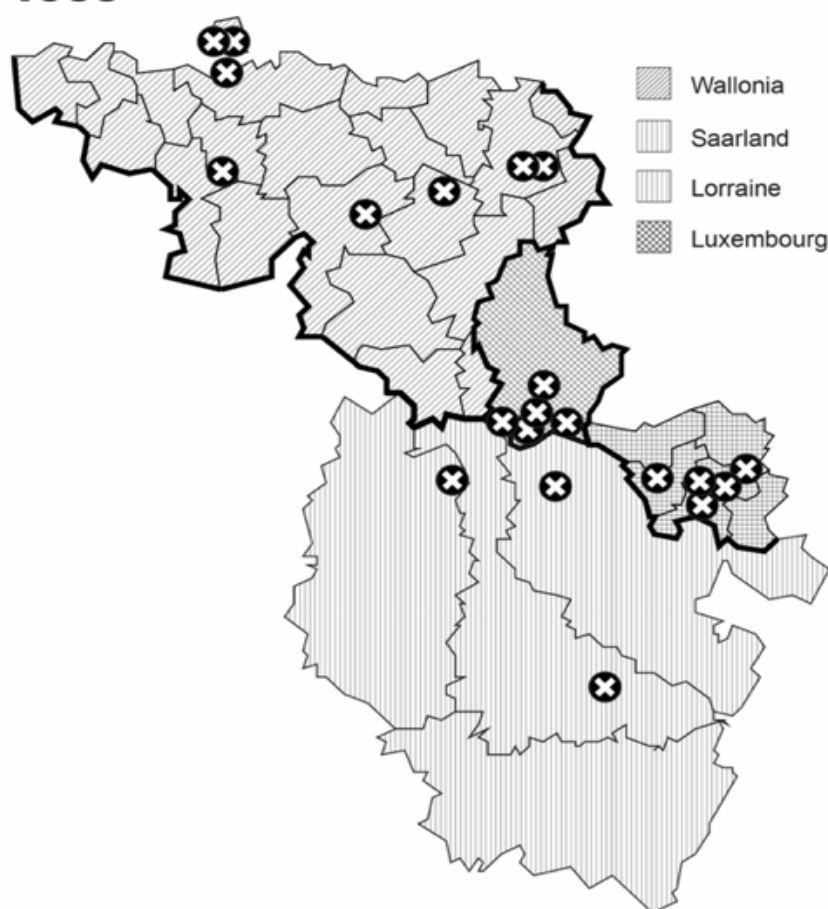
The Grand Duchy of Luxembourg, as the only nation among the subregions of the *Greater Region*, but in size comparable to the smallest subregion (Saarland) disposed of three amateur film clubs in 1950 and is therewith close to Wallonia in numbers, which is geographically four times larger than Luxembourg.

As discussed in *Chapter II.2.6*, the number of clubs in Lorraine seems considerably low considering the geographical size of the region, in particular considering that the club in Epinal had already existed as a photography club since 1906, but only added an official film section in 1954.

The economic state of the region plays into the number of existing film clubs and of filmmakers, as is also shown in the following illustrations (*Figures 3, 4, 5, 6 and 7*). To interpret the initially low number of clubs in Saarland, addition to economic circumstances of the French-administered arena, another reason has to be taken into account: According to interviews, the Allied Powers had to give permission for the foundation of leisure time clubs in the years after the *Second World War* (compare *Chapter III.6.3* on Politics).

FIGURE 3: Amateur Film Clubs of the *Greater Region* Saar-Lor-Lux-Wallonia 1955
(Illustration: Marc Reuland, after the author's design)

1955



Lorraine

- *FFCV* (1933, not pictured)
- *CACV* Verdun
- *CinéAm* Metz (1950s-60s)
- *Noir et Couleur* Epinal (1906/1954)

Luxembourg

- (*FGDCA*, 1952, not pictured)
- *ACE* Esch (1949)
- *AMCIS Amateurs Cinéastes Schiffange* (1953)
- *CAD Ciné-amateurs Differdange* (1955)
- *CAL* Luxembourg (1945/47)
- *PCAD Photo-Ciné Amateurs Dudelange* (1954)

Saarland

- *AFK Neunkirchen* (1950s)
- *FAS Dudweiler Sulzbach* (1939)
- */ IGFA Saar* (1949/51)
- *IGFA Arbeitsgruppe Sankt Ingbert* (1951), later *SFC Sankt Ingbert*
- *IGFA Arbeitsgruppe Untere Saar*, Saarlouis (1952)

- *SFC Saarbrücken* (founded as *IGFA Arbeitsgruppe Saarbrücken* (1951), name change in 1954, since the 1990s *SFVC*)

Wallonia

- (*FACINEB*, 1931, not pictured)
- (*FCVFB*, not pictured)
- *Ciné-Vidéo La Cambre*, Bruxelles (1950)
- *RCCB Royal Caméra Club Binchois* (1941)
- *Royal Cinam Club Namur* (1949)
- *Royal Caméra Club de Huy* (1949)
- *RCCW Royal Caméra Club Wavre* (1954)
- *Royal Cine-Vidéo 8-16 Liège* (1952)
- *Royal Caméra Club Liégeois* (1954)
- *Royal Cameram Club, Watermael-Boitsfort*, (Bruxelles, 1950s)

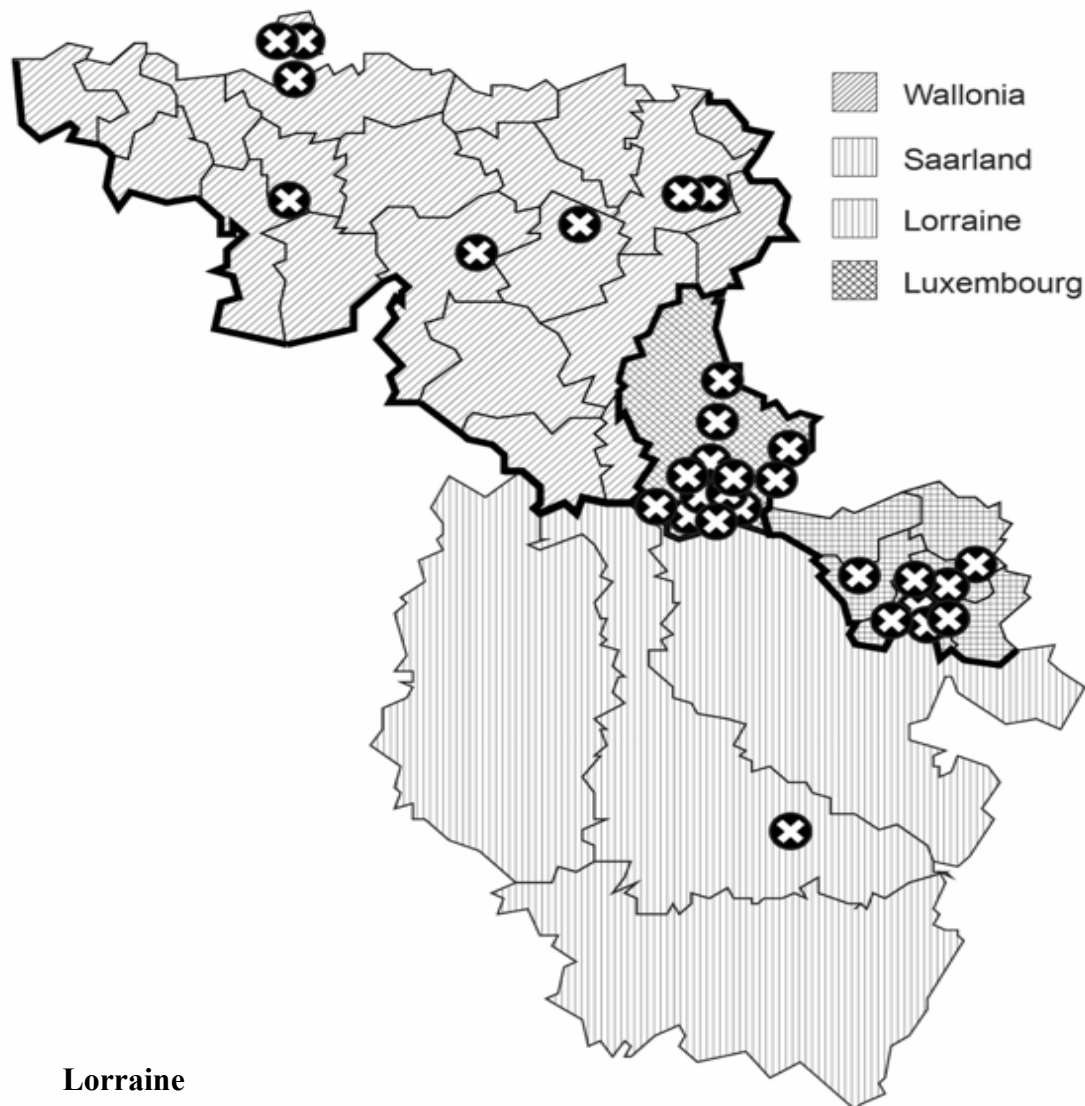
The graphic for 1955 shows a significant increase in numbers of clubs in the regions Wallonia, Saarland and Luxembourg. In relation to *Figure 8* in this chapter, the numbers in Luxembourg show an increase in newly founded clubs, but also in terms of club members, which is exemplary for the growth in numbers on an international, or - in case of the *Greater Region* - interregional level.

In the geographically small Saarland, the individual clubs during the period, mostly local working groups of the Saarland federation IGFA.

In Lorraine, the largest geographical area, only one additional club seems to have been founded, according to available data, while the photography club Epinal had added a film section the previous year.

FIGURE 4: Amateur Film Clubs of the *Greater Region* Saar-Lor-Lux-Wallonia 1965
(Illustration: Marc Reuland, after the author's design)

1965



Lorraine

- *FFCV* (1933, not pictured, Paris)
- *Noir et Couleur* Epinal (1906/1954)

Luxembourg

- (*FGDCA*, 1952, not pictured)
- *ACE* Esch (1949)
- *ACG Amateurs-Cinéastes Gasperich* (1958)
- *ALCA Association Luxembourgeoise des Ciné-Amateurs* (1962)
- *AMCIS Amateurs Cinéastes Schiffange* (1953)
- *CAL* Luxembourg (1945/47)
- *CAD Ciné-Amateurs Differdange* (1955)
- *CAG Ciné-amateurs Grevenmacher* (1956)
- *CAP Ciné-amateurs Pétange* (1958)
- *CASR Ciné Amateurs Septfontaines-Rollingergrund* (1963)
- *CCD Ciné Caméra Diekirch* (1963)
- *CDC Club des Cinq Bivange* (1957)

- *HCC Hesper Cinéaste Club* (1965)
- *PCAD Photo-Ciné Amateurs Dudelange* (1954)
- *Photo-Ciné Amateurs Echternach* (1964)
- *Photo-Ciné Club Vianden* (1964)
- *Studio 816* Hollerich (1967)

Saarland

- (*BFDA*, 1927, not pictured, Bonn)
- *AFK Saarbrücken* (1957, formerly part of *SFC*)
- *FAS Dudweiler Sulzbach* (1939) / *IGFA Saar* (1949/51)
- *SFC Sankt Ingbert* (1952 as *IGFA Arbeitsgruppe Sankt Ingbert*)
- *IGFA Arbeitsgruppe Untere Saar Dillingen-Beckingen* (1952)
- *SFC Saarbrücken* (founded as *IGFA Arbeitsgruppe Saarbrücken* (1951)), name change in 1954, since the 1990s *SFVC*)
- *SVC Völklingen* (before 1965)
- *SFC St. Wendel* (before 1965)

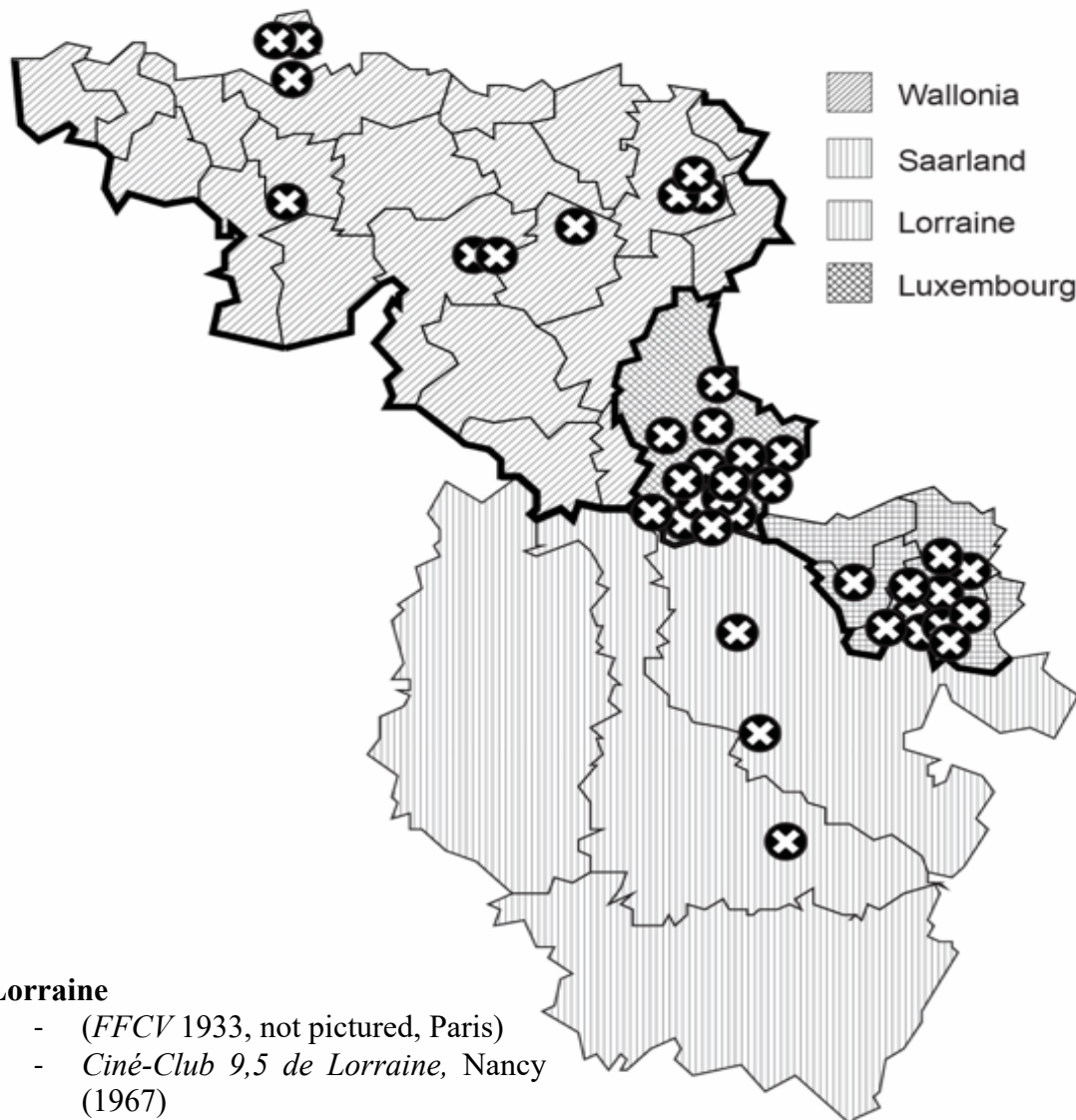
Wallonia

- (*FACINEB*, 1931, not pictured)
- (*FCVFB*, not pictured)
- *Ciné-Vidéo La Cambre*, Bruxelles (1950)
- *RCCB Royal Caméra Club Binchois* (1941)
- *ROYAL CINAM CLUB ASBL*, NAMUR (1949)
- *Royal Caméra Club de Huy* (1949)
- *RCCW Royal Caméra Club Wavre* (1954)
- *Royal Cine-Vidéo 8-16 Liège* (1952)
- *Royal Caméra Club Liégeois* (1954)
- *Royal Cameram Club*, Watermael-Boitsfort (Bruxelles, 1950s)

As *Figure 4* shows, the numbers of amateur film clubs have further increased transnationally in all subregions of the *Greater Region*, except for Lorraine, the only area where numbers actually reduced to one single club. Particularly in Luxembourg, the increase in clubs is significant, followed by Saarland. While numbers have also increased in Wallonia, the growth is less steep than in the 1950s.

FIGURE 5: Amateur Film Clubs of the *Greater Region* Saar-Lor-Lux-Wallonia 1975
(Illustration: Marc Reuland, after the author's design)

1975



Lorraine

- (*FFCV* 1933, not pictured, Paris)
- *Ciné-Club 9,5 de Lorraine*, Nancy (1967)
- *Caméra-Club Auboué* (1974)
- *Noir et Couleur* Epinal (1906/1954)

Luxembourg

- (*FGDCA*, 1952, not pictured)
- *ACE Esch* (1949)
- *ACG Amateurs-Cinéastes Gasperich* (1958)
- *AFO Luxembourg* (1968)
- *ALCA Association Luxembourgeoise des Ciné-Amateurs* (1962)
- *AMCIS Amateurs Cinéastes Schiffange* (1953)
- *CAL Luxembourg* (1945/47)
- *CAD Ciné-Amateurs Differdange* (1955)
- *CAG Ciné-amateurs Grevenmacher* (1956)
- *Caméra 2000 Rollingergrund* (1970s)
- *CAP Ciné-amateurs Pétange* (1958)
- *CASR Ciné Amateurs Septfontaines-Rollingergrund* (1963)

- *CCD Ciné Caméra Diekirch* (1963)
- *Ciné Caméra 75 Dudelange* (1975)
- *Ciné-Photo Schuttrange*
- *CVF Roeserbann* (1970)
- *Euro-Ciné Dippach* (1970)
- *HCC Hesper Cinéaste Club* (1965)
- *PCAD Photo-Ciné Amateurs Dudelange* (1954)
- *Photo-Ciné Amateurs Echternach* (1964)
- *Photo-Ciné Club Vianden* (1964)
- *Studio 816 Hollerich* (1967)

Saarland

- (*BFDA*, 1927, not pictured, Bonn)
- (*BDFa* Region 6, not pictured)
- *AFK Saarbrücken* (1957, formerly part of SFC)
- *AFW Blieskastel* (1972)
- *FAS Dudweiler Sulzbach* (1939) / *IGFA Saar* (1949/51)
- *Untere Saar Dillingen-Beckingen* (1952, formerly *IGFA-Arbeitsgruppe*)
- *Kurbelkasten* (1968)
- *SFC Saarbrücken* (founded as *IGFA Arbeitsgruppe Saarbrücken* (1951), name change in 1954, since the 1990s *SFVC*)
- *Studio 68, Sankt Ingbert* (1968)
- *SVC Völklingen* (before 1965)

Wallonia

- (*FACINEB*, 1931, not pictured)
- (*FCVFB*, not pictured)
- *Ciné-Club MOSAN*, Namur (after 1972)
- *Caméra Club de Fléron* (after 1972)
- *Ciné-Vidéo La Cambre*, Bruxelles (1950)
- *L'EPLICINA Entente Provinciale Liégeoise des Cinéastes Amateurs*
- *RCCB Royal Caméra Club Binchois* (1941)
- *ROYAL CINAM CLUB ASBL*, Namur (1949)
- *Royal Caméra Club de Huy* (1949)
- *RCCW Royal Caméra Club Wavre* (1954)
- *Royal Cine-Vidéo 8-16 Liège* (1952)
- *Royal Caméra Club Liégeois* (1954)
- *Royal Cameram Club*, Watermael-Boitsfort (Bruxelles, 1950s)

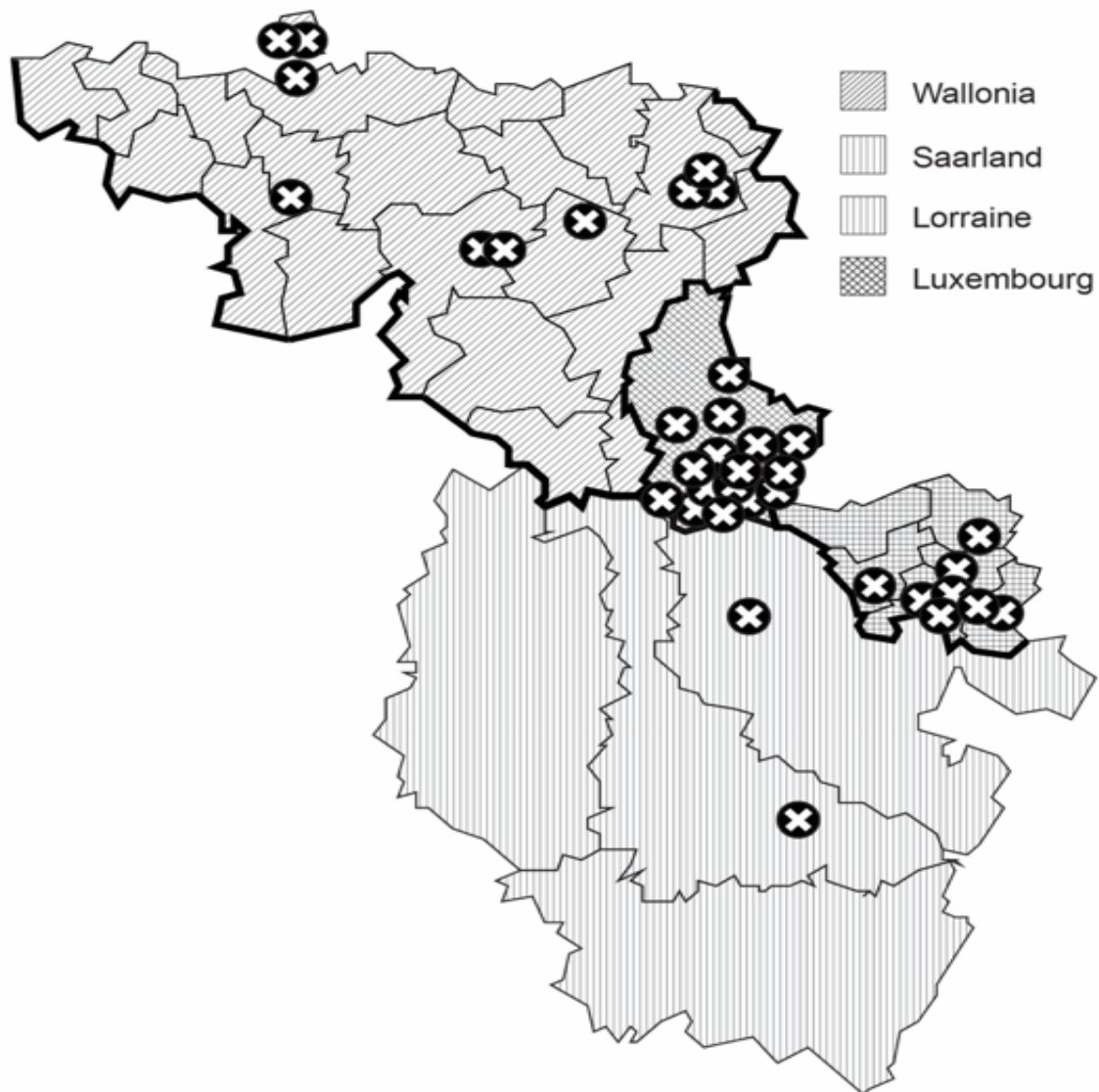
Figure 5 shows that the increase in club foundations throughout the *Greater Region* continued until 1975, towards the end of the research period. Once again, like in 1965, it is the Grand Duchy of Luxembourg and Saarland which measure the most significant increase, followed by Wallonia.

In case of Saarland, it should be added that the names of the clubs show that certain clubs cease to exist while others are newly founded nearby, potentially replacing the former clubs and attracting their former members which might slow down the growth by numbers.

The number of Lorraine-based clubs doubles from two to four towards the end of the research period. A potential reason for this evolution might be the temporary improvement of the local economy when temporarily closed mines re-open for a short period (compare *Chapter III.1.1*).

FIGURE 6: Amateur Film Clubs of the *Greater Region* Saar-Lor-Lux-Wallonia 1985
(Illustration: Marc Reuland, after the author's design)

1985



Lorraine

- (*FFCV* 1933, not pictured, Paris)
- (*UNION DES CLUBS DE CINEASTES DE LA 5e REGION FCFC (URCC 5 / 1976)*)
- *Caméra-Club Auboué* (1974)
- *Noir et Couleur* Epinal (1906/1954)

Luxembourg

- (*FGDCA*, 1952, not pictured)
- *ACE Esch* (1949)
- *ACG Amateurs-Cinéastes Gasperich* (1958)
- *AFO* Luxembourg (1968)
- *ALCA Association Luxembourgeoise des Ciné-Amateurs* (1962)
- *AMCIS Amateurs Cinéastes Schiffange* (1953)

- *CAL Luxembourg* (1945/47)
- *CAD Ciné-Amateurs Differdange* (1955)
- *CAG Ciné-amateurs Grevenmacher* (1956)
- *Caméra 2000 Rollingergrund* (1970s)
- *CAP Ciné-amateurs Pétange* (1958)
- *CASR Ciné Amateurs Septfontaines-Rollingergrund* (1963)
- *CCD Ciné Caméra Diekirch* (1963)
- *Ciné Caméra 75 Dudelange* (1975)
- *Ciné-Photo Schuttrange*
- *CVF Roeserbann* (1970)
- *Euro-Ciné Dippach* (1970)
- *HCC Hesper Cinéaste Club* (1965)
- *PCAD Photo-Ciné Amateurs Dudelange* (1954)
- *Photo-Ciné Amateurs Echternach* (1964)
- *Photo-Ciné Club Vianden* (1964)
- *Studio 816 Hollerich* (1967)

Saarland

- (*BFDA*, 1927, not pictured, Bonn)
- (*BDFA Saar-Pfalz*)
- *AFK Saarbrücken* (1957, formerly part of SFC)
- *AFW Blieskastel* (1972)
- *FAS Dudweiler Sulzbach* (1939) / *IGFA Saar* (1949/51)
- *Untere Saar Dillingen-Beckingen* (1952, formerly *IGFA-Arbeitsgruppe*)
- *Filmfreunde Rohrbach Sankt Ingbert* (1976)
- *SFC Neunkirchen* (1980)
- *SFC Saarbrücken* (founded as *IGFA Arbeitsgruppe Saarbrücken* (1951), name change in 1954, since the 1990s *SFVC*)
- *Studio 68, Sankt Ingbert* (1968)
- *Super 8 Illthal* (early 1980s), not *BDFA/UNICA*-associated
- *SVC Völklingen* (before 1965)

Wallonia

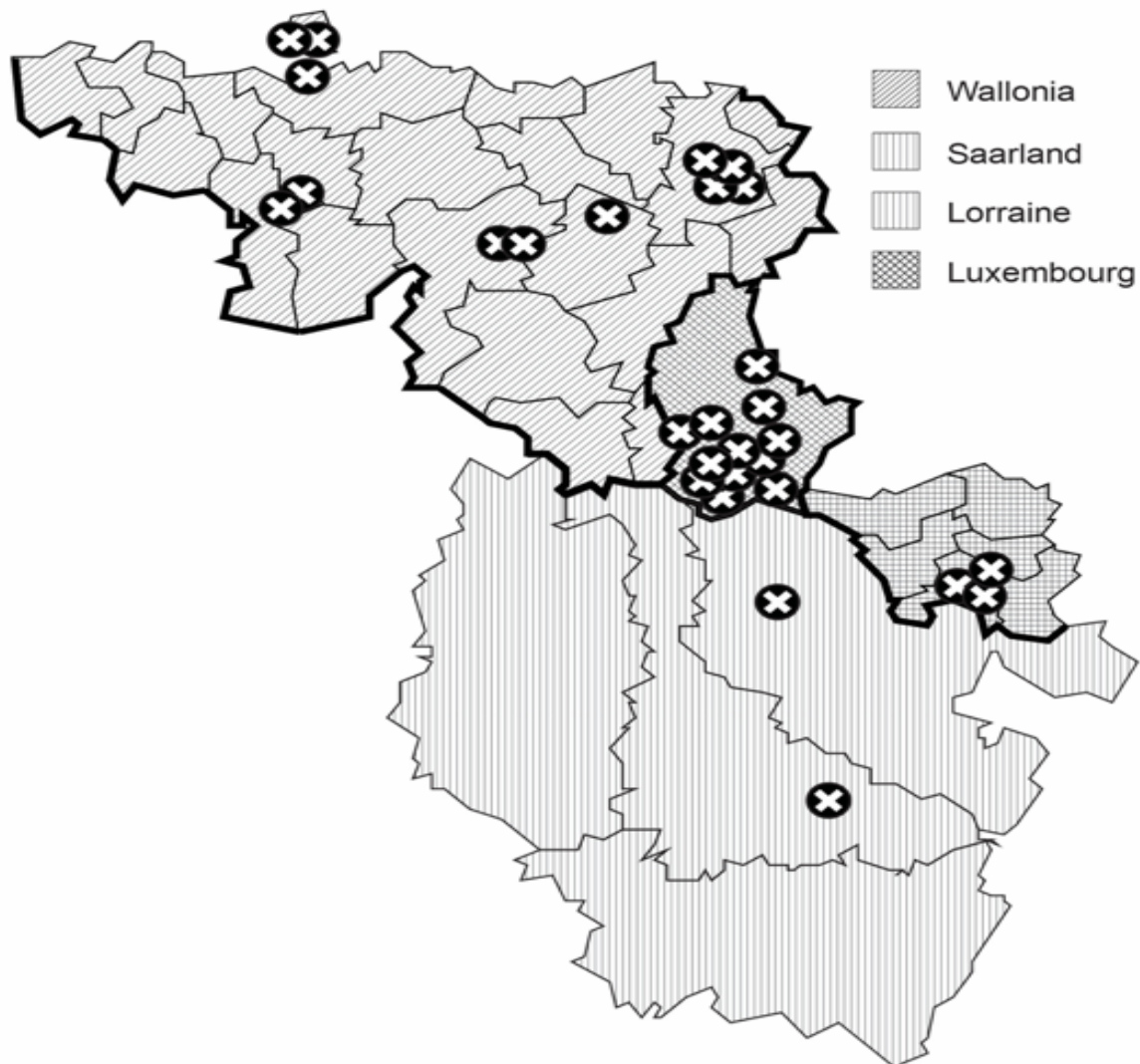
- (*FACINEB*, not pictured)
 - (*FCVFB*, not pictured)
 - *Ciné-Club MOSAN*, Namur (after 1972)
 - *Caméra Club de Fléron* (after 1972)
 - *Ciné-Vidéo La Cambre*, Bruxelles (1950)
 - *L'EPLICINA Entente Provinciale Liégeoise des Cinéastes Amateurs*
 - *RCCB Royal Caméra Club Binchois* (1941)
 - *ROYAL CINAM CLUB ASBL*, Namur (1949)
 - *Royal Caméra Club de Huy* (1949)
 - *RCCW Royal Caméra Club Wavre* (1954)
 - *Royal Cine-Vidéo 8-16 Liège* (1952)
 - *Royal Caméra Club Liégeois* (1954)
 - *Royal Cameram Club*, Watermael-Boitsfort (Bruxelles, 1950s)
- (Clubs in Genappe and Mons were mentioned in interviews for this period, unfortunately I have not found further evidence)

1985, visualised geographically in *Figure 6*, shows rather little significant alteration from 1975 (compare *Figure 5*) in terms of clubs which could be detected. While the format-centred club Ciné-Club 9,5 de Lorraine has at that point either ceased to exist or fusioned with a local photography club (accounts vary and are unclear), most other clubs in the region still existed.

While video had become more popular, in the amateur film clubs the prevalent technology was still small gauge until the late 1980s (compare interview with Jürgen Baquet from AFW Niederwürzbach, mentioned in *Chapter III.4.2 on technology generations*).

FIGURE 7: Amateur Film Clubs of the *Greater Region* Saar-Lor-Lux-Wallonia 2019
(Illustration: Marc Reuland, after the author's design)

2019



Lorraine

- (*FFCV*, 1933, not pictured, Paris)
- (*GUR Est*, not pictured)
- *Caméra-Club Auboué* (1974)
- *Noir et Couleur* Epinal (1906/1954)

Luxembourg

- (*FGDCA*, 1952, not pictured)
- *AMCIS Amateurs Cinéastes Schiffange* (1953)
- *CAL Luxembourg* (1945/47)
- *CAD Ciné-Amateurs Differdange* (1955)
- *CASR Ciné Amateurs Septfontaines-Rollingergrund* (1963)
- *CCD Ciné Caméra Diekirch* (1963)
- *Ciné Caméra 75 Dudelange* (1975)
- *Ciné-Photo Schuttrange*
- *CVF Roeserbann* (1970)

- *Euro-Ciné Dippach* (1970)
- Studio 816 Hollerich (1967)
- *Koler Movies Lëtzebuerg*
- School-associated Clubs: *Youthtube* and *Schuman-Tube*

Saarland

- *AFK Saarbrücken* (1957, formerly part of SFC)
- *AFW Blieskastel*
- *SFVC Saarbrücken* (founded as *IGFA Arbeitsgruppe Saarbrücken* (1951), name change to *SFC* in 1954), left *BDFa* and *UNICA*

Wallonia

- (*FACINEB*, not pictured)
- (*FCVFB*, not pictured)
- *Ciné-Club MOSAN*, Namur (after 1972)
- *Caméra Club de Fléron* (after 1972)
- *Ciné-Vidéo La Cambre*, Bruxelles (1950)
- *L'EPLICINA Entente Provinciale Liégeoise des Cinéastes Amateurs*
- *RCCB Royal Caméra Club Binchois* (1941)
- *Royal Caméra Club de Huy* (1949)
- *RCCW Royal Caméra Club Wavre* (1954)
- *Royal Cine-Vidéo 8-16 Liège* (1952)
- *Royal Caméra Club Liégeois* (1954)
- *Royal Cameram Club*, Watermael-Boitsfort (Bruxelles, 1950s)
- *Pixel*, Villers-la-Ville, près de Charleroi, (1996)
- *Septième Art Amateur*, Seraing (2003)
- *Vidéo Passion Kraainem*

The difference in club numbers between 1985 and 2019 is particularly significant in Saarland. The majority of the ten to twelve clubs that had existed in Saarland at the height of the research period - and the height of the popularity of amateur small gauge filmmaking - are meanwhile defunct.

Among the three clubs which still make films, only one is very active and member of *BDFa* and *UNICA*, while another one, *AFK Saarbrücken*, largely consists of one single active member. *SVC* (former *SFC*), which split from *AFK* in the 1950s left the national and international associations and operates entirely on a private, level as a group of local friends (compare *Chapter II.2.2, Sources*).

With the number of clubs in Lorraine having been low but relatively stable since the beginning of the records, the regrouping of regions in 2016 might contribute to a further decline in numbers.

Numbers in Wallonia and Luxembourg have also decreased, however much less significantly than in Saarland. Furthermore, in both regions, new clubs dedicated to the new technologies, and to younger members (for instance as part of youth clubs and school activities) have been founded. This fact is relatively remarkable, considering that the falling numbers in clubs as well as club members internationally are - according to interviews - owed to two factors: the evolution towards digital technology and mobile phones on the one hand and the declining interest in club-organised leisure time activities in a different demographic of younger people on the other hand.

From interviews, the participation at *UNICA 2019* in Zeist (NL), club magazines and newsletters, it appears as though the clubs that persist in Luxembourg and Wallonia, and in particular the newly founded clubs, strategically keep on evolving in terms of technique and technology and foster a relationship with younger generations and schools.

As a letter from 1956 in *Figure 8* from the archive *FGDCA* archive shows, that in the four years since the foundation of the national federation with initially three clubs in 1952, the number of amateur filmmakers organised in Luxembourgish clubs have more than doubled. The number of clubs grew from three to five, while one of the initial three clubs (compare *Figures 2* and *3*) ceased to exist. Despite this club having been located in Roeserbann, roughly halfway between Luxembourg and Esch, where the two other initial amateur film clubs were based, the numbers of the following years do not allow for a clear interpretation whether the former members of the defunct club in Roeserbann moved to Luxembourg or to Esch:

In the following year, 1954, the *Amateurs Cinéastes Esch (ACE)* saw a steep increase in membership rates, while nearby, in Schiffflange, a new, initially small, club opened its doors. In 1954, the *CAL* in Luxembourg's capital saw its membership rates soar to a size which is comparable to that of the club in Esch. At the same time, two new clubs opened in the South of the country, not far from Esch-sur-Alzette. This growth in the South of Luxembourg corresponds to the flourishing mining industry in the area during the period.

**FIGURE 8: Letter “évolution du nombre des ciné-amateurs” 1952-1956
(FGDCA Archive Luxembourg)**

Marcel Wagner
17, Rue Glück
L u x e m b o u r g .

24 janvier 1956.

Monsieur V. Vannucchi-Goedert
Route de Beggen
B e r e l d a n g e .

Monsieur Vannucchi,

Suite à votre demande téléphonique, voici les renseignements demandés:

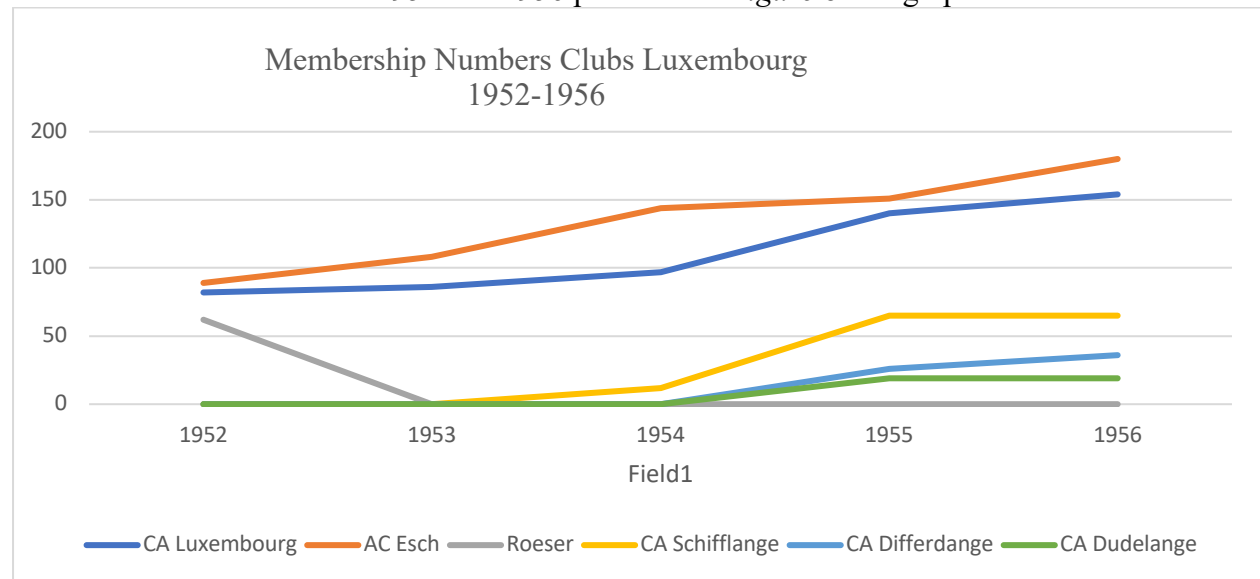
a) évolution du nombre des ciné-amateurs.

26.10.52	Ciné-Amateurs Luxembourg	82 membres	
	Amateurs Cinéastes Esch	89	=
	Ciné Amateurs Roeser	62	=
7.12.53	Ciné Amateurs Luxembourg	86	=
	Amateurs Esch	108	=
	le club de Roeser a cessé d'exister		
24.11.54	Ciné Amateurs Luxembourg	97 membres	
	Amateurs Cinéastes Esch	144	=
	C.A. Schiffflange	12	=
12.10.55	Ciné Amateurs Luxembourg	140	=
	Amateurs Cinéastes Esch	151	=
	C. A. Schiffflange	65	=
	C.A. Differdange	26	=
	C. A. Dudelange	19	=
15.1. 56	Ciné Amateurs Luxembourg	154	=
	Amateurs Cinéastes Esch	180	=
	C.A. Schiffflange	65	=
	C. A. Differdange	36	=
	C. A. Dudelange	19	=

b) Formats sur 154 membres, les Cinéastes Amateurs de Luxembourg comptent environ 10 adeptes du 16 mm, 5 du 9,5 et le reste sont des 8 millimétristes.

FIGURE 9: Membership Numbers Clubs Luxembourg 1952-1956

Figure 9 visualises the information regarding the membership rates of the Luxembourgish amateur film clubs between 1952 and 1956 provided in Figure 8 in a graph:

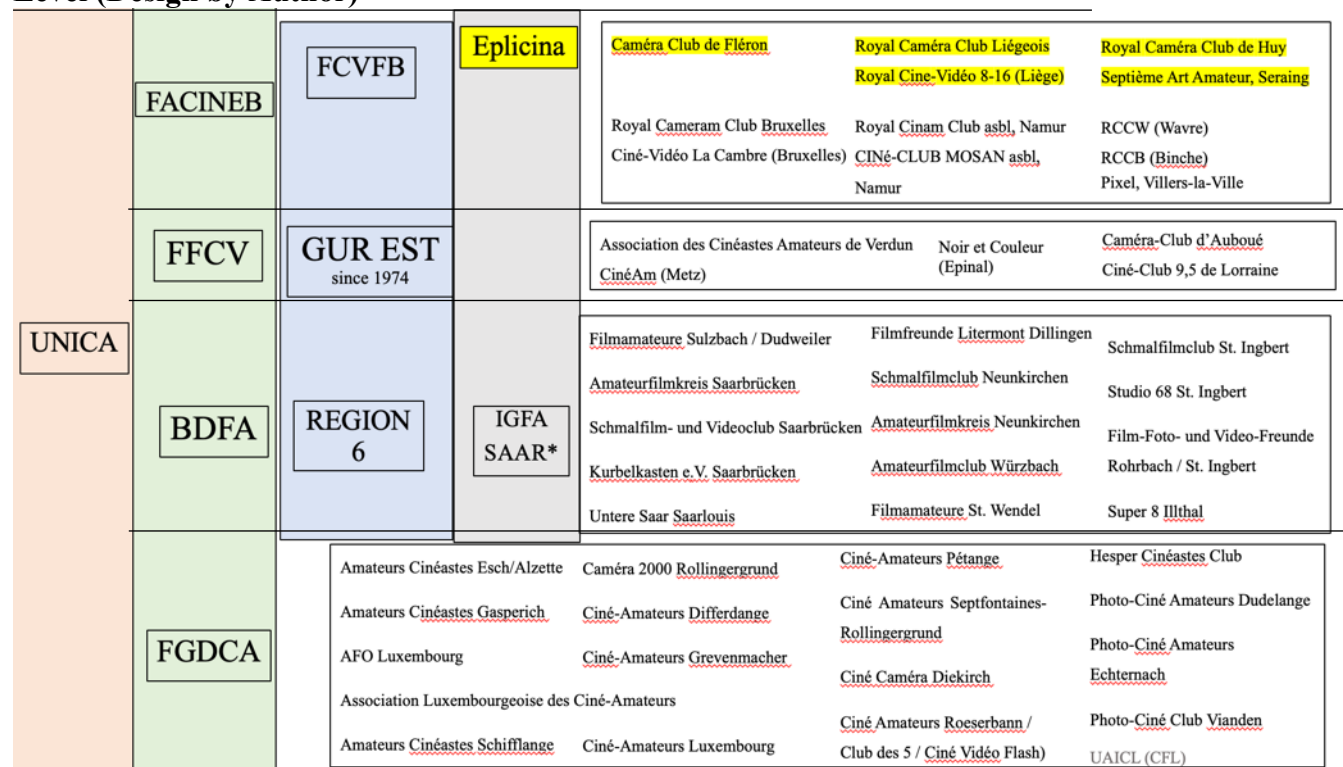


The increase in the South of Luxembourg seems at this stage much more significant than in most other areas of the *Greater Region* which was also witnessing an economic growth due to the heavy industries.

Furthermore, a clear preference for the format *8mm* seems prevalent among the capital's organised amateurs (under point b of Figure 8's letter, it is written that except for 10 members making films in *16mm* and 5 members in *9.5 mm*, the rest of the 154 members of the *CAL* was filming in *8mm* in 1956).

Unfortunately, there is no further documentation of the exchange to certify why the *FGDCA* was addressed with this inquiry and in which capacity the inquirer, Mr. V. Vanucchi-Goedert, makes his request.

FIGURE 10: Greater Region Organisational Club Chart from International to Local Level (Design by Author)



Legend:

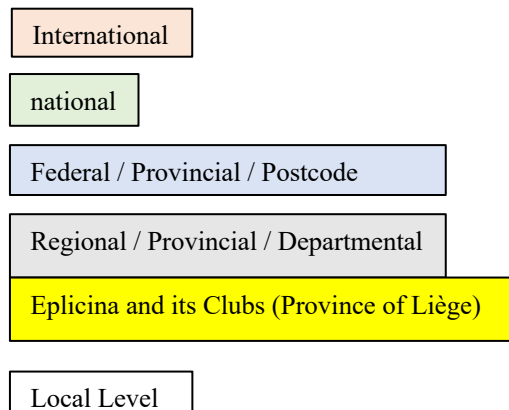


Figure 10 shows all amateur film clubs which existed at one point in the *Greater Region* between 1950 and 2019. I.e., this design unites clubs that were not existing at the same period, or were only active for a short period, respectively not part of the regional, national and international associations. For instance, the Luxembourgish *UAICL* was the leisure time association of the CFL, the Luxembourgish Railway company (compare also *Chapter III.5.3*), but not part of the national Federation *FGDCA* or *UNICA*, hence it is listed in pale as part of the club landscape, but not part of the organisational hierarchy.

It is notable, the Luxembourgish Clubs are, due to the size of the country, directly organised in the national Federation, without any further regional divisions.

In case of Saarland, the affiliation repeatedly changes from a regional one which is temporarily accepted as a national one (while Saarland is not associated with the Federal Republic of Germany in 1946 – 1957), of Saarland to Region 6 (the postal code number in South-Western Germany), back to Saarland and, most recently (in 2021) to Saar-Pfalz (in interregional cooperation with the bordering Region of the neighbouring Federal State of Rhineland-Palatinate) due to the decrease in membership rates.

Final Remarks

As *Figures 2, 3, 4, 5, 6 and 7* show, from shortly after the *Second World War* with a low number of clubs in the *Greater Region* until shortly after the research period, there is a large increase in the numbers of newly founded amateur film clubs over a phase of twenty-five years. This steep growth corresponds to the international growth during this “Golden Age” of amateur film and of amateur film clubs as previously discussed. Most remarkable in the evolution visualised in the map throughout the decades are the following aspects:

The number of film clubs kept growing until 1985, i.e., towards the late small-gauge film era and the beginning of the popular video age. Unfortunately, there are no numbers from the *Greater Region* for the 1990s when video dominated as a format, as this would have exceeded the frame of the present study.

It can, however, be assumed that the numbers of members as well as clubs were decreasing during this period as the video format which favoured individualism, and the changing *Zeitgeist* in terms of leisure activities combined with a change in the entertainment landscape. In turn, these factors fostered a decline in people enjoying club-organised leisure time activities (compare also *Chapter III.5*).

III.2. Home and Away – Imagined Spaces, existing Places and their Importance.

The spatial scope of a study which addresses the *Dispositif* of the amateur film club (scene) from a transnational angle as an innovative approach to discuss the role of space and place in its context.

Notions of *Locality* in the context of the amateur film club represent a vast array of possible relations, such as places depicted on film, and how they become an imagined space through the depiction in a film by an individual author or a group, as in a club.

Actual spaces of production, such as a clubhouse or the basement of a family home, are as crucial as imaginatively created spaces in film (such as for instance *Outer Space*, compare *Chapter III.6.4*) or as the concept of the club or of the national and international associations, such as *UNICA*, all of which are modelled based upon the existing scope of the authors' experience of reality. *UNICA* is a constantly transforming space in the aspect that its headquarters nomadically move with each term of office of the association's president, while the place of the international congress and competition change annually, thus both appropriating a new environment for a limited amount of time. During this brief period that the temporary *UNICA* congress space concretises on location, international amateur filmmakers travel to become part of this appropriated space. Their (during the long 1960s physical) film reels travel with them to take up space, first as an object stowed away and carried, and subsequently as a projection, likely depicting a different space on screen. How do amateur filmmakers define themselves and the clubs or the club scene in relation to the concepts of space and the places which they actively co-construct with their cinematic and non-cinematic activities? In which way do the cultural and societal conventions the filmmakers ascribe to impact their perception and filmic reproduction of these spaces? What is the role of the peripheric location of the *Greater Region* with regard to the then national capitals Brussels, Paris and Bonn in this context?

Travel film is one of the most popular genres of amateur film, the depiction of near and far, of the familiar and the exotic in concrete places, turned into a new space which has been created by the author's imagination and momentary perception in combination with technology. Its role in the locality concept of amateur film is of immense importance. Inseparably connected to this ledger of amateur film is its arguable opposite: "homeland" film or local documentaries. Ryan Shand dedicates an entire chapter of his 2007 thesis to Localism in amateur film. He relates it to Patricia Rodden Zimmermann's approach

"to theorise a historiography of amateur film imaginary by tracing how the visual structures of these works map localised microhistories rather than nationalised phantasmatic representations. These microhistories are not simply local, but are crisscrossed hybrids between the local and the global, between the psychic and political terrains."³³⁶

Shand elaborates on the preference of Scottish amateur festivals for films which would be of interest to audiences from "beyond their immediate surroundings"³³⁷, and further contextualises the discussed film practice of *Localism* as opposed to Nationalism in the sense of favouring a national (amateur) film production and history, finding his references in the professional British film industry with the concepts of *embedded* and *disembedded Localism*, adding that these are not mutually exclusive when focusing on amateur and non-amateur fiction films.³³⁸

Following the club from the local to the international level, this thesis chapter begins with the "home" of the club: the clubhouse. More than just a frame for get-togethers, I will detail how it relates to the amateurs' concept of the club as a "family" and how "a place of their own" made a difference for amateurs with a private clubhouse in *Chapter III.2.1*. A juxtaposition of the popular themes and concepts of '*Heimat*/'*Home*, *Family* and *Foreign Lands/Travel* follows in the second subchapter. The duality - and occasional dichotomy - of the kindred amateur production categories of travel documentaries on the one hand and local documentaries on the other illustrate how these themes reflect imagined concepts of space: '*Heimat*' / *Home* / *Family* and (in opposition to, but also in frequent combination with) the *Foreign* are exoticised and glorified markers of *Locality* that serve the construction of *Identity* (compare *Chapter III.3*) - ascribed ones and/or assumed ones.

The international amateur filmmakers umbrella organisation, *UNICA*, as well as film clubs in general, tend to be perceived as a "Family of Amateur Filmmakers" as club members regularly claim (compare *Chapter III.3*). This dynamic, imagined concept of a family gathers both locally and internationally in a (nomadic) space.

³³⁶ Shand, *Amateur Cinema*, p. 231 (quoting Zimmermann, 'Morphing History into Histories', p. 275).

³³⁷ Shand, *Amateur Cinema*, p. 242.

³³⁸ Shand, *Amateur Cinema*, pp. 241, 247.

The location of the gatherings may vary, and the composition of the participants may alter, but the format of the event largely remains similar, turning the recurring experience into a unit. Each year, the community meeting 'conquers' a new geographic location by organising the event, exploring the surroundings as a group, and capturing their experiences on film to take back home.

Within these gatherings, their shared passion appears to unite the imagined "family" of amateur filmmakers in an exchange beyond national borders, language barriers, and ideologies. This "family" is of notably diverse make-up regarding, for example, cinematic, technological, and political aspects. Throughout the *Cold War*, filmmakers from both sides of the *Iron Curtain* would meet at the annual festivals (III.2.4.).

The transnational cooperation and friendship of clubs in the *Greater Region* beyond *UNICA* activities were very limited (compare the following chapters). Yet, interesting examples of such connections, almost entirely originating from Luxembourg, demonstrate that their perceived common identity as aficionados and practitioners may play a role. At the same time, a transnationalisation or a Europeanisation might require a particular background in terms of culture, age, education or socialization (see also *Chapter III.2.3*).

Finally, the use of colonies as an extension of the national space of amateur filmmaking will be examined, extending beyond the boundaries of the nation-state and the physical location of the clubhouse and fellow club members (III.2.4.).

III.2.1. The Family Home – Clubhouses versus Nomadic Gathering Spaces

Not all amateur film clubs, particularly during their initial founding phase, could or wanted to afford the luxury of their own private permanent gathering space.

Many clubs started out with or continued meetings in local gastronomic establishments. These locations might have provided a space for the regular screenings, discussions and convivial exchange, but they could not provide a shared storage space for equipment, films, or a workspace for filmmaking and montage. As socialising, including drinking and/or dining together, was an essential part of film club activities, can a stronger focus on the social aspects of club life be detected within clubs that did not have private space?

In interviews, amateur filmmakers speak about how important the club's social life was for them and their family members, while others mainly focus on filmmaking and competition. What would a lack of a clubhouse imply for a club? Considering that a clubhouse or even just a steady location for a club seems to have been a rarity, with most interviews and club archive records listing several different gastronomic establishments from bars, cafés to restaurants in subsequent order throughout the decades, a "home" seems to have been an exceptional luxury. It meant the division between storage of equipment and archives, working on collaborative film projects on location and hosting one's own gastronomy on the one hand, and the reduction to having regular access to a space where one could get together and project films while having drinks or a meal. The difference seems significant, albeit interviewees or other studies about the subject rarely mention its impact.

The records of the *Amateurs Cinéastes Esch* or *Escher Filmfrënn (ACE)*, archived at the Luxembourgish *Centre national de l'audiovisuel*, show regularly changing official headquarters in local cafés in Esch which would be listed as official address in correspondence: Between the years 1957 and 1964, the general assembly, screenings nights and other get-togethers took place at "Café Weber", "chez Kohn" or "chez Hein". While not having a place to work on film productions or store equipment of archives collaboratively, the club was a very productive one, also hosting large carnival bashes at the local *ARBED* Casino (compare *Chapter III.1 "Luxembourg"*) as discussed in *Chapter III.6.5* or a public night screening in an open space.

When members of one club reproach those of another club for their lack of cinematic ambition and their prioritising of social and gastronomic activities during an interview for the present study, this criticism does surprisingly not refer to a club without a clubhouse whose only meeting space would be a bar. It concerns the first club in the region which acquired its own clubhouse. Members of the latter club recall their work efforts and financial investments to maintain the clubhouse. In comparison, these efforts speak for a shift in priorities within the club life combined with a continuous commitment to the *Serious Leisure* activity of the club and faltering or interrupted commitment to the filmmaking activity which is theoretically at the centre of the club's mission (compare *Chapter III.5* on *Serious Leisure*).

Members of other clubs in Saarland remember the *Schmalfilm- und Video Club (SVC)* Saarbrücken as the first one to have a clubhouse³³⁹. In an interview with club members, they recall the intense workload the maintenance of their clubhouse implied.

"Well, you have to say, besides the filmic club life, there was the club life as such. We had to maintain the clubhouse from inside and outside. For years, I had this pleasure as I knew my way around a little. I was renovating the roof, which meant insulating it [...] then I did all the welding. Then we got a new power supply, which we also did ourselves, so that we were, how shall I say, technically up-to-date for the period [...] Moreover, the club room was technically well equipped [...]

We had a separate cabin from *Super8* times, so you did not hear the "flap. flap. flap" or the projector in the audience. [...]

We had an architect called [...] Höfer. He did the planning, and then there was a structural engineer. Some specialists did the refurbishing. [...] and then, with the changed rental contract, we did not have to take care of the maintenance of the clubhouse anymore. [...]

So, it was not only filmmaking. Some were filming while the others were pottering about upstairs. [...]

Indeed, which club could pride oneself in having a club space? [...]" (translated)³⁴⁰

³³⁹ Interview Jürgen Baquet 2019.

³⁴⁰ Interview SVC 2019 (Original: 'Ja, man muss ergänzend noch dazusagen, außer dem filmischen Clubleben war ja auch noch das Clubleben als solches. Man muss das Clubheim ja innen und außen unterhalten. Und die ersten Jahre hatte ich das Vergnügen, da ich mich in der Sache ein bisschen ausgekannt habe, durfte ich das Dach oben sanieren, das heißt also eine Dämmung mal draufbringen. Da war keine Dachdämmung obendrauf. Und habe dann die Schweißbahnen oben alle verlegt und geschweißt. Dann haben wir die neue Stromzuleitung, haben wir auch selbst gemacht, sodass wir überhaupt, wie soll man sagen, auf dem neuesten Stand der Technik waren zur damaligen Zeit. [...] Und der Clubraum war ja im Grunde

The German interviewees occasionally use the term "Clubheim" instead of "Clubhaus", referring to a literal "home" instead of a "house" or building. In the following chapters, I will elaborate on the notion of the club as a "family," which ties in with the usage of the term "home" also for a clubhouse, as well as on the perceptions of Home and 'Heimat' for the filmmakers and in film.

Also, in Wallonia, having a permanent residence for the club is perceived as a significant advantage. Maurice Davoine from the *Royal Caméra Club Binchois* explains:

"A permanent space which remains dimmed with a good projector which can stay on location. If not, we would have to meet in the back rooms of cafés. We would have to carry the material every time. We also have many members, we are really good, with a good ambience.

With banquets and dinners, also during that period (the research period of the long 1960s, remark author), late December – early January, we met around a good piece of sausage, a good salad, we were organising small, themed competitions; afterwards we ate. And this is still how it is nowadays. Once a year, at the end of June, there is a traditional function to close the season, like at school. Then we get back in September. It is an occasion to spend a nice evening. [...] This seems obvious, and we have a bar; I would say this is very important. [...] When we finish our meeting, we sit together for a good drink; this has always been like that. Sometimes, there are clubs with different mentality, but I cannot say more about that."³⁴¹ (translated)

genommen schon technisch sauber ausgestattet. Wenn man bedenkt, dass er ja aus der *Super 8*-Filmzeit kam und dadurch eine eigene getrennte Kabine hatte, dass man dieses 'Plapp, Plapp, Plapp' von diesem Vorführgerät gar nicht im Zuschauerraum hören konnte. Wir hatten ja einen Architekten namens Wandel, der Vater von dem jetzigen Wandel... Höfer. Der hat damals die Planung gemacht und da war noch ein Statiker mit an Bord. Das heißt also, das waren damals Fachleute an Bord, die das Ding... den Umbau mit gemacht haben. Also das hatte schon Hand und Fuß. Wir hatten also dann nur [...] Und dann, durch die Änderung des Mietvertrages, brauchten wir also nicht mehr das Clubheim zu unterhalten [...] Und das heißt also, das war nicht nur die Filmerei. Die einen haben gefilmt und die anderen, wo ich dazugehört habe oder Herr Kraus, wir haben also innendrin gewerkelt. [...] Welcher Club konnte sich rühmen einen eigenen Clubraum zu haben? Also...').

³⁴¹ Interview Maurice Davoine (RCCB), 20/04/2019 (Original: "Voilà, un local permanent qui reste bien occulté, avec un bon projecteur qui reste sur place, sinon on devait se réunir dans les arrières-salles des cafés, il fallait à chaque fois porter le matériel. C'est peut-être ça aussi que l'on est beaucoup de membres, on est vraiment bien, une bonne ambiance.

Des banquets, des repas. Même en ce temps-là ils organisaient un sujet imposé, fin décembre, début janvier on se réunissait autour d'un beau morceau de boudin, une bonne salade, on organisait le petit concours à sujet imposé, après on mangeait, ça c'est encore maintenant. Une fois par an un banquet traditionnel et à la fin au mois de juin on faisait un souper de clôture, on le fait toujours, parce que l'on est comme à l'école, on rentre en septembre et on finit en juin. C'est l'occasion de s'amuser et de passer une bonne soirée.

Ça paraît évident et chez nous il y a un bar, je dirais que c'est très important.

Voilà. Après quand on a fini la réunion on papote autour d'un bon verre en famille, mais ça a toujours été comme ça chez nous. Il y a parfois des clubs qui ont des mentalités différentes mais ça je ne peux pas vous en dire plus.").

The clubs with a private clubhouse as well as those who observe them also allude to the importance of a private space for socialising, with a strong focus on dining and drinking together. The interviewees do not mention an increase in collaborative filmmaking or competition activities.

III.2.2 The Exotics of 'Heimat' and Abroad / the Foreign

In his thesis about the usage of amateur film (2002), Eckehard Schenke cites the definition of "Heimat" by *Ina-Maria Greverus*:

"The Identity of man does not only mean that he is capable of thinking in past and future or self-actualises within a social dimension, but also that he actively appropriates, designs and "encloses" himself in a space – that means, makes it his 'Heimat'"³⁴² (translated),

adding the necessary actions of taking, making and creating in order to relate to own's own identity in space and place. In the age of amateur media, the recording memory practice of documenting on film becomes part of these actions.

Travel films, as well as documentaries on one's local habitat, or '*Heimat*' documentaries, have, together with nature documentaries, always been among the amateur films with the highest popularity. This popularity refers to both *home movies*, as well as club and competition films.

There appears to be a slight preference for these genres in Western countries when reviewing *UNICA* competition lists until today. The appropriation of space through filmmakers, as discussed in the introduction to this chapter, is such a central issue to most amateur films that it covers multiple genres.

"Reinheim – Ein Dorf an der Blies" – A 'Home-Family-Travel-Film' going Places



FIGURE 11: Stills - Rosch, Adolf, *Reinheim – Ein Dorf an der Blies*. Studio 1968, St. Ingbert, 1967 (Stadtarchiv St. Ingbert)

³⁴² Schenke, *Der Amateurfilm*, 123, citing Ina-Maria Greverus, *Auf der Suche nach Heimat*. (München: Beck, 1979), p. 28.

Adolf Rosch's film "Reinheim – Ein Dorf an der Blies" (St. Ingbert, *Studio* 1968) from 1967 combines the three genres of Travel, *Heimat*, and *Family film* in one single production.³⁴³

Rosch, his wife and their four children spent their summer holidays camping in the village of Reinheim, near the Franco-German border in Saarland. Filmed in *colour double-8mm* film with sound in a documentary-like style - however, very much staged and scripted - the eldest daughter writes (and reads out loud, with significant concentration) a school essay about the family holidays as the story-telling narrative framing the supposed documentary. Instead of exploring a far-away foreign land, the Roschs were travelling in the '*Heimat*', remaining in the vicinity, or – to remain with the context of *Family* or '*Heimat*' - the 'neighbourhood' of their family home.³⁴⁴ The daughters explore the customs and sights of the area, experience the adventure of taking the train on their own for two stations, and frequent a swimming centre. The family joins the villagers in the local harvest. As the Roschs spend their holiday camping, they literally take their physical Home on the road with them and take up residence on their vacation site. The family itself can here equally be interpreted as an imagined space that signifies a perception of Home.

With the family "conquering" the place by setting up a tent, planning excursions, joining the villagers, and documenting it all on film, every-day family life remains largely unaltered, also, on holidays. Besides regular church visits, the mother is less present in the film and yet is shown doing the housework and caring for the children, mostly the younger ones who are not taking part in the excursions. The father captures these activities and the newly explored space on celluloid, attributing a particular value to the ordinary of the family life and its values.

This appreciation is emphasised in a central moment when the daughters gather flowers for a bouquet and thank their mother for "taking such good care of them, also on holiday", hence expressively glorifying the ideal of the nuclear family and the mother figure as inherent to the post-war decades.

Furthermore, this film idealises the beauty and customs of the local, rural vicinity of the region where the family and the filmmaker reside. In combining the three genres of family, '*Heimat*' and *travel film*, Rosch creates a filmic monument for the region and for the highly valued family life.

³⁴³ 'Reinheim, a village at the (river) Blies' (translated)

³⁴⁴ Remark author: Reinheim, since 1974 part of the municipality of Gersheim, is located in the Bliesgau, a local recreation area at the Franco-German border (fostering transnational collaboration), known for its nature, but also its ancient Roman and Celtic excavation sites. It is located 25km away from filmmaker Rosch's domicile of Sankt Ingbert). Compare also Chapter III.1, *The Greater Region*.

After the scarcity of the post-war years, family holidays were, in Germany, just as in most European countries, initially limited to nationwide trips to the respective coastlines or other nature resorts, such as forest or mountain areas, usually by train or bike. As a result of the economic boom of the era, the "Reisewelle"³⁴⁵, a "wave" of travels and travellers, mainly to the Mediterranean, would, commence in the late 1950s throughout Europe. Intercontinental travel would only increase on a larger scale in the late 1960s/early 1970s.

"Reinheim – Ein Dorf an der Blies" was thus a little bit behind the contemporary *Zeitgeist*, not depicting exotic travels to unfamiliar landscapes and cultures, as was customary for *travel films* of the period – and has been ever since.

Deciding to spend the summer camping on the local countryside, less than thirty kilometres away from the family home in the medium-sized industrial district town of St. Ingbert, could be based on budgetary reasons. Catering for a family of six might not have allowed long-distance travel.

However, from Adolf Rosch's estate, which is partly located in the *Archive of the City of St. Ingbert*, partly in the *Saarländisches Filmmarchiv*, a particular fondness for his *Hometown*, Saarland, and specifically for the little village at the border, Reinheim, can be detected.

Out of the more than 150 titles on different media formats, such as *Double 8*, *Super8*, *16mm*, *VHS*, *DVD*, and *DVC*, encompassing a period of roughly fifty years, less than ten titles indicate films that are not dedicated to villages and towns in Saarland or cultural events and other celebrations connected with other leisure time clubs, of which Rosch was a member (compare *Chapter III.2.4*). Eighteen titles alone in Rosch's estate, several of which are reproduced on diverse recording media, are dedicated to Reinheim and its festivities, particularly its carnival processions. The earliest recorded film, dating back to 1967 – the same year "Reinheim – ein Dorf an der Blies" was filmed – is a filmic documentation of the village's seven hundredth anniversary celebrations and the international guests in attendance, mainly from the *Greater Region*.

³⁴⁵ Germans would for instance frequent Italy as favourable, for its climatic conditions, sights, Mediterranean as well as Alpine landscapes and culinary explorations and live style ('Dolce Vita in Bella Italia'), compare Gunnar Herbst, 'Dolce Vita statt Maloche', *Stern*, 15/10 2018, accessed 15/01/2022, <https://www.stern.de/reise/service/reiselust-ab-den-50er-jahren-8384972.html>.

In 2011, the local newspaper “Saarbrücker Zeitung” affectionately titled their article “Home filmmaker Adolf Rosch is celebrating his seventy-fifth birthday today” (translated by author),³⁴⁶ referring to the title Rosch gave himself, dedicating his cinematic efforts to his ‘Heimat’.

Home and Away

His filmic ode to Reinheim, the village Rosch came to love and chose to spend his family holidays in, is not only an example of bringing together three genres. It also unites the two poles of *Home*, or in German, ‘Heimat’, and *the Foreign* or *the Far-Away* as it is documented, immortalised, and exoticised in so many amateur travel documentaries.

Like Rosch, several amateur filmmakers in the club scene dedicated their time to extensively filming their local Homeland, most notably, Jean Garnier of the *CinéAm Metz* should be mentioned (and will be further elaborated on in the following section).

The majority of amateur filmmakers, from the *Greater Region*, in clubs and beyond, have a disproportionate share of travel and particularly local documentary films in their production repertoire, oscillating between the *Foreign* and the *Home*.

They create cinematic monuments to sights, landscapes, cities, and even workplaces, capturing them on celluloid for posterity.

Additionally, the technical aspect of the moving image grants the filmmakers the opportunity to make these spaces and places accessible to an audience, as they construct them according to their personal perception and memory. This expanded approach enables a viewer reception that extends beyond purely visual impressions.

In this case, the audience can consist of local viewers, such as film club members or family members, who are familiar with the depicted space. Alternatively, there is also the possibility of a non-local audience, e.g., as part of a national or international film competition. This variable presentation context, as well as the personal point of view, bears the potential for exoticisation or estrangement, even in the case of a homeland documentary.

³⁴⁶ ‘Heimatfilmer Adolf Rosch feiert heute seinen 75. Geburtstag’, *Saarbrücker Zeitung*, 17/01/2011.

Space, Place and Event

In 1968 "Reinheim" was awarded at the transregional South-Western German Amateur Film Competition. Whether or not there was a perceived exoticisation among the audience and jury members due to the Saarland only having been reunited with the Federal Republic of Germany a decade earlier, can only be speculated. Awarding a film that simultaneously glorifies the German Homeland as well as the nuclear family in its conservative directing indicates the topical preferences of the amateur film club scene of the period. As further clarified in *Chapter III.4*, the relatively homogenous club demographics favoured middle-aged men.

1968 was the year of significant societal and political turmoil, experiencing student protests and worker strikes that would result in lasting changes. However, the content and cinematography of the film, as well as its competition success, illustrate how local amateur film clubs would circumvent political or experimental filmmaking to a large extent.

The film was, to my knowledge – contrary to comparable productions - not shown at international festivals such as *UNICA*, which would have fostered the actual exoticisation factor of the local and of 'Heimat' due to the contextual circumstances of an international audience.

Beyond the family conquering the vacation space and capturing it on film, the film itself and the space it depicted would once again conquer a new space with the screening in front of an audience and with the physical travel of the open reel film, either in its author's luggage or by parcel.

An Ode to the Industrial Cultural Heritage of the Greater Region

Chapter III.3 further discusses the extensive range of documentaries present in the *Greater Region's* amateur film œuvre, depicting local industry, specifically *Heavy Industry*. Similar to other Homeland documentaries, they can be interpreted as representing the pride of the transregional industrial heritage and labour, uniting the region by immortalising its perceived importance in a filmic monument.

Metz: Jean Garnier and *CinéAm*

Another club filmmaker who primarily dedicated his creation to the documentation of his local area was respirologist Jean Garnier from Metz, active in the local amateur film club *CinéAm*.

It appears the club had a more comprehensive range of genres with a few animated puppetry films, music, poetry, and literature films, and club-produced feature films, including a religious film (according to an interview with Charles Marlier,³⁴⁷ whose late father Jean was a member of the club in the late 1950s and early 1960s), and several documentaries on Paris and travel documentaries from other French areas such as Brittany. However, after his passing in 2004, Jean Garnier was honoured in his native Metz. His local documentaries (comparable to Rosch being known as a "Heimatfilmer" in Saarland), which chronicle Metz in the mid-twentieth century, before parts of the city were remodelled, were shown in a public screening in the local *Caméo Cinema* in 2008.³⁴⁸

Together with fellow members, journalist Roger Hochard, and poet Georges Coanet, who wrote the text, as well as musician François Serrette, who composed a specific tune, Garnier produced "Metz pour nous deux" ("Metz for the two of us") in 1955. A film featuring music and poetry, it is more an art film than a documentary in which the filmmakers expressed their love for their hometown through image, music, and word.

Similar to the professionalised opening credits described in *Chapter III.5*, the production team within the amateur film club called themselves "*GarHoc*" for Garnier-Hochard.⁶

It appears that *CinéAm's* films did not travel internationally, but a local initiative, *CinéArt*, preserved them, and in 2008 showed them in context with the Lumière's brothers' "L'Arrivée d'un train en gare de La Ciotat" (1895) and contemporary films.

The space of 1955 Metz, before several quarters' remodelling, still exists on film and is brought back onto the screen of the same town, transcending both space and time: in the screening and the eyes and minds of its audience.

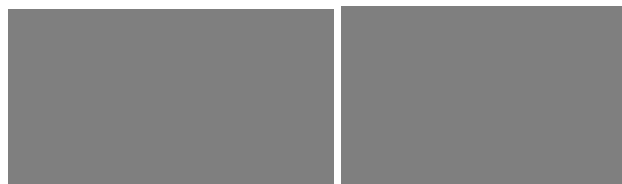


FIGURE 12: Stills – Garnier, Jean and Roger Hochard, *Metz pour nous deux*. CinéAm / GARHOC, 1955, website CinéArt Metz³⁴⁹ (not included in the online version of this thesis)

³⁴⁷ Interview C. Marlier (son late CineAm member), 08/05/2020.

³⁴⁸ 'Metz filmé dans les années 50 et 60 : hommage à Jean Garnier', Ciné Art Metz, 06/2008, accessed 15/06/2021 http://cineart.metz.free.fr/index_juin_08.htm.

³⁴⁹ Website Ciné Art Metz, 2008.

Elles étaient neuf³⁵⁰

In 1958, Brussels hosted the annual *World Exhibition* under the title *Expo58* or *Brussels World's Fair*. The presentation included exhibits (including one of the last *Human Zoos* with a village of Belgian Congolese subjects; see also *Chapter III.2.5*) from worldwide and international guests who travelled to see the exhibition.

Members of the (*Royal*) *Caméra Club de Wavre* (at the time not yet awarded the title "Royal" for fifty years of activities), a club at the border between the Belgian provinces of Wallonia and Flanders, produced a club film whose plot takes place at the fair.

They decided to take matters further than a mere documentary and made a 15-minute comedic short feature film with early special effects to commemorate this important event in the capital of Belgium.

Cinematographer Georges Mertens and director Guy Chévin produced the black-and-white *8mm* film with four actors: Marc Winterberg, Roger Piette, Marcel van Rooij and Yvon Bacon and a sound reel of French contemporary composer Darius Milhaud's « Suite d'après Corrette, Op. 161b » (1937) for oboe, clarinet and bassoon. The light-hearted chamber music piece illustrates the cheerful leisure time excursion of two friends exploring the fair.



FIGURE 13a: STILLS - Mertens, Georges and Guy Chévin, *Elles étaient neuf!*, Part 1, *Royal Caméra Club de Wavre*, Wavre, 1958, 9 min (Archives André van Dorpe / RCCW)

³⁵⁰ 'They were nine' (translated by author).



FIGURE 13b: STILLS - Mertens, Georges and Guy Chévin, *Elles étaient neuf!*, Part 1, *Royal Caméra Club de Wavre*, Wavre, 1958, 9 min (Archives André van Dorpe / RCCW)

They discover the different national pavilions and the fair area, clearly fascinated by the *Atomium*, at that time not yet a landmark of the city of Brussels but just recently constructed for the exhibition. The film's only sound is the added music soundtrack, and it does not feature intertitle cards, as used to be the standard for silent films.

The actors must thus convey the entirety of the film's plot with body language, gestures, and mimics.

After a day of exploring, the two friends are exhausted and sit down for a quick break, taking their shoes off their sore feet.

One of the two men starts to ponder while staring at the monument.

After the cut to the next scene, the music changes to André Jolivet's '*Concerto per Onde Martenot*³⁵¹ e orchestra' (1947) to convey tension.

We see the pensive one of the two friends at night, taking a comically long ladder out of a shed, which he transports somewhere and eventually climbs. He ascends the *Atomium* to remove one of its nine balls. The metal ball is depicted as a shimmering sphere when the main protagonist removes it with tools under great effort and sweat, eventually carrying it away on his back.

³⁵¹ an early electronic music instrument with a particular sound (remark author).



FIGURE 14: STILLS - Mertens, Georges and Guy Chévin, *Elles étaient neuf !*, Part 2, *Royal Caméra Club de Wavre*, Wavre, 1958 (Archives André van Dorpe / RCCW)

The following morning, the fact that one ball is missing from the monument is discovered and announced on the radio and in the newspaper, becoming an international scandal. The radio announcement is the only moment there is a voice-over narration instead of music. In the following scene, we see the thief of the ball dismantling it and scraping the metal into handy small plaques, which he then turns into commemoration medals with the imprint “EXPO 58”.

Two detectives, dressed and groomed in the fashion of the characters of the two detectives “Dupond & Dupont” in the Francophone Belgian comics series “Tintin” (in the English version “Thompson and Thompson”), are informed by phone about the case of the missing ball. Both make their way to the exhibition space, where the thief is shown selling his commemorative plaques as souvenirs to the visitors.

A hasty chase unfolds, during which the thief disposes of the medals, runs sideways through the fair shuttle, and races through a park. In familiar slapstick motion, the persecutors and evaders find themselves in funny and clumsy situations. A few mishaps occur, which make the spectator doubt the capacities of the detectives and in turn relate even more to the criminal main character. The latter has meanwhile escaped his pursuers and counts his earned banknotes on a bench in a field when the two detectives slowly approach him from behind.

At that moment, the scene and music change again and the main character is shaken awake by his friend and fellow exhibition visitor, who is still sitting next to him during their quick sit-down in the afternoon at the *World Exhibition*. All scenes since he took out the ladder at night turn out to have been a dream sequence, and the supposed thief is not a criminal.



FIGURE 15: STILLS - Mertens, Georges and Guy Chévin, *Elles étaient neuf !*, Part 3, *Royal Caméra Club de Wavre*, Wavre, 1958 (Archives André van Dorpe / *RCCW*)

None of the makers of this production or their contemporaries at the *RCCW* are around anymore to provide further insight into the production process. From the scenes involving the public in the open space of the exhibition and the racing actors, it can be assumed that these had to be authorised. The production must have involved tremendous effort and may have caused attention from onlookers.

Equally ambitious is the montage of the scenes, including tracking shots, zooming, and occasional fading, as well as the unique effect of blending in a shimmering sphere as the metal ball and the *Atomium* with a missing piece.

The film's pace is generated through the perfect montage of images and music and the theatrical acting with over-the-top facial expressions, likely inspired by early silent movies. Though not at the centre of the plot and not a documentary film, the production nonetheless depicts the *World Exhibition's* significance as an event, attracting visitors and exhibitors from all over the world. This interest was especially impressive in the 1950s, when long-distance travel was more challenging and costly. The world comes to Belgium to see exhibitors from other places.

Moreover, the *Atomium* was a symbol for the *Universal Exhibition* at the time of the film production. Nowadays, it is a symbol for the Belgian capital (and thus an identification factor, compare *Chapter III.3.*) and is central to the plot. With the removal and dismantling of one of the nine balls of the structure to sell handy medals as souvenirs, the purchasers intended to take a piece of the exhibition and of Brussels with them back to their *Home*, figuratively moving to other places and spaces, just as the film does. However, choosing to film a comedy with lots of movement, running and depictions of the means of transport on display, the protagonists appropriate the space in a way that a mere documentary could not, generating a more personal connection with the location.

Away

In a dichotomy between the *Home* and the *Distance* or *the Foreign*, travel documentaries are of equal importance and presence in the amateur film club universe. In both cases, the amateur filmmaker appropriates a space and makes it their own by visualising their point of view and perception of the real, as well as the imagined space and by capturing it on film for future screenings.

Travel documentations superficially serve as reminders of the fantasy of the distance that has come true. At the same time, this genre documents the appropriation of various social and cultural spaces (Alexandra Schneider describes, for example, in connection with safaris filmed on vacation, a triangular relationship "of "travelling", "taking possession" and the process of "filmic exoticisation""³⁵², translated). In this way, one was showing that one was part of the new age and part of a social class that could and wanted to afford a vacation trip, whereby the means of transport was often also filmed as a status symbol, be it one's own car, plane, ship or train.

Equally to the *Homeland* or *Heimat* filmmaker, there are versed and well-known travel amateur filmmakers, such as Willy Lang, member of *CAL Luxembourg*. *AFK Saarbrücken* member Klaus Jostock describes Lang as "Afrika-Filmer"³⁵³ (Africa-filmmaker) and whose documentaries were shown on television, both in Luxembourg and Saarland.

Due to a large number of travel documentaries, the *Luxembourgish Fédération Grand-Ducale du Cinéma (FGDCA)* has been awarding the challenge cup "Coupe Joé Jung" since the late 1960s.

The award is an exclusive travel film competition named after the of the *ACE Esch* at the height of the research period (late 1950s – early 1960s). Nowadays, the competition is called "Frames 4 Holidays", and the award keeps its title to honour Joé Jung.

³⁵² Alexandra Schneider, *Die Stars sind wir: Heimkino als filmische Praxis*, Zürcher Filmstudien 9 (Marburg: Schüren, 2004), DOI: <https://doi.org/10.25969/mediarep/570>., p. 74.

³⁵³ Interview Klaus Jostock (AFK SB), 11/03/2019.

III.2.3. Neighbourly Visits – Cross-Border Collaborations

CAL (Luxembourg) and IGFA/AFK (Saarland)

The Grand Duchy of Luxembourg and its Clubs or *Federation (FGDCA)* take on a central position between the countries of the later *Greater Region* in terms of geography, previous political neutrality and, above all, multilingualism. The history of the country's amateur film clubs shows only a few examples of transnational exchange and cooperation beyond *UNICA* activities during the research period.

Archived correspondence between international committee members, however, is extensive.

In the post-war years, the *CAL (Cinéastes Amateurs de Luxembourg)*, a club based in the capital, struck up a close and long-lasting Luxo-German Friendship (they celebrated with annual get-togethers until the mid-2000s) with the association of Saarland-based amateur filmmakers, *IGFA (Interessengemeinschaft der Filmamateure)*. The connection was established by two amateur filmmakers who were each working for the national railway companies of their respective countries (George 'Butz' Wengler for the *CFL (Chemins de Fer Luxembourg)* and Alfred Korb for the *Deutsche Bahn* (before the reunification of Saaarland and West Germany for the *SEB - Saarländische Eisenbahnen*). Their positions in this industry gave them better access to travel, mobility and international exchange, as Christiane Enschede and Georges Fondeur (*CAL*) explain.³⁵⁴ The connection through a shared profession as railway employees may have fostered the friendship that, in turn, facilitated the extended relationship of the men's associated clubs.

The *CAL*, a founding club of the Luxembourg national federation *FGDCA*, had excellent connections to *UNICA*. In 1952 the club facilitated the *IGFA Saar*'s membership of *UNICA* as an independent association before the reunification of Saarland and Germany caused the *IGFA* to merge with the German *BDFA* in 1957.

In addition to local cooperations and exchange between film clubs of the region for workshops, with topics such as montage technique and design of title cards, Luxembourgish clubs also organised screening nights with other German clubs; for example *ACE Esch* and *Filmamateure Bitburg* participated in such cooperative efforts.

Photographs, club newsletters of the period, and interview citations illustrate the examples.

³⁵⁴ Interview Christiane Enschede/Georges Fondeur (*CAL/FGDCA*), 12/11/2019.



Besuch bei unseren Filmfreunden in
Luxemburg



Die luxemburger Filmfreunde zu Besuch in
Saarbrücken

FIG 16: Annual exchange visits between *IGFA Saar* /*AFK* and *CAL* Luxembourg ("50 Jahre Amateurfilm an der Saar. 1939-1989, Archiv Wolfgang Freier)

At the Saar, *IGFA*'s president, Joseph Anna, organised public screenings of international *UNICA* competition films in the cinema space of the photography business Gressung in Saarbrücken.

When asked about friendships with clubs abroad, Jürgen Baquet (*AFW Niederwürzbach*) explains,

"Sometimes we were in Luxembourg when the Saarbrücken friends went there. Indeed. However, we cannot get in touch with the clubs in Lorraine. It is difficult."³⁵⁵
(translated)

In the 1990s, the *AFW* organised trips to film clubs in Saarbrücken's sister towns of Nantes (FR) and Tblissi (GE).

While the *CAL*'s statutes, passed in 1947, define the aim and purpose of the association as, among other things, "the development and distribution of amateur films and various film formats," they also include the protection of the rights and interests of film amateurs and the creation of small films that depict life in the Grand Duchy of Luxembourg or deal with national history.³⁵⁶

Still marked by the recent occupation period, *Paragraph 3* decreed that the association committee must consist entirely of members of Luxembourg nationality.

³⁵⁵ Interview J. Baquet.

³⁵⁶ Calfilm. 'Etwas Geschichte.', n.d., <http://calfilm.lu/ueber%20uns.html>, accessed 14/08/2022.

However, the following paragraphs already sought to establish relationships with associations from other countries and annual participation in the *UNICA* festivities - well before the founding of the EG/EU and the *Greater Region*.

Transnational Activities

The international commitment of the Luxembourgish club is exceptional and, at the same time, crucial for the transnational exchange of amateur filmmakers in the *Greater Region*. In the club magazines, the *CAL's* board members expressed efforts to show international amateur film productions by *UNICA* colleagues, for example, from France.

No traces of comparable efforts beyond Luxembourg's borders have been located in the *Greater Region*.

Furthermore, detailed articles on the national amateur film competitions in neighbouring countries were regularly published, and international prices for film equipment and materials were compared.

CAL members were interested in events, competitions, and developments in other countries and national infrastructures. An example of this is the acknowledgement of the role of the French Ministry of Culture in the selection of *UNICA* entries by the *FFCCA* (*Fédération Française des Clubs de Cinéma*), which at the same time serves as an occasion for criticism of the Luxembourg equivalent.

Luxembourgish amateur filmmakers sent their small gauge film reels to Belgium for development, where, on occasion, it was possible that some scenes were lost due to Belgian censorship standards. Georges Fondeur reports about a travel documentary that contained a few seconds of footage depicting sunbathing women in two-piece bathing suits on an English beach. The developed film was returned to Luxembourg with these beach shots removed.

If available, title cards and audio comments were rarely written in Luxembourgish but mainly in French or German, potentially attracting attention in international events or regional competitions in neighbouring countries. Specialist periodicals, though, were primarily frequented in German, unlike individual publications, such as specialist books, which were typically perused in French³⁵⁷.

³⁵⁷ Interview Ensich/Fondeur.

Like the national daily press, club magazines are usually written in three languages, certificates and official documents, as is customary in the Grand Duchy, in French (compare *ACE* club magazine "Courrier", 1960s and *CAL* Club magazine "Ciné Amateur" and "Zirkular").

In 1969, 2002, and 2011, the World Congress of Amateur Filmmakers was held again in the Grand Duchy; these editions were organised jointly by all the federation's clubs, though with a significant presence of *CAL* members³⁵⁸.

However, cooperation and friendship activities between clubs along the Franco-Belgian border and Walloon and Luxembourgish clubs have mostly been recorded in later years, following the research period.

In the spirit of international cooperation, to which the *CAL* was committed in 1947, the shared passion for filmmaking became a reconciliation-building instrument of transnational friendship shortly after the *Second World War*.

This international orientation of the *CAL* can be seen as a reflection of a renewed presence of international or Europeanised ideas in everyday life in Luxembourg beyond economic aspirations (cf., the economic and customs unions with neighbouring countries existed before the *Second World War*, or as the international or colonial activities of individual Luxembourgers since the 19th century) and before the establishment of European institutions in the country.

The *CAL*'s club membership magazine addresses the annual meetings with the *AFK* Saarbrücken and with a few other Saarland club members, as well as the international screenings as part of the club evenings, whereby the welcoming multilingualism of the Luxembourg participants is usually emphasised. In the Luxembourg press - which in the case of the Grand Duchy combines both the national as well as local press on one level - mainly reports on national and international amateur film competitions.

The *Saarbrücker Zeitung*, on the other hand, was for several decades reporting regularly on the annual meetings of the two associations, which suggests that the German side views this transnational exchange as more significant.

'Butz' Wengler's son, Antoine ("Toini"), together with Marco Diederich and Ody Roos, who later became an international filmmaker in Paris, formed the youth squad of the *CAL* in the 1960s.

³⁵⁸ Interview Ensich/Fondeur.

Their first international success was the "Grand-Prix du jeune Reporteur" within the "Concours Photo-Ciné des Communautés Européennes" for their film "Nous, Européens du Luxembourg" (1964). The European spirit of the statutes lived on through the generations in the CAL (compare *Chapter III.6.3*).

The CAL - rule and exception

The transregional activities of the association are unique in the *Greater Region* (and according to the current state of research, also in an international comparison for activities beyond *UNICA*) and significant for the connections that have arisen between amateur filmmakers, which is why the history of the club should be inscribed in the historiography of this transnational region.

The Grand Duchy, the *FGDCA*, and, in particular, the *CAL* also occupy a central, multilingual, geographical, and geopolitical position in the *Greater Region*, facilitating communication between regions.

Luxembourg's attitude towards transnational interaction as a small country located geographically, politically, economically, and culturally between larger neighbouring countries also shapes private initiatives.

That a claim that to cultivate international friendships arose in the *CAL* immediately after the violation of Luxembourg's political neutrality through the attack of Nazi Germany, can, therefore, be interpreted as an embodiment of Luxembourg's position as a communication hinge in the *Greater Region*.

III.2.4. On the Road again - a Family Reunion?

Welcome "Home" – The National German Amateur Film Competition in Saarbrücken, 1957

The German Association of Amateur Film Makers (later 'Film Authors'), *BDFA*, made a political point when they welcomed the association of Saarland, *IGFA*, and its clubs to the Federal Republic of Germany. In the year of the reunification, 1957, the fifteenth German Amateur Competition (*Deutscher Amateurfilmwettbewerb*, later *DAFF/Deutsche Filmfestspiele*) was taking place in Saarbrücken, the capital of Saarland. The festival was a gesture to signify that the *IGFA*, an independent national federation during the period of Saarland being administered in a customs union with France (compare *Chapter III.1.3*), had meanwhile become a part of *BDFA*. This motion was both, a festive welcome to, and an incorporation into the national federation, factually resulting in the loss of *IGFA*'s independence.³⁵⁹

Towards the end of the research period, in 1977, the German National Amateur Film Festival *DAFF* would again take place in Saarbrücken.

While *IGFA* figured as a national association, they were hosting events in Saarbrücken, which included regularly inviting guests and jury members from France, Luxembourg, and Switzerland, as well as *UNICA* president André Avelle (annual national competition 1955) and *UNICA* Secretary General, Jean Borel (for a screening of a selection of international amateur films in Saarbrücken, 1955). Moreover, *IGFA* Founding President Joseph Anna was a designated *UNICA* jury member for the *World Congress* in Lisbon in 1954.

On the occasion of the national competition 1957, once again, the filmmakers describe themselves as a "family" despite the friendly rivalry in *BDFA* chairman Hans Debois' (who would become *UNICA* president the same year) welcome address in the event's brochure (compare *Chapter III.3.2*):

"May this event bring our big film family even closer together and our peaceful competition grant all participants the certainty of our close bond"³⁶⁰ (translated)

³⁵⁹ Nevertheless, the *BDFA*-Archives hold competition films from Saarland before the reunification 1957. *IGFA* was as a national federation member of the *BDFA* holding a similar status as the federal associations in West-Germany.

³⁶⁰ Hans Debois, 'Zum nationalen deutschen Amateur-Filmwettbewerb 1957', in *Nationaler deutscher Amateur-Filmwettbewerb 1957* (*BDFA*: Bonn, 1957), p. 4.

(Original: „Möge diese Veranstaltung unsere große Filmfamilie noch enger zusammenschließen und allen Beteiligten unser friedlicher Wettbewerb die Gewißheit unserer engen Verbundenheit geben.“).

IGFA Saar founding president Joseph Anna replies, using two typical greeting formulas in his response on the following page:³⁶¹

"Zum Geleit" is a greeting or tribute, wishing "guidance" to those on the move; for example, the miners whose presence was of great importance in shaping the region, or to mountaineers, but also occasionally used for the deceased on their path to the afterlife (nowadays, a guiding introduction to a collection of essays often begins with a "Geleitwort", a "guiding word"). He ends with the complementary closing "Glück auf!", a greeting as well as a well-wish to the miners for them to return safely over ground. Obviously chosen to reflect the local mining culture, it is an interesting choice as the standard greeting and wishes to fellow filmmakers at the period was "Gut Licht" (or "Bonne Lumière" in French, literally translating to "Good Light").

Furthermore, Anna describes the significance and character of amateur filmmaking,

"...our achievements which have continuously developed from the state of a hobby to culturally precious creation, without leaving the grounds of the individual and comradely atmosphere, free of any kind of greed."³⁶² (translated)

As a commemorative participation plaque for the national competition, the *BDFa* chose the visual of the local "Winterbergdenkmal" close to Saarbrücken, erected in 1874 to commemorate the battles of the Franco-German War 1870/71.



FIGURE 17: Commemoration Plaque Deutscher Amateurfilmwettbewerb Saarbrücken, 1957

³⁶¹ Debois, 'Zum nationalen deutschen Amateur-Filmwettbewerb 1957', p. 4.

³⁶² Debois, 'Zum nationalen deutschen Amateur-Filmwettbewerb 1957', p. 4.

(Original: "...unsere Leistungen, die sich aus dem Hobby Stadium stetig zu einem Schaffen von kultureller Bedeutung, ohne dabei den Boden der individuellen und kamaradschaftlichen (sic), von jeglicher Geschäftssucht freien Atmosphäre zu verlassen.").

Besides the schedule of the competition, the administrative matters of *BDFa* committees, and advertisements by the event sponsors from the region and/or the amateur film industry, the events brochure contains information about the host city of Saarbrücken. Differing from than future editions, the programme does not list scheduled guided tours or excursions organised by the local committee or the *BDFa*. However, the leaflet invites participants to discover the city and its surroundings.

The "Litte Saarbrücken-Guide" (translation) featured in this brochure, edited by Heinz Kraffert, *AFK Saarbrücken* member and employee of the national radio and television channel's local branch *SR (Saarländischer Rundfunk)*, takes the visitors from West-Germany on a light-hearted anecdotal city tour. Kraffert's short historical excursus from Roman antiquity to the present praises Saarbrücken's industrial growth and importance, but does not fail to advertise its historical architecture and surrounding landscapes to the visitors. The local colour of the mining industry, which has a tremendous impact on the local self-perception in Saarland and the *Greater Region*, finds its way into the text of the guide booklet in order to familiarise the guests from the recently reunited "motherland" with the Saar:³⁶³

"Do not let the respectable hotel prices lead you to a hasty judgement about our city. Each city does, after all, have its unique and lovely particularities. In our case, these count, for instance, also the little pat of (carbon, remark author) grime on the white shirt collar or the white blouse. This is as characteristic here as, for instance, the Eiffel Tower in Paris.

Please do not forget, though, that this patch of grime is an eloquent witness that around 65,000 mining industry employees ensure that around 163,000 wage earners can work in heavy and light industries, as well as in crafts. Including them, there are around 330,000 employees along the Saar whose work caters for the livelihood of the roughly one million inhabitants of the land." (translated)

While the local host cities and their clubs would obviously present their region to guests in the most welcoming way during the annual competitions, 1957's competition seems particularly significant and symbolic. The Saar was German once again and wanted to use the occasion to show the unique characteristics of its region to the German visitors.

³⁶³ Heinz Kraffert, 'Kleiner Führer durch Saarbrücken' in *Nationaler deutscher Amateur-Filmwettbewerb 1957*, p. 28.

The *BdFA*, on the other hand, was, in this case, representing the Federal Republic of Germany, not internationally at the *UNICA*, but within its own country, in a region that had recently chosen to be reunited and should be welcomed accordingly.

The participation lists in the brochure show eighty-two film contributions from all over West Germany, fifteen of which came from the five clubs of the *IGFA Saar*. Besides the vast majority of its sixteen *16mm* films, the Saar clubs' participating films comprised the entirety of the competition's *9.5mm* films. This fact might be linked to the accessibility of the French brand *Pathé* in Saarland, which has been administered in the customs union with France until the 1957 reunification (see *Chapter III.1.3.*)

The sixty-seven contributions from the Federal Republic of Germany were almost entirely made up of *8mm* films.

As expected during the long 1960's, the length ("Länge") of the films is not listed in minutes but in metres (see *Figure 18*).

Nr. Titel	Autor	Club	Format	Farbe	Länge
Genrefilme					
69. Pluto	E. Klement	CdFA Münch./Augsb.	8	S	10
70. Vision	Ingwar Sphis	SFC Reutlingen	8	S	30
71. Die Rätseltante	E. Linze	SFA Hannover	8	S	10
72. Heimweg	A. Seidel	FAG Stuttgart	8 BW	S	45
73. Die Tücke des Objekts	H. Bur / II	SFC Saarbrücken	8	F	15
74. Das Ei	H. D. Dressler	FA Solingen	8	F	24
75. Gemeinschaftswerbung	W. Treuleben	Düsseldorfer SFC	8	F	7
76. Der Fund im Jahre 3000	R. Borchers	HSC Bremen	8	F	65
77. Spielereien	R. Hilger	Düsseldorfer SFC	8	F	15
78. Die Neuerscheinung	R. Hilger	Düsseldorfer SFC	8	F	15
79. Harlem Street	O. Anschütz	AFK Saarbrücken	9,5	F	30
80. Ein seltsamer Fahrgast	H. O. Schirmacher	Düsseldorfer SFC	16	S	38
81. 0 Uhr	H. Studeny	AFA Frankfurt	16	S	50
82. Lebenslauf eines Kassenarztes	Dr. F. Kirsch	SFC Untere Saar	16	S	120

Zeichenerklärung: II = dieser Film wurde zur Wettbewerbsklasse II gemeldet
 BW = Breitwandfilm
 S = Schwarzweißfilm
 F = Farbfilm

FIGURE 18: Extract Competition Table Brochure *Nationaler deutscher Amateur-Filmwettbewerb 1957*, p. 22 (*BdFA-Archiv, Jülich*)

Documentaries, 'genre films', and 'environment' films were represented in roughly equal numbers, while half of the contributions were feature films. The Saar clubs each entered the competition with a representative average number of 7 feature films.

This number seems remarkable considering that all interviews and scarce archived films from the period point to a relatively low number of feature films in Saarland during the research period.

The distinction of category (modified in 1961) might, from a contemporary point of view, require further elaboration as it appears very specific. *According to the Rules and Regulations of the German Amateur Film Competition 1955* (translated by author),³⁶⁴

Paragraph §3.a Class I is carried out in four categories:

- A. Feature Films. These are films with a specific and continuous plot, either of serious or cheerful content.*
- B. Documentary Films. These are films whose content is the depiction of real life, film testimonials of diverse areas of general knowledge, geography, industry or any expression of human activity, furthermore films with educational content, including films about traditional customs.*
- C. Genre- and Fantasy films. These are absolute and abstract films, which cover visions, dreams and moods with cinematic media, as well as cartoon- and animation films.*
- D. Environment films. These are family-, holiday and travel films and other subjective personal experience topics depicted in original or filmic form.*

Ten of the competition films bear the remark 'II' as in 'Klasse II', which indicates that amateurs made them with access to professional equipment or development or that trained professional actors performed in them (compare *Chapter III.4*), as opposed to 'Klasse I' for amateurs without connections to the film and photography industry.³⁶⁵

³⁶⁴ *Rules and Regulations of the German Amateur Film Competition 1955.*

§3.a. Die Klasse I wird in vier Kategorien ausgetragen:

A. Spielfilme. Das sind Filme, die eine ausgesprochene und durchgehende Spielhandlung haben, sei diese ernster oder heiterer Art.

B. Genre- und Phantasiefilme. Das sind absolute und abstrakte Filme, die Visionen, Träume und Gemütsstimmungen mit filmeigenen Mitteln behandeln, sowie Zeichen- und Trickfilme.

C. Dokumentarfilme, Das sind Filme, welche die Darstellung des wirklichen Lebens zum Gegenstand haben, Filmurkunden von den verschiedenen Gebieten des allgemeinen Wissens, der Geographie, der Industrie oder jeder anderen Äußerung menschlicher Tätigkeit, ferner Filme mit belehrendem Inhalt, einbegriffen Brauchtumsfilme.

D. Umweltfilme. Das sind Familien-, Urlaubs- und Reisefilme und andere subjektive Themen aus dem eigenen Erlebniskreis, für die eine originelle oder filmische Form gefunden worden ist.

³⁶⁵ *Rules and Regulations of the German Amateur Film Competition 1955. §3.a.*

UNICA 1969 in Mondorf-les-Bains (Luxembourg)

Within the transregional and transnational gatherings, the shared passion for amateur film supposedly unites the 'family' of amateur filmmakers in an exchange beyond national borders, language barriers, and ideologies, the latter possibly being of such diverse make-up as, for example, cinematic, technological, but also political. Throughout the *Cold War*, filmmakers from both sides of the *Iron Curtain* would meet at the annual festivals.

An example of the transnational gathering beyond the Iron Curtain is the correspondence of the Romanian delegation planning their attendance at *UNICA* 1969 in Mondorf-les-Bains in the Grand Duchy of Luxembourg. In a letter from July of the same year, addressing the organisation committee in *French*, the Romanian delegation announced their attendance and asked for Luxembourgish support in obtaining the necessary visa on time.

In a second letter from August, the Romanian author addressed his "film friends" in *German*, announcing that several families would travel to Luxembourg for the occasion, some arriving via Germany, some via France. Furthermore, the author requested the committee to make reservations at a local camping site for the Romanian delegates who planned to reside in their own tents. While finances were likely a consideration in this case, it is a perfect illustration of how the amateur filmmakers were 'europeanising' the space through *UNICA*:

From Eastern Europe, they receive their visa with help from Luxembourg to cross the *Iron Curtain* and several countries (among them either West Germany or France), according to personal preference, arriving at the temporary *UNICA* site in Luxembourg, where they temporarily erected their own mobile housing in the shape of a tent, appropriating the space in multiple ways, transcending the mere activity of filmmaking.

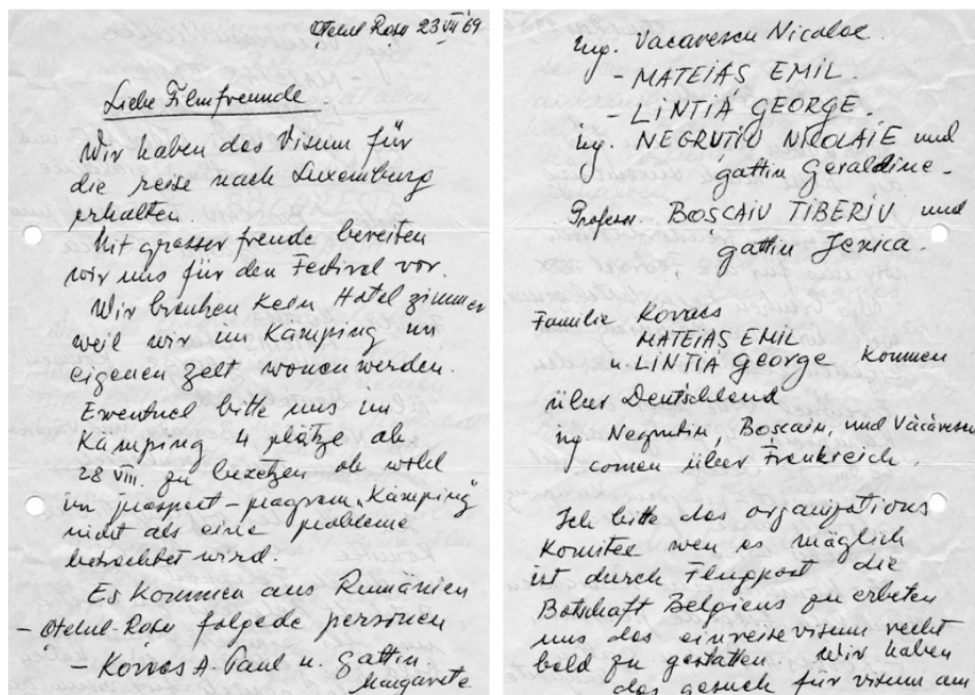


FIGURE 19: Letter by the Romanian Delegation to UNICA 1969 in Luxembourg asking for assistance in the booking of a pitch on a local camping site for their tents (FGDCA Archive, Luxembourg, LU)

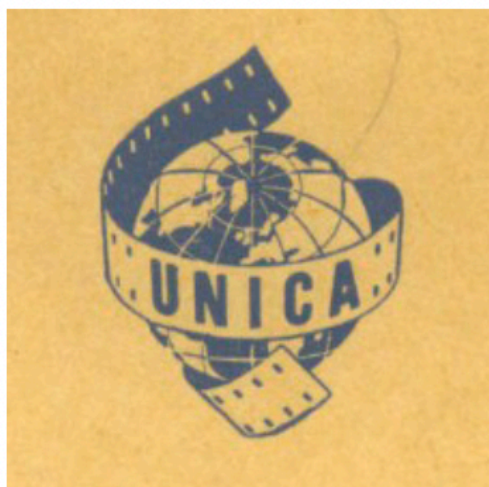


FIGURE 20: UNICA Logo with a film strip wrapped around the globe and UNICA anthem. (UNICA Archive, Part Niedergailbach, DE)

Figure 20 shows the symbols UNICA uses to express the idea of a global space of united amateur filmmakers worldwide. The use of the anthem to open and close the annual congress announces the establishment of the temporary UNICA space, which nomadically appropriated a new place, comparable to the conquest of a national space or a city.

III.2.5. "It was a Good Time "– The Everyday away from Home.



FIGURE 21: Archive Excerpt *ACE Esch* 1949-73, p. 68, *Centre national de l'audiovisuel* (not included in the online version of this thesis)

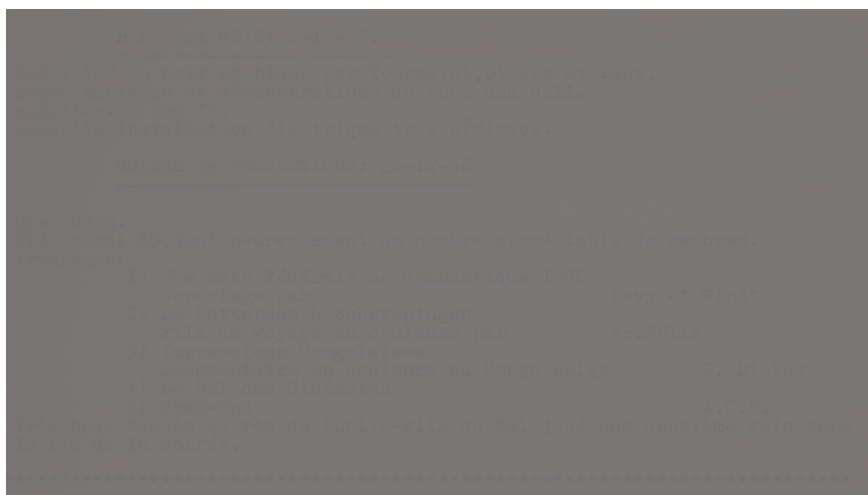


FIGURE 22: Archive Excerpt *ACE Esch* 1949-73, p. 86, *Centre national de l'audiovisuel* (not included in the online version of this thesis)

Three different sources from the estate of the *ACE Amateurs Cinéastes Esch*, whose archival records were digitised by the *CNA*, suggest that the Luxembourgish club had at least two active members living in Belgian Congo before gaining independence from the Kingdom in 1960. Records from 1955 and 1956 list “Mr. E. Dickes” as a “member of our club and resident of Congo”. Remarkably, two films listed in this context, “Le Reportage sur la Cavalcade à Dudelange 1955” (see archive entry from 21st April 1955) and “Bal chez Hein” (entry from 1st December 1956), which are linked to Mr. Dickes, were filmed in the Grand Duchy of Luxembourg, rather than in Belgian Congo.³⁶⁶

A third film by E. Dickes is listed as part of the programme of an *ACE* screening night organised on 20th December 1956: “Impressions Congolaises” (“Congolese impressions”) is described as a colour documentary from Belgian Congo.³⁶⁷

The *ACE* had kept meticulous archival records since its foundation in 1949, filling notebooks with handwritten notes, machine-typed files, as well as newspaper articles.

³⁶⁶ ‘Soirée- Démonstration:14.2.55.’, *Amateurs Cinéastes Esch, 1949-1974*, p. 67, CNA Dudelange.

³⁶⁷ ‘Soirée- de Projections : 20.12.56’, *Amateurs Cinéastes Esch, 1949-1974*, p. 86, CNA Dudelange.

An entry from 21st January 1958 is a press clipping from the newspaper *Letzebuurger Land* of the same date, dedicated to the *ACE* screening night of the previous week, on 15th January. The article discusses the four presented films in detail over two columns and one quarter of the entire page, which shows how significant Luxembourg's amateur film scene was for the small country which did not dispose of a professional film industry during this era.

The third film which journalist Albert Pierre discusses is "Palmiers" by *ACE* club member P. Beck, who "born in Esch, found his purpose in life in the Congo", as the article cites.

Pierre praises the amateur production as an

"...interesting cultural film - deviating from the usual filmed dance scenes of Congolese Negro tribes or large-scale plantations of European colonisers."

According to the journalist, the film documented

"...the primitive-intelligent way in which the native population of those regions obtains palm oil for daily use. The images were surprisingly impressive because of the warm colours, the sometimes-peculiar perspectives and - why should we conceal it - because of the graceful, pleasant physique of the young, local women."³⁶⁸ (translated)

Granting deep insight into the societal order and point of view of 1950s Western Europe within very few lines, the normative union of white gaze and male gaze (as described by Laura Mulvey³⁶⁹) is unquestioned in mediatisation, media consumption and everyday life, in combination with the classist issue of the costly leisure time activity of amateur filmmaking at the period and the educated view of the journalist reporting about it. The article's title, "Im Banne der Farben" (translating to "Under the Spell of the Colours"), refers to the evening's selection of four colour films which impressed the journalist with their colour palette.

³⁶⁸ Albert Pierre, 'Im Banne der Farben - Zum Projektionsabend der Escher Filmamateure,' *Letzebuurger Journal*, 21/011958, Archive extract *ACE Esch 1959* (*Centre national de l'audiovisuel*, Luxembourg)

Original: „Noch weit südlicher, bis unter die brennende Sonne des afrikanischen Äquators brachte uns Hr. P. Beek, ein Luxemburger aus Esch gebürtig, der seinen Lebensinhalt im Kongo gefunden hat. Dort drehte er einen originellen Kulturfilm,- abweichend von den sonst üblich gefilmten Tanzszenen kongolesischer Negerstämme oder groß angelegter Plantagen europäischer Kolonisatoren. Er zeigte viel mehr in' ansprechenden Bildern eine rein einheimische Arbeit: die Herstellung von Palmenöl. 'Palmiers' hieß dieser Streifen, der uns die primitiv-intelligente Art und Weise dokumentierte, mit welcher die einheimische Bevölkerung jener Regionen das Palmenöl zum täglichen Gebrauch gewinnt. Überraschend eindrucksvoll waren die Aufnahmen durch die warmen Farben, die manchmal eigenartigen Aufnahmeperspektiven und - warum sollen wir es verschweigen - durch den graziösen, gefälligen Körperbau der jungen, einheimischen Frauen.“

³⁶⁹ Laura Mulvey. *Visual and Other Pleasures*. Houndmills: Palgrave Macmillan, 1989.

From a retrospective point of the twenty-first century, the title almost appears to be a pun referring to the skin colour of the filmed subjects; however, it is likely not intended as such at the publication period.

In terms of representation, applicable in a broad context, Heather Norris Nicholson points out:

“While the naked intimacies of young children filmed in the home, on the beach or at nursery may now prompt a sense of voyeurism, the politics of representation may be central to why other footage seems significant for its now problematic depiction of gender, sexuality, ethnicity, occupation and so on.”³⁷⁰ (translated)

This archive documentation provides the sole primary sources I could find related to amateur film from colonial territories by an active Luxembourgish amateur film club member. There are no archived films from (former) colonies from the period of colonial rule.³⁷¹

Two seemingly obvious reasons are the underlying cause for the scarcity of these findings:

Firstly, due to the limitations of communication channels and the challenges of contemporary travelling, an active amateur film club membership on the European mainland while residing on a different continent was logistically inconvenient.

Secondly, after its separation from the Kingdom of the Netherlands, Luxembourg was never a colonial power in its own right but supported its neighbour states' colonial antics for diplomatic reasons.

The Grand Duchy was closely involved in Belgium's colonial ventures in Congo, pursuing its own economic interests and those of its citizens abroad. Between the 1880s and the country's independence in 1960, hundreds of Luxembourgish were living in Congo as Belgian colonial military officers, railway employees, missionaries, businessmen and engineers, often bringing their immediate family members.

L'Union économique belgo-luxembourgeoise (UEBL) for Belgian-Luxembourgish economic cooperation was founded in 1922, the *Cercle Colonial Luxembourgeois (CCL)* for “colonial propaganda” in 1925.³⁷²

³⁷⁰ Norris Nicholson, *Amateur film*, p. 113.

³⁷¹ François Poisson (CC 9,5) informed me during our interview in 2020 that his estate at the *Musée du Cinéma et de la Photographie* in St. Nicolas de Port might dispose of films he made during his time in the military in Arica, however they date before he was a member of the Ciné-Club 9,5 de Lorraine.

³⁷² Compare website of the exhibition ‘Le Passé Colonial du Luxembourg’ (Musée National de l’Histoire et de l’Art Luxembourg, 08/04-06/11/2022), <https://www.nationalmusee.lu/fr/expositions/le-passe-colonial-du-luxembourg>.

In 1960, most of the about six hundred Luxembourgish inhabitants of the Congo left instantly after the regime change.

Since the late 1990s, research efforts in the Grand Duchy to document and retrospectively explore its role as a "Second-Hand" coloniser have increased.

Besides numerous articles, "Cette colonie qui nous appartient quand-même un peu" ("This colony, which also belongs to us a little") is the title of a publication by Régis Moes from 2012³⁷³, referring to the role and life of Luxembourgers in Belgian Congo.

In an attempt to deal with a nearly forgotten chapter in its national history, the National Audio-Visual Archive of Luxembourg, *CNA*, published a call for Luxembourgish amateur film footage from its "secret colony" Belgian Congo in 1995.

In 2001, filmmaker Paul Kieffer and historian Marc Thiel produced their documentary "Ech war am Congo / Ma Vie au Congo" ("My Life in Congo") almost entirely based on this collected amateur material by Luxembourgish amateur filmmakers who had been living in the Congo between the 1930s and 1960, using it to illustrate *Oral History* interviews of eight amateur filmmakers. The 60 minute-film focuses on the period between the *Second World War* and the victory of the independence movement in 1960.

The last sentence of one of the interviewees is, "It was a good time".³⁷⁴

Building a documentary on amateur film footage is a challenge: *family films* do not attempt to show reality; they are usually limited to the 'scripted reality' heydays of the everyday. The interviewees narrate personal memories that have become political, of escaping war-ravaged Europe, carrying out what was dubbed a "civilizing" mission as small, dutiful "grains of seed" in the colonial empire, whose ending they consider inevitable, yet tragic.

An off commentary provides the sociohistorical background to contextualise the idyllic imagery and narration, eventually emphasising the production's ambitions and challenges.

³⁷³ Régis Moes, *Cette colonie qui nous appartient un peu: la communauté luxembourgeoise au Congo belge: 1883 - 1960*. (Luxembourg: Fondation Robert Krieps, 2012).

³⁷⁴ Paul Kieffer, Marc Thiel, *Ech War Am Congo*, DVD, 60 min. (Luxembourg: Centre national de l'audiovisuel / Samsa Film, 2001), Centre national de l'audiovisuel, Luxembourg.

The annual Luxembourgish funfair 'Schueberfouer', whose origins as a trade fair date back to the year 1340³⁷⁵, is the largest of its kind in the *Greater Region* and attracts two million visitors yearly.³⁷⁶ Just as the annual *Universal Exhibitions*, which had been exhibiting "Negro Villages" from its edition in 1889 in Paris to as recent as 1958 in Brussels, the fun fair would also host one of these "Human Zoos" in 1929.³⁷⁷

Danièle Wecker analysed an eponymously titled amateur documentary of one of these editions of a "Village noir" (a "Black Village") from 1929 from a phenomenological and a very personal point of view:

"The white, middle-class, Western gaze is here literally imposed in a movement from above to below and thus also translates cultural ways of behaving that show the historical and sociocultural positionality of the camera and filmmaker's gaze. Because spectatorship always implicates participation, the macro-perceptual variant propels me out of the contact zone and is experienced as recoil.

Here lies a first indication of how macroperceptual variants are always experienced micro-perceptually as well. A feeling of discomfort translates in a bodily sense of againstness." ³⁷⁸

This different form of *Localism*, transferring not only the concept but the physicality of a "Negro Village" complete with its inhabitants, huts and other facilities to an exhibition at an amusement fair in Western Europe, to establish a "Human Zoo" is an example of *Othering* becoming visible and tangible. The *Exotic* or *Foreign* of a Congolese, respectively Senegalese village as habitat, including its population, has been transferred and placed in its entirety in the middle of the visitors and the filmmakers' everyday environment for visiting. Adding the layer of filmic documentation to the gaze at the *Other* or the *Strange* by further distancing oneself through a lens and through manipulation of advanced technology does not only contribute to the dehumanisation of the subjects, but it also serves to strengthen the own identity as a spectator, a white person, a coloniser or a documentarist.

³⁷⁵ Michel Pauly (ed.). *Schueberfouer 1340-1990, Untersuchungen zu Markt, Gewerbe und Stadt in Mittelalter und Neuzeit* (Luxembourg: Editions Saint-Paul, Luxembourg, 1990).

³⁷⁶ 'Schueberfouer – Das größte Spektakel des Jahres', *Luxembourg Public*, visited on 12/01/2021. <https://luxembourg.public.lu/de/gesellschaft-und-kultur/feste-und-traditionen/schueberfouer.html>.

³⁷⁷ It is possible that more editions of the Schueberfouer hosted such Human Zoos, however the edition of 1929 was medially documented (*Centre national de l'audiovisuel* and *Photothèque de la Ville de Luxembourg*).

³⁷⁸ Wecker, *What do you mean you lost the Past?*, p. 532.

Amateur film footage recorded by members of colonial forces in their respective colonies has been subject to research and writing, however, focused on *family film*. An exception is Paul Lesch's analysis of Luxembourgish missionary Dufays' film of the Sahara from the 1930s (*Centre national de l'audiovisuel*, Luxembourg) in Kmec and Thill's essay collection "Tourists and Nomads" (compare also the *Literature Review* in *Chapter II.1.*).³⁷⁹

Nico de Klerk contributed the essay "Home away from Home" about *family films* from Dutch families in the Dutch East Indies to Zimmermann and Ishizuka's "movie" (2008)³⁸⁰. The essay shows a very different side of the *family film* as well as colonisation, integrating the colonial subjects who were usually filmed as participants, if not family members, respectively, participating in the camera work.

André Huet's television programme *Inédits* on the Belgian channel *RTBF* (1979-2004) showed numerous *home movies* from the Belgian Congo, with Huet publishing about the topic on several occasions (compare *Chapter III.5.4.*).

Club-like activities of amateur filmmakers in colonies are still to be further explored in research.

³⁷⁹ Paul Lesch, 'Sahara, terre féconde (1933) A Missionary Film Directed by White Father Félix Dufays', in 'Tourists and Nomads. Amateur Images of Migration', eds. Sonja Kmec and Viviane Thill (Weimar: Jonas-Verlag, 2012), pp. 33-45.

³⁸⁰ Nico de Klerk, 'Home away from Home. Private Films from the Dutch East Indies', in *Mining the Home Movie*, p. 148.

Belgium and France: Two Amateur Filmmakers as Military Men in the Colonies

Within the *Greater Region*, only two more amateur film club members I could locate and who agreed to participate in the present study were living in colonies of their countries of origin and produced films there during the research period.

Louis Berger, a member of the *Royal Cameram Club* in Watermael-Boitsfort, a suburb of Brussels, was going to invite me to his home to see films he made while he was stationed as a military pilot ("Colonel d'Aviation") in Kamina in the Belgian Congo, including footage from King Baudouin's visit in 1955. He only joined the film club in 1957 after returning to the Belgian mainland.

In Lorraine, François Poisson, a "Colonel ancien combattant AFN" ("Colonel, a former fighter in French North Africa"), was stationed in Algeria until the late 1950s, about a decade before co-founding the *Ciné-Club 9,5 de Lorraine*.

After contacting both men via e-mail, I recorded short phone interviews with them at the beginning of the first *Covid 19*-related confinement in 2020, and they agreed to receive me at their homes near Brussels and in the French Vosges once the health safety measures were lifted.

Unfortunately, Berger and Poisson, each born in 1930, both passed away within months of each other and shortly after our phone conversations, before I had a chance to visit them in person. The obituary notices of both men listed their military titles and achievements in the former colonies.

As both only joined amateur film clubs upon their return to Europe, their films do technically not qualify as club member films. Nevertheless, I had planned to visit them to sight their productions and to see and discuss the following questions:

- How were national spaces beyond one's own nation negotiated in amateur film productions?
- How did amateur filmmakers - notably military members - see these colonies and their inhabitants.
- How do they depict the place or themselves, and how are these images presented to or perceived by the local amateur film club at home in case they are shown later?
- Were they shown in the context of an international competition?
- Did these productions and their style possibly impact their authors' later travel films or interest in foreign lands?

While the wealth of *family film* footage by colonists leads to the consideration that these filmmakers are likely to have hosted screening nights or even produced films together, I have not found evidence of amateur film clubs or associations in French or Belgian colonies during the research period.

Within the *UNICA* files of the long 1960s, there are no records of clubs or contributions from colonies of the countries of the *Greater Region* – notably, only France and Belgium were still owning colonies overseas, with nearly all their colonies reaching independence during the years in question.³⁸¹ Germany's short tenure as a colonial power had ended with the Second Empire after the First World War in 1919 and Luxembourg was only associated with colonies through other countries, notably Belgium, as mentioned above (compare also the *Chapter III.1.*).

However, Portugal, for instance, which retained several of its colonies until 1975, listed films from club members in Mozambique among the Portuguese competition films until at least 1969: A copy of the list of competition films sent to *UNICA* for the annual congress in Luxembourg in 1969 found in the *B DFA* files of the same year, shows the transnational cooperation and documentation of the period.

³⁸¹ except for French Somaliland /Djibouti which would be the last colony to gain independence in 1977.

Source: Simon Imbert-Vier, *Frontières et limites à Djibouti Durant la période coloniale (1884-1977)* (PhD Diss., Université de Provence - Aix-Marseille I, 2008).

III.2.6 Conclusion

The chapter 'Home and Away', explored the significance and meaning of space, time, and place; both in terms of geographic Locality and an imagined conceptual sense. Imagined, constructed spaces such as '*Heimat*', '*Family*', or '*the Distance*' play a significant role in film production and sociocultural club practices. Furthermore, the chapter highlights the permeable exchange of the club filmmakers between different levels of '*local*', ranging from a clubhouse or meeting location to the village, region, or nation, particularly during events such as the nomadic annual meetings of the international amateur filmmakers association, *UNICA*.

The chapter explores topics ranging from 'Home' as a clubhouse or homeland documentaries, the exoticisation of travel documentaries, and the transnational exchange of national and international competitions. The chapter also delves into the idea of 'Home in the Distance' of former colonies.

A shared transnational identity transcending barriers such as language, nationality or political ideology and a corresponding Europeanisation from below is not to be noted in general. During *UNICA* or the rare European festivals organised by national or local associations, and in one exceptional case of a club from Luxembourg, however, a distinct and deliberate quest for transnationalisation could be detected.

Similar to international results, throughout the *Greater Region*, a glorification of the homeland or "Heimat" in Film is detectable, in line with the strong national identity, which intersects with the transnational identity markers. For instance, the theme of Industrial Culture, notably the heavy industries, is recurring in all subregions. While this mutuality in the discourse hints at a transnationally common identification marker, it does not necessarily lead to an increased awareness of this shared heritage as a unifying factor. I.e., a shared identity might be attributed, but not necessarily appropriated as transnationally shared, but rather as national.

Similarly frequent – in the *Greater Region* as well as internationally - is the production of travel documentaries, exoticising the "Foreign" – which might equally be a different city in the filmmaker's country of residence as an indigenous tribe on a different continent - demonstrating cultivation and wealth, once more corresponding to international findings. Films produced in former colonies can be considered a hybrid of these. While a striking number of amateur films produced in former colonies exist, examples of such productions made by club members during colonial rule are notably rare within the *Greater Region*.

Beyond travel and Locality or localism in amateur film, club life, which may include friendly exchange with other clubs or competitions from local to international levels, fosters travel. The filmmakers travel to physical locations, as do the (at the research period common) physical film copies. The films, their makers and the depicted spaces then appropriate a new space and audience in the screenings in different locations, extending the *Dispositif* through an extension of *Locality* as well as a transcendence of audiences and periods.

The nomadically hosted amateur film competitions, unite filmmakers in competition in different cities and countries, similarly appropriating an existing space temporarily while recreating the temporal space of the reunion for one week or one weekend per year.

Constructed or imagined and idealised spaces go beyond imagined localities such as ‘*Heimat*’ and the *Foreign*. The concept of *Family* proves an equally constructed space frequently applied within the context of amateur film clubs and the club scene, notably by the amateur filmmakers, who refer to the club or *UNICA* as a “family”. Referring to the jovial atmosphere which unites filmmakers in their passion beyond ideology and national or language barriers, the amateur filmmakers idealise their adopted space. While interviewees recall events dating back fifty to seventy years during the present study, which might add nostalgia to a fading memory, documents from the research period already used the same reference of the “family”, thus confirming these memories. Furthermore, *family film* remains a genre in club films, proving that amateur film and the club scene are discursively interspersed with the concept.

III.3. A Family Beyond Borders and Customs – Identity Construction and Belonging

This chapter discusses different aspects of identity, identification, and ideology of amateur film club members, clubs and associations - as perceived from inside the clubs and associations, from outside the club scene, as well as how the filmmakers were perceived by different agents (filmmakers and clubs, potentially different member regions or states of the *UNICA*). Factors of appropriated and attributed identity and their expression or markers will be identified and analysed.

The filmmakers in this study and in other publications occasionally refer to themselves as a 'family' in interviews, a community not united by genetics, nationality, or law, but by their chosen passion. How and why do their common interests and shared practices or values unite this "family" beyond ideology, politics, and borders?

References to a perceived 'Us' and 'Them' create numerous possibilities of union and division/divide: regional, national, generational, political, or based on technological and cinematic preferences. How does this sense of belonging manifest and differ throughout the transnational region and the research period?

An example of a shared uniting or separating factor of amateur film club members that might create perceived common identities is the dedication to a particular film format or genre (compare *Chapter III.3.3*).

Clubs often fashion a shared opening trailer featuring the logo and credits of their film club, for their members to add to their film productions. However, there are numerous counterexamples of individual filmmakers either using their own or both their own and their club's opening credits, respectively filmmakers who did not associate with a club also producing their own semi-professional opening credits as a recognition and differentiation factor.

While the annual *UNICA* competition unites filmmakers from all over the world in a shared quest by ranking countries according to success in the competition, it nevertheless creates a division by nation and success, resembling the *Olympic Games*.

Like *UNICA*, local film clubs often hand out souvenirs to participants at their locally hosted competitions as a symbol of belonging. Like other leisure time activity associations (for example, carnival associations), these are often pieces of clothing and tend to resemble military adornments, coming in the shape of hats, scarves, ties, brooches, medals, coins, or others, symbolising camaraderie.

A most interesting factor of identity creation is how a club or association designs its statutes and regulations. What are their admission criteria? What do they expect from their member to admit them? Who can or cannot join? Whilst broadly similar throughout the *Greater Region* and in the *UNICA*, the differences between specific associations provide insight into local, national, political, and ideological factors of club identity construction. These questions will be further elaborated on in *Chapter III.5*.

A Family?

I have previously been alerted that my application of the term ‘family’ in the description of the ties within the clubs and in *UNICA* might be sociologically debatable in this context. While I understand the constructive criticism and am considering the implications that this utilisation generates, I am taking the liberty not to omit this term and will explain why I am rather insistent on writing about the "Family of Amateur Filmmakers" of the club scene.

‘Family’ is not a term I would personally have procured in the context of the clubs. It seems diametrically opposed to the context of the family in the sense that only the more ambitious amateurs would join the clubs and associations as they perceived it as an elevation of their free time activity, potentially of their infrequent "dabbling", to a serious amateurship (in the concept of Robert Stebbins, s. *Chapter III.5*). It might appear as a natural consequence of this ambition for an elevation of the status of a *home* or *family filmmaker* to a *club filmmaker*, that they leave the amateur film genres of *family film* and *home movie* "at home" with the family and turn to other subjects and genres. This train of thought is comparable Odin’s distinction between a *family filmmaker* and an *amateur* (compare the *Literature Review* in *Chapter II.1. and III.1.5*. on the appropriation of amateur filmmaking and amateurism).

Precisely this transition is, however, a somewhat murky, unclear one. As the example of Adolf Rosch's film "Reinheim" in *Chapter III.2.2* shows, a club film can be a *family film*, and a *family film* can be a *travel film* and a *homeland documentary* all in one production. As Rosch's film also shows, a *family film* can succeed in competition if executed with ambition and corresponds to the standards the film club associations and their members hold.

Furthermore, this film is only one striking example of many which challenge Roger Odin’s claim that an amateur filmmaker is a former *family filmmaker* who transitioned or graduated to the status of an amateur, in a powerful manner. *Chapter III.4* equally shows that amateur filmmakers, whether as individuals (such as Ryan Shand’s *Lone Workers*) or organised in clubs, simultaneously remain *family filmmakers* in many cases, overlapping in terms of sociability and cinematography.

Any actual film-inherent contrast aside, it seems that the contrast between *family filmmaker* and *club filmmaker* is due to the different social construct of the club and the (national or international) umbrella association. Members seem to deliberately enter a permanent competition situation with other members, who may well be strangers to them. However, they also learn from each other and improve their skills together while socialising and developing friendships.

Nevertheless, these arguments do not seem to be overtly striking as to why I would use the term 'family' for my research subject(s). However, they contribute to solidify the following argument:

It is not a term I chose. It is the term the filmmakers, the clubs and *UNICA* use recurrently. Beyond my interview examples from the different countries of the *Greater Region* and from *UNICA* files, the term has been internationally used by amateur filmmakers featured in the studies by Ryan Shand³⁸², Melinda Stone³⁸³ and Heather Norris Nicholson.³⁸⁴ Considering the frequency and spatial extent of the term being used, it appears vital to bring it into the discussion and explore its contextual meaning. The use of the term 'family' in this context should therefore be regarded as a citation of primary sources, such as interviews and club or *UNICA* print material.

Pierre Bertogne, then president of the Luxembourgish *FGDCA*, wrote in a letter dating from 1969 in the preparation of the *UNICA* congress in Luxembourg in the same year:

"We would like the younger generation to understand how much the little group, reunited in 1950 at Mondorf, has developed into this great international family. In common with UNESCO, we have one aim: to promote international understanding by means of amateur film, and we hope to achieve this through friendly meetings. ..."
(translated),

thus, not only trying to appeal to middle-aged and elderly filmmakers but also addressing a younger target group (compare *Chapter III.4.* about *Generationality*).

³⁸² Shand, *Amateur Cinema*, p. 148.

³⁸³ Stone, *I fit moves, we'll shoot it*.

³⁸⁴ Norris Nicholson, *Amateur Film*.

Wolfgang Freier describes the annual club competitions as follows in an interview:

"And the jury, they had to give the points and discuss until midnight.

Those were beautiful moments. And the wives were also present.

It was one big family. Nowadays a bit less..."³⁸⁵ (translated)

In the same line, we could ask whether people – here I must point out once more the contextualisation within the temporal setting of the long 1960s of the present study – are just drawn to familiar as well as family-like structures, settings and terminology. Even when they leave work and their profession to enjoy their free time, they seem to prefer to spend this free time in organised, structured, and partly hierarchic communities (see *Chapter III.5. on Serious Leisure*). Even when amateur filmmakers step out of the family setting and join a club, they design it to mirror the professional environment or the family environment in many ways, considering that both spaces were much more hierarchical ones in the long 1960s than they are nowadays. The nuclear family as well as the extended family, during the research period a concept which was occasionally still lived in multi-generational households in the area, were idealised constructed spaces in the decades post the *Second World War*. In a similar manner, members might instinctively have connected this idealised vision with the space they created in a club and association context. The close relationships between members, clubs and even *UNICA* member states might in this case be perpetuated in an attempt to construct such an idealised space, recreate idealised familiar family structures and hence affirm the desired sentiment.

In some instances, biological family members or entire families of club members will even join the club activities, literally incorporating the biological family into the adopted one of the clubs, as will be discussed in *Chapter III.4 on Generationality*. That chapter also discusses the initial recreation of societally fostered gender roles within club structures in the post-war decades and how these eventually evolve – similar to nuclear family settings.

³⁸⁵ Interview Freier (1), 2019, (Original: „Oh je, die Juroren. Die mussten dann da Punkte geben, die mussten das noch besprechen und dann ging man um zwölf raus. Das waren schöne Momente. Und die Frauen waren auch beigezogen. Das war eine große Familie. Das hat man heute weniger. Und viele Clubs hatten ja ein eigenes Lokal, dass die nicht abhängig waren von einer Kneipe, die hatten ihr eigenes Lokal mit einem eigenen Kinosaal, die sie selbst gebaut haben, das war ihr eigenes... das Geld, sie mussten Geld verdienen, haben Kaffee verkauft und so.“).

Furthermore, the club members also designed club structures to resemble an extended family, with more advanced members (experience generationally more senior, not necessarily corresponding to age cohorts, also discussed in *Chapter III.4*) advising the inexperienced ones. Besides friendly competition organised activities such as excursions and regular festivities foster friendships and a potential perception of a family-like environment.

Jürgen Baquet offers his club members at *AFW* a regular "Family Day", organising hikes and barbecues.³⁸⁶

Charles Marlier recalls a distinct childhood memory from the days in which his father used to be a member of the Metz-based club *CinéAm*, in the 1950s, turning a film in the forest:

"And then, by the end of the day, I remember it well, they took a large cauldron, and they made a split pea soup with sausages, and I believe this was the best soup I have ever eaten."³⁸⁷ (translated)

The interviewee conserved the memory of the experience, of his sentiment and the taste of the food for nearly seventy years to share in the context of this research as a favourite childhood memory, which anecdotally points to the family-like, closed-knit setting of the club.

³⁸⁶ Interview Baquet, 2019.

³⁸⁷ Marlier, Interview 2020 (Original : "Et puis en fin de journée, ça je me souviens bien aussi, ils prenaient un grand chaudron et ils faisaient une soupe de pois cassés avec des saucisses et je crois que c'est la meilleure soupe que je n'ai jamais mangée").

III.3.1. The Filmic Heritage of a Region beyond Borders – Monuments of local Industries as a different kind of “Heimatfilm.”

Rest in Peace – The Industrial Heritage uniting a transnational Region on Film and in the Club Life

An international phenomenon of frequent occurrence is ambitious amateur productions documenting and glorifying local industry in ‘Heimat’ image films.

The *Greater Region* is considered “the cradle of continental-European industrialisation”³.

Heavy industries contributed to the creation a transnational, socio-cultural identity - supposedly beyond nations and languages: “Underground, there are no borders.”³⁸⁸ (translated)



FIGURE 23: Anon. "25e anniversaire des cinéastes amateurs de la métropole du fer : M. Fernand BINTENER lauréat du meilleur film de vacances", *Républicain Lorrain*, 25^e, 6th February 1974, p. 6 (*Archives ACE Esch / CNA Luxembourg*) (not included in the online version of this thesis)

³⁸⁸ Isis Luxenburger, ‘The Representation of Borders in Industrial Films on the Saarland’s Heavy Industry (1931-2019)’, *FLUXUS Webinar, C2DH, Luxembourg University*, 14/07/2021, citing ‘Le Charbon / Die Steinkohle – Ende einer Ära (Teil 2)’, *Film. D/F*, dir. Jobst Knigge and Manfred Oldenburg (Broadview TV GmbH, ZDF, Arte TV, Film- und Medienstiftung NRW, 2018) 95 min, colour.

French Daily Press *Républicain Lorrain*'s article about *ACE Esch*'s 25th anniversary, 1974 features in the transnational section for the “bassin minier”, the transnational “mining basin”, the city Esch is referred to as “metropole du fer” (“Metropolis of Iron”).

Initially blossoming in the post-war years, these industries met their demise with the coal (1960s) and steel (1970s) crises, enforcing a significant structural change towards other industries and sectors, such as car production, chemical and service industries, compare *Chapter II.*)

Memories of Home and ‘Heimat’

Since before the moment when film history, modes of production and technology began dividing filmmakers into *amateurs* and *professionals*, respectively *amateur film* and *commercial film*. Depictions of industry and labour have been among the most popular motifs in film.³⁸⁹ Already in 1895, the forty-five-second film “*Sortie de l’Usine*”, showing workers exiting the Lumière factory in Lyon, was part of the Lumière brothers’ regular silent film programme to present their *35mm-Cinematograph* to the world.³⁹⁰ Together with the rest of the Lumière’s programme (“*Le Repas de Bébé*”, the first *family film*, “*Le Jardinier*”, arguably the first feature film, and “*Arrivée d’un Train à la Gare de la Ciotat*” which can be considered travel film and industrial documentary) the brothers created an instant foundation of common amateur film genres.

“*Family film* or *home movie* glorifies and memorialises the *heyday* of the (nuclear) family, such as holidays and family festivities.” (translated).³⁹¹ Travel film creates a permanent memory of a journey, usually combined with the exoticisation of foreign places. It simultaneously serves to demonstrate the author’s economic ability to travel and interest in exploring, thus solidifying a certain class distinction through the appropriation of space.³⁹² Homeland film is a locality genre of *home movies* that does not idolise distant or foreign lands but, in a parallel fashion, showcases the beauty and pride of the author’s local origins and could be considered the “fraternal twin” - to use once more a term from the family context - of travel film. Amateur filmmakers cinematically preserve their personal perception and memory of a space, place, and period on film, often focused on chronicling their local surrounding, i.e. architecture and landscape, traditional crafts and manufacturing in rural settings.

³⁸⁹ Odin, ‘Il cinema amatoriale’, p. 321.

³⁹⁰ Van der Heijden, *Hybrid Histories*, p. 70.

³⁹¹ Susan Aasman, *Ritueel van huiselijk Geluk*, p. 95.

³⁹² Alexandra Schneider, *Die Stars sind wir*, p. 75.

However, the depiction of industrialised workspaces and architecture is equally present and prevalent among amateur films of everyday life and local lifestyle, representing a different kind of ‘Heimatifilm’ that glorifies local modernity and the importance of labour and production, instead of tradition.

Danièle Wecker offers an explanation for the popularity of a genre which she combines under the term “documentary and archive films” based on

“an archiving impulse that illustrates how private filmmakers create filmic renditions of the public space and a willingness to create a private visual archive of local memories. They see themselves as record keepers of communal memories. The creation of a private repository of moving images opens towards the future in an awareness of impending significance.”³⁹³

Amateur films depicting local industries are a phenomenon originating from numerous countries. In a transnational overview, these productions show shared aspects in imagery, montage, or content. In the body of amateur films of the *Greater Region*, these similarities are very striking. Local industry, above all, the *Heavy Industries*, which led to the socio-economic and cultural cross-border cooperation in the area, are featured very frequently in the post-war decades.

I would not argue that the aforementioned are unique or extraordinary compared to other countries or regions, as, for example, descriptions by Ryan Shand or Heather Norris Nicholson for the United Kingdom demonstrate.³⁹⁴

Nevertheless, I would consider them a significant expression of the shared identity factors that the history of the *Greater Region* has brought upon, beyond nationality, language, or industrial specialisation.

The region’s cultural landscape, featuring industrial buildings as much as imagery of nature and agriculture, and the significance for the region’s everyday life leads to an increased production of documentaries where ‘Heimatifilm’ and industrial film intersect. Only their combination completes the depiction of the authors’ homelands and the reality of their everyday life in transition.

Sonja Kmec and Mechthild Gilzmer argue that in border regions, such as *Saar-Lor-Lux*, the complexity of historical experience cannot be understood from a national perspective as it is impacted by transnational references, encounters, and exchange, alluding to *Lieux de*

³⁹³ Wecker, *What do you mean we lost the Past?*, p. 105.

³⁹⁴ Compare for instance:

Norris Nicholson, *Amateur Film*, pp. 150, 152.

Shand, *Amateur cinema*, p. 191.

Mémoires of the Second World War.³⁹⁵ The still-existing industrial spaces and landscapes represent a different kind of *Lieux de Mémoire*. Together with those that vanished, they are commemorated in numerous local, transnational, amateur film productions, becoming a memorial space for the *Heavy Industries*. As potential archive and competition films, these memorials have the capacity to transcend space and borders when presented at international screenings (compare the previous chapter), such as within the framework of the annual *UNICA* congress or the *UNICA* archives. They might also transcend time when being accessed by generations beyond the generation of experience that witnessed heavy industry in the area..

Archiving, Mining and Metal

Amateur film has only been recognised as a valuable historical document, as part of film history, since the late twentieth century (as “the other film”³⁹⁶). Accordingly, a limited number of archives worldwide have taken on their preservation.³⁹⁷

In the *Greater Region*, the expected popularity of industrial ‘*Heimat*’ documentaries among amateur filmmakers combined with local archiving policies are of considerable importance for the seemingly high frequency of these productions. The limited number of archived samples often represent a curated selection of genres, respectively, of contents which archives and municipalities deem worth preserving (compare *Chapter II.2, Sources*). Their common preference for contemporary moving images of local urban, rural, natural, and industrial landscapes and their transitions explains a comparably high representation of these genres in archives.

As the majority of films found in private or club archives also reflect this common transregional popularity of industrial documentaries, it can be assumed that their frequency is not only a retrospective product of regional archiving but also the personal preference of the filmmakers based on regional pride. However, singling out a limited number of samples within a qualitative study, such as the present one, does not aim for representativeness but for significance in a comparison.

³⁹⁵ Mechthild Gilzmer and Sonja Kmec, ‘Einleitung: Nationale Narrative und Erinnerungslandschaften im Wandel’ in *Histoire partagée – mémoire divisée? Erinnerungskultur in grenzüberschreitender Perspektive*, eds. Mechthild Gilzmer and Sonja Kmec, (Saarbrücken: Saarland University Press, 2016), p. 4.

³⁹⁶ Odin, ‘La question de l’amateur’, p. 47.

³⁹⁷ Susan Aasman, ‘Saving Private Reels: Archival Practices and Digital Memories (Formerly known as Home Movies) in the Digital Age,’ in *Amateur Filmmaking: The Home Movie, the Archive, the Web*, eds. Laura Rascaroli et.al. (New York: Bloomsbury, 2014), pp. 245-257.

Comparing working with archived amateur film to working underground, Karen Ishizuka and Patricia R. Zimmermann named their symposium-based anthology of contributions by amateur film researchers, archivists and filmmakers “*Mining the Home movie: Excavations in Histories and Memories*”.

Ishizuka explains,

“We know that if the canary dies, we all die, and with us, the images. Like the recently emerged miners that we are, from the “junk heap of private culture”, we offer you these bits of rubble turned into gold.”³⁹⁸

Zimmermann adds,

“*Mining the Home movie* situates *home movies* as active recoveries of histories and memories that seek to engage in collaborative discourse with others.”³⁹⁹

Filmmakers “digging” for cinematic archive material such as amateur footage, its re-use, remix, and subsequent collective memory reshaping can be metallurgist principles, as Patricia Pisters argues, focusing on political (post-)cinema.⁴⁰⁰ Based on Deleuze and Guattari’s concept of *metallurgy*, introduced in “A Thousand Plateaus” and their reference to the films by Sergei Eisenstein, Pisters makes the case for Eisenstein himself, and subsequently for filmmakers in general, as metallurgists:

“... filmmakers do relate to history, to time and temporal relations to the point that they are ‘forgers’ of world memory.”

Pisters does not leave out the intrinsic importance of mined metal and minerals for the actual materiality of film and its development.⁴⁰¹

³⁹⁸ Karen L. Ishizuka, ‘Foreword’, in *Mining the Home Movie*, pp. xiii-xvi.

³⁹⁹ Patricia R. Zimmermann, ‘Introduction’, in *Mining the Home Movie*, pp. 1-29.

⁴⁰⁰ Patricia Pisters, ‘The Filmmaker as Metallurgist: Political Cinema and World Memory’ *Film-Philosophy* 20 (2016) 1, pp. 149–167.

⁴⁰¹ Patricia Pisters, ‘The Filmmaker as Metallurgist’.

Pisters refers to Jussi Parikka, *A Geology of Media*. (Mineapolis/London: University of Minnesota, 2015) and Adrian Ivakhiv, ‘An Ecophilosophy of the Moving Image: Cinema as the Anthrobiogeomorphic Machine’, in *Ecocinema Theory and Practice*, edited by Stephen Rust, Salma Monani, and Sean Cubitt (New York/London: Routledge, 2013), pp. 87-105.

The pre-renaissance connection of metallurgy and alchemy is also directly used by Heather Norris Nicholson in reference to an industrial amateur film from Northern England:

“The magical process of creating something that lights up in the dark parallels the later filmmaker’s fascination with ... white-hot molten metal in the foundry.

Here are hints of an aesthetic response that constructs industry as a kind of alchemy where products, in Chislett’s words, are made “as if by magic.”⁴⁰²

With this attribution of filmmakers and their collaborators as miners and metallurgists, I am turning to the study of those local amateur film metallurgists who forged images of mining and smithing into cinematic memory.

A common Identity?

The extensive section about the historical background of the socio-cultural-economic border construct *Greater Region* and its amateur film clubs in *Chapter III.1* is meant to help the reader understand the context and life reality of amateur filmmakers of the region in the decades following the *Second World War*.

A community of predominantly middle-aged, middle-class, male admirers of the moving image joined forces to exchange, cooperate and compete. Consequently, their cinematic interests and productions appear largely similar, as discussed in the introduction paragraph about the internationally homogenous genre landscape in the *Greater Region*, often featuring *Heavy Industry* and *Structural Change*.

The continuing rise of amateur media usage starkly contrasts with the economic hardships of most of the *Greater Region*’s territories.

A considerably low number of film club members were directly affiliated with *Heavy Industries*. Notable exceptions are found in higher positions that allowed for a financially elaborate hobby such as filmmaking.⁴⁰³ Yet, the population of the transnational area generally adopted the shared socio-economic and socio-cultural identity-creating factors (as suggested by Malte Helfer,).⁴⁰⁴

⁴⁰² Heather Norris Nicholson, ‘As If by Magic’. Authority, Aesthetics, and Visions of the Workplace in Home Movies, circa 1931–1949’, in *Mining the Home Movie*, pp. 214-230.

⁴⁰³ Such as Jean Jeitz, author of *RIP*, discussed later in this chapter.

⁴⁰⁴ In the context of the *Greater Region*, precisely Luxembourg, Colas-Blaise et. al. suggest Identity as ‘Something recurrent, stable or some kind of thematic unity, perhaps even a system of values on the one hand, and a congruence of forms of internalisation, styles of representation and argumentative tactics on the other’ (p.156), in Marion Colas-Blaise et.al, ‘Introduction: Geographic Discourses and Tourism Practice’ in *Doing Identity in Luxembourg: Subjective Appropriations - Institutional Attributions - Socio-Cultural Milieus*, eds. IPSE - Identités Politiques Sociétés Espaces (Bielefeld: transcript Verlag, 2014), pp. 107-163.

“Underground, there are no borders”, says Isis Luxenburger, whose research compares industrial films from the *Greater Region* and Quebec, quoting a television documentary about the *Greater Region* coal industry.⁴⁰⁵ While Luxenburger clarifies that, in reality, a myriad of different expressions of borders subsist underground, just as above ground, the transnational similarities in the filmic representations of these industries appear as no surprise.⁵⁰

The space signifies ‘the Local’ or ‘*Heimat*’, modernity, technical advancement, the economic significance of the industries for the area, as well as the male space of camaraderie and democratisation. Wecker and Norris Nicholson describe how amateur filmmaking is a form of self-inscription into the historical narrative.⁴⁰⁶

Underground, all workers were ‘black’ from the coal or in uniform. Their background or status could not be identified. In this aspect, the demographically relatively homogenous amateur film clubs resembled these industries they enjoyed capturing on celluloid and might have unconsciously aimed to construct socio-cultural parallels with the miners. However, despite this identification based on the region’s history, the class distinction between the worker and the man with the camera would remain an additional, imaginary border.

Besides the commonly shown *Heyday* of production, growth, prosperity and camaraderie, films found in the *Greater Region* rarely depict the demise of *Heavy Industries*, such as workers’ protests or closing ceremonies – in contrast to amateur films from other areas with important *Heavy Industries*, such as in Northern England.⁴⁰⁷ Danièle Wecker, whose source corpus partly overlaps with the one of this study, confirms this observation for Luxembourg.⁴⁰⁸

However, in a similar fashion as the post-war revival of the mining industry, the fruits of the *Structural Change* of the 1970s with the settling of new sectors in the area (such as chemical industries and car construction, or in Luxembourg, banking) are shown, either in construction or already in operation. This visual narration of this process seems to have been launched earlier and in higher frequency in Luxembourg, corresponding to the country’s accelerated and most successful process of economic reorientation in the region.

⁴⁰⁵ Luxenburger, ‘The Representation of Borders in Industrial Films on the Saarland’s Heavy Industry (1931-2019)’, citing ‘Le Charbon / Die Steinkohle’.

⁴⁰⁶ Wecker, *What do you mean we lost the Past?*, p. 159;
Norris Nicholson, *Amateur Film*, p. 162.

⁴⁰⁷ Compare both Norris Nicholson, *Amateur Film*, 150, 152 and Shand, *Amateur cinema*, p. 191.

⁴⁰⁸ Wecker, *What do you mean we lost the Past?*, p. 159

Filmmaking and Other Practices

While the general pool of amateur film productions of the 1950s-1970s, including the ones by *Lone Workers* (compare Shand, 2007) and *home movies*, shows a large number of local industrial documentaries, for this chapter, I am focusing on the club context in the Grand Duchy of Luxembourg and in Saarland (D), discussing three film examples.

The first two samples serve to diachronically compare similarities and historical evolution in a transnational context rather than throughout all four subregions of the area. They can be described as city marketing films commissioned by two industrial towns, made by local amateur club filmmakers in the *Serious Leisure* context.⁴⁰⁹

Both image films show the technicised industries and the life quality of the respective city in an advertising manner. Given the lack of a national Luxembourgish film industry during the period of production and a comparable lack in the German state of Saarland, a number of similar, semi-professional amateur films produced for local companies, municipalities or even television stations are found in the area.⁴¹⁰ These productions are part of several films whose production mode intersects between *Serious Leisure* and (semi-)professional production.

Prior to 1961, the *BDFA regulations* used to distinguish two kinds of amateur filmmakers, confirming the frequent overlap: “Klasse I” and “Klasse II”, the latter referring to amateurs with access to professional equipment or development or in which professional actors were performing, as opposed to “full” amateurs (see *Chapters III.1* and *III. 5*).⁴¹¹

Further regional examples of such intersections between the professional sector and amateur filmmaking in a *Serious Leisure* context, will be discussed in *Chapter III.5*.

While the *Greater Region* used to be at the forefront of industrial production and is at the centre of European politics, it was, in particular during the post-war decades, a location of cultural periphery. It can, therefore, be argued that the participatory cultural production and expression of amateurs is of particular significance.

⁴⁰⁹ Ryan Shand describes ‘sponsored’ club films in Scotland (compare Shand, *Amateur cinema*, p. 8).

⁴¹⁰ The *City of Saarlouis* (Germany) would in the late 1960s commission amateur filmmaker Karl Hans to document the construction of the local FORD factory and in 1980 host a small-gauge film competition for image films on the occasion of the 300th anniversary of the city. (Interview Hans, 2020) (1).

⁴¹¹ *BDFA-Regulations 1955*, BDFA-Archiv Jülich.

Another explanation for the popularity of this kind of production is offered by Norris Nicholson, who describes the case of a Northern English filmmaker whose amateur films, among them numerous industrial films, remained a popular spectacle for large audiences, even when television had become commonplace:

“Chislett’s talking commentaries offered a regional perspective at a time when television was edited by outsiders.”, likely to be comparable in the *Greater Region*.⁴¹²

⁴¹² Norris Nicholson, ‘As If by Magic’, pp. 214-230.

compare also Norris Nicholson, ‘Gazing at other people working’, in *Amateur film*, p. 143.

Esch-sur-Alzette – Métropole du Fer. 16mm film. b/w. L.

Directed by A. Crelot, N. Laux, *Amateurs Cinéastes Esch*, Esch-sur-Alzette, 1956,

19 min

The archive records of the *Centre national de l'audiovisuel* in the Luxembourgish Dudelange describe *Esch-sur-Alzette – Métropole du Fer*:

“The film presents, on the one hand, the city of Esch/Alzette in its best light (its new living quarters, its parks, its schools, its sports facilities, the Rue de l’Alzette (remark author: main shopping street) and, on the other hand, the work in the iron industry (extraction in the open, work in the factory and the mines)...”.⁴¹³ (translated)

The Francophone black-and-white film was produced on the occasion of the city's fiftieth founding anniversary in 1956. In the style of epochal monumental Hollywood movies such as “The Ten Commandments” (1956, score by Emer Bernstein) or “Cleopatra” (1963, score by Alex North), the film features dramatic orchestral music.⁴¹⁴ The composition by Esch-based composer Joseph Asselborn, performed by the municipal music school, celebrates the “capital of the Luxembourgish iron industry” and its “courageous miners”, whose work and efforts make their city as “beautiful as prosperous”.

Underground, miners are depicted smoking a cigarette while waiting for the next blast. One worker is shown above ground, filmed from below, standing in a victorious pose on a hill. The narrator outlines that “100 mine blasts” can be executed by “one single man”. The film moves on to the urban amenities of Esch-sur-Alzette, with the narrator continuing that

“The past is not an obstacle, neither to the present nor to the future.

Since the liberation,⁴¹⁵ new buildings, above all, the most impressive town hall (a neo-classicist building, remark author), and twelve new quarters have been constructed through the efforts of the city and the iron industry. They are now constructed more open and broader than the initial monotonous schematism.

Besides the large shopping street, the city has a particular soft spot for flowers and gardens.

⁴¹³ Original “Le film présente, d'un côté, la ville d'Esch/Alzette sous son meilleur jour (ses logements neufs, ses parcs, ses écoles, ses installations sportives, la rue de l'Alzette) et, de l'autre côté, le travail dans l'industrie sidérurgique (exploitation à ciel ouvert, le travail dans l'usine et dans les mines). ...”

⁴¹⁴ *American Film Institute Catalog*, “Alex North” <https://catalog.afi.com/Catalog/PersonDetails/9984> and “Elmer Bernstein” <https://catalog.afi.com/Catalog/PersonDetails/4694>, accessed 30/01/2023.

⁴¹⁵ from German occupation during the *Second World War*, in September 1944 (remark author).

Youth is the future, and few cities made a comparable effort to win over the youth, with numerous schools to prepare them for their future role.” (translated)

With a shot from above, the camera zooms in on the *Lycée des Jeunes Filles (Young Girls School)* from afar, showing the technical abilities of the filmmaker and the equipment.

“Sports also benefit from the generosity of the city administration.” (translated)

After showing children jumping around, young girls in bathing suits, bath caps and swim rings floating in the local modern swimming centre, the camera moves to men performing ambitious flips and summersaults from the diving boards.

An extended tracking shot from above travels from right to left, showing the entirety of the local football stadium, with the crowd cheering at a football match of the Luxembourgish amateur league. The backdrop shows the massive industrial chimneys of the city’s iron works reign:

“The omnipresent industry reminds us that not every day is a holiday. Work stands above sports,” sounds the voice of the narrator in an almost preaching tone.

With this clear motto, the film moves back to its initial subject of local industry: Describing in detail *ARBED*’s steel production from the previously extracted iron in rather artistic, painting-like detail shots, the images of rapid movement and production show the progress, while the music illustrates the triumph of technical modernity (“mechanised work”), the narrator closes with the remark that Esch-sur-Alzette’s “greatness” – its steel – is exported worldwide. The last image is ONE of a lorry moving through the ironworks and thus through the frame, with a painted “50” for the city’s fiftieth anniversary on its rear.

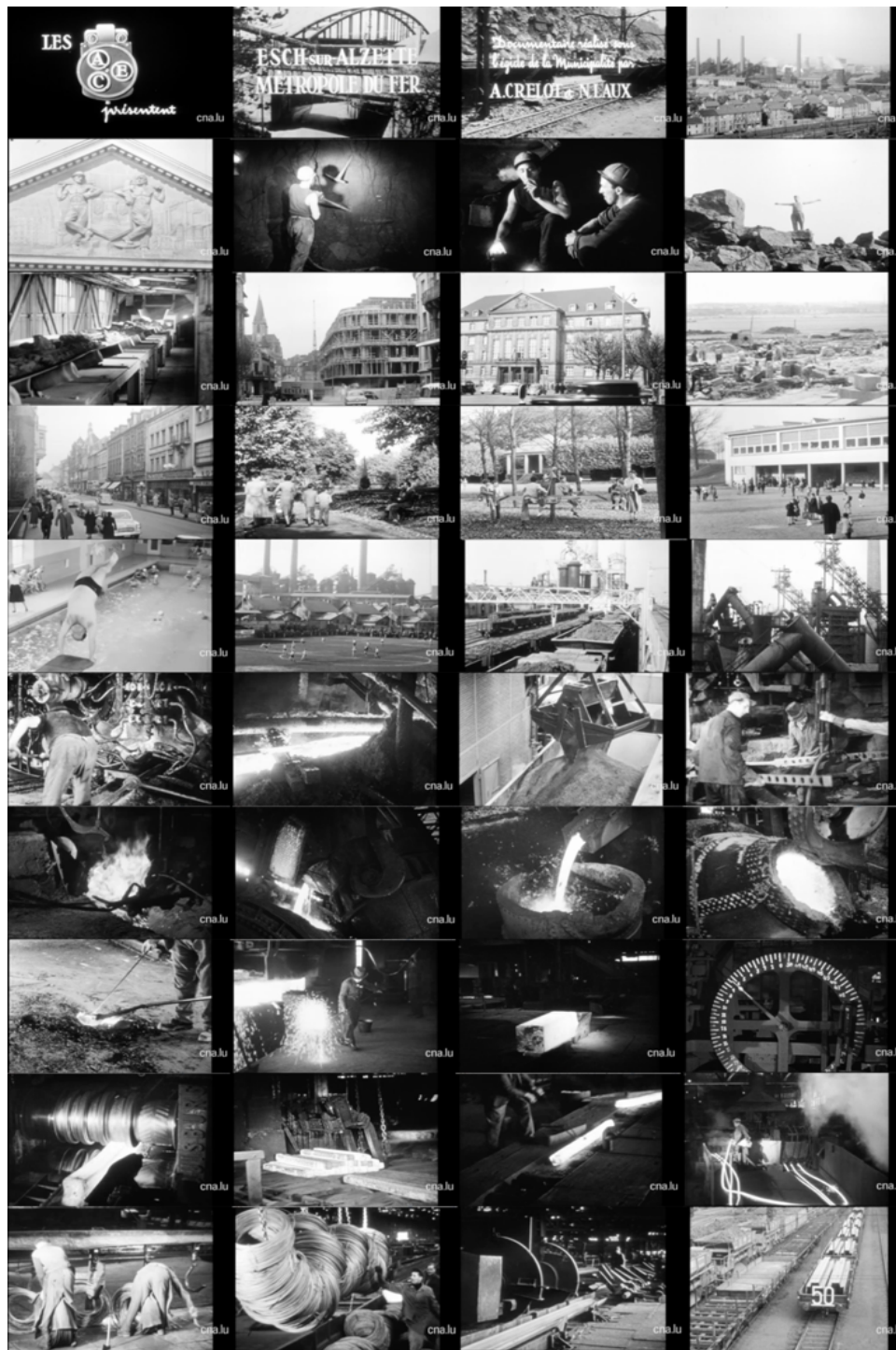


FIGURE 24: STILLs –A. Crélot and N. Laux, *Esch-sur-Alzette : Métropole du Fer*. *Amateurs Cinéastes d’Esch*, 1956, b/w., 19 min., 16mm, (Centre national de l’audiovisuel, Luxembourg)



FIGURE 25: STILLS – Rosch, Alfred, *St. Ingbert, Stadt der Arbeit – Stadt der Erholung*, Studio 68, 1970, c., 18min, 16mm (Stadtarchiv Sankt Ingbert)

St. Ingbert, Stadt der Arbeit – Stadt der Erholung. 16mm film. c. D. Directed by Adolf Rosch, 18min, Sankt Ingbert, Studio 68, 1970

This colour film begins with scenes of city life and movement, alternating between long and medium shots and close-ups of details on people, objects and movement.

The narrator explains that the citizens of Sankt Ingbert are “rough but cordial” and of a “special kind”:

“Those who do not make friends with someone from Sankt Ingbert are at fault and will forever remain a nonentity (remark author: in the sense of an outsider).”

(translated)

The author, Sankt Ingbert-based commercial artist Adolf Rosch, was originally from Saarland’s capital, Saarbrücken, about ten kilometres away.

Image and narration show the landscape of the city as a “harmonic union of old and new”, with a “contemplative and cosy old town” and a modern city centre where “the streets pulsate to the pace of life”. The cheerful sound of a *Hammond Organ* illustrates both seemingly contrasting elements of the city.

Taking a historical excursion, the narrator talks of the crucial role of coal, iron and glass in the evolution of Sankt Ingbert, with the local “Schmelz” having been “one of the largest iron works on the continent, now (1970, remark author) part of *ARBED* group. The jovial music follows the movement of the iron elements on the assembly line and the workers, making it appear as though their movements were adapted to the rhythm. The film shows the local glass factory, founded 200 years prior: “the nucleus of South-Western German glass industry” (at that time separated in the Federal Republic and the Democratic Republic, remark author), detailing elements, treatments and products.

Returning to its tale of *old and new*, the film shows the padlocked iron doors of the local mine, which closed in 1959, followed by a concert of the internationally famous local miners marching band “Bergkapelle”, which lives on to this day, even after the demise of the mine. Remaining in the realm of culture, the film moves to an art exhibition of local painter Albert Weisgerber in the cultural centre (*Kulturhaus*), which aims to “encourage European thinking in art, music, science and literature”.

Advertising for the city's standard of living, the film shows nearby rural excursion destinations, followed by a modern hospital "in wonderful surroundings", a "generous retirement home" and similar facilities, and closes this section with visits to several schools of "good reputation" and the "kindergartens, praised time and again", about which "the city proudly announces that each of them but the municipal one are led by the Catholic and Protestant parishes", drawing "particular attention to the twenty-five playgrounds".⁴¹⁶

After this cinematic excursion to the livable amenities, the film revisits once more to local sites of production that contribute to the city's growth and prosperity. From an oven manufacturer to a steam boiler factory with 400 employees and a training workshop, to a machine factory known worldwide for its inventions and a construction company with 1,500 employees in the process of building a new town hall. The cinematographer films the construction works from above, joining the company's crane operator in his cabin.

Making time for "sports, play and relaxation", which are "necessities of an industrial town", the film follows families to a heated open-air swimming pool, an indoor pool and a minigolf parlour, detailing the facilities' visitor numbers.

Returning once more to the industrial side of the city, the filmmaker visits a rolling mill which "exports to all industrial states" of the era and a refinery for nutritional fats and oils, exporting their inventions "to many countries of the European Economic Community". For the first time in the film, women feature as employees, working in production and quality control.

The next scene shows the production at the local brewery, *Becker*, filmmaker Rosch's employer, where a description of the traditional family company's production of 100 thousand bottles per hour is combined with rather artistic cross-fading images of the stirred mash.

Between the industrial scenes, there are frequent close-ups of nature shots, particularly flowers and gardens. From a depiction of cooking oil bottles in an assembly line, the shot crossfades into an unclear close-up. Zooming out, the viewer sees a field of wheat spikes in front of industrial chimneys.

⁴¹⁶ As typical for the predominantly Catholic *Greater Region*, Rosch's family films should also depict Sunday church visits. In comparison, Heather Norris Nicholson describes amateur filmmaker Chislett's industrial films as being encoded by his Christian beliefs (Norris Nicholson, 'As If by Magic', pp. 214-230).

The municipal botanical nursery's "exemplary flower arrangements" decorate the "Heimatbahnhof" (local train station) of Sankt Ingbert. Adolf Rosch was, until he died in 2012, nicknamed a "Heimatfilmer" in the local press and referred to his amateur film studio as the "Heimatfilmstudio", regularly alluding to his dedication to filming "his" Saarland.⁴¹⁷ The film ends with a shot of the municipal council meeting "taking difficult decisions, but usually coming to an agreement for the collective good of citizens and city".

Despite their production gap of fourteen years, different narrating languages and production modes in black-and-white, and colour respectively, and very different choices in music, both amateur films show striking similarities in imagery, structure and content. Opening with the logo of the amateur film club, followed by the title card of the film, both productions use music and images of movement to convey progress and production, describing industrial processes in close detail. Both refer to their city's past, present and future, in both cases facilitated by local industry. Furthermore, in both films, the Europeanisation and internationalisation of their particular production are advertised.

While both productions alter between scenes of leisure time and quality of life in the city and that of labour and industry, the film from 1970 switches back and forth between these aspects several times. The author further emphasises private and family life or education, more so than in the film from 1956, whose commentary clarifies that everyday life is dedicated to work. Both countries were in the process of implementing the forty-hour workweek in the late 1960s to mid-1970s.

The Luxembourgish film still focuses on the steel industry and was produced at the height of the German "*Wirtschaftswunder*" or the "*Trente Glorieuses*," as this period of thirty years is called in French. The German film is already impacted by the ongoing experience of *Structural Change*, showing several diverse industries as well as female labour.

As both appear to be commissioned, semi-professional films to be used for city marketing with a focus on the industrial character of the cities, they might potentially differ from the amateur productions depicting cities or industry, made entirely on personal incentive. However, these usually seem to be equally informed by professional or commercial productions of the period.

⁴¹⁷ Compare several articles, *Saarbrücker Zeitung* 1964 – 2015.

Additionally, industrial “Heimat documentaries” from the *Greater Region* usually adopt a positive tone and an advertising manner and convey the author’s love for their environment and its history, showing local colour rather than a neutral, investigative angle.

Requiescat in pace, 16mm film, c. L. Directed by Jean Jeitz, Jean Biver, 7min, Hollerich, Cinéastes Amateurs de Gasperich, 1964

The third film example represents an outstanding production within the amateur film club scene of the *Greater Region* during the post-war decades. Its depiction of industrial spaces stands out, offering a more artistic portrait of a perishing industrial factory instead of the conventional approach of creating documentaries or advertisements.

In February 1965, the gas plant in Luxembourg-Hollerich was shut down to make way for a new plant. The plant had been founded in 1898 and had gradually expanded to cater to the gas consumption of the entire city of Luxembourg. The close was due to the coal crisis, which led to a transition from the traditional carbon dry distillation to liquefied gas cracking.⁴¹⁸

Jean Jeitz, one of the rare amateur filmmakers who, as an *ARBED* engineer, was a *Heavy Industries* employee, and fellow club member Jean Biver from the *Cinéastes Amateurs de Gasperich*, created a film about the perishing plant.

The seven-and-a-half-minute colour and sound production is extraordinary in several respects. It is one of very few examples to visually depict the demise of local industry. Moreover, the film is not a conventional documentary but an artistic, cinematic memorial, or rather a poetic obituary, which was awarded a gold medal in the Grand Duchy’s national amateur film contest in 1965.

While it may not meet formal criteria, the film is considered by the transnational amateur film club scene to be one of the few amateur productions with *Avant-Garde* characters in the *Greater Region* (compare *Chapter III.6*).

In its imagery, the film is very similar to the aforementioned two documentary / image films. However, in absence of protagonists or an opening title card, but with prolonged tracking shots along the industrial architecture and zooming in on close-up details, such as screws, the film focuses almost entirely on visual expression.

⁴¹⁸ ‘Abschied vom Gaswerk Hollerich’, *Luxemburger Wort*, 20/02/1965, p. 10.

The complete omission of any vocal narration and the dramatic, highly technical instrumental score by French contemporary composer André Jolinet (*Rhapsodie à Sept* from 1957) further emphasise the visual depiction of the industrial elements.

Only during the last minute of the film, when the camera pulls back from the factory, a male voice reads out an “obituary” for the gas factory:

*“It has pleased the Almighty to call to a better life,
Our beloved and dearly missed gas plant, Factory for Ammonia and Tar,
Piously deceased at the age of seventy-seven in Hollerich,
Provided with the help of our mother, the municipality.
The funeral will take place in all privacy.
On behalf of the mayor, the aldermen of the city, the director and the staff of
industrial services,
Mr and Mrs Everyman and their children
Luxembourg, Hollerich, Bonnevoie, and their surroundings.
This notice takes the place of a personal letter.”*⁴¹⁹

As if to figure as a tombstone for the factory, the last frame shows the metallic founding plaque of the factory before the title card “requiescat in pace” cross-fades in.

⁴¹⁹ Original Text: “Il a plu au Tout-puissant de rappeler une meilleure vie notre bien aimée et regrettée usine à gaz, Fabrique d’Ammoniac et de Goudron Pieusement décédée à l’âge de soixante-sept ans à Hollerich Muni de secours notre mère la commune, L’enterrement aura lieu en toute intimité. De la part de M. le bourgmestre, les échevins de la ville, M. le directeur et le personnel des services industriels, M. et Mme Toutlemonde et leurs enfants Luxembourg, Hollerich, Bonnevoie et les environs Cet avis tient lieu de lettre faire pare.”



FIGURE 26: STILLS - Jean Jeitz and Jean Biver, RIP, Cinéastes Amateurs Gasperich, 1964, c. 7min (Centre national de l'audiovisuel, Luxembourg)

Film critic and amateur filmmaker Ed Kohl praised “RIP” in the Luxembourgish press, even comparing it to works by *Nouvelle-Vague*-director Alain Resnais⁴²⁰:

“... by far the best contribution of this national competition came from the *Cinéastes Amateurs Gasperich*. For some years now, in competition after competition, this young club continues to accumulate trophies and medals. ...

The process, ..., is hardly new and has more to do with an outdated aesthetic.

But the editing exercise that (the film) represents provokes our admiration.

“R. I. P.” (sic), the last farewell to our dear municipal *Hollerich Gas Plant*, is probably the best amateur film we have seen in recent years. In frank, admirable colour photography, with a mobile camera (which, at times, reveals a severe knowledge of films by Resnais), explores one final time these filthy and dilapidated places, doomed ultimately to demolition. In a final surprise, a sober comment shares the obituary notice with us: It has pleased the Almighty to call to a better life [...]

Thus, a film that the City of Luxembourg should acquire. Our old gas factory will soon be no more [...]. ”⁴²¹

⁴²⁰ In Luxembourg, the local and the national press are identical. Local newspapers were often criticising Luxembourgish amateur films harshly in comparison with other media in the *Greater Region*. Most likely this occurrence is owed to the contemporary lack of a professional film production industry in Luxembourg, leading to the amateur film scene being considered as the national film industry; as also discussed by Liz Czach (*‘Home Movies and Amateur Film as National Cinema’* in *Amateur Filmmaking: The Home Movie, the Archive, the Web*, eds. Laura Rascaroli et al (New York: Bloomsbury Academic, 2014).

⁴²¹ Ed Kohl, ‘Concours National’, *Letzeburger Land*, 06/04/1965, p. 8.

(Original: “...de loin le meilleur apport de ce concours national provint des Amateurs Cinéastes de Gasperich. Depuis quelques années, concours après concours, ce jeune club ne cesse d'accumuler trophées et médailles. [...]

Le procédé, il est vrai, n'est guère nouveau et tient plutôt d'une esthétique surannée. Mais l'exercice de montage qu'il représente provoque notre admiration. «R. I. P.», ultime adieu à notre chère Usine à Gaz Municipale de Hollerich est probablement le meilleur film amateur qu'on ait vu ces dernières années. Dans une photographie en couleurs franchement admirable, une caméra mobile (qui, par moments, trahit une connaissance sérieuse des films de Resnais) explore une dernière fois ces lieux crasseux et délabrés, voués finalement à la démolition. En surprise finale un commentaire sobre nous fait part de l'avis mortuaire : Il a plu au Tout Puissant d'appeler à une meilleure Vie ... Voilà un film que la Ville de Luxembourg se devrait d'acquérir. Notre vieille usine à gaz, bientôt, ne sera plus... ”).

RIP dates back to 1965, the height of the *coal crisis*, ahead of the *steel and oil crises* of the 1970s, and thus before the full extent of the necessary *Structural Change* in the region could be anticipated. In a case of *Industrial Nostalgia*, the identification with the industry through an anthropomorphisation⁴²² of the factory, as a farewell within the Christian belief that God has taken its earthly existence to an afterlife, is simultaneously a reference to the traditions of the predominantly Catholic region and a tragic comedic, for its production era almost provocative, avant-gardist approach to a filmic portrait.

While writing about intersections of amateur, *Avant-Garde*, and industrial film often refers to examples from the interwar period,⁴²³ *RIP*'s visual similarities to the first two image films discussed above emphasise the role of context and narration for amateur films and utility film⁴²⁴. The same production can change character, genre and meaning with the omission or addition of the audio-commentary setting the tone. In case of this production, this omission turns the film into a comment on structural change and allude it to a different film genre.⁴²⁵

Views and Viewers of a Shared Identity

Besides the transnational friendship between *CAL* (L) and *AFK* (D), which could be considered an element of “post-war reconciliation from below”, and the similarities in the cinematic œuvre of several clubs from the region and their filmmaker members, exchange during the post-war decades seems limited to – if traceable – the nomadically organised international *UNICA* congresses (compare Chapter III.2).

However, the identification factors that impact the *Greater Region* feature in the amateur film club productions in all four subregions. In interviews, friendly and competitive exchange, apart from the Luxembourgish-German connection, is only mentioned and recorded for the period after the *Schengen-Treaty* (1985).

⁴²² Compare in this context Astrid van Oyen, ‘Material Agency’, *The Encyclopedia of Archaeological Sciences*. ed. Sandra L. López Varela (Wiley Online Library: 26/112018) accessed 01/02/2023.
<https://onlinelibrary-wiley-com.proxy.bnl.lu/doi/10.1002/9781119188230.saseas0363>.

⁴²³ Compare for instance Jan-Christopher Horak ‘A Neglected Genre: James Sibley Watson's *Avant-Garde* Industrial Films’ *Film History* (2008) 20, p. 35-48.

⁴²⁴ Odin, ‘La question de l'amateur’, p. 47-89.

⁴²⁵ Yvonne Zimmermann, ‘Analyse nicht-fiktionaler Filmformen’, in *Handbuch Filmanalyse*, eds. M. Hagener, V. Pantenburg (Wiesbaden: Springer Fachmedien), pp. 1-14.

I would argue that while shared transnational identity markers figure in the cinematic as well as the sociocultural practices of the amateur film clubs on all sides of the border region, just as in the case of the mining industry, they do not succeed in eliminating national, geographical, or linguistic borders. In constructing a common identity through memory, the aspect of sharing in order to culturally unite the transnational region as a political and economic act plays a role. Just as historians, like myself, or sociologists will detect these common factors and attribute the region a shared identity based on its transnationally experienced common history, the same is possible in amateur films from these regions.

III. 3.2 “When you drop a 9.5 camera, it will destroy the tiles. If you drop a *Super 8* camera, you will only find bits of plastic.”⁴²⁶ - Format and Genre as Identity Markers

Most amateur film clubs were founded as small gauge clubs open to all film formats available at the respective period of operation.

The federation *FGDCA* (LU) names, for example, the promotion of all small gauge formats as one of their goals in their founding statutes in 1952 (see *Chapter III.2.3*).⁴²⁷

The majority of club members or filmmakers, in general, will try different formats according to interest and availability throughout their filmmaking careers. The succession of different “generations” of film and camera formats in relation to different user “generations” will, in detail, be discussed in *Chapter III.2.4*.

However, certain amateurs and clubs have a strong preference or dedication to a single format. A short-lived club in the late 1970s and early 1980s, in which amateurs from the municipal area of the Ill Valley near the town of Neunkirchen Saar used to meet up, was the *Super 8 Club*. Former member Horst Bast recounts that the club, with its around thirty to fifty members, was not part of the German federation *BDFa* and did not participate in competitions, though they enjoyed organising excursions and used to screen their films at local festivities: “The club was focused on itself.”⁴²⁸ (translated).

⁴²⁶ Interview M. R.D. (CC 9,5), 20/04/2020, translated.

Original “Quand on laisse tomber une caméra 9,5 par terre, ça esquinte le carrelage, si on laisse tomber une caméra *Super 8*, on retrouve des bouts de plastique.”

⁴²⁷ CAL Statutes, 1947.

⁴²⁸ Interview Horst Bast, (AFW, SFC and *Super 8 Club*), 21/09/2021.

The *Ciné-Club 9,5 de Lorraine*, a regional branch of the national *Ciné-Club 9,5 de France*

One club is outstanding in the *Greater Region* for its dedication to one single film format: the *Ciné-Club 9,5 de Lorraine*, the regional branch of the national *9.5mm* film club *Ciné-Club 9,5 de France*.

The national *9.5mm* association was founded as late as 1966,⁴²⁹ and its Lorraine-based branch was only established in 1977. By then, the recently developed and simplified *Super 8* format was already taking over most of the amateur market from open reel technologies, and *9.5mm* was becoming a rarity.

French manufacturer Pathé had first introduced *9.5mm* technology in 1922 with its handy - and soon iconic - *Pathé Baby* device, which was a camera and projector in one. Together with US competitor Kodak Eastman's format *16mm*, which was introduced the following year (1923), the invention was instrumental in standardising small gauge formats and establishing an amateur film technology market. In previous years, a few formats, such as *17.5mm* or *23mm*, had not impacted the market enough to establish a standardised format, primarily due to budgetary constraints of the respective manufacturers and patent issues. Amateur and professional or commercial film with *Standard and Double 8mm* film's introduction in the 1930s, *9.5mm* and *16mm* formats ruled the amateur market until the mid-1960s.⁴³⁰

By the time of the foundation of the *Ciné-Club 9,5 de France* and of its regional branch in Lorraine more than a decade later, the format was roughly the same age as its users, if not older, given the average demographics of the clubs.

The assumption behind the founding of a club dedicated to preserving a format in decline is that users were motivated by a personal nostalgic fondness, which may be rooted in their own family history of usage of the format, or in adolescent experiences with the technology.

Laurence Allard not only confirms this assumption but goes further in her conversation analysis of a screening session in the home of a Parisian member of the national *9.5mm* association in 1992 (published in Roger Odin's 1999 Anthology „*Le Cinéma Amateur*”), which was attended by members of the club's Lorraine section as well:

⁴²⁹ Laurence Allard, 'Espace public et sociabilité esthétique,' *Communications* 68 (1999); Odin, *Le cinéma en amateur*, p. 208.

⁴³⁰ compare Tim Van der Heijden and Patricia Rodden Zimmermann.

“Moreover, the creation of an association specifically devoted to the defence of this format - for reasons just as sentimental (the format of their youth) than esthetic (the image is beautiful quality), according to the testimonies of the *nine-five people* - illustrates a capacity for voluntary grouping of consumers in the face of technological impositions of the leisure industry.”⁴³¹ (translated)

Besides mentioning the group-identity encompassing moniker “neuf-cinquistes” for its members (English “9.5ers”), Allard refers to the chosen “mission” of the club. She writes of a “defence of the format”, as if the passionate users perceived the gradual fading of the *9.5mm*-market as an attack due to the takeover by other formats, as opposed to a logical succession through technical progress. Furthermore, Allard also describes the filmmakers’ personal preference that withstands forced marketing.

In addition to a nostalgic attachment to the format of their youth, Laurence Allard also describes the aesthetic quality of the image.⁴³²

The two founding members of the *Ciné-Club 9,5 de Lorraine* whom I interviewed, were 27 and 48 years of age, respectively, at the time of the club’s foundation. They fondly recalled their early experiences with *9.5mm* in their individual family contexts.

Both also recalled that they met each other first when one of them was looking for *9.5mm* equipment and immediately had the idea to found a club upon getting to know each other. However, their ideas and the ideas of the third founding member, the late M. Louis Pomme, would often differ.

⁴³¹ Allard, ‘Espace public’ (Original : “De plus, la création d’une association spécifiquement consacrée à la défense de ce format - pour des raisons tout autant sentimentales (le format de leur jeunesse) qu’esthétiques (l’image est de belle qualité), selon les témoignages des neuf-cinquistes - illustre une capacité de regroupement volontaire des consommateurs face aux impositions technologiques de l’industrie du loisir”).

⁴³² Allard, ‘Espace public’, p. 210.

M. R.D. also recalls that all equipment was still mechanic and would often fail, which led to the increased interest in tinkering and recruiting members from the whole region of Lorraine who would reunite in the city of Nancy:

“We are real tinkerers here”.

Interviewer: “Yes, I hear that often from club members.”

M. R.D.: “This is, however, really specific to 9.5, I think.

Because *Super 8* is replaceable, it can be thrown away.

We are... this is... repairable.

I always joke, ‘When you drop your 9.5, you break your tiles.

If you drop your *Super 8*, you will only find plastic splinters.’”⁴³³

(translated)

This statement alludes to the sustainability and sturdiness of the format (celebrating its centennial in 2022 with several small- and large-scale international events), which seems to translate into the appropriation of these characteristics by its users and dedicated clubs. Nevertheless – unlike its national umbrella association – the *Ciné-Club 9,5 de Lorraine* was only active as an exclusive *9.5mm* film club for about a decade.⁴³⁴

Despite being a format of French origin, both interviewed founding members of the club believe that *9.5mm film* was not well appreciated in France.

F. Poisson:

“9.5 was very not well-regarded in France, there were only *16mm*, and there was video which began to appear at that time.”⁴³⁵ (translated)

Interviewees of the present study, irrespective of their format preference during the research period, regularly refer to the *9.5mm* format as almost professional. In my interviews, even members who have never used the format themselves praise its technical and visual appeal.

⁴³³ Interview M. R.D., 2020 (Original: “On est beaucoup de bricoleurs chez nous.”

Interviewer: “Oui, ça, c'est quelque chose que j'entends souvent.”

Interviewé: “C'est assez spécifique au 9,5 je pense. Parce que des gens qui ont suivi la mode du 8, *Super 8*, c'était du jetable, nous c'était du réparable. J'ai l'habitude de dire pour m'amuser que quand on laisse tomber une caméra 9,5 par terre, ça esquinte le carrelage, si on laisse tomber une caméra *Super 8*, on retrouve des bouts de plastique.”).

⁴³⁴ Interview M. R.D., 2020.

⁴³⁵ Interview F. Poisson (CC 9,5), 21/04/2020 (Original: “le 9,5 était très mal vu en France, il n'y en avait que pour le 16 et il y avait la vidéo qui commençait à apparaître à ce moment-là”).

Georges Fondeur (CAL) recalls

“There was 9.5, which was a super format. 9.5 had almost the width of a 16mm. Quality, definition. However, it had one big disadvantage: The Perforations were in the middle of the frame.”⁴³⁶ (translated)

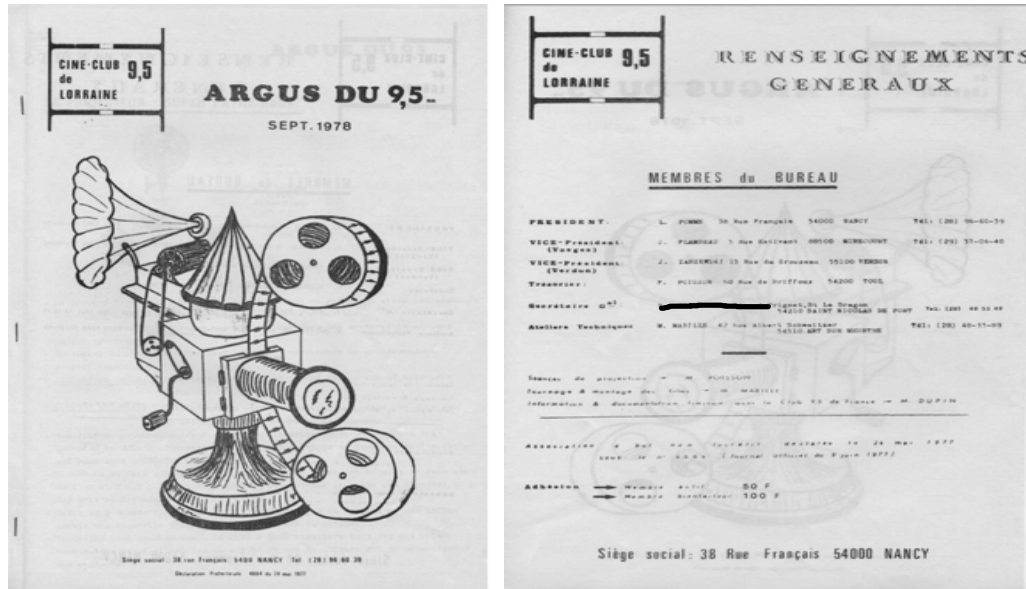


FIGURE 27: ARGUS DU 9,5, Nancy, Ciné-Club 9,5 de Lorraine, 1978
The membership ‘Argus’ was focused on selling, acquiring and exchanging equipment.

As discussed in *Chapter II.2.4 on Serious Leisure*, many club members and lone workers would trademark their film productions by adding personalised opening credits, either of their club, personal credits, or occasionally both in combination.

M.R.D. from the *Ciné-Club 9,5 de Lorraine* shows devotion to his format of preference by using it as an opening credit:



FIGURE 28: Opening Logo M. D.R., Ciné-Club 9,5 de Lorraine, 1982
(Private Archive M. D.R.)

⁴³⁶ Interview Enschede/Fondeur, 2019 (Original: “ Et gouf de 9,5, dat war en super Format. De 9,5 hat bal d’Bildbreet vun engem 16, bal. Qualitéit, Opléisung. Mee en hat een groussen Nodeel. d’Perforatiounen waren an der Mëtt vum Bild.”).

While many amateur filmmakers in the interviews for the present study, as well as in other studies, refer to their international community in general, as well as to their fellow club members as a “family” (compare *Chapter III.2.*), these distinctive associations are considerably more specific in their filmmaking and dedicate their hobby to a very nuanced, if not limited, fraction of the possible realm of amateur filmmaking. It is possible that they even make an effort to distance themselves from the mass of amateur film clubs through their specificity. However, in an interview, a founding member of the Lorraine branch insisted that the club was demographically diverse, ranging from students to pensioners, including a “Grandmother” (compare also *Chapter III.4.*),⁴³⁷ and from dentists to farmers. This statement would confirm the uniqueness of the format and its users in terms of diversity.

When I asked, following my perception of the scarcity of amateur film clubs in the comparably large region of Lorraine, whether one of the founding member, M.R.D. I interviewed saw a specific reason for this phenomenon, he answered:

“This has never been a question that I have asked myself. If anything, I would say it is of rather little interest to me. We were within our format; that is all; we were in our logic. Thus, we were looking to get together to be able to exchange ideas, exchange equipment, someone knew of something that we wanted...”⁴³⁸ (translated)

Ian Craven assumes that the occurrence of experimental, *Avant-Garde* or, in general, extraordinary amateur films is relatively scarce, because amateurs with a broad expertise are most appreciated in their communities. In contrast, these communities even tend to be suspicious of any specialisation.⁴³⁹ The example of the *9.5ers* shows the opposite pole of this spectrum: a kind of community that deliberately isolates itself from the larger community it automatically is part of due to its practice. This behaviour might express a striving for higher exclusivity (compare Habermas on expert culture and democratisation⁴⁴⁰).

⁴³⁷ Interview M. R.D., 2020.

⁴³⁸ Interview M. R.D. 2020 (Original: “ça n’a jamais été une question que je me suis posé, je dirais même à la limite, elle m’intéresse assez peu, nous on était dans notre format, et c’est tout, on était dans notre logique, donc on cherchait à se regrouper pour pouvoir échanger des idées, échanger des moyens, quelqu’un connaissait quelque chose, quand on avait voulu...”).

⁴³⁹ Ian Craven, ‘Accommodating Avant-Gardism? Amateur Animation and the Struggle for Technique’, in *Abenteuer Alltag. Zur Archäologie des Amateurfilms*, eds. Siegfried Mattl et al. (Vienna: Vienna Filmmuseum Synema Publications: 2015), pp. 28-42.

⁴⁴⁰ Jürgen Habermas, *Kultur und Kritik: verstreute Aufsätze* (Frankfurt am M.: Suhrkamp 1977).

Annamaria Motrescu-Mayes spoke of a particular kinship of *9.5mm* filmmakers in her keynote speech at the 2022 Southampton *9.5mm* Centennial symposium.⁴⁴¹

Could this specifically constructed expert identity as a club of experts among clubs with a serious ambition in amateur filmmaking lead to an intensified bond between members?

Expert or specialisation culture might express itself in various ways, possibly also being unilaterally ascribed by another party: Horst Bast tells of the club “Kurbelkasten” as an “Elite club” and of users of Beaulieu cameras as “something better”, as in a representation of an upper-class camera.⁴⁴²

These perceptions might also be attributed to *UNICA* committee members or even *UNICA* participants considering the time, dedication and financial investment this activity required (compare *Chapter III.5* on *Serious Leisure*). Within the present study, however, interviewees have not spoken of any such perceptions.

100 Years of one Technology Generation: The Ciné-Club 9,5 de France

The nationwide French *9.5mm* film association continues its activities despite the discontinuation of the format. The members recount establishing a snow-ball system to purchase material in bulk from a local small-sized dealer.

Since its foundation in 1966, the club members have exclusively been making *9.5mm* format films on *9.5mm* cameras. At its peak time, the club counted roughly 1,500 members in France.⁴⁴³

Several *9.5mm* amateur film clubs in France and worldwide still exist, with a significant part of them having been founded after the format’s production had been discontinued.⁴⁴⁴

According to Laurence Allard (1999),

⁴⁴¹ Annamaria Motrescu-Mayes, ‘Keynote speech’, *The ‘little apparatus’: 100 years of 9.5mm film*, University of Southampton, 16/06/2022.

⁴⁴² Interview Bast, 2021.

⁴⁴³ Interview M. R.D., 2020.

⁴⁴⁴ “Associations et groupes utilisateurs 9,5mm”, *Family Movie*, <https://www.familymovie.fr/associations-groupes-utilisateurs-9-5-mm?lang=fr>, accessed 18/05/2022.

“The creation of an association specifically dedicated to defending this format - for reasons that are just as sentimental (the format of their youth) as aesthetic (the image is of good quality), according to the testimonies of the nine-fivers - illustrates a capacity for voluntary grouping of consumers against the technological impositions of the leisure industry.”⁴⁴⁵ (translated)

Indeed, both interviewees who were co-founders of the Lorraine-based branch of the national club, state that their family members had been making films in *9.5mm* before the two began making films as young men.

According to interviews, a few members who joined after the local club's foundation were making films in other formats, but within the club, all projections were limited to *9.5mm*. The passion for the format and the technology reaches intense levels.

After pointing out that “what we are interested in is the technology” when explaining why he does not show his films online,

M. R.D. states that

“*9.5mm* is to throw down and repair, while *Super 8* is to throw away”,⁴⁴⁶

attesting to the sustainability of his preferred format, justifying the endurance of this technology generation.



**FIGURE 29: Contacts *Ciné-Club 9,5 de France*, 1978 (Private Archive M. R.D.)
(not included in online version of this thesis)**

⁴⁴⁵ Allard, ‘Espace public’, p. 210, translated.

⁴⁴⁶ Interview M. R.D., 2020

(Original: Interviewé: “... quand on laisse tomber une caméra 9,5 par terre, ça esquinte le carrelage, si on laisse tomber une caméra *Super 8*, on retrouve des bouts de plastique.”)

The national club did not only have local branches but also international members, and according to its website, which contains relatively recent media reports, it still lives on.

In research, it got notable attention when Laurence Allard published a discussion analysis centred around the Paris-based national umbrella club in Roger Odin's 1999 anthology „Le Cinéma Amateur”.

Defence, Resistance and Revolution: Format Discussions of Political Dimension

Georges “Butz” Wengler, future club president of *CAL*, gained a reputation as a self-proclaimed stern defender of the 9.5mm format, which expressed in the example of numerous articles he published in the monthly club magazine “*Le Cinéaste Amateur*” (later “*Zirkular*”).

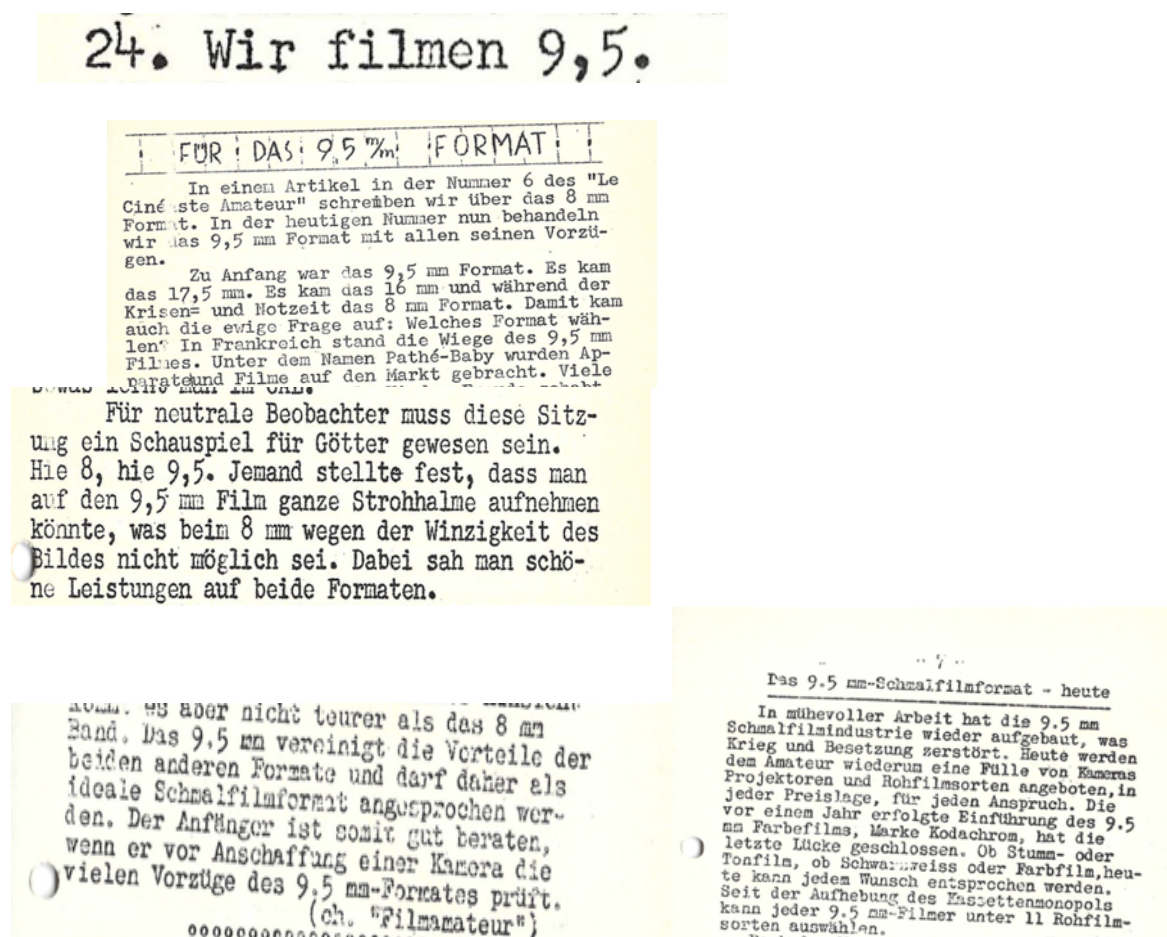


FIGURE 30: CAL, *Le Cinéaste Amateur* (membership magazine), editions July (pp. 3) and December 1951 (pp.3), CAL Luxembourg

In the club magazine’s June 1952 edition, Wengler began his article that reads rather like a manifesto, “Wohin treiben wir?” (“Where are we drifting to?”) about camera and film formats, with the words,

“No worries, I am not getting into politics here...” (translated)⁴⁴⁷, indicating that even the question of format might be of political dimension within the amateur scene (also compare *Chapters III.4* and *III.5.* of this dissertation), as also Laurence Allard’s formulation of the 9.5ers as “defenders” of the format points to.

⁴⁴⁷ Georges ‘Butz’ Wengler, ‘Für das 9,5mm-Format’, *Le Cinéaste Amateur* (membership magazine CAL), no. 6, June 1952, pp. 3-4, translated by author (Original: “Keine Sorge, ich fange jetzt nicht mit Politik an”).

Whilst claiming to merely “observe” the repartition of films produced in each of the three formats, *Standard 8mm*, *9.5mm* and *16mm* (Wengler would discuss the other two formats in following editions of the club magazine), he uses his article as a motivation speech to invite filmmakers of the *16mm* format to

“stop drifting – otherwise the others divide the cake among themselves!”⁴⁴⁸
(translated).

Furthermore, in this article, Wengler refers to his fellow founding member, Pierre Hary, as “*Pater (Father) Pierre*” who “could not play the first fiddle” but “showed us what the *16mm* is capable of achieving.”⁴⁴⁹ (translated)

With reference to the - in the *Greater Region* very present - Catholic faith, the editor-in-chief of the club magazine might aim to satirise his colleague’s potential tendency to “preach” about the qualities of the *16mm* format. Contrary to the statues, it appears as though political and confessional references were tolerated in a humourous context.

When ‘Butz’ Wengler eventually moved on to the *8mm* format in 1954, his club comrades were, in turn, lovingly mocking him in an article for his change of heart:

“We learn from well-informed sources that our member and friend, M. Georges Wengler, has abandoned the *9.5mm* to dedicate himself to *8mm* with a *Paillard H 8* camera and a Kodak viewer. Good luck.

We hope for our friend that one day a manufacturer will have the good idea to launch a tri-film camera (remark author: referring to the three small gauge formats that were existing at the time) with all possible gadgets on the market.

They would be certain to have one client already.” (translated)

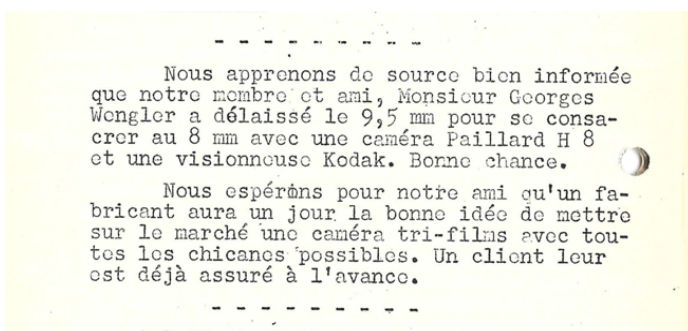


FIGURE 31: *Zirkular* (membership magazine), June 1954, CAL Luxembourg

⁴⁴⁸ Wengler, ‘Für das 9,5mm-Format’, pp. 3-4, translated b (Original: “Hört auf zu treiben, sonst teilen die anderen den Kuchen unter sich auf!”).

⁴⁴⁹ ‘Das 9,5mm Schmalfilmformat heute’, *Le Cinéaste Amateur* (membership magazine CAL), no. August 1952.

Interestingly, competition records show notably high numbers of *9.5mm* users in the German Saarland in the 1950s.

Interviews and records neither confirm nor deny the following theory: I am inclined to suppose the frequentation of the format in Saarland is not necessarily related to a visual or technical preference for the format. Saarland was, from 1946 until 1957, after a reunification referendum, in a customs union and under economic as well as cultural administration of the French Republic (compare *Chapter III.3.*).

This meant that, at least officially, all goods that were not locally produced were imported from France. These circumstances would also explain why the use of *9.5mm* significantly decreased in the region after 1957 when access to German and international goods was re-established (see *Chapters III.1.3* and *III.2.3*)

Dr. Georges Fondeur, Wengler's future fellow *CAL* club member and president, allots a similar importance of almost political character to the question of format when telling me in an interview,

“(Super 8), that was a revolution” (translated)⁴⁵⁰

Fondeur further remembers his fellow club member and president ‘Jemp’ Ensich as

“somehow resistant in this aspect” for adhering to his preferred format, *Standard 8*.

“he liked to stick to his material because *Super 8* was not a progress.

It just had a little bit of a wider frame.”⁴⁵¹ (translated)

Wolfgang Freier (*BDFa/UNICA*) remembers,

“Back then they said ‘Video – that will never survive!’ We got *16mm*, we got *Super 8*, we got *8mm*, that is Quality. And that was true. If you look at the first video films [...], we said, ‘No, let us continue with *Super 8* and *16mm*. Did not last long. Today, the quality of digital recording is better than *16mm*. [...]

⁴⁵⁰ Interview Ensich/Fondeur, 2019. (Original: „Dat war schon eng Revolutioun...”).

⁴⁵¹ Interview Ensich/Fondeur, 2019. (Original: “...en huet och nach gären un sengem alen Material festgehal, well et war keen Fortschrëtt de Super 8. En hat just en bëssen méi eng grouss Breed vum Bild.“).

It is quite unbelievable that the older generation also moved on very quickly, those who always said ‘no, not for us.’ One, two years later, they all came to the club. ‘Look, I got a new camera!’”⁴⁵² (translated)

The challenges of format transitions are similarly significant internationally as they are in the *Greater Region*: Ryan Shand quotes a Liverpool-based amateur film club member:

“I can remember a colleague at work saying, “Oh, we have got to have video.” I said, “Rubbish. Rubbish. Video is rubbish. Stay with film.” And the reason I said that was then you couldn’t edit it, at that stage, the very early stages. Unless somebody had some other idea. And I would say, “You can’t project it on screen,” which you couldn’t, you know. You could watch it on your TV.”⁴⁵³

Tom Sloodweg cites amateur filmmaker, author and amateur film magazine editor Alan Cleave, even describing the arrival of video as a question of “extinction.”⁴⁵⁴

This prediction should eventually come true; however, over an extended period of decades, with video in the meantime perishing in favour of the newly introduced digital technology and small gauge flaring up time and again. *Chapter III.4* further delves into the discussion of technology and user generations.

This chapter has demonstrated how members figuratively had their own internal political issues regarding the question of format, while *Chapter III.6.3* elaborates on the reluctance of the amateur film clubs to discuss external politics.

⁴⁵² Interview Freier, 2019 (1) (Original: “Nein, da hat eben die Zeit gesagt, ich erinnere mich sehr gut, “Video, das wird nie überleben.” Wir haben die 16 Millimeter, wir haben die [unklar] wir haben die acht Millimeter, das ist Qualität. Guck mal, wie... Und das war auch wahr. Wenn man die ersten Videofilme anschaut, mit unseren ersten Projektoren, da sagte man, nein, lass unsere alten, alten Super8 und 16 Millimeter weiter machen. Hat nicht lange gedauert. Heute ist die Qualität der digitalen Aufnahme viel besser auf 16 Millimeter, Super8, ich spreche nicht über Kinofilme auf 35 und alte, das ist eine andere Geschichte. Das heute, [unklar 00:09:24], dass heute im Kino auch kein 35 Millimeter mehr gezeigt wird, dass das auch digitalisiert ist allemal. Das ist eine ganz andere Welt, die aufgegangen ist. Und dann war es ganz unglaublich, dass die ältere Generation sehr schnell umgestiegen ist. Die die in die Zeit gesagt haben, “bei uns, nein, nein.” Ein, zwei Jahre später sind sie alle in den Club gekommen, “guck mal, ich habe eine neue Kamera gekauft.”).

⁴⁵³ Shand, *Amateur Cinema*, p. 188.

⁴⁵⁴ Alan Cleave, ‘A Question of Extinction,’ *Movie Maker*, 2:15 (February 1980), p. 85.

Naturfilmfestival Niederwürzbach

Another example of a shared uniting factor that may create a perceived common identity, besides the dedication to a particular film format, is the one to a particular film genre. The *Amateurfilmclub Niederwürzbach* filmmaking and popular annual international competition focus on *nature documentaries*, with negligible exceptions, was not initially founded as a genre-exclusive club.

According to founding chairman Jürgen Baquet, the turn to nature documentaries happened naturally:

“Since the beginning, we have been a club - due to our surrounding, the Würzbacher Weiher (a lake), much nature – where the majority of members made their films. In the beginning, no one made feature films. Then we tried several times to do club productions, but it went wrong every time.”⁴⁵⁵ (translated)

While focused on *nature films*, the club is not dogmatic:

“Since the transition to video where live sound is simpler, our younger members make almost only feature films.”⁴⁵⁶ (translated)

The *Festival International Nature Namur* (FINN) is a second non-commercial film festival for nature films in the *Greater Region* and was founded in 1995.

⁴⁵⁵ Interview Baquet, 2019.

⁴⁵⁶ Interview Baquet, 2019.

III.3.3 Conclusion

‘A Family beyond Customs and Borders’ further explored the concepts of *Family* and ‘*Heimat*’, focusing more on a transnational context.

Industrial Culture and its representation or glorification as a kind of alternative "Heimatfilm" recurs in all subregions and throughout the study period of the long 1960s, i.e., until the decline of these industries. The importance of the heavy industries and their materials as lifelines for the *Greater Region* and its amateur filmmakers is explored through film examples and social practices. While the analysis of the three film samples, shows not only striking similarities in terms of visual narration, also production context and intended audience for the first two film samples from different decades and countries are comparable. How the same visual narrative permeates into a different genre, expressing a sense of belonging and “Heimat” in a more creative way, is shown in the last of the three film examples.

Beyond barriers such as nationalities and languages, the borders and customs in the chapter title also refer to practices and preferences in terms of technology, format and genre. The anecdotally presented examples from interviews, written and film sources, illustrate two things: While the shared passion for *Serious Leisure* may overcome certain thresholds between individuals and groups, it can equally cause friction and separation to a quasi-political discourse level when certain aspects such as a film format take a central role in the club *Dispositif*. The seriousness of the leisure activity, as practised in a club context, might impact the level of seriousness of the discourse about formats and subjects. The general discourses are, once again, transnationally similar, the separations however, occur on a more local, respectively internal level.

These explorations lead to the question of whether frictions and transitions on a personal, artistic or professional level throughout the research period can be related to generational conflicts, as the following chapter investigates.

III.4. A Gentlemen's Cub: The Long 1960's Generational Transitions in Amateur Film

Clubs



**FIGURE 32: *ACE Esch*, members 1969 (*ACE Archives*, *CNA Luxembourg*)
(not included in the online version of this thesis)**

Worldwide, amateur cinematography, both independently and within club scenes, has primarily been frequented by a homogenous demographic. That is *old men's activity* or a *gentlemen's club* demographic is even more apparent in sources of the research period. Archive photos, press articles, and a cartoon depiction from the *UNICA* in 1955 seem to confirm and even satirise this status quo from within. All these visual sources, participants, and member lists depict almost exclusively middle-aged to elderly middle-class to upper-class men, as for example in the *Figures 32* and *33*.



FIGURE 33: Pien, *Le Congrès des Cinéastes Amateurs*, Caricature. *UNICA* Angers (FR), 1955, (*FGDCA* Archive)

This chapter analyses the historical, social, cultural, mediatic, and technological factors involved in appropriating and attributing generational identity. It focuses explicitly on the inter- and transgenerational processes within amateur film clubs in the transnational *Greater Region* during the long 1960s.

The existing research on *Generation* and *Generationality* in history and sociology will serve as a starting point, emphasising recent media and technology history studies. The focus will be amateur film technology generations and their user generations beyond age cohorts. Existing theories and results will be applied to and contextualised with the *Dispositif* of the amateur film clubs of the *Greater Region* during the long 1960s.

The study investigates the applicability of the concepts of technological generations and user generations and how these generations overlap, interact and co-exist. It provides examples and related conditions, such as the impact of external factors (societal, economic, local and transnational) on club members, their use of technology and media practices, film genres, styles, content, and sociocultural practices.

Based on technological transitions and overlap, the potential impact on structural transitions in amateur film (previously discussed by P.R. Zimmermann and T. Van der Heijden, among others)⁴⁵⁷ will be discussed in an amateur film club context.

Rare examples of younger, ambitious club members or female club filmmakers will be discussed in *Chapter III.4.3*.

An excursion into generations of families whose leisure-time activities centred around ‘their’ amateur film club is followed by a discussion of the ground-breaking success of *Super 8* technology due to technical simplification and aggressive marketing to the new *target generation*: women. Examinations on how amateur film and amateur film clubs negotiated popular culture transitions, change and conflict in film and social life by focusing on the long 1960s follow.

Eventually, the establishment of generations through the construction and preservation of memory will be considered, followed by the changing *Memory Dispositifs* and events due to changing memory technology, and the manipulation of images will be considered in a generation context. A summary of the different levels of significance of *Generationality* within an amateur film club context of the research period, as well as the importance of amateur film for the ‘making’ of generations, will conclude this chapter.

⁴⁵⁷ See *Literature Review*

III.4.1 “Talking ‘bout my Generation”: Research Discourse on Generation and Generationality

Generation and Generationality in historical and sociological Research

Recent historical and sociological research has shifted to taking into consideration the contemporary context of Karl Mannheim’s “Problem der Generationen”⁴⁵⁸ (1928).⁴⁵⁹ It defines parameters, which essentially serve as a matter of identification by separation and exclusion in order to simplify historical order by reducing the complexity of heterogeneity to facilitate further differentiation beyond age cohorts, and to overcome the limitations of Mannheim’s theories regarding differences in race, class and gender, to name a few.

While these criteria may serve as essential basics of means to order history within commonly and personally perceivable units of time and space related to one’s own lifetime, they are not helpful when analysing inter- and transgenerational groups. The shared identity markers of these groups are instead based on shared spaces of experience and/or expectation, comparable to Koselleck’s suggestion of a shared, fundamental experience that creates a unifying uniqueness of one generation in contrast to previous ones.⁴⁶⁰

Joseph Wachelder points out that in the context of generation research in the age of technology, there are

“...several flaws and ambiguities in the concept of ‘generation’. Today, this is an even more serious concern now that the speed of technological innovations seems to have outpaced the succession of natural generations.”⁴⁶¹

The frequency of new technological inventions has further increased since. However, Wachelder’s concern is also valid for the research period. During the long 1960s, the private consumer market adopted several new and existing technologies. In the following, I will explore a few examples of these. The most ground-breaking of these inventions was the *Super 8* format, which inserted small-gauge reels into handy cassette formats with a rewind function.

⁴⁵⁸ Ulrike Jureit, ‘Generation, Generationality, Generational Research’, Version 2.0, Docupedia-Zeitgeschichte, 09/08/2017, 3, http://docupedia.de/zg/jureit_generation_v2_en_2017, DOI: <http://dx.doi.org/10.14765/zzf.dok.2.1110.v2>.

⁴⁵⁹ Karl Mannheim, ‘Das Problem der Generationen’, in *Kölner Vierteljahrshefte für Soziologie* 7 (1928), pp. 157-185, (first published in English as ‘Theory of Generations’, in 1952).

⁴⁶⁰ Reinhart Koselleck, *Zeitschichten: Studien zur Historik* (Suhrkamp: Frankfurt a. M., 2000), p. 201.

⁴⁶¹ Joseph Wachelder, ‘Regeneration: Generations remediated,’ *Time & Society* 28, no.3 (2019), p. 883.

Mannheim's terminology, which for the first time disconnected the concept of "Generation" from biology. It is no coincidence that it was established during the inter-war years. It is politically motivated and comparable to the fashion of the period. Both long decades were considered to have brought upon a youth of a 'lost generation',⁴⁶² which is why Mannheim's framework will also play a role in this study.

The terms Mannheim generated are still essential and in use in contemporary research, (for detailed explanations, see Mannheim, 1928):

- "Generation Location" ("Generationslagerung"),
- "Generation as an Actuality" ("Generationszusammenhang"),
- "Generation of Experience" ("Erfahrungsgeneration"),
- "Generation Unit" ("Generationseinheit").

The generational discourse following Mannheim primarily dealt with the distinction and interaction of different generations, tensions between old and young, consequently, deliberations on emerging youth culture(s), particularly when discussing the 1960s, were frequently part of this discourse.

The preservation of individual and collective memory, or the actual construction of memory, plays a significant role in the creation of generations. It exists in the present as an experience that is memorised and preserved as a generational benchmark or in the future where the "Generation of Experience" will remember the preserved experience and recount it to the following "Generation Unit". This process, in turn, becomes an "Generation of Experience" through the experience of learning about the preserved memory.

Sabine Moller explains Maurice Halbwachs' related theory of the *Collective Memory*:

"If one is to understand a particular person in their individual thinking and their individual memory, they must be considered in the context of the diverse groups they simultaneously are a part of, and localise their position in the respective group"⁴⁶³
(translated)

Specifically, amateur film as a memory practice, as well as the collective context of the group activities within club life, can be considered as contributing factors to the construction of the identity of generations: It not only documents, but actively shapes and takes part in the genesis of their generation in the future. In amateur filmmaking research, memory preservation is regularly cited as a central motivation in the home and family context.

⁴⁶² Hans Righart, *De eindeloze Jaren zestig*, p. 18.

⁴⁶³ Sabine Moller, 'Erinnerung und Gedächtnis', Version: 1.0, *Docupedia-Zeitgeschichte*, 12/04/2010, 3p. .
http://docupedia.de/zg/moller_erinnerung_gedaechtnis_v1_de_2010, DOI: <http://dx.doi.org/10.14765/zzf.dok.2.323.v1>

These international findings correspond in part to the interview material of the present study, while the club context adds layers of practice and motivations to the memory practice of *home movie* (compare *Chapter III.2*).

Wachelder argues that acknowledging one's association with a generation is crucial in cultural identity building, particularly in historical research contexts. To avoid the essentialisation of the generation concept, subjective and objective factors must be considered equally. This is a particularly important consideration when analysing *Oral History* interviews in this study. However, generational identities have often been retrospectively ascribed⁴⁶⁴ and imposed by external entities, as in the case of the so-called 'baby boomers'. Wachelder considers this lack of awareness for one's one generational identity as crucial.

In some instances, an external reception or attribution of such generational affiliation might also be absent.

Righart points out that

“generations are thus not to be considered as clearly distinguished groups like families, casts and classes. One cannot deliberately join a generation [...] it is very well possible to be part of a generation without being aware of it.”⁴⁶⁵ (translated)

This potential superiority of personal perception of an appropriated generation identity over an objective one, based on sociological factors, might be an aspect encountered in *Oral History* interviews: The individuals participating in the study are not interviewed in an expert capacity but as leisure time actors in the semi-private context of *Serious Leisure*.

The concept of *Generationality* was established to determine both the characteristics that generation units claim for themselves and those ascribed to them by external parties.

Compare Reulecke, who offers the term as a negotiation of a quality ascribed externally and based on the *Mannheimian* category of “Generation Location”, however, only gaining visibility under certain circumstances,⁴⁶⁶ and Jureit, who describes the challenges of the parallel definitions between self-referencing and analytical concepts, and the diverse methodological approaches in research.⁴⁶⁷

⁴⁶⁴ Jureit, ‘Generation, Generationality, Generational Research’, p. 3.

⁴⁶⁵ Righart, *De eindeloze jaren zestig*, p. 18.

⁴⁶⁶ Jürgen Reulecke, ‘Generationalität und Lebensgeschichte im 20. Jahrhundert’ in *Schriften des Historischen Kollegs*, ed. R. Oldenbourg Gall, (Wissenschaftsverlag GmbH: München 2003), p. VIII.

⁴⁶⁷ Jureit, ‘Generation, Generationality, Generational Research’, p. 3.

Generation and Generationality in Media History, Technology and Amateur Film

As previously discussed in *Chapter III.1.6*, the history of amateur film can be considered as a chronological succession of inventions of small gauge formats (followed by video, beginning with the final years of the research period of this study) that impacted utilisation, production and democratisation of amateur media technology throughout the twentieth century. The latter has been extensively demonstrated, foremost, among others, by Alan Kattelle⁴⁶⁸ and Patricia R. Zimmermann, who categorise three major technological phases that each last for three decades (from the 1890s to the 1980s)⁴⁶⁹ – both of them approaching their research from the perspective of the industry (as Ryan Shand points out);⁴⁷⁰ and by Tim Van der Heijden, whose dissertation on amateur media⁴⁷¹ touches three centuries (from the 18th to the 21st century) and extensively discusses *Generationality* of media and their evolving cultural impact on generations of media users.

With the invention and standardisation of various small gauge formats between the 1920s and 1960s and of video in the late 1950s, which only came into usage on the non-professional market in the 1970s, amateur filmmakers and amateur film clubs worldwide went through several transitions. These can be considered generation engendering (as in generating a “Generation as an Actuality” according to Mannheim) in terms of technology and users, as discussed in *Chapter III.4.2*. The question of transitions throughout generations, in age cohorts, user generations, and technological generations (generations of technical inventions and generational objects), has been debated in amateur film research, notably in extensive fashion by Tim Van der Heijden, however mainly remaining in the context of *family film* and *home movie*.

Studies by Heather Norris Nicholson, Laurence Allard, Melinda Stone and Ryan Shand, which explore amateur film clubs, largely leave the generational context at the margin of their research. Hence, the significance of such transitions focusing on the club context remains to be explored in detail and on a larger scale.

5 ⁴⁶⁸ Alan D. Kattelle, ‘The Evolution of Amateur Motion Picture Equipment 1895-1965’, *Journal of Film and Video*, Vol. 38, No. 3/4 (Summer-Fall 1986), pp. 47-57.

⁴⁶⁹ Zimmermann, *Reel Families*.

⁴⁷⁰ Ryan Shand, ‘Charting changing amateur production practices’ in *Materializing Memories: Dispositifs, Generations, Amateurs*, ed. Aasman et.al. (New York: Bloomsbury Academic, 2018), pp. 186.

⁴⁷¹ Van der Heijden, *Hybrid Histories*.

There are several angles from which the concept of *Generationality* can be applied to the present research:

- The foundation of new clubs during the research period following the *Second World War*, soaring membership rates⁴⁷² and media generations⁴⁷³, in the present context in a duality as consumers and creators of a media experience.
- User generations in combination with consumer generations and technology generations (as, for instance, applied by Tim Van der Heijden),⁴⁷⁴ referring to a sequence of new technological inventions and objects that certain generations connect to (compare Benjamin Möckel).⁴⁷⁵
- Generational changes in the filmmaking practices in terms of style, genre, content or production mode (Ryan Shand has explored the latter in a similarly styled, yet more minor scale, *Oral History* study around Liverpool)⁴⁷⁶ and potential conflicts between the “Generation Units” within clubs or the club scene throughout the transnational region,
- and eventually, the discussion of ascribed “Generation Units” in a changing discourse in the general and topical press, in amateur film media generated by clubs and associations, as well as advertisement.

Applying the concept of *Generationality* within a transnational research context provides an additional and innovative approach.

⁴⁷² As documented in membership records (compare Chapter III.1.6).

⁴⁷³ For a detailed explanation of the term, see Benjamin Möckel ‘*Social Construction of Generations in a Media Sense*’ in *Materializing Memories*, eds. Aasman et al. (2018), pp. 121-137.

⁴⁷⁴ Van der Heijden, *Hybrid Histories*, pp. 41-47, 113, 166, 220, 272, 281.

⁴⁷⁵ Möckel ‘*Social Construction of Generations in a Media Sense*’, p. 131.

⁴⁷⁶ Shand, ‘Charting changing amateur production practices’, p. 186 – 202.

Generations of Film Clubs and Members

The discussion of the generational aspect in the context of amateur film clubs should consider the existing research that focuses on the technical aspects, production, and style of amateur film. However, this research is mainly limited to the scope of *home movies* and *family films*. Some examples of such research include the works of Kattelle, Zimmermann, and Van der Heijden.

In the case of amateur film clubs, the use and practices of amateur film technology are hybrid: semi-professional and semi-private.

The soaring numbers of newly established amateur film clubs, as well as newly recruited members in the 1950s and the following decades, are based on the same two factors that caused the rise of amateur filmmaking in a family context (compare *Chapter III.1.5*):

- Steep economic growth and increased wealth, generating a shift in consumer behaviour (compare *Chapter II.1*).
- Increase in technological progress and invention led to mass production and a higher frequency of new inventions, which made the equipment more affordable and accessible due to the flooding of the market.

The post-war amateur filmmakers and amateur film club members benefiting from a surge of economic growth of the long 1960s can be classified as one user generation (according to Mannheim a “Generation as an Actuality” in combination with an “Generation of Experience”), united by first-time small gauge film usage due to new-found economic access, as will be further detailed in the following section on user generations.

While membership numbers decreased with the introduction of video and digital filmmaking (which in turn led to increased private use of these technologies outside a club context)⁴⁷⁷ in the 1980s/90s, it cannot be confirmed with certainty that this decrease led to the decline of any previously existing clubs, as the years when clubs ceased existence vary significantly throughout the region (between the 1980s and the 2010s). Particularly in Luxembourg and Belgium, many clubs that existed during the research period were still active in 2020.

⁴⁷⁷ Shand, ‘Charting changing amateur production practices’, p. 196, quoting Norris-Nicholson, *Amateur Film*.

Furthermore, the perception of interviewees in the present study on this subject varies; some presume a connection between the decline of amateur film clubs and others attribute an increase in membership numbers to the rise of home video technology in the 1980s. Shand sees video as a reason for the decline, as do some local interviewees in the present study.⁴⁷⁸

The filmmakers typically adapt to new technologies both in a home and a club context, with a few notable exceptions, as will be further outlined in the section on user generations.

The same user generation may thus exist simultaneously in a home or family environment and in a club environment, as one user might simultaneously be a club member and a *home moviemaker*, while user generations may overlap in both contexts.

In the Greater Region

The image of 1960s society is heavily influenced by popular cultural traditions of music, fashion, and political activism, often focusing almost exclusively on the younger generation, the “45ers”, or ‘Baby Boomers’. However, the political convictions attributed to this generation are not necessarily representative,⁴⁷⁹ and their perceived significance has been generated through intense ongoing mediatisation.

Only very recently, since the often-condemned phrase “OK, Boomer” has been widely publicised and debated, there has been greater recognition of the differences between hedonistic baby boomers and those who are remembered as anti-capitalist freedom fighters in the media. This differentiation challenges the previous, homogenous public perception of the baby boomer generation.⁴⁸⁰

The *Greater Region*’s cultural infrastructure, particularly regarding student culture as arts and film academies, could be considered peripheral during the research period.

The chapter on *Avant-Garde* and Mainstream (*Chapter III.6*) further explores this notion.

As a partly industrial, partly rural region with little urban or metropolitan infrastructure (except for Brussels)⁴⁸¹, general pan-Western-European contemporary socio-cultural processes and developments, like post-war reconstruction, Americanised youth culture and 1968’s student protests, were witnessed in this area and will be considered within this study. Internationally mediated cultural trends in music and fashion or political developments also impacted the transnational border region along the Moselle.

⁴⁷⁸ Shand, ‘Charting changing amateur production practices’, p. 199.

⁴⁷⁹ Möckel, ‘The Social Construction of Generations in a Media Society’, p. 135.

⁴⁸⁰ Taylor Lorenz, ‘OK Boomer’ Marks the End of Friendly Generational Relations’, *New York Times*, last modified 15/10/2020, accessed 30/11/2020.

⁴⁸¹ compare the chapter on the History of the *Greater Region* (III.1.) for the reasons to include Brussels in the present study.

Notably shaped by Catholicism and labour history, it largely retained an observer status of vibrant and excessive cultural happenings in larger, more international cities nearby such as Paris and Cologne or London.

Other experiences, such as the *Structural Change* in the area (compare *Chapter III.1.*) and the background of the largely homogenous demographics of the club scene as well as technical aspects that were central to filmmaking and social activities of these clubs, might, in the specific context of this short-term transnational study, have a more pronounced impact on the discussed generation-building processes than international popular culture.

Memory and Generation Construction

As mentioned in the *Introduction* section to this study, preserving or constructing memory for future generations is a motivation for amateur filmmakers. Like oral tradition, which helps construct generations through allotted collective memory from one generation to the following, amateur films serve a similar function. They help preserve tradition and memory for future generations while also aiding in constructing one's own collective generational memory and identity.

Besides membership in amateur film clubs, many club members were also active in other leisure time activity clubs (e.g., carnival associations, choirs, nature preservation associations, and so forth) and documented their activities for the future. Furthermore, *Chapter III.3.5* on *Serious Leisure* looks at amateur filmmaking practices of leisure-time organisations with a different focus on identity, memory generating and tradition spaces.

Memory *Dispositif* and Event

As Tim Van der Heijden has demonstrated, a generational transition in film practices might also lead to transitions in memory practices. Particularly in a family or home context with eventified projection of amateur films on a large screen, wall, canvas or bedsheet, the transition from small gauge to video and eventually digital film caused a surprising increase in the ritualised consumption of these productions. Though practices might change within the context of clubs, regular projection events of new or competition films remain central. In the short period when video was the prevalent media technology, the screening would take place in parallel on several television sets instead of one large screen projection. This change in setting significantly altered the character of these events. The practice reverted to large screens and digital projectors around the turn of the millennium, when Digitality began its rain in amateur film.

III.4.2 Technological Transitions as Generational Gateways for Clubs

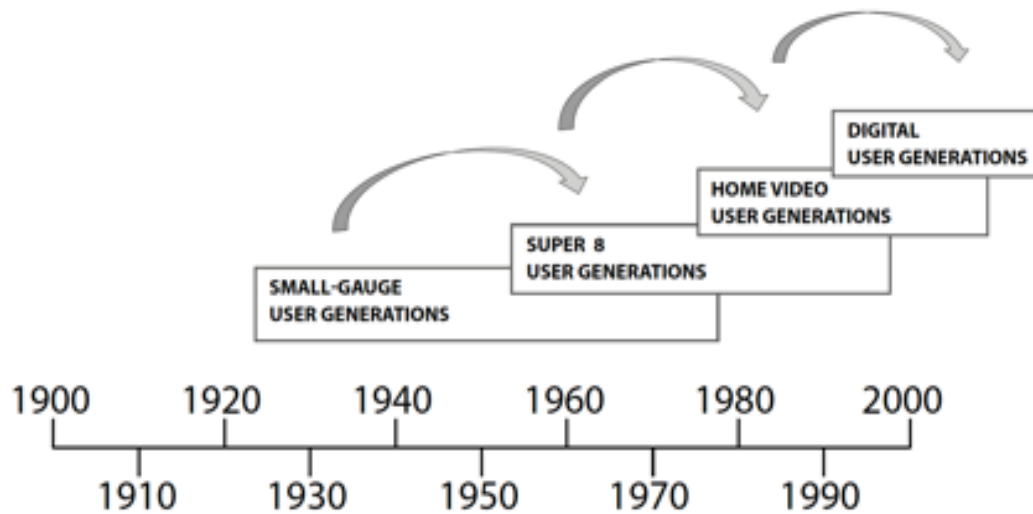


FIGURE 34: User generations succeeding and interacting with each other in time (Tim Van der Heijden, *Hybrid Histories*, p. 283)

Tim Van der Heijden's diagram "User generations succeeding and interacting with each other in time" demonstrates how, through technological evolution, both types of generations' (technology and user) life cycles were getting shorter from the 1960s onward when new technologies flooded the market with increasing frequency due to the emerging consumer culture, further decreasing in life span with the development of video and digital equipment.

These user generations overlap in time - respectively, periods of use and production overlap - with the concurrent use of small gauge film and home video, respectively (later) digital filmmaking.

To be applicable within the context of the present study, it should, however, be explicitly added to Van der Heijden's elaboration that:

- a) Not only can generations of users overlap chronologically,
but also
- b) The use of different generations of technologies by one single user can overlap:
 1. in succession,
 - as well as
 2. at once.

For example, one user might belong to two or more user generations throughout their filmmaking career, as well as diachronically as simultaneously. This multi-usage could occur, for example, in a club context and a purely private one. In comparison though, the club scenario is more likely due to the level of professionalisation and distinct practices that may require diverse equipment. Even with the implementation of *Super 8* as a very popular filmmaking technology, a few amateurs adhered to using *16mm* or *Standard 8* formats because they preferred the visual appeal or the use of the technology.

In turn, this distinction leads to the occasional simultaneous use of the new format *Super 8* for private purposes (as in *home movies* and *family films*) and other formats for club productions and films presented at competitions, as the earlier formats were deemed a higher visual, artistic, and technical quality by the amateurs.

Klaus Jostock from *AFK Saarbrücken*, for example, clearly stated that he kept filming *16mm* for the club, particularly for national and international competitions, but moved on to the *Super 8* format for *family films* as “that was for filming the children.”⁴⁸²

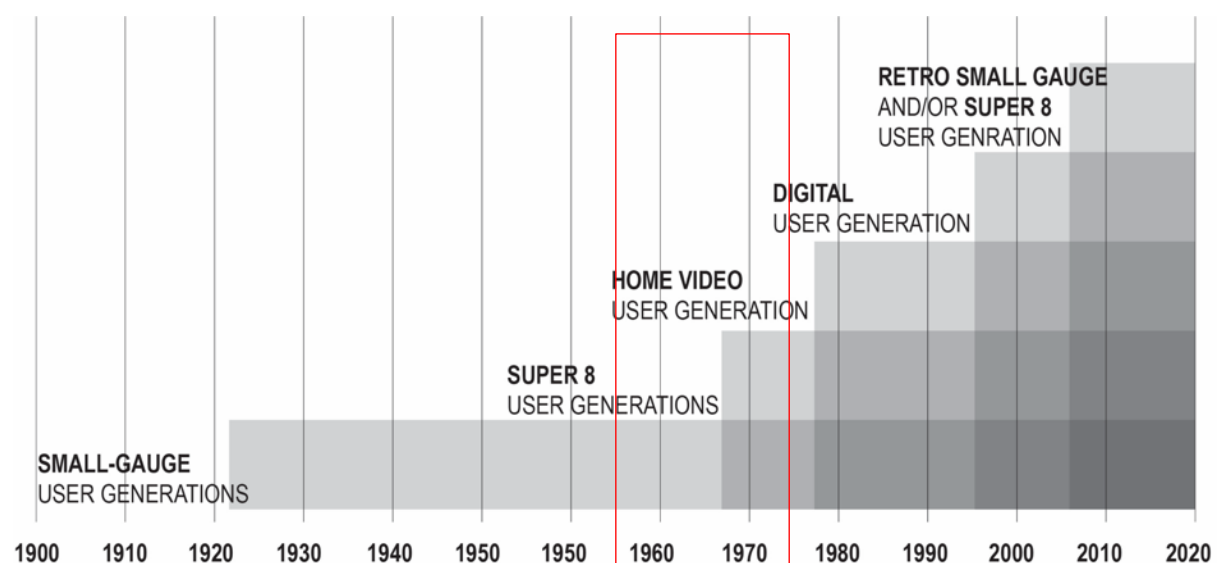


FIGURE 35: Overlap, Interaction and Belonging within Small-Gauge User Generations (Illustration: Marc Reuland, based on the author’s adaption of Van der Heijden’s 2018 model)

The author's design of *Figure 35* is based on Tim Van der Heijden’s 2018 diagram on the previous page.

⁴⁸² Interview Jostock, 2019.

The adapted figure aims to visualise the hybridity and permeability between the user generations. They overlap, intersect, interact, and may eventually unite. Individual filmmakers may belong to different user generations, either consecutively or concurrently. User generations may, therefore, frequent several technological generations: usually sequentially but occasionally synchronically.

Many long-term club members underwent several generations of newly invented amateur film technologies throughout their filmmaking careers.

During the research period, considered the *Golden Age* of amateur film and clubs,⁴⁸³ technological innovations and extensions were frequently made, stemming from the industry and the tinkering amateurs themselves (compare *Chapter III.4*).

However, many amateur filmmakers will either keep up with the times and adapt to new, improved, or simplified formats or occasionally alternate between several formats.

In the previously mentioned case of Klaus Jostock, this parallel use of camera and film formats was owed to his aspired and assumed level of professionalisation.

The figure aims to illustrate both the increased frequency of newly emerging technologies (compare also Hartmut Rosa's concept of social acceleration, or 'Beschleunigung', based on global social transformation) and the accelerated pace of life through technology (for instance, in the fields of communication, transport and production).⁴⁸⁴ All user generations, except home video users (which has the fewest remaining users, within the present study, none were recorded among the contacted amateur film clubs in the region), still exist, and thus ongoing, as all these technologies are still in use.

Some formats, such as *digital* and *Super 8*, are more commonly used than others, such as *16mm*, *9.5mm*, and *8mm*. Additionally, recent 'technostalgic' digital adaption of *Super 8* and other small gauge technologies has emerged and is also being used (compare the paragraph on *Super 8* in this chapter).

Beyond different generations of film and camera formats, with the most notable shift due to the market launch of *Super 8* in the mid-1960s, existing formats were complemented by inventions such as Zoom technology or sound recording.

⁴⁸³ Compare Introduction.

⁴⁸⁴ Hartmut Rosa, *Beschleunigung: Die Veränderung Der Zeitstrukturen in Der Moderne*, (Frankfurt a. M.: Suhrkamp, 2005), pp. 42.

Van der Heijden distinguishes *Super 8* technology and film from previous open reel small gauge technology due to the implementation of cassette storage, whose simplified use made a ground-breaking change to small gauge.

Within this study, following most previous research in the field, I generally consider *Super 8* as part of small film technology instead of the later, editable, amateur technologies: home video and digital. This decision is based mainly on the terminology used within the amateur film clubs whose files I explored and whose members I interviewed. Yet, in the case of user generations, the distinction between *Super 8* and other small gauge films is viable to show the economic and socio-cultural significance of implementing this technology for amateur filmmaking.

Van der Heijden explored and analysed the socio-cultural transitions of amateur filmmakers) through technology generations and user generations in great detail, stating that,

“Heuristically, a user generation emerges with the arrival of a new media technology. Users of *16mm* film equipment, for instance, can be qualified as belonging to the “*16mm* film user generation.”⁴⁸⁵

And moreover,

“Yet, it should be noted that user generations are not exclusively based on or constructed by the emergence of a new memory technology. (This would again entail a rather essentialist or even deterministic perspective.) Rather, user generations describe those user groups which are affected by the user dynamic that results from changes in *home movie Dispositifs* and its reconfigurations of media technologies, user practices and discourses.”⁴⁸⁶

Agreeing with Joseph Wachelder’s statement, Van der Heijden states that

“...the generations-concept can be criticized for essentializing cohorts while neglecting “the continuous accommodation of existing age groups to challenging circumstances, technologies and/or media”.”⁴⁸⁷

⁴⁸⁵ Van der Heijden, *Hybrid Histories*, p. 48.

⁴⁸⁶ Van der Heijden, *Hybrid Histories*, p. 48.

⁴⁸⁷ Van der Heijden, *Hybrid Histories*, p. 124.

The use of amateur film media and technology occurs in a hybrid mode of use and consumption on the one hand (compare Benoît Heilbrunn's concept of the *consomateur*)⁴⁸⁸ and of creation and participation on the other. In particular, at the semi-professional level of the amateur film club, these technical objects have a different, more exclusive significance as generational objects than, for example, cars or household appliances that were popular during the same period, except for costly objects that would not be considered part of middle-class everyday life, but frequented or witnessed by a larger community on a more regular, everyday basis.

According to interviews (compare the aforementioned statement by Klaus Jostock regarding his use of *Super 8* for *family films* and *16mm* for competition films), club filmmakers would alternate between formats depending on occasion while often establishing film and camera format preferences.

Chapter III.2.3. discusses examples of very pronounced format and content preferences, such as the case of *Ciné-Club 9,5*, whose members call themselves '9.5ers' ('neuf-cinquistes' in French) as well as technology-based format transitions, which could lead to more intense transitions in club life.

Axel Dillschneider, chairman of the *SFC Saarbrücken*, tells of three 'breaks' (German: 'Brüche') within the film club that each lead to a split in the club, followed by "a wave of members quitting" the club, which, in one case, led to the foundation of a new club: AFK Saarbrücken in 1957. These 'breaks' seem to immediately follow a new technology generation's arrival: the late 1950s, 1970 and 2001. Dillschneider insists, however, that these breaks were related to different camps within the club, referring to personal animosities or administrative issues, excluding potential user generation conflicts⁴⁸⁹.

With new technology, the clubs and associations have always aimed to provide continuing education through specialised workshops by experienced members or representatives of the industry or exchange with other clubs.

Besides practical filmmaking activities, the regular feedback sessions after the members' projections often focus primarily on technical aspects of filmmaking, emerging formats, and other novelties, considering how essential technology is for amateur filmmakers and club members.

⁴⁸⁸ Heilbrunn, 'Le consommateur ou l'ami bricoleur.'

⁴⁸⁹ Interview SVC, 2019.

Despite not being perceived as contentious by my interview partners for this dissertation, the film and camera formats were and are extensively discussed in the community. These technological transitions might also be interpreted as partial reasons for conflict within clubs or even the dissolution of clubs, respectively, a collective exit of group members who quit a club due to tensions related to questions of format. as mentioned by Axel Dillschneider.⁴⁹⁰

Technology, User and Sub Generations

The importance of technology, a passion for *bricolage/tinkering*, technique, and the moving image as central factors for joining amateur film clubs are consistently mentioned by interviewees in this study and in comparable studies from Western Europe.⁴⁹¹

After decades, interviewees often remember other members' equipment, most of all cameras, in remarkable detail. However, particular technological objects make such an impact that they are remembered as part of a generational identity of a specific period. These generation objects are part of popular culture, just like other very typical or, on the contrary, extraordinary objects or a certain brand or design.

This popular cultural significance usually refers to consumer or media technology such as cars (such as the *VW Beetle* or the *Renault 4C*), radios, phones, and kitchen or other household appliances (such as the *Kitchen Aid* or the *Admiral Fridge*).

These objects may become intergenerational if they are passed on in succession, respectively transgenerational⁴⁹² in case they are used by several generations simultaneously (for example, the appliances as mentioned above in a family or club context).

Similarly, *Super 8* technology and films are often connected to the 1970s, particularly its specific colour tint and the grain of the film strips. This is due to its incomparable commercial success and despite remaining in continuous use by amateur filmmakers until the present day, which led to a certain '*technostalgia*'⁴⁹³ that contemporary marketing is benefiting from.

A trend to *Super 8* nostalgia has been recorded over the past fifteen years because the format symbolises an amateur filmmaker generation.

⁴⁹⁰ Interview SVC, 2019.

⁴⁹¹ Shand, 'Charting changing amateur production practices', p. 187.

⁴⁹² For a detailed definition of Transgenerationality and its potentially diverse implementations, compare Jureit, 'Generation, Generationality, Generational Research', p. 7.

⁴⁹³ For instance, discussed by Tim Van der Heijden, 'Technostalgia of the present: From technologies of memory to a memory of technologies', in *NECSUS* 4 (2): 103-121, DOI: 10.5117/NECSUS2015.2.HEIJ.

Sabrina Winkler summarises:

„*Super 8* is used as a memory carrier; a format which a whole generation used for their first shots and saved memories...

But also, the particular aesthetics of the format is becoming increasingly popular. Its grain, its jittering, the solid colours and the flawed emulsion are what make the *Super 8* Format. „Nowadays, *Super 8* is used more than other small gauge formats to evoke nostalgic perception...a feeling of a generation! – From a memory carrier to an emotion carrier.”⁴⁹⁴ (translated)

Yet, Johannes Winter from *SVC Saarbrücken* points out that even two different cameras of the exact same model and make would differ in the shade of film, which would subsequently cause difficulties when trying to make films in collaboration with fellow club members:⁴⁹⁵

„In the beginning, the problem was that you could not work together, which was terrible. That means I could not make a film with the chairman because his camera had a different frame line and a different colouring than mine, even though they were both the same model of a ‚Nizo S-god-knows-which-one‘. These differences do not exist anymore in Video and Digital, so we can collaborate and film together.“ (translated)

In this case, the perception of this allotted specificity is preserved as a memory. It might create a collective yet exclusive tradition among filmmakers and spectators familiar with this specific camera, thus preserving a memory of the camera, the film tint, and the filmmaker who owned it. This can generate a case of semi-private *technostalgia* for an individual object that becomes a generation object limited to a closed circle of members and their regular audience, potentially passed on to future generations of spectators. Similar cases have been reported for specific sound effects of running cameras and projectors.

⁴⁹⁴ Sabrina V. Winkler, „Professioneller Einsatz des Super-8-Formats. Magie Super-8mm - ein Amateurformat der 70er erobert den professionellen Film im 21. Jahrhundert“ (Diploma Thesis, Vienna: Universität Wien, 2015), 91,92 (Original “Heutzutage wird *Super 8* mehr als andere Formate genutzt, um eine nostalgische Wahrnehmung zu erzeugen...ein Gefühl einer Generation! – Vom Erinnerungsträger zum Gefühlsträger.”)

⁴⁹⁵ Interview SVC, 2019 (Original: “Am Anfang war das Problem, daß man nicht zusammenarbeiten konnte. das war schrecklich. Das heißt, daß ich keinen Film mit dem Vorsitzenden machen konnte, weil seine Kamera einen anderen Bildstrich und einen anderen Farbstich hatte als meine, obwohl beide dasselbe Modell einer “Nizo-wes-weiß-ich” war. Diese Unterscheide gibt es bei Video und Digital nicht mehr, so, daß wir zusammenarbeiten und filmen können.”).

A device that is not working as designed, for example, a flickering projector, a scratching tape recorder, or a record player, might have a comparable effect. Causing undesired but memorable - possibly synaesthetic - effects in film production or projection, such a device will be remembered through frequent use for being outstanding. It evokes a nostalgic memory among peers familiar with this particularity when no longer in regular use.

Consumer, User and Sub User Generations

Journalist Kelsey McKinney bases her demand to “*Ignore age - define generations by the tech they use*”⁴⁹⁶ on US-based statistics of penetration rates of consumer technologies over the last 140 years, such as colour television, radio sets, mobile phones, and the *World Wide Web*.

Not all the listed statistical values before the 1970s can be seamlessly transferred to Western Europe or the *Greater Region* as a concentrated microcosm due to different socio-economic circumstances from the inter-war era to the post-war decade of the 1950s. Compare, for instance, the acquisition of television by one quarter of the US population within 14 years between 1938 and 1952. More recent statistical results for consumer technology, such as mobile phones and the *World Wide Web*, may be more comparable. With American consumption behaviour and popular culture as influential factors in Western Europe since the *Cold War*, the statistics might serve as an indicator for the *Greater Region*.

In existing research, when referring to user generations and the appropriation of technology and media in everyday life, common references are either domestic technology or communication and media technology usage. In contrast, the utilisation of memory technology within amateur film clubs might be considered a different mode.

In principle, media and equipment are used in the semi-professional context of *Serious Leisure* and may give rise to a different method of appropriation.

Nevertheless, there is a probability of initial application of the technology within the context of the private household, possibly followed by usage within the club environment.

The frequency of the emergence (as well as the potential decline) of technology generations increases exponentially in all fields – and in addition to that, creates user sub-generations who adapt to different inventions within the same technology

⁴⁹⁶ Kelsey McKinney, ‘Ignore age - define generations by the tech they use’, *Vox*, 24/04/2014, accessed 01/08/2020 https://www.vox.com/2014/4/20/5624018/should-technology-define-generations_

(Example: a succeeding series of *Super 8* cameras with or without sound recording, zoom, and other assets). In some instances, users might display a preference for one single technology generation or a certain reluctance to adapt to another technology, eventually contributing to an increase in the life span of the user generation by members continuing to use an older technology generation.

An example is Jean-Pierre Enschedé's strong preference for *Standard 8* filmmaking, which led to him adopting *Super 8* technology later than his fellow club colleagues (compare Chapter III.3.)⁴⁹⁷.

Furthermore, several Interviewees report that they only switched from small gauge to video in the late 1980s, which is a considerably long transition period.

Jürgen Baquet, chairman of the *AFW Niederwürzbach* (D), explains that he never made the transition from *Super 8* to video and quit making films altogether in 1987, focusing on photography, club administration, and festival organisation:

“Only *Super 8*. I did not start video anymore. I made my last film in 1987. Since then, I have only done photography. The organisation takes up a lot of time; you cannot be equally good at everything.” (translated)⁴⁹⁸

These results correspond to those generated internationally, as discussed in *Chapter II.3.3* on format-based identity.

In summary, the listed examples point to the possibility that – most likely in a club context – certain specific user generations might last longer than usually observed in a context purely focused on *home movie* as amateur media practice.

The frequency of overlap in user and technology generations might be higher in a club context because of the potentially simultaneous use of multiple technologies by an individual user, combined with the succession of different technology generations this individual user adopts throughout their filmmaking years.

Jürgen Baquet keeps his verdict more general:

“There were many clubs that were vehemently opposed to video; you could not even mention the word, of course, they could not catch up.” (translated)⁴⁹⁹

⁴⁹⁷ Interview Enschedé/Fondeur, 2019 (Original: “(Däi Papp) war en bessen resistent, en huet och nach gären un sengem alen Material festgehal, well et war keen Fortschrëtt de *Super 8*. En hat just en bessen méi eng grouss Breed vum Bild.”)

⁴⁹⁸ Interview Baquet, 2019 (Original: “Nur *Super 8*. Ich habe kein Video mehr angefangen, sondern meinen letzten Film 1987 gemacht. Seitdem habe ich nur Fotografie gemacht. Die Organisation nimmt viel Zeit in Anspruch, man kann nicht in allem gleich gut sein.”).

⁴⁹⁹ Interview Baquet, 2019 (Original: “Es gab eine Menge Clubs die wehement gegen Video waren. Man konnte nichtmal das Wort erwähnen, natürlich konnten die nicht mithalten.”).

Zoom

While Zoom lenses for photography had already been invented before the turn of the twentieth century,⁵⁰⁰ the technology found its way into commercial film in 1927. Before being featured less and less since the late 1970s, it was a filmic style so popular in the 1960s and 70s that it is nowadays used by directors such as Quentin Tarantino to convey nostalgia (comparable to the aforementioned *Super 8* nostalgia), thus historicising the appropriation of this cinematic style and technology.⁵⁰¹ When Zoom technology was finally introduced into the amateur media sector in the late 1950s, around the time it had reached its zenith in commercial filmmaking, apparently it caused an initial ‘Zoom-craze’, as Johannes Winter from *SVC* Saarbrücken remembers in an interview:

“They were zooming like crazy because everybody thought they had to make use of this new technology. They were proud to have it!” (translated).⁵⁰²

Sound

In addition to new film formats or camera technologies, supplementary features and extensions can be considered technological sub-generations, facilitating the emergence of sub-generations among user generations of the leading technology.

An example is optional sound gear: either as an attachment to silent cameras or as sound cameras, which would hold sound film cassettes that *Super 8* technology featured in the 1970s. These extensions might be considered a sub-generation of *Super 8* technology, while sound film itself may represent a new generation of film in the history of amateur film technology. This transition might well be compared to the shift from black-and-white to colour film or from silent film to talkies – revolutionising commercial film and creating or destroying careers..

Previously, adding sound to small gauge films resulted in an intense workload, recording the sound synchronously on audio tape and projecting the film by joining an audio tape player to the film projector with a synchronising device.

While most amateur film club members state in interviews that one of the reasons that they joined film clubs was their love for bricolage or tinkering, most of them would embrace new technology that saved them many working hours.⁵⁰³

⁵⁰⁰ R. Kingslake, ‘The development of the zoom lens’, *Journal of the SMPTE* 69 (1960), p. 534.

⁵⁰¹ Lewis McGregor, “The Death and Rebirth of the Zoom,” *The Beat*, 24/02/2017, accessed 25/08/2020, <https://www.premiumbeat.com/blog/zoom-in-filmmaking/>

⁵⁰² McGregor, ‘The Death and Rebirth of the Zoom,’

⁵⁰³ Interview SVC, 2019.

Besides popular classical or contemporary music pieces being used frequently in amateur film productions (compare *Chapter III.6*), part of the marketing efforts oriented at amateur filmmakers were records with musical pieces or even specific sound effects (e.g., running water, laughter, or galloping horses) to illustrate a film, in particular before the period of amateur film sound technology.

Despite there being several samples from France and Germany that were popular in the *Greater Region*, there was a limited diversity of these records. It can therefore be assumed that there are whole transnational “Erfahrungsgenerationen” (Generations of Experience) whose members are very familiar with a specific sound effect that would recur in several productions from different areas over a more extended period.

Super 8

The local Luxembourgish amateur film club *ACE - Amateurs Cinéastes d'Esch* (based in the South-Luxembourgish town of Esch-sur-Alzette) published a regular membership magazine (“*Courrier*”) during the research period. This magazine extensively discussed local clubs, national and international competitions, and technology and featured advertisements of local businesses of different commercial areas, mostly film and photography, as well as international (mostly Belgian) film and photography businesses.

An article about “The new format *Super 8*” in *Courrier* No. 7 from November 1966 (p. 2/6) shows the scepticism of the author and points to the intended attraction of new target groups (as opposed to experienced small gauge users):

“In the US, they have to launch something new every now and then to revive the stagnating market [...]. It is absurd that, therefore, the *Standard 8* format is supposed to be discontinued, as if one were to discontinue *9.5* or *16mm* [...].

Versed small-gauge filmmakers, however, would not find a use for this format right now, all the more so with the new format still suffering from a few teething troubles [...].

The future will tell if the new target group that is supposed to be addressed with the new format is entirely satisfied with said format.”⁵⁰⁴ (translated)

⁵⁰⁴ „Das neue *Super 8*-Format”, *Courrier*, ACE Membership Magazine, Esch-sur-Alzette, (No. 7 / November 1966), 2/6
Original: “In Amerika muß von Zeit zu Zeit etwas Neues kommen, damit der abflauende Markt wieder belebt wird. Daß dafür das Normal-8-Format abgeschafft werden soll, ist absurd und nicht einmal in Erwägung gezogen worden. Als würde

While the article does not outline which target group the author might identify as potential new clientele, possibly because it had not yet been publicly disclosed, advertisement and press coverage of the following years would give further insight, as in *Chapter III.4: Super 8* advertising campaigns were mainly focusing on women as a new user generation (compare also Tim Van der Heijden's description of this strategy⁵⁰⁵).

Eight years later, an article in the *Saarbrücker Zeitung* (D) about the South-Western German Spring Amateur Championship in Lorsch (*Frühjahrswettbewerb der Filmamateure*) breaks the competition programme of 32 Films down to one 8mm production, two 16mm productions, and twenty-nine *Super 8* productions, illustrating the powerful impact of the new format *Super 8* in amateur filmmaking within a very short time and in a regional club context.⁵⁰⁶

Susan Aasman states, based on a Kodak survey of the Dutch Market, that the number of *Super 8* cameras sold in the Netherlands per year went from 14,500 to 73,700 between 1965 and 1975 (showing that 47% of middle-class households, and only 18% of upper-class households owned a film camera).⁵⁰⁷

Super 8 is, to date, the final format of small gauge film, as video took over most of the amateur film market⁵⁰⁸ until it was once again replaced by mainly digital formats around the turn of the millennium.

Nevertheless, in terms of user generations, whilst ignoring age cohorts - which is a crucial aspect to consider, as it seems diachronically opposed to the homogenous demographics of amateur film clubs in the 1960s - this chronological endpoint seems to be an indefinite one: It should be noted that the use of *Super 8* has never ceased entirely (just as the use of all small gauge formats continues, albeit to a lesser extent). Though not part of the research period of the present study, it figures as an additional aspect of user generations and the overlapping use of technology.

Despite its gradual decrease due to a significant reduction in small gauge production, the purpose-oriented use of small gauge within amateur film club production continued, above all within a competitive context of local, national and international contexts.

man das 9,5 oder 16mm-Format abschaffen? ...

Versierte Schmalfilmer werden im Augenblick kaum Verwendung für ein neue Format haben, umso mehr, da dieses Format noch allmögliche Kinderkrankheiten zu überwinden haben wird. Ob der neue Interessentenkreis, der mit dem Super-8-Film angesprochen werden soll, damit auch voll zufrieden sein wird, das muß die Zeit lehren."

⁵⁰⁵ Van der Heijden, *Hybrid Histories*, pp. 137-142.

⁵⁰⁶ 'In Lorsch erfolgreich', *Saarbrücker Zeitung*, n.p., 19/03/1974.

⁵⁰⁷ Aasman, *Ritueel van huiselijk geluk*, pp. 28.

⁵⁰⁸ Compare Slootweg, *Resistance, Disruption and Belonging*, p. 193.

Even after the implementation of digital filmmaking technologies, *Super 8*'s popularity as a format continued to the degree that not only companies like Kodak resumed production of the format⁵⁰⁹, but also professional periodicals addressed to the amateur filmmaker, such as the German magazine "Super 8" were continuously in print until the 2010s ("Super 8" ceased commercial publication in 2013 and has continued in private publishing in a low edition turnover from 2015 onwards). The French website "Super8France", as well as the German website "Super8", offer services, news, and reviews, enabling users to connect in a forum.

The user generations considered in this study - amateur filmmakers who joined a club in the end of the long 1960s and continued using small gauge - express a certain affection for the distinct visuality of *Super 8*. This feature has also been internationally mediated until the present and commercialised with the invention of *Super 8* apps and filters for contemporary cameras and mobile phones (see also paragraph "*Super 8* – A Women's Technology" in this chapter and the elaborations on 'Technostalgia').

However, video seemed to conquer it all: The first medium allowing for spontaneous recording, editing, and deleting at once. Nevertheless, it would only last for roughly two decades within amateur film practices and, therewith, shorter than most other memory technologies.

⁵⁰⁹ 'Retro tech making a comeback: in pictures', *The Telegraph*, 03/01/2016, accessed 20/08/2020, <https://www.telegraph.co.uk/technology/2016/03/01/retro-tech-making-a-comeback-in-pictures/kodak-super-8/> accessed 04/09/2020.

Economic and legal Conditions as external Factors for the Creation of and Participation in User Generations

Often, a more permanent fixation on a specific format would be related to accessibility, such as in the early years after the *Second World War* as a result of the economic situation (see *Chapter III.1*) or during the near-complete market take-over of the video formats respectively the current digital formats that have an impact on the supply-and-demand of other formats, notably small-gauge.

Part of the emergence of certain user generations were not only technical developments, such as an increase in camera model invention frequency and the move from silver film to plastic after the *Second World War*. Also, the subsequent decrease in the price of these products, which were then marketed in enhanced frequency, played a role. The result was a surge in economic accessibility for the consumer, contributing to the *Golden Age* of amateur filmmakers (compare *Chapter III.1.5.*) and to the generation of numerous amateur film clubs. These new inventions of small gauge films generated new user generations. The Invention of *Super 8* technology was particularly impactful in uniting an extremely simplified recording and storage technology of film cassettes - as opposed to reverse film - with a significant price decrease: The purchase price of a film cassette included the film development, and the cameras were significantly more affordable than previous open reel small gauge cameras which were more stable (compare *Chapter III.3.* on the *9.5mm* technology).

A slower start for technology generation transitions in Saarland

Until 1957, the overlap of user and technology generations in Saarland must be considered under the aspect of supply and access to a higher extent than in the rest of the later *Greater Region*, where the choice of user media and equipment was based mainly on personal handling preferences and individual economic situation. Besides the initial lack of legal foundation for establishing associations and clubs after the *Second World War* (compare *Chapter III.1* on the *Greater Region*), certain of small gauge formats and film equipment or developing services were unavailable until the reunification of Saarland with Germany (1957). Due to the customs union with France, access was largely limited to French products, and the acquisition and import of German (or other international) products, particularly technical equipment, was subject to high import taxes and, consequently, smuggling.⁵¹⁰

⁵¹⁰ M. Geib, ‘Eine Kleinigkeit hatten wir immer dabei’ – Geschichten übers Schmuggeln an der Saar’, in *Von der Stunde Null*, pp. 233-244.

Manipulation of Images

With every new technological generation, most significantly from video onwards, manipulating moving images in a private and semi-public context became a more accessible option due to storage media and the possibility of editing and deleting. These technical advances coincided with the emergence of user generations that had not yet had first-hand experience with media censorship in their respective time and countries – despite possibly being exposed to it.

Technical Transitions in Filmmaking

Amateurs from different parts of the *Greater Region* point out the change from static filmmaking, which resembled photography, to very slow filmmaking, due to montage and script writing, in order to stay within budget, eventually leading to more fluent filmmaking with *Super 8* and finally *video*, when manual montage was omitted.

Wolfgang Freier, now based in Saarland (DE), during the research period in Flanders (BE) states that:

“In the Sixties, we were filming much slower. It was all photographic, ‘click-click, next scene, click-click; it took time. In your head, it was like “21-22-23, next image” and so on. The composition of the films was prolonged.”⁵¹¹(translated)

In terms of production modes within amateur film clubs, Ryan Shand refers to his distinction between the club filmmaker and the ‘lone worker’, not only distinguishing between the *home filmmaker* and the *club filmmaker* but also between amateur film club members working individually or in a collective and being part of a group production with division of labour and shared equipment. In his study, Shand cites film club members debating whether a decline in such collective productions has occurred gradually over time, while Shand proves that ‘lone workers’ have always been part of clubs.⁵¹²

In the interviews within the *Greater Region*, nearly all members recall their clubs making attempts at collective productions (usually feature films and a few large-scale local documentaries), in most cases at an earlier stage, in the case of *Ciné-Club 9,5 de Lorraine* at a later stage.

⁵¹¹ Interview Freier, 2019 (Original: “In den Sechzigern haben wir alle viel langsamer gefilmt. Alles war fotografisch, “klick-klick, nächste Szene, klick-klick”; es dauerte. Im Kopf war das wie “21-22-23, nächstes Bild” und so weiter. Die Komposition der Filme war sehr langsam.”).

⁵¹² Shand, ‘Charting changing amateur production practices’, p. 198.

In contrast to the international examples, it appears that throughout the border region of the four countries investigated in the present research, the number of this kind of production is relatively low in comparison to the number of films produced by individual club members or films produced in small groups, mostly duos.

Exceptions of frequent co-production activities in groups of four or more members are the young amateurs, who founded their own clubs or club sub-sections, notably in Luxembourg, as is further discussed in *Chapters III.4.3* and *III.6.3*.

III.4.3 “New Blood” – New Statements: Younger Generations and Political Content

Zooming in on the Amateur Film Clubs of the *Greater Region* 1955-1975:

Implementing the new simplified *Super 8* technology that should democratise amateur film practices from the mid-1960s⁵¹³ “a Revolution,” as former *UNICA* president and CAL member Georges Fondeur recalls.⁵¹⁴ It coincided chronologically with major political and societal upheaval – an actual transnational revolution. The anti-capitalist, anti-establishment, and pro-peace student and workers’ protests began in 1968 and the women’s liberation movement of the second wave of Feminism.

As previously mentioned in this chapter, the long 1960s are mostly remembered for their popular youth culture, with the “Generation of Experience” (Erfahrungsgeneration’) ‘45ers’ or ‘baby boomers’ at the beginning of the spectrum and the one of the ‘68’ers’ at its end.

The “Generation of Experience” of the ‘68ers’ are, through mediatisation and deliberate preservation of this mediated memory, in retrospect, perceived as a homogenous generation of anti-capitalist peace activists. This image is thoroughly connected with youth culture - comparably to the initial *Question of Generations*-discussion, as generated in 1928 by Karl Mannheim, who was in his turn strongly focussing on the “Generation Location” ‘Youth’, considering this period of life as the formative years of a person.⁵¹⁵ This memorisation fails, however, to consider the large community of the pre-war generation of ‘45ers’, born between 1920 and 1940, socialised before and during the *Second World War*, who also experienced 1968. While this point already illustrates the ill-representation of the ‘68ers’ as a generation instead of a (socio-)political movement⁵¹⁶ or a “Generation as an Actuality“, a subsequent look at the relatively homogenous demographics of the *Greater Region*’s amateur film clubs during the long 1960s leads to the assumption that the representation of what is perceived as ‘68ers’ is meagre: only a few outstanding exceptions can be recorded in the amateur film clubs of the present study. Expectations of representation of the political discourse of 1968 in amateur films should be kept accordingly low.

⁵¹³ Interview Davoine, 2020.

⁵¹⁴ Interview Fondeur/Ensch, 2019.

⁵¹⁵ As quoted by Righart, *De eindeloze jaren zestig*. p. 19.

⁵¹⁶ Compare here Künemund and Szydlik’s remarks about the ‘Cultural Generation’, referring to Mannheim’s explanation that not all individuals of a Generation unit have to be part of the same societal Generation: Szydlik, M and H. Künemund, ‘Generationen aus Sicht der Soziologie’ in *Generationen – Multidisziplinäre Perspektiven* (Wiesbaden: VS Verlag für Sozialwissenschaften, 2009), p. 11.

The elder age cohort, or the generation of “fathers” who joined and founded amateur film clubs in the post-war years, were not interested in bringing politics, confession, or other controversial topics into club life and its productions (compare *Chapter III.5.3*). Younger filmmakers who joined in the 1960s might have had different intentions. Nevertheless, the peripheral position of the *Greater Region* must be factored in when considering potential generational transitions in terms of club practices and productions.

The long 1960s, 1968, and the young Luxembourgish Amateurs

In 1959, economist and author Carlo Hemmer published the results of a nationwide survey regarding “The Situation of our Youth” (translated) on behalf of the Luxembourgish Ministry of Education in the newspaper “d’Letzeburger Land”⁵¹⁷ (note that the local is also the national press, and the weekly newspaper “d’Letzeburger Land” was founded by Hemmer in 1954 as the only non-party medium in the country).⁵¹⁸

The article states that the Luxembourgish youth are usually very family-oriented and hardworking, with the ambition to obtain a well-paid position (for example, with the national railway, the state or the municipality) in order to achieve security and save for notable expenses such as a car, a scooter, a record player, or a camera. They are not interested in politics (“Any kind of political fanaticism is alien to them”, translated) but enjoy travelling in small groups, playing sports, and photography (“Yet artistic achievements are an exception”, translated) and have a moral and religious attitude described as “without problems” (translated).

A footnote in the article referring to the observations of a group of Dutch Sociology students who visited Luxembourg for research states that,

“Parents often lead their children as parade horses into the Social Arena. They outbid each other in clothing, training and dowry.”⁵¹⁹ (translated)

Relatively close family ties, a lack of interest in politics, and an interest in photography saving up for technology, as mentioned in the article, might help to conclude why there are more significant examples of young amateur filmmakers in Luxembourg’s clubs at the time, than in other areas.

⁵¹⁷ Carlo Hemmer, ‘Die Situation unserer Jugend’, *d’Letzeburger Land*, 03/07/1959.P

⁵¹⁸ ‘Historique’, *d’Letzeburger Land*, 2010, accessed 05/08/2020, https://www.land.lu/online/www/menu_content/history/FRE/index.html.

⁵¹⁹ Hemmer, ‘Die Situation unserer Jugend’,

(Original: “Eltern führen ihre Kinder oft als Paradedepferde in die soziale Arena, das ist unser sicherer Eindruck. Sie überbieten sich gegenseitig in Kleidung, Ausbildung und Aussteuer.”).

Chapter III.4 mentions two significant father-daughter pairs in film clubs in Luxembourg and Saarland.

CAL members Georges 'Butz' Wengler and his son Antoine 'Toine', who used to assist him, are an example of a father-and-son-couple of film club members of the research period.

Toine Wengler also brought along his friends Marco Diederich, Raymond Tholl, and Ody Roos as CAL members, and they founded an additional teenage subsection of the existing club, *Studio17*, in the 1960s.⁵²⁰

The boys likely had higher ambitions that differed from those of their fathers, who saw the club and filmmaking as an ambitious leisure activity (compare chapter *Serious Leisure*). The youth division of the CAL, *Studio 17*, followed, on the one hand, the European idea that was already established as central to the Club's objectives in its statutes established in 1947 (compare Chapter III.4.3), and on the other hand, they took this objective to a more political level. In 1963, *Studio17* members Ody Roos, Toine Wengler, and Marco Diederich were awarded the 'Prix du jeune Reporter' in Brussels.



FIGURE 36: 'Nous, Européens du Luxembourg', *Le Républicain Lorrain*, 1963 (date unknown), Archives Ody Roos, Paris

⁵²⁰ Interview Enschede/Fondeur, 2019.

LES C A L REPRESENTES AU CONCOURS " N O U S E U R O P E E N S " .
par Toine WENGLER

Les Communautés Européennes avaient organisé en 1963 un concours "PHOTO et FILM". Les films de devaient pas durer plus de 5 minutes, ce qui en fait constituait la difficulté majeure de ce concours. Comment en effet exprimer tout ce qu'on a dans l'idée en moins de 5 minutes? Notre équipe du "Studio 17", Ody ROOS, Marco DIEDERICH et Toine WENGLER avait choisi pour thème : "Luxembourg, au travail".

Après avoir coupé, recoupé et rerecoupé les images prises par le caméraman Toine, le cutter, Ody réussit enfin, sous les yeux suppliants de Marco, à réduire le film aux quelques minutes accordées. Ce fut en suite une sonorisation en toute hâte et sur piste magnétique qui fit transpirer à grosses gouttes la même équipe. Le film fut remis à la commission luxembourgeoise à la dernière minute du dernier jour de délai. Il ne restait plus qu'à attendre. Trois mois s'étaient écoulés, lorsque trois lettres expresses firent pousser 3 hurlements de joie dans les 3 quartiers respectifs où habitent les 3 membres du "Studio 17".

Le film luxembourgeois avait gagné un prix. On ne disait pas ce que c'était. Il fallait aller le chercher à Bruxelles. Voilà comment débuta le "voyage d'affaires" du "Studio 17".

Le vendredi 13 mars (mais oui!) nous grimpions dans l'express pour Bruxelles où nous débarquions à 18.15 heures. La communauté européenne nous avait réservé trois chambres dans l'Hôtel Albert Ier.

Notre grand jour, ce fut le samedi. A 11 heures, nous fûmes reçus à la salle gothique de l'Hôtel de Ville de Bruxelles. Nous étions une vingtaine de lauréats (Photo-Dias-Films) venus des six pays respectifs de l'Europe des 6. J'ignore comment les organisateurs ont réussi, mais c'est un fait qu'ils nous reconnurent dès notre entrée.

Le programme de la remise des prix débuta par l'Orchestre des Communautés Européennes, qui, sous la direction de M. Jean Jakus, exécuta une Suite en Re-Majeur. M. Cooremans, Bourgmestre de la Ville de Bruxelles nous souhaita la bienvenue. M. de Groete, secrétaire général du Comité européen Photo-Ciné fit un discours.

Ce qui nous a particulièrement bien plu, à nous ciné-amateurs, fut l'originalité du discours du professeur Dr. W. Hallatein, Président de la Commission de la C.E.E. M. Hallatein, se trouvant dans l'impossibilité d'être à Bruxelles pour la remise des prix, avait fait faire un film sonore. Ce fut du haut de l'écran qu'il nous félicita de notre succès.

Ce fut ensuite la lecture du Palmarès des lauréats par M. R. Dumont du Voitel, président du jury européen. M. J.-R. Rabau, directeur du Service de Presse et d'Information des Communautés Européennes fit la remise des prix et annonça les prix complémentaires.

Notre équipe luxembourgeoise se trouva gagnante du "GRAND PRIX DU JEUNE REPORTER", un voyage à travers l'Europe en T.E.E.

Ce voyage doit durer 12 jours et nous mènera successivement à Bruxelles, Amsterdam, Paris, Luxembourg, Cologne, Munich, Genève et Milan. La Compagnie des chemins de fer nous a demandé de réaliser pendant ce voyage un film sur nos impressions et aventures. Un matériel de notre choix sera mis à notre disposition.

FIGURE 37: CAL, *Zirkular*, numéro 5, mai 1964 (CAL Luxembourg)

19-year-old Ody Roos, who was awarded the second prize in Luxembourg's National Competition in 1963,⁵²¹ was a junior film critic for national newspapers. He was, for example, the author of the very critical articles quoted in *Chapter III.6*, such as the article denoting Luxembourg's national amateur film context in 1964 a "failure" where experiments were "undesired" and pointing towards a hope in young filmmakers that had been disappointed by the established league.⁵²²

⁵²¹ Ed Kohl, 'Cinéma d'amateur et amateur de cinéma', d'*Letzeburger Land* Nr. 22, 31/05/1963.

⁵²² Ody Roos, 'Experimente unerwünscht', d'*Letzeburger Land*, 29/05/1964 (translated).

Roos proceeded to study law in Paris, where he witnessed and documented 1968's street battles and barricades. His debut film "Pano ne passera pas", which was inspired by these events premiered at the Locarno festival.

The cinematographer went on to become an international cinematographer based in Paris, collaborating with Robert Redford and Martin Scorsese, among others, and to contribute to international productions in directing screenwriting, and production. He also restored more than 300 silent films for the *Cinémathèque Française*.

In his article in the *Letzeburger Land*, Ed Kohl lauded Roos's film "Evasions" (also 1963, as "Luxembourg's first Nouvelle Vague film" (translated, compare also *Chapter II.5*).⁵²³ Toine Wengler was one of the interviewees featured in Luxembourgish director Anne Schroeder's 2001 documentary "Histoire(s) de Jeunesse(s)", describing the experience of their teenage years in Luxembourg between 1929 and 2001.⁵²⁴ The participants interviewed about the long 1960s recall a spectre of change, from the relatively well-behaved youth of the 1950s that was largely obedient to their parents to the early 1960s that saw a rise in political interest, culminating in the participation in 1968's student protests, mainly in Paris, but also in Luxembourg.

The protests of 1968 were primarily led by students and joined by the workers, most notably in France (compare *Chapter III.1*). In particular, those concerned by the local structural change joined in. However, it can be argued that those who indulged in the consumption and operation of rather costly technical equipment within an organised leisure context were potentially incompatible with the ones joining street protests against capitalism:

Hans Righart points to American sociologist Ronald Inglehart's hypothesis of '*The Silent Revolution*' (1977) that Inglehart considers having occurred between 1965 and 1975. According to him, this revolution did not only lead to an upheaval in Western politics but also to a 'postmaterialist value pattern' among the generation who only remembered austerity from tell-tales, the protest generation of left-wing students who turned against capitalism.⁵²⁵

⁵²³ Ed. Kohl, 'Cinéma d'amateur et amateur de cinéma,' *d'Letzeburger Land*, 31/05/1963 (Original: "Evasions" est certainement le premier film amateur luxembourgeois 'nouvelle vague' (s'il est encore permis d'utiliser ce terme usé et abusé.)).

⁵²⁴ Anne Schroeder, 'Histoire(s) de Jeunesse(s),' (Luxembourg: Samsa Film, Cinequasi, CNA, 2001).

⁵²⁵ Righart, *De eindeloze jaren zestig*, p. 19-20.

Tobias Vetterle investigated political participation in Luxembourg from 1960 to 1990.⁵²⁶ His analysis of 1968 in Luxembourg can be summarised as follows (compare also the chapter on the History of the *Greater Region*). Until 22nd May 1968, Luxembourg played the role of an outside observer of the student protests, most notably the quickly radicalised movement in France carried by students, although in combination with the workers' protest, it led to a general strike. There were also protests in Italy and Germany, which had been building up through public discourse for several years but became a united movement incited by the violent reactions of the authorities and the death of student protester Benno Ohnesorg in Berlin.

According to Vetterle, May 1968 lasted one day in Luxembourg:

The few students of the two pre-university institutions in Luxembourg were supported by 2000 high-school students in their 'unpolitical' protest (this seems to be in line with the previously quoted article by Carlo Hemmer and the first-hand statements in Anne Schroeder's documentary about the early 1960's lack of politicisation of the younger generation). Their demands were heard and negotiated in the afternoon.⁵²⁷ Radicalisation and violence were avoided, potentially based on the stereotypical Luxembourgish attitude of seeking harmony through constructive dialogue. Beyond the inspiration from protests in the neighbouring countries, the Luxembourgish youth had its own demands, mostly centred around reforming the education system.

Student parliaments were established, though, eventually, not frequented.

The day turned into a long 1968 when, in 1971, left-wing high school student organisations demanded a radicalisation of the student body to break free of the oppression of institutionalised authorities. They were organised in cells, inspired by workers' organisations, not asking to be granted the right of participation, but immediately putting it into practice, this time politicising their protest.

Benjamin Möckel describes the generation-building process in 1968 through mediatisation and differentiation (in this case, antagonisation) based on Günter Gaus' interview with Rudi Dutschke.⁵²⁸ Vetterle describes similar processes in the conservative Luxembourgish media on a marginal level⁵²⁹ (comparable to the tension generated by the distinctions made in Mannheim's framework).

⁵²⁶ Vetterle, *Die Teilhabe am Politischen*.

⁵²⁷ Vetterle, *Die Teilhabe am Politischen*, p.174.

⁵²⁸ Möckel, 'The Social Construction of Generations in a Media Society', p. 131.

⁵²⁹ Vetterle, *Die Teilhabe am Politischen*, p. 177.

Patricia R. Zimmerman refers to the amateur film's potential as an act of political participation.⁵³⁰ In the very few cases linked to the political participation of 1968ers from the *Greater Region*, these are mostly Luxembourgish students documenting the protests in their elected study location of Paris, not making a political statement or demands with a cinematographic document in the *Greater Region*. Furthermore, the explicit rejection of institutional structures in their demands in a potential combination with the internationally displayed anti-capitalist and post-materialist attitude of 1968's protest movement, it appears that an amateur film club with a predominantly middle-aged, middle-class, male membership range, even if it allows for an outlet of political participation through creation, essentially represents what the movement wanted to challenge, not be a part of.

Young Ambitions: Politics or Business?

Three examples from the *Greater Region* confirm Wolfgang Freier's theory that young men joining amateur film clubs in the long 1960s were usually motivated by high ambitions, such as participating in contemporary protest movements through their filmmaking. In this aspect, they would differ from their peers of advanced age cohorts:

The aforementioned Ody Roos teamed up with other ambitious teenage friends in the 1960s, creating productions which would win international awards, and began an international career as a cinematographer with his documentary of the 1968 riots in Paris.

Andy Bausch, son of a local photography business owner, joined the Luxembourgish *Ciné-Caméra 75 Dudelange* aged sixteen at its founding ceremony⁵³¹ and became a commercially successful film and television director in Luxembourg and Germany.

Wolfgang Freier founded an amateur film club in the Flemish city of Ghent as an 18-year-old and later attended film school in Brussels to eventually become a film teacher at high schools and a producer and committee member of *UNICA* and *BDFA* for over fifty years.⁵³² However, these examples are rare within the *Greater Region*, making them even more outstanding.

FGDCA, the Grand Duchy of Luxembourg's amateur film federation of fifteen amateur film clubs for a population of roughly three hundred fifty thousand inhabitants at the end of the research period,⁵³³ recorded other outstanding film club incentives by younger filmmakers.

⁵³⁰ Zimmermann, *Reel Families*, Part I.

⁵³¹ Interview Enschede/Fondeur, 2019.

⁵³² Interview Freier 2019 (2).

⁵³³ *FGDCA Archives Luxembourg*, Binder '1969.

An equally ambitious squad of Luxembourgish amateur filmmakers representing a younger generation than the majority of club members were AFO (formerly known as ALCA). A collective of three young (average age 27 years in 1970), unmarried male high school teachers dedicating their holidays to their cinematic ambitions on *16mm* film and being awarded at an international competition level), they received subsidies from the municipality and were granted special leave to execute documentary assignments for the Luxembourgish government.⁵³⁴ In terms of age and professional level, this group is situated exactly between the self-radicalising high school students they might have been teaching and the generation of their conservative fathers.

On a transnational scale, these findings correspond to the success of groups of members or entire clubs which prioritise the film production aspect of their club life over the aspect of socialising.



FIGURE 38: *FGDCA, AFO. Mondorfer Filmtage 1968, (CNA Luxembourg)*

⁵³⁴ Interview Ensich/Fondeur, 2019.

Interviewees regularly refer to a balance of both aspects (in the case of the *AFW Niederwürrzbach (D)*). Jürgen Baquet speaks of

“three Pillars: Competition, Sociability and Technology”,⁵³⁵ (translated)

emphasising once more the central role of technology), aspects - filmmaking and socialising – as central for their club life. When film club members describe other clubs, they occasionally point out an imbalance between ambition and leisure among other clubs (tending towards either direction, depending on the case).

Furthermore, as referred to in *Chapter III.6* on *Avant-Garde* and *Mainstream*, there are rare examples of local art and film academies, amateur film clubs associated with the academy and run by students, such as in Brussels and Liège. However, the motivations of these clubs were artistic pursuits and professional training, and therefore, relatively different from entirely privately run amateur film clubs or those associated with the organised leisure time programmes of professional enterprises.

Other than a major generation conflict based on political convictions and social conventions, it seems that there were very few young members – among the already low numbers of younger members – who actually joined amateur film clubs in order to make films as part of the social revolution and against the establishment. Therefore, the very few examples are particularly significant, though the main motivations, whether professional ambition or political activism, still need to be evaluated.

The examples of their elder counterparts in the Saarland-based club *AFK* are worth noting, who made political satirical animations as festival contributions, not out of political conviction (see *Chapter III.6*).

In most of the few cases that young members joined film clubs, respectively founded subsections of existing film clubs or founded new clubs, oriented towards a younger membership base, partly also within the context of film schools, the young filmmakers seem to have had serious ambitions for their filmmaking.

It seems the younger members were either part of the transgenerational community, often due to pre-existing family or work connections, and thus adopted similar styles and approaches to filmmaking, technology and the club's social activities. However, there were also cases where younger members founded new clubs or subsections of existing clubs and had serious ambitions for their filmmaking.

⁵³⁵ Interview Baquet, 2019.

Generational Aspects of Filmmaking: Negotiation of international Popular Culture and transnational History

In *home movies*, lifetime personal and family events such as births and weddings mark significant incidents to document on film to chronicle experiences.

One of the most memorable amateur films that documented a world-changing incident which should be influential in building a generation of experience, is Abraham Zapruder's *8mm* film of the assassination of US President John F. Kennedy in 1963. It has shaped the memory of generations of different age-cohorts of spectators all over the world who saw the footage for the first time after the incident, uniting them as well as future generations.

As Efrén Cuevas describes it:

“It is not rare that sometimes *home moviemakers* look at public events happening in their environments or become unexpected witnesses to events of their times.”⁵³⁶

In amateur films beyond family and *home movies*, transnational events and developments like the *Second World War* and its aftermath, the structural change away from heavy industries in the *Greater Region*, popular cultural trends like the *Space Age* (compare *Chapter III.6.4*) as well as important regional events (for instance the anniversary of a town or the inauguration of a place), mark experiences that can be considered generation building.

The main narratives and most popular genres in amateur films do not change significantly over time (although *SVC* chairman A. Dillschneider from Saarbrücken recalls his perception that “*Travel film* took over *family film* in the 1970s”).⁵³⁷ Documentaries featuring travel, local history, events, and craftsmanship, or *family films*, seem to be the most popular genres, with other genres such as feature films (often comedies, more rarely drama or classical pieces), music films (when sound technology was established), diverse kinds of animations, and other genres following at a distance.

⁵³⁶ Efrén Cuevas, ‘Home Movies as Personal Archives in Autobiographical Documentaries,’ *Studies in Documentary Film* 17, no. 1 (2013), p. 26.

⁵³⁷ Interview, SVC, 2019.

War and Post-War Film Transnational

One exception to the stable popularity of genres are documentaries about the reconstruction after the *Second World War*. Their production comes to a natural end once the reconstruction period is finalised in the area. The genre of documenting the construction of new buildings, particularly the ones built in the context of one's proximity or own involvement, continues to enjoy popularity.

During the 1950s and early 1960s, documentaries and feature films dealt with the immediate Post-War years and the experience of the *Second World War* in all four regions but the Saarland (D). In Germany, this topic seems to have been dealt with later than in the neighbouring countries in amateur cinematography, as the reconstruction of the country and its documentation seemed to take priority over the commemoration of the war experience, as stated by film scientist Jörg Müllner⁵³⁸ and shown in case of the *AFK (Saarbrücken)* documentary "Saarbrücken gestern und Heute", which premiered in 1973.⁵³⁹

The CAL's 8mm Feature Film "Retour", about two Luxembourgish recruits returning home from the *Second World War*, met the Zeitgeist and was awarded a bronze medal at the *UNICA* 1950 in Bad Mondorf (LU)



FIGURE 39: CAL, Still Opening Credits "Retour", 1950, (CAL Luxembourg)⁵⁴⁰

⁵³⁸ Jörg Müllner, 'Wir bauen auf! Privatfilme aus der Nachkriegszeit', ZDF documentary, broadcast on December 1, 2020 'https://presseportal.zdf.de/pm/wir-bauen-auf-privatfilme-aus-der-nachkriegszeit/?'.

⁵³⁹ ZJ, 'Flammenmeer in der Innenstadt – Amateurfilmkreis zeigte ,Saarbrücken gestern und Heute', *Saarbrücker Zeitung*, 30/06/1973 (Stadtarchiv Saarbrücken).

⁵⁴⁰ Still from the 2020 documentary '75 Joer CAL' on the occasion of the 75th anniversary of the CAL.

Space Age

Certain striking contemporary events and processes, such as the *Space Age* (in this case, simultaneously a scientific achievement, a historical event, respectively period, of political impact, as well as a global cultural phenomenon), were setting trends that could be considered generational phenomena, not only in amateur filmmaking, and were inspired by the film industry and popular culture in general (compare also *Chapter III.6*).

Structural Change

During the same period, the *Greater Region* was beginning its gradual transition of a *Structural Change* - away from the *Heavy Industries* that had blossomed in the 1950s but were in decline only years later (compare *Chapter III.1*).

While few of the active members of the amateur film clubs of the region seem to have been a part of these industries, the transition processes and their results had an economic and societal impact on the entire transnational area.

On all sides of the *Greater Region*'s border construction, the film clubs documented the final stages of mining and working iron and steel, as well as the emergent constructions of car and other production factories - precisely as they had previously documented the everyday life and work in the then flourishing heavy industries and the towns that were living off these industries (compare for example the image films "Esch-sur-Alzette: metropole du fer", *ACE*, 1956; "St. Ingbert – Stadt der Arbeit/ Stadt der Erholung", *Studio 68*, 1970 in *Chapter III.3*). Most of these films are documentary-styled productions that aim for neutral professionalism or resemble advertisement clips/image films.

An outstanding exception is Jean Jeitz's (*ACG*) 8-minute film "RIP" from 1964.⁵⁴¹ commemorating the 'life and death of the gas factory in Hollerich (LU) with an almost expressionist choreography of fire, smoke, and steam-breathing industrial machinery, cut to the beat of the contemporary classical instrumental music, as discussed in *Chapter III.3*.

Transitions in approaches to negotiating specific topics and experiences throughout the research period of the long 1960s appear to be more noticeable on the transnational scale than on the chronological one. From the excerpt of the qualitative comparative study, Luxembourg shows a more significant presence and activity of younger club members and transgenerational interaction compared with other areas monitored in this transnational study.

⁵⁴¹ *Centre national de l'audiovisuel*, No. d'Inventaire : AV026660.

The encountered examples from the Grand Duchy are in line with Wolfgang Freier's observation that these, mostly male younger club members, joined clubs to learn the trade and follow their own ambitions, which tend towards the professionalisation of filmmaking.

For the *SVC* Saarbrücken (then *SFC*), chairman Axel Dillschneider recounts three major 'cracks' among club members which led to transitions in the club structure: the separation of *SFC* into *SFC* and *AFK* in 1957, a large group leaving in 1969:

"In 1969, I think, there was a crack where about half of the club quit because there were also younger club members who actually had ideas. Then there were some schemes."

Although discussions about format were not at the heart of the conflict, they contributed to the "big break," as Dillschneider calls it.⁵⁴² And finally, a crack in 2001 was caused by "two camps, and one stayed home then. Thus, no generation conflict, they simply disagree with what the others want to do, and the tolerance has reached its end..."⁵⁴³

⁵⁴² Interview SVC 2019 (Original: „1969, glaube ich, dann den ersten Bruch, wo dann also die Hälfte des Clubs ausgetreten ist, weil es dann also auch so, da waren also jüngere Clubmitglieder, die also eigentlich Ideen hatten, dann gab es Intrigen.“)

⁵⁴³ Interview SVC 2019 (Original: „Bei uns gab es dann nachher noch mal 2001 so einen Bruch, wo wir auch so zwei Lager hatten und dann ist praktisch das eine Lager zuhause geblieben also diese Entwicklungen sind also keine Generationenkonflikte, sondern dann bauen sich einfach Lager auf. Das heißt also, die einen sind mit dem, was die anderen machen wollen nicht mehr einverstanden und die Toleranz ist irgendwo, hat es ein Ende...“).

III.4.4 It runs in the Family. Women Filmmakers and the role of women in amateur film clubs

Family Affairs and Club Business

While this study focuses on amateur film practices within the context of *Serious Leisure* in organised club structures, there is a frequent overlap and interaction with the study and analysis of the *Dispositif* (in the Foucauldian sense) of *home movies* and *family films*. Club members film their families' festivities, holidays, and every-day life, and present these œuvres at club screenings. Occasionally, these productions are even chosen to represent clubs in tournaments.

Amateur film clubs sometimes provided an institution for leisure time activities to whole families comprising several generations. These cases show the most commonly accessible context for a study on generational aspects as they combine the frequently analysed generation aspect of *family filmmaking* in combination with the less-explored realm of club productions.

Family film is often identified as “the origin of amateur film” (thus also the origin of club films) in interviews in this study, as well as in literature.⁵⁴⁴ Family and childhood events, such as children growing up, are, in many cases, central to the amateur filmmakers' body of work, including that of amateur film club members. These productions are often individual works of filmmakers (compare Shand, 2007, referring to ‘lone workers’). However, besides portraying family life, the predominantly male filmmakers often recruited their children or wives to assist as runners, production assistants, and other roles, showcasing the respective generations of the family and giving them an active role in the creation and preservation of memories.

In the few cases of transgenerational collaborations within amateur film clubs that have been recorded in the present study, they usually have their origin in family ties such as fathers enlisting their children, mostly sons (with the notable exceptions of Gisela Schultz-Anna and Christiane Ensich, see paragraph below in this chapter) in the club who finally join as active members in their teenage years and start making films.

⁵⁴⁴ compare Roger Odin, ‘*Le cinéma amateur*’.

Occasionally, younger men, for example, apprentices, were invited to join ‘their’ club by their supervisors, usually owners of local businesses. These were mainly film and photography shops, drugstores developing films (see *Chapter III.5*) or a similar kind of protégé-relation, as in the case of a teenage film lover and his neighbour in Saarlouis⁵⁴⁵. These ties echo the actual, socio-biological father-and-son relationships that are more common in club contexts despite remaining a rarity.

For further information on family ties within amateur film clubs, compare *Chapter III.4.4*.

Before the invention and heavy marketing of *Super 8* towards women (compare Van der Heijden, 2018), female members were primarily present in amateur film clubs, by extension, as spouses of their filmmaking husbands. Often, they would be responsible for catering, only occasionally playing a more active role in club life. In most clubs, a few members’ wives had already been attending meetings or even been members in the 1950s and 1960s despite not being active filmmakers.

The wives of club members were predominantly attending for the company and functioning as catering managers or “water bearers”. Georges Fondeur, a *CAL* member and former *FGDCA* and *UNICA* President, quotes a fellow Luxembourgish filmmaker’s nickname for his wife, who assisted him in filmmaking. It is interesting to note not only the somewhat derogatory term but also the comparison to competitive (team) sports such as cycling.⁵⁴⁶

André Beaujean confirmed that during the early years of the *Royal Caméra Club* de Huy (B), wives were joining in order to chat among themselves in a separate room. In a 2020 interview, he reflects retrospectively,

“Yes, maybe that was sexist, but they were the ones who were taking care of the bar, ...the men got together to discuss what was important for the club life, ...and one got together again and ate a piece of cake and had a cup of coffee... thus to express that there was a very familial side to it.”⁵⁴⁷ (translated)

⁵⁴⁵ Interview Hans, 13/01/2020.

⁵⁴⁶ Interview Enschede/Fondeur, 2019, Fondeur, quoting another member (Original: „Wasserschlepper“).

⁵⁴⁷ Interview André Beaujean, 30/07/2020 (Original: “Oui, c’était peut-être un peu sexiste, mais c’était elles qui s’occupaient du bar, enfin, non, ça se faisait vraiment entre-soi et petit détail aussi dans ce sens-là : le comité. Il y avait sept membres du comité, lorsqu’il y avait des réunions, elles ne se faisaient pas au club mais successivement chez chacun des membres donc les épouses venaient, les hommes se réunissaient pendant un temps pour parler de ce qui était important pour le club, la vie du club, les dames papotaient dans une autre pièce et on se retrouvait et on mangeait un morceau de tarte, un bout de gâteau, on prenait une tasse de café, donc ça pour insister sur le côté vraiment familial”).

When considering women as a user generation in the Mannheimian sense of a “Generation of Experience”, they should also be considered as an individual club member generation. Occasionally, we can witness whole families, which comprise several generations, over time as members of the same amateur film club.

Considering the general overrepresentation of men among members, in the few cases of 2nd generation club members, these are more likely to be fathers and sons than fathers or mothers and daughters.

In two clubs/associations that were in contact with each other (*CAL*, Luxembourg and *IGFA Saar/ FAS Dudweiler*, Germany) during the research period, a classic yet remarkable pattern has also been recorded in international cases can be witnessed.⁵⁴⁸

The fathers who filmed in open reel technology (16mm and Standard 8mm, respectively) often introduced their daughters to filmmaking (e.g., montage and lighting) and club life during their childhood.



FIGURE 40: left: Joseph and Hedwig Anna (IGFA Saar, SFC Dudweiler), 1962; middle: their daughter Gisela Schultz-Anna, 1950s (50 Jahre Amateurfilm an der Saar, IGFA-Saar, 1989, Archiv Wolfgang Freier, Niedergailbach) Right: Jean-Pierre (‘Jemp’) and his son Jean Ensich (CAL Luxembourg), 1970s (Archiv Familie Ensich, Luxembourg)



FIGURE 41: left: Jean-Pierre Ensich and Léonie Ensich-Bisenius Right: Jean Pierre and daughter Christiane Ensich with CAL members, 1970s (Archiv Familie Ensich, Luxembourg)

⁵⁴⁸ Symposium ‘Tuer les Pères’, 2019.

In the case of both these examples, the mother and daughter are both club members. The mother (within the research period beginning in the mid-1950s) is a member of the club. She gives the husband company and socialises with other wives, or - in rare cases - takes on administrative tasks and potentially – which is very creatively advanced – explores the possibility of script writing.

Hedwig Anna, wife of Josef Anna, founding member of *IGFA* and *Filmamateure Sulzbach* (D), was an avid script writer, membership magazine and chronicle editor, as well as accountant and an integral part of the Saarland-based association *IGFA*.

The couple's daughter, Gisela Schultz-Anna, was the late wife of *UNICA* board member Wolfgang Freier. She and Christiane Ensich, current president of *CAL* (2022) and daughter of its late president Jean Pierre 'Jemp' Ensich, are two examples of women who grow up as daughters of amateur film club founding members, joining their clubs as little girls and remaining faithful to their club throughout their lives.

In both cases, the daughter who grew up starring in the father's films eventually takes on the *Super 8* camera herself when coming of age, as mentioned in the previous paragraph in this chapter.⁵⁴⁹ The few known cases from the *Greater Region* are exemplary for the period of the turn of the 1960s to the 1970s. The young women, at that time (still) unmarried; are independent in their professional lives yet integrated into family ties and the club structures they grew up within.

Besides club records, there are correspondence letters and contemporary magazine covers from France and Germany, showing how much the role of women in amateur filmmaking changed and how many more women joined clubs as active filmmakers within a short period.

These magazines chronologically depict the gradual transformation of the woman as an object of filmmaking and the male gaze, to an occasional filmmaker under male supervision, to an independent amateur filmmaker and eventually to an autonomous cinematographer directing a male cameraman from the early 1960s to the mid-1970s.

With the improved accessibility of amateur film equipment, the target groups for its marketing evolved.

⁵⁴⁹ Giuseppina Sapio, 'Tuer Les Pères', 2019: Women amateur filmmakers have only recently been discovered by academia, compare for instance Annmaria Motrescu with Heather Norris-Nicholson, *British Women Amateur Filmmakers* (2018), Hill & Johnston, 'Making Women Amateur Filmmakers Visible' (2020).

Advertisements and photos illustrating articles or magazine covers show young men, families, and eventually (beginning in the mid-1960s) an enormous increase in female users. Despite this, women remained underrepresented.

For example, the German “Film & Ton” magazine, as well as other publications (“Charmant”, “Schmalfilm”), show more female filmmakers on their cover page than male ones from the mid-1960s onwards, while in previous editions, women seem to be the passive object of filmmaking/photography or assisting male filmmakers.

In comparison, the French magazines “Ciné-Photo Revue” and “Le Cinéma Pratique” keep up with the new trend while still keeping a certain number of active male cover models as well as nude female models (considering that the target group is still male-dominated, accommodating the ‘male gaze’ as described by Laura Mulvey⁵⁵⁰) on their cover pages. This approach mirrors that of amateur photography magazines of the research period.

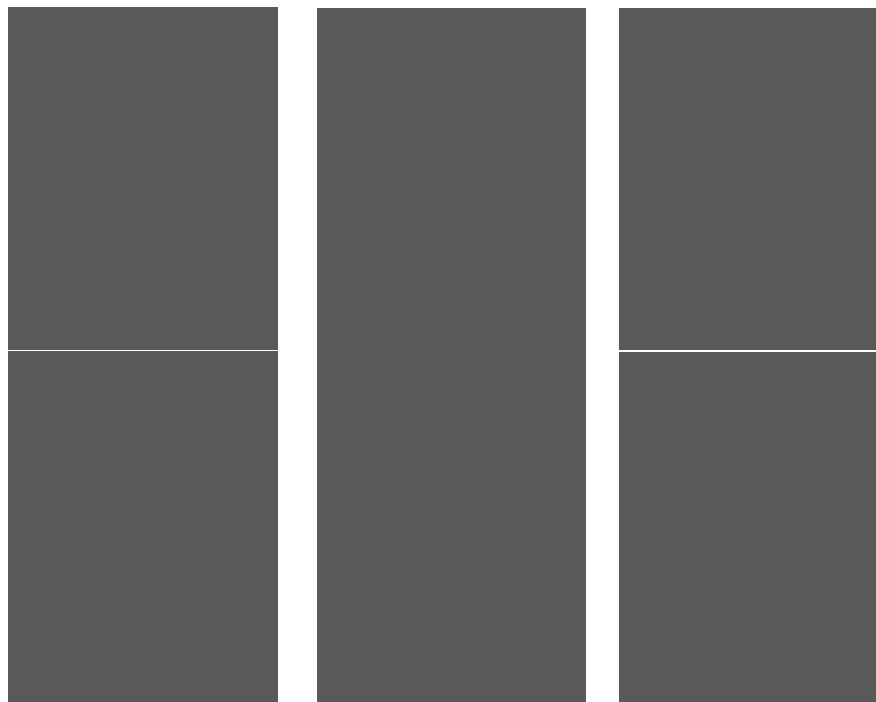


FIGURE 42: *Cinéma Pratique* 1969 / 1971, (left to right) Top: No. 91, No. 89, No. 90, Bottom: No. 94, no.92-93, No. 108-109 (https://www.super8france.com/contents/fr/d164_magazine-revue-cin%C3%A9ma-pratique.html, accessed on 09/08/2020) (not included in the online version of this thesis)

⁵⁵⁰ Laura Mulvey, ‘Visual Pleasure and Narrative Cinema’ in *Film Theory and Criticism: Introductory Readings*, eds. Leo Braudy and Marshall Cohen (New York: Oxford UP, 1999), p. 837.

The cover pages of “Le Cinéma Pratique” show the contrast between the nude female object of filmmaking and the female filmmaker, dressed, actively holding a camera, portrayed with a focus on the face of the model and the camera.

The *BDFa (DE)* membership magazines “Film 8/16” and “Der Amateurfilm” did not follow this trend of featuring women filmmakers or nudity on their covers. This could indicate that the magazines were catering to their primarily male clientele but did not want to alienate the attached wives and families, given that the association, such as its clubs, had always been family-oriented in their activities. However, this approach does not show an incentive to attract more female members, even during the period of intense *Super 8* marketing towards women.



FIGURE 43: Various editions of „Der Amateurfilm“, 1964-1971 (Archiv Wolfgang Freier, Niedergailbach)

An absolute exception among the amateur film magazines of the research period is “Charmant – Ihre Schmalfilm- und Photofreundin”, which was issued as a free client magazine for a chain of photography shops in West Germany between 1956 and 1974, published by Düsseldorf-based publishing house *GfW* (thus outside the *Greater Region*).

The magazine targeted a female clientele in the first place, which seems extraordinarily progressive considering that it would still take another decade, along with the invention of *Super 8* technology for most women, in and outside of the club context, to take up the film camera.

Contrary to this first impression, however,

“‘Charmant’ was not a contribution to the emancipation of women, but rather the opposite, since at that time women would (be sent by their husbands to -remark author) get films and photographs developed and pick up the results.

On this occasion, photo dealers then presented the female customers with a free client magazine specially designed for them. If the pictures they received were bad, they could find out immediately which new camera could give their husband better results.”⁵⁵¹

(Thomas Gerwers, publisher representing the succeeding publishing house, voiced his opinion in a phone interview and by e-mail, translated)

In editions dating from the mid-1960s onwards, women seem to have been considered an active marketing target group as filmmakers. They were shown on the magazine's cover page - operating cameras - similar to commercial and membership magazines.

While the following cover pages do not claim to be representative of the entire landscape of amateur film magazines in the four countries of the study, their selection is exemplary in illustrating the transition of women as objects or motives of film and photography, usually by male amateur users to active consumers, mainly in reciprocation with combined marketing efforts of industry and press.

Figures 44 - 46: From passive to active.

Women on the Covers of German Amateur Photography/Film Magazines 1963-1975



FIGURE 44: ‘Charmant’, No. 7/1963; No.4/1969 (GfW Verlag, Düsseldorf)

⁵⁵¹ Thomas Gerwers, publisher *Profifoto PF GmbH (Formerly GfW)*, e-mail to author, 15/01/2021.

(Original: “‘Charmant’ war kein Beitrag zur Emanzipation der Frauen, sondern eher das Gegenteil, da Frauen zu dem Zeitpunkt (Anmerkung: von ihren Ehemännern geschickt wurden) Filme zum Entwickeln brachten und die Ergebnisse abholten. Bei dieser Gelegenheit wurde den weiblichen Kundinnen von den Fotohändlern das kostenlosen Kundenmagazin präsentiert, das speziell für sie konzipiert war. Wenn die Bilder, die sie erhielten, schlecht waren, konnten sie sofort herausfinden welche neue Kamera ihren Ehemännern bessere Resultate geben könnte.”).

While the young woman on the 07/1963 edition of “Charmant”’s cover with the title “Having your picture taken is fun!” (translated) is posing for the camera on the beach, on the 1969 cover, the model is holding a *Super 8* camera, suggesting that she is an active filmmaker



FIGURE 45: ‘Film & Ton-Magazin’, March 1966; August 1967
(Archiv Wolfgang Freier, Niedergailbach)



FIGURE 46: ‘Film & Ton-Magazin’, April 1972; April 1975
(Archiv Wolfgang Freier, Niedergailbach)

The selected samples of cover pages of the German “Film & Ton-Magazin” over nine years from the mid-1960s - thus the very beginning of *Super 8* use among non-professional filmmakers - to the mid-1970s show a fascinating evolution.

From the 1966 cover with a man projecting a small gauge film that a woman passively consumes as a spectator to the 1967 cover of a man who is eating an apple while embracing a woman who is looking through the lens of a *Super 8* camera, possibly suggesting that he is taking a (snack) break from filmmaking while she exceptionally takes over, or he is supporting his wife with constructive advice.

In the 1970s, the cover pages show a woman using a *Super 8* camera independently, with a man in the background, which can be interpreted as amateur filmmaking out of her own incentive and interest (1972). The last cover page from 1975 shows a female director instructing her male cameraman (using what looks to be professional camera equipment). Earlier publications (prior to 1966) within the spatial scope of the present study do not appear to feature female models on active camera duty.

As in the national technical publications in France and Germany, the local amateur film club magazine “*Courrier*”, published by the Esch-sur-Alzette (LU) -based club *ACE*, published international companies' advertisements featuring women filmmakers, following the trends of their international and larger commercial counterparts.

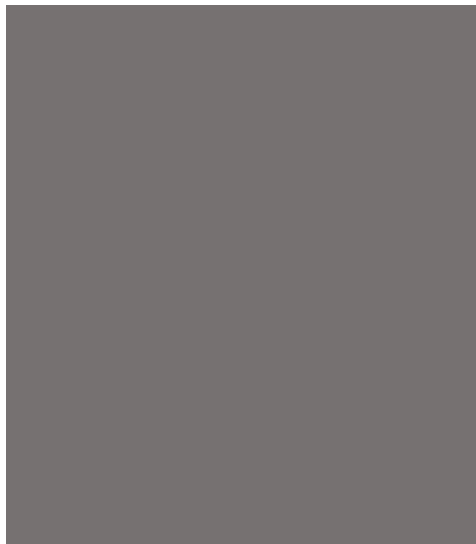


FIGURE 47: *Courrier* No. 2, *ACE* membership Magazine, 1966 Mai (BNL)
(not included in the online version of this thesis)

Super 8: A Women's Technology?

Female Super 8 Users as a Generation of Experience, according to Mannheim

The aggressive and successful marketing strategies that promoted *Super 8* with its film cassettes as a technology that was simple enough that women could operate it, were a significant factor in its popularity among women and families.⁵⁵² It is, however, worth noting, as Susan Aasman points out, that women had been featured as models in advertisements for small gauge technology throughout the twentieth century, to demonstrate how simple the operation of this equipment was, i.e. long before the invention of *Super 8 and the long 1960s*.⁵⁵³ Women and families welcomed the marketing of *Super 8* technology at the same moment as the women's liberation movement of 1968. These marketing activities and the liberation movement further encouraged women to take up hobbies and activities traditionally associated with men.

Besides the right for women to independently open a bank account being implemented in the countries of the *Greater Region* during the research period and granting women more financial freedom – albeit in general not independence (the implementation dates of the right to open an individual bank account, and the right to do so without permission of the husband or father are not identical),⁵⁵⁴ a myriad of advanced household appliances invented in the same period generated more free-time for housewives.

While (aspiring) female filmmakers embraced *Super 8* in a professional and semi-professional context, it was its use by mothers and married women that the marketing strategies were targeting.⁵⁵⁵ The majority of adult women were married during the research period, largely assuming the role of a housewife, but even in cases of working women, usually their husbands were in control of their finances.

It is, therefore, not surprising that the few women who took on the camera at this early stage were brought to filmmaking and given cameras by their husbands or, in some cases, by their fathers, as confirmed in all interviews of this study.

⁵⁵² Van der Heijden, *Hybrid Histories*, p. 139.

⁵⁵³ Aasman, *Ritueel van huiselijk geluk*, p. 30.

⁵⁵⁴ - Belgium: 1976 (D. Van Ossel, 'Hier encore, le combat des femmes : des acquis si récents', on RTBF.be, 02/03/2020, accessed 10/09/2020). <https://www.rtbf.be/article/hier-encore-le-combat-des-femmes-des-acquis-si-recents-1043565.1>

- France: 1965 (C. Malnory, 'Quand les femmes ne pouvaient pas ouvrir de compte en banque', in *Libération*, 13/07/2015, accessed 10/09/2020).

- FRG (West Germany): 1962/1977 (C. Sepp, 'Frauenrechte in BRD und DDR', on Bayern 2, 23/05/2019).

- Luxembourg: 1973, (C. Michel, 'Ah bon ? Elle aime des femmes!', *Virgule.lu*, 17/05/2022).

⁵⁵⁵ Van der Heijden, *Hybrid Histories*, p. 139.

In cases of spouses who took on filmmaking, this transition usually occurred after a more extended period of either attending non-filmmaking activities within the club or providing catering to active members. In rare cases, administrative tasks such as accountancy or possibly contributing to filmmaking by scriptwriting or production assistance.

One of the rare female members taking on the camera at a later stage of their membership period (and in her life) in the spatial frame of this study is Dr. Lieselotte Fondel (1914 – 2009) from *AFK Saarbrücken (DE)*. A dentist running her own practice, she was financially affluent and theoretically economically independent. Her long-term club member husband gifted her with her first *Super 8* camera on her birthday in 1972. Fondel was in her fifties when she first took on filmmaking and began to produce a rich convolute of more than 100 *travel* and *nature films* over the course of 30 years. After her husband Kurt's passing in the 1990s, she intensified her travel filmmaking and eventually received the order of merit of the Federal Republic of Germany for her services.

The *BDFa* awarded her the title “Deutschlands fleissigste Filmautorin” (“Germany’s most eager female film author” in the year 2000).⁵⁵⁶

Beginning her œuvre with *Super 8* technology, Fondel moved on to *video* and later to *digital* filmmaking, covering three user or technology generations (albeit after the research period of this study).⁵⁵⁷

Among her (mostly male) peers, she is not only remembered for the number of films she made and for her national competition medals:

Klaus Jostock (*AFK Saarbrücken*) asks himself,

“How did she manage all of this? (She) did not only write the script – no! She was also a camerawoman woman, cutter and added commentary and music herself.”⁵⁵⁸ (translated),

alluding to the particular respect which was shown towards women who were technologically versed.

⁵⁵⁶ Interview Jostock, 2019, Archive Material, *AFK Saarbrücken*.

⁵⁵⁷ Interview Jostock, 2019, Archive Material, *AFK Saarbrücken*.

⁵⁵⁸ Interview Jostock, 2019 (Original: “Wie hat sie das alles geschafft? Nicht nur das Drehbuch geschrieben – nein! Sie war auch Kamerafrau, Cutterin und hat selbst den Kommentar und die Musik unterlegt.”).



**FIGURE 48: top: Liselotte Fondel (AFK Saarbrücken)
Right: KK, „Auszeichnung für Lieselotte Fondel,“
Saarbrücker Zeitung, 07/06/1995 (AFK Saarbrücken)
(not included in the online version of this thesis)**



Ciné-Club 9.5 de Lorraine-member M.R.D. (F) remembers an elderly woman joining the film club shortly after its foundation in 1972 upon her own incentive.⁵⁵⁹ An exception to these more classical paths of women in amateur film clubs, M. R.D. recalls the elderly lady being introduced to the club life by her son, who himself eventually frequented the activities rather scarcely, as opposed to the active contributions of his mother.

Interestingly, M. R.D. chose the attribution of a generational or family-related term by describing the woman as “a grandmother,” referring to her in a more detailed family context of several generations, likely due to her age-cohort and gender affiliation.

⁵⁵⁹ Interview M. R.D., 2020 (further details unknown).

In the 2020s, women filmmakers are still considered an exception, and in interviews, they are referred to with special consideration by their (usually male) fellow club members.

Georges Fondeur (*CAL*, LU) attributes to women filmmakers

“an advantage in documentary making: a ‘different way of approaching people that allows them to get to closer proximity of their subjects’”,⁵⁶⁰

And particularly praises the first female committee member of the Luxembourgish national amateur film federation (1975) as particularly diligent, as well as a

“pleasant young lady. Thus, some committee members were more and more eager to attend”.⁵⁶¹ (translated)

This comment refers to the male majority of club members potentially enjoying the presence of the rare female members; in interviews, particular praise is given to women with technical skills as these seem to have been comparably scarce.

Mrs. Domes from Saarbrücken (DE), who joined the *AFK* in the 1960s at the age of 36, is remembered for her filmmaking but left the montage of her films to Ernst Ney, the chairman of the club.⁵⁶²

Mrs. Schaffner from Echternach (LU), wife of a former MP, is remembered as one of the first female club members, and for handling her *Eumig Mini* camera “with a calm hand”, that allowed her to make “beautiful films”.⁵⁶³ (G. Fondeur, translated).

These remarks allude once more to the central importance of technology within the club context (compare *Chapter III.4.2*).

The synthesis of most interview statements about female amateur film club members is, that most of them joined to accompany the men in their lives - primarily husbands or fathers – but were rarely active as filmmakers themselves. According to Horst Bast (DE), only a few “filmclub-wives” were interested in filmmaking from the beginning, even fewer in the technological side.

⁵⁶⁰ Interview Enschede/Fondeur, 2019 (Original: “Jo, et huet eng Sensibilitéit, déi ass anescht. Eng Fra huet an engem Film eng aner Chance... An dat ass een Plus, deen d’Fra ouni Zweifel huet. An dat kann och en bëssen, wéi soll ech soen, ähm, awer Fraen, déi mir mol schonn begéint hunn an de Filmer..., wéi se selwer schaffen doheem an wat se maachen an wéi se mat den Kanner ëmginn. .Dat bréngt en Mann net fäerdeg.”).

⁵⁶¹ Interview Enschede/Fondeur, 2019 (Original: “Do haten mir eng Damm am Comité, Eng agreabel jonk Damm an do waren en puer vun deenen Comitésmemberen ëmmer méi begeeschtert vir an de Comité ze kommen.”).

⁵⁶² Interview SVC, 2019.

⁵⁶³ Interview Enschede/Fondeur, 2019.

However, he notes his own wife, Helga Bast, as an exception, who had always been interested in filmmaking.⁵⁶⁴ The Basts (*AFW Niederwürzbach*, former *SVC Saarbrücken* and *Super 8 Illtal*) are one of three couples within this study who have been working on joint film productions for decades.

The *Greater Region* is within the international average of the Western-European context of the period in its underrepresentation of women filmmakers. Archive-based research, as well as publications by Heather Norris-Nicolson (2012), Hill and Johnston⁵⁶⁵ (2020), Susan Aasman and Ana-Maria Motrescu-Mayes (2021) or Giuseppina Sapio (2018), confirm comparable phenomena for the UK, France and the Netherlands.

⁵⁶⁴ Interview Bast, 21/09/ 2021.

⁵⁶⁵ Hill and Johnston, „Making Women Amateur Filmmakers Visible“, 2020.

III.4.5 Final Remarks

The concept of generation in the Mannheimian sense is likely to be more significant in a *family film* context that specifically aims to bring generations of a family together, depicting family life and events as a way of cinematographic keepsake or family narratives, than in a community context (compare P.R. Zimmermann).⁵⁶⁶

In contrast, the “Generation location” of amateur film clubs and their members appears negligible despite the largely homogenous demographic. In a figurative sense, applied to technology, usage, practices and discourse, the concept of generation actuality leads to interesting results. Largely compatible with the previously generated results of fellow researchers in the context of *home movie* and *family film* (compare Van der Heijden, 2018), it is interesting to compare that user generations - with few exceptions - seemed to be less reluctant to adopt new formats and technologies on the one hand. On the other hand, in several cases, they continued an occasion-dependent parallel, dual (possibly even triple/quadruple) practice of diverse technologies.

The adaptation of Van der Heijden’s existing model to fit the club context of *Serious Leisure* provides further clarification on this potential simultaneous usage. This leads to concurrent temporal user generations that users can be a part of at various stages of their filmmaking career or events simultaneously.

In terms of the practice of filmmaking, it has to be considered that technological novelties, or technology generations, such as *Super 8*, Zoom, and sound film, changed film practices in general and resulted in the emergence of user and sub-user generations in home or family, as well as in amateur film club environments. User generations were not only impacted by budgetary constraints, and yet it should be considered one of the external factors that might have had an impact on the creation of a user generation. During the research period, another factor was marketing, which was most prominently focused on women to market the new *Super 8* technology, from portraying them as passive models or objects of film and photography to active and adventurous filmmakers. Women’s purchase behaviour, their whole lifestyle, and eventually the specialised press and future generations of ‘technostalgics’ were impacted by this aggressive marketing, causing an incomparable commercial success for a decade after its mid-1960s market introduction.

⁵⁶⁶ Zimmermann, *Reel Families*, p. 26.

Until this day, *Super 8* is still in use and one of the most frequented of all small gauge formats,⁵⁶⁷ while all other formats are also still in use by certain niche groups (or niche clubs) of users, keeping technology generations alive and extending the duration of user generations (for example in the case of the *Ciné-Club 9,5* de France and its branches), acting as a potential counter-movement to the increased frequency and overlap of user and technology generations.

It appears that trends, imagery, and topics that were mediated at the heart of the *Zeitgeist* of certain periods and generated public attention (compare *Chapter III.6*) were also influencing amateur film club productions throughout time, which seems to be owing to media generations (as in media consumer generations)⁵⁶⁸ who function as user/creator generations.

Despite the established notion of mostly middle-aged gentlemen's relatively homogenous club demographics, exceptional individual examples show how transgenerational amateur film clubs (just like other leisure time clubs) aimed to facilitate integration and exchange among members and clubs. Internationally successful, critical and ambitious younger club members (mainly in Luxembourg), successful female filmmakers, daughters and wives who took up the camera, and practised or at least intended diversity in membership statutes of several clubs in reference to organised leisure.

Surpassing the temporal framework of the research period when considering the creation of a cultural identity for the present and future generations, changing *Memory Dispositifs* and manipulating images will be further explored in this context.

⁵⁶⁷ Tim van der Heijden, 'Analogue Renaissance': Strategies of Technostalgia with Kodak's new *Super 8* film camera, IMNN Conference presentation, 08/09/11/2018.

⁵⁶⁸ Compare Möckel, 'The Social Construction of Generations in a Media Society'.

III.5. “As if running a Business” - Leisure and Labour

The subchapters expand on the idea of serious and (semi-)professionalised leisure activities in the amateur film club context, from administration to publication of club magazines, hierarchy, competition, knowledge and expertise and socialising. This is contrasted with individual amateur filmmaking (what Ryan Shand calls the *Lone Worker*, or in *home movies*). Beyond the *Serious Leisure* ⁵⁶⁹ mode of club life, these subchapters also explore motivations for joining clubs and how amateur film clubs can be subdivisions or associations of other leisure time activity clubs and employer-organised leisure time activities for employees. To elaborate on connections between the professional and commercial sectors, the role of the film and photography equipment industry and the publicisation of amateur film on national television is also a part of this chapter.

Leisure time associations, notably for sports and recreation, or arts, crafts- and musical clubs, largely date back to 19th-century liberalism. Their roots are essentially bourgeois, where the idea was generated, that free time should be “used” productively, i.e., to craft, learn or perform.⁵⁷⁰ With its more limited free time, this evolution would be slower for the working class. Free time was to recover from the challenges of physical labour. The limited weekly hours workers would have to spend freely were instead spent socialising in pubs, drinking, and possibly gambling, which adds an element of action.

A possible intersection between the classes was music or sports. In contrast, musical education in the working class was usually transmitted generationally, and the selection of musical instruments was limited. In the upper class, musical education was a societal requirement coming with the territory which afforded education and leisure. Organised leisure became increasingly important to the working class when the progressing industrialisation granted workers fewer working hours at a steady income.

This shows that the very idea of organising one’s free time for any other gain than relaxation originates from class.

⁵⁶⁹ Stebbins, ‘Serious Leisure’, also extensively discussed this context by Shand (2007)

⁵⁷⁰ Walther Müller-Jentsch, ‘Der Verein – ein blinder Fleck der Organisationssoziologie.’ *Berliner Journal für Soziologie* 18, no. 3 (October 2008), p. 483, translated.

Clubs and associations used to flourish, before urbanisation, the forty-hour work week⁵⁷¹ and the market introduction of television (which is only one aspect of increasing consumption culture and media consumption I will list here) contributed to increased individualism; which also impacted leisure time activities.

Luxembourgish economist Jérôme Anders wrote an extensive article about “our leisure time activities yesterday and today” in the newspaper d’Letzeburger Land from 17th April 1965:⁵⁷²

“That the working man needs free time, this idea seems nowadays as natural that it is considered an axiom. However, historically, precisely, the history of labour reveals to us that this was not always like this and that, at another time, leisure had merely the place of an asset in the life of the workers. It is sufficient to go back about sixty years to convince ourselves that working days were still very long, ten to twelve hours, six days [...]

There is an upsurge in amateur cinema, which has become a prevalent amusement, in large part, due to the activity of film clubs which propagate the cinematographic art selflessly, in all social circles through the organisation of events and screenings.”

(translated)

Canadian American sociologist Robert A. Stebbins studied amateurism and leisure, focusing on American society in the 1970s and 80s. In this context, Stebbins investigated motivations, functions, and effects of *Serious Leisure* activities, suggesting, for example, that they are most beneficial and durable if they produce a tangible (or, in the case of amateur films, mostly visible) result.⁵⁷³

⁵⁷¹ In the countries of the *Greater Region*, a workweek of forty hours or less was implemented between the late 1960s and 1980, compare for instance

- FRG: Karl Meiners, ‘Kampf um die Arbeitszeit’, Hans Böckler Stiftung, accessed 03/04/2023, <https://www.boeckler.de/de/magazin-mitbestimmung-2744-kampf-um-die-arbeitszeit-50344.htm>.
- Luxembourg: Conseil Sociale et Économique, Luxembourg, ‘Réglementation de la Durée hebdomadaire du Travail – Avis’, CES R.D.T. (69), 19/02/1969, p. 15.
- France: François Eymard-Duvernay, ‘Les 40 heures : 1936 ou ... 1980 ?’, *Economie et statistique*, n°90, (Juin 1977), 3-23 (N.B.: while French legislation first discussed a 40-hour-workweek in 1936, the 8-hour-day was finally ratified in the 1970s and implemented in 1980), DOI: <https://doi.org/10.3406/estat.1977.3133>.
- Belgium: ‘Arbeidswet van 15 Maart 1971’, Art. 19., *Belgisch Stadsblad*, https://www.ejustice.just.fgov.be/cgi_loi/change_lg_2.pl?language=nl&nm=1971031602&la=N.

⁵⁷² Jérôme Anders, ‘Nos Loisirs d’Hier et d’Aujourd’hui’, Letzeburger Land, 17/04/1965, p. 3.

⁵⁷³ Robert A. Stebbins, ‘“Amateur” and “Hobbyist” as Concepts for the Study of Leisure Problems’, *Social Problems*, Vol. 27, No. 4 (Apr.1980), pp. 413-417.

Among hobbyists, Stebbins distinguishes between *careerists* who aspire to turn their leisure time activity into a professional endeavour, *volunteers* who give their free time for a good cause, *serious amateurs* who are dedicated and ambitious to their activity and/or production and *dabblers* who occasionally indulge in their hobby without commitment.

III.5.1 Business as (un)usual - The Role of Industry and Professionalism

One crucial contribution to professionalisation - for the individual *serious amateur* as well as for the club members – is the necessary equipment.

On a national and international level, representatives of large companies, such as Kodak, used to maintain correspondence with associations such as *UNICA* to regularly send sales representatives giving workshops and promoting new equipment.⁵⁷⁴

Monsieur LAMOURET
Directeur du Service
Promotion Spéciale
KODAK PATHE S.A.
18, Avenue George V
75 - PARIS

Compiègne, le 27 Juillet 1971

Cher Monsieur,

Comme chaque année, l'UNICA va tenir son Congrès au cours duquel se déroulera le 33ème Concours international.

Cette manifestation aura lieu comme prévu au Casino de MONTREUX du 27 Août au 6 Septembre et je souhaite une pleine réussite à cette organisation.

Comme j'ai eu le plaisir de le faire dans d'autres circonstances, il me serait particulièrement agréable de vous accueillir, ainsi que vos collaborateurs, à ce congrès à titre officiel et avec plus de joie, à titre amical.

Peut-être nous sera-t-il possible à cette occasion, d'élaborer un nouveau projet de relations entre KODAK et l'UNICA, puisqu'un point commun nous conduit vers le même but.

Sans vouloir apporter une révolution, il me plairait de donner plus de vigueur à l'action de l'UNICA et pour cela j'ai besoin de l'appui, même moral de tous.

Je souhaite très sincèrement votre présence à MONTREUX et vous en remercie vivement à l'avance.

Dans l'attente du plaisir de cette rencontre,

Recevez, Cher Monsieur, l'assurance de mes meilleurs sentiments.

FIGURE 49: Letter from the *UNICA* board to invite the service director of KODAK France to the *UNICA* Congress 1971 (*UNICA* Archives, 27/07/1971)

⁵⁷⁴ Correspondence *UNICA*- Kodak 27/07/1971, (Be-Ne-Lux Files, *UNICA* Archives Niedergailbach).

The most significant role, however, was the one local film and photography businesses, often combined with drug stores used to have during the period.

The majority of interviewees from all four countries in this study, as well as the club records throughout the *Greater Region*, mention the role of local business owners in the foundation of the clubs to generate more turnover and establish a stable client base.

Club members were, in turn, usually granted favourable purchase conditions for their equipment.

Karl Hans became a member of the *IGFA Arbeitsgruppe Saarlouis* (DE) in the late 1950s as the young apprentice of a chemist in Dillingen/Saar. The development of small-gauge films was one of his daily tasks for many years until the video age.⁵⁷⁵

Wolfgang Freier confirms for Belgium that many clubs were, in fact, founded or co-founded by local businesspeople from the industry.⁵⁷⁶

Christian Marlier from Lorraine, whom I interviewed about his late father's days as a member of the club *CinéAm* in Metz, took over his father's photography business.⁵⁷⁷

The advertisements in local club magazines and newsletters, such as "Courrier", the membership magazine of *ACE Esch* (see *Chapter III.4.4*), are among the prime examples. Joseph Anna, founding president of *IGFA Saar*, would organise film screenings at the local chemist, Gressung, in Saarbrücken.⁵⁷⁸

⁵⁷⁵ Interview Hans, 2020.

⁵⁷⁶ Interview Freier, 2019.

⁵⁷⁷ Interview Marlier, 2020.

⁵⁷⁸ Correspondence *BDFa-IGFA Saar* 08/09/1961. BDFa Archive Jülich.

Pierre Bertogne, chemist and official purveyor to the Luxembourgish Grand-Ducal court, is claimed to have sold former Grand-Duchess Joséphine Charlotte her first *16mm* camera, which she would later trade-in for a *Super 8* model⁵⁷⁹. After making his first colour film in 1938 on the occasion of the centennial of Luxembourg and filming the German Wehrmacht's departure from Luxembourg in 1944, he became one of the founding members of the first amateur film club in Luxembourg, *CAL*, in 1945. Upon the foundation of the National Federation of Amateur Film Clubs, *FGDCA*, in 1952, he served as its founding president for twenty-two years, and the federation would grow from three to more than fifteen member clubs.



FIGURE 50: Company logo Photo Hall Bertogne, Luxembourg (La Caméra d'Amateur Au Fil Du Temps, Ciné Sura asbl & Kino 16 asbl, Echternach, 1995, p. 16)

These interdependencies between the international industry small business owners with the clubs as part of the amateur film club scene *Dispositif*, including advertisements and workshops, create heterogeneity in terms of elements of the amateur film club (scene) *Dispositif*.

⁵⁷⁹ Silke Heinen, 'Wo ist der Zoo?', in *Voyage op Trier. Amateurfilme aus Luxemburg*, ed Annette Decken (Trier: Universität Trier, Fachbereich Medienwissenschaft, 2005), p. 46.

III.5.2 Highly organised Leisure? Amateur Filmmaking as Part of other *Serious Leisure* Activities and Ambitions

Considering the contemporary popularity of organised community leisure time activities, it is ubiquitous that amateur filmmakers have or had several seriously pursued other hobbies in addition to filmmaking: for example, ancestry research such as Horst and Helga Bast⁵⁸⁰, diverse local history and tradition associations or museums, as well as organisations for international exchange, such as Johannes Winter and Axel Dillschneider from *SVC*⁵⁸¹. Often, they would combine their different free time passions and document their other hobbies on film. Private and public archives' records show several examples films of sports activities, such as football, swimming and horse riding. Little surprising, often filmmakers are involved in local history projects and associations, which they document in homeland films.

Even the hobby of collecting might find its way into the club films, for instance, collectables such as Klaus Krafft's old-timer cars⁵⁸².

With the local traditional carnival having been classified as *UNESCO Intangible Heritage* since 2008⁵⁸³, Maurice Davoine from the *Royal Caméra Club RCCB* in Binche, himself an avid carnivalist, has made it one of his missions to document the annual parade.⁵⁸⁴ When trying to find his contact details by internet search, I found his name in connection with four more organised leisure associations around Binche.

Karl Hans, during the research period member of *IGFA Arbeitsgruppe Untere Saar* (Saarlouis), was a member of his local Scouts association. In a transnational exchange visit to the Scouts from the Luxembourgish town of Esch-sur-Alzette in 1953, he was impressed by the amateur film screening of the Scouts' activities, which was a regular programme point of the visit, pointing to the fact that there was a designated filmmaker among the members.⁵⁸⁵

Historically well documented by amateur film club members during the research period are, for instance, the activities of the *Becker Chor* (itself also an example the under *Chapter III.5.3* mentioned company-organised leisure time activities), the company choir of the local brewery, and the *Bergkapelle* (the local miners marching band).

⁵⁸⁰ Interview Bast, 2021.

⁵⁸¹ Interview SVC, 2019.

⁵⁸² Archive visit, 11/05/2022.

⁵⁸³ 'Third Session of the Intergovernmental Committee (3.COM) - Istanbul, 4 to 8 November 2008', UNESCO, accessed 21/09/2022, <https://ich.unesco.org/en/3com>.

⁵⁸⁴ Interview Davoine, 2020.

⁵⁸⁵ Interview Hans, 2020 (2).

Both associations are based in the town of Sankt Ingbert, and both continue their activities after the employers in the framework of whose company activities these initiatives were founded for their employees, have closed down.

These activities might reach a level where amateur filmmaking becomes an integral part of another leisure time organisation to document its activities, for instance, for archival purposes. Usually, the filmmakers document their other hobbies to show in the amateur film club and subsequently becoming the official cinematographer and visual chronicler of the respective leisure time organisation, further increasing the level of professionalisation of the serious amateur with their added responsibility.

In case this leisure time club is organised by an employer (such as *Becker Chor*, the brewery's employees' choir), this serious amateurship blurs the lines to the professional sector, similar to the professional assignments to amateur film clubs of producing company or city image films, presented in *Chapter III.3.2*).

With the multitude of amateur films documenting local industry or craftsmanship found in the *Greater Region*, these elements contextualise internationally, for instance, with Norris Nicholson's claim that "amateur practice affirms that bourgeois interests in filming people working were also flourishing."⁵⁸⁶

6 ⁵⁸⁶ Norris Nicholson, *Amateur film*, p. 7.

III.5.3. A Life for the Company: Employer-organised Clubs

As mentioned in the previous subchapter, accepting the assignment of regularly documenting another club's activities might blur the lines between leisure and labour when serious amateurship becomes elevated to responsibility. In the case of an amateur filmmaker documenting the leisure time activity clubs their employer offers their employees (such as in the case of brewery employee Adolf Rosch documenting the activities of the *Becker Chor* for his employer), the line between private and professional life might also begin to blur.

While interviewees mention organised amateur film clubs as employer-organised leisure time activities, unfortunately, there are few traces of them in the *Greater Region*.

Karl Hans (DE) mentioned an amateur photo club for employees being offered by the *Karlsberg Brewery* in Homburg/Saar. Furthermore, I enquired with numerous larger companies in the *Greater Region* whether their company archives listed such activities; however, without results.

A remarkable exception to the phenomenon of a company-based amateur film club is the *Union artistique et intellectuelle des cheminots luxembourgeois (UAICL)*: not only part of one company, it is part of the umbrella association of all leisure time clubs of the Luxembourgish railway employees.

As introduced in *Chapter III.2.3* on the transnational friendship between the Luxembourgish *CAL* and the *AFK Saarbrücken*, two railway employees, from each side of the border, initiated this long-lasting exchange in the 1950s: *Chemins de Fer Luxembourgeois* employee and *CAL* member “Butz” Wengler and Alfred Korb, *Saarländische Eisenbahnen* (later *Deutsche Bahn*) employee and *AFK Saarbrücken* member.

Georges Fondeur (*CAL*) explains,

“The club in Gasperich (referring to another club during the conversation), they were also railway employees. So, why were there actually always railway employees everywhere (in the clubs, remark author)? Because the railway company had a film organisation. The *UAICL*. The *Union Artistique*...well, it was actually in general for artistic creation by the railway employees, and one of these sections was “Film”. I do not know. There was Roby Kuth, Butz Wengler, [...] and they also had an international federation, the *FICAIC*. And they were doing their own congresses, where Luxembourg was also represented with our club. Some of our very good amateurs attended there with success. [...]

At that time, everything was *16mm*; the good and competent films were all *16mm*. That was, um, an expensive story. This is actually why you would find many railway employees who were active in clubs. They were the driving forces, and we had quite a few railway employees amongst us ...”⁵⁸⁷ (translated)

An article in the weekly Luxembourgish magazine “Revue” from 13th February 1965 reports on one of these occasions⁵⁸⁸:

“In the framework of the Association of the Leisure Time Clubs of the Luxembourgish railway employees (*UAICL*), the 1964 competition for the best amateur film made by a railway employee took place on 19th January 1965 in the railway administration building in Luxembourg.

Nine films were presented, 8 and 16 mm, from [...] to 98m in length, documentaries, travel films, scenarios, genre. “

1st prize: “Triage des trains” (“Shunting Trains”), documentary by Antoine Lentz

2nd prize: Jean Jeitz, “Werbekunst”, Genre.

The Jury [...] was composed of the gentlemen [...] Jos Duren, Romain Kugener, Emile Schlessler, Justin Kohl, Ernest Leners. The competition also served as the preselection for the international competition of leisure time clubs of railway companies.” (translated)

The article indicates thus that, internationally, the respective national railway companies organise a diverse range of creative leisure time clubs for their employees, generally including amateur film clubs and compete against each other on a national and international scale, which seems suitable for the increased mobility of railways employees.

⁵⁸⁷Interview Esch/Fondeur, 2019 (Original: „Deen Gaasperecher, dat waren och emol eng Kéier Eisebunner an firwat waren eigentlech ëmmer d'Eisebunner iwwerall mat derbäi? Well op der Eisebunn do gouf et eng Organisatioun vir Film. Dat war d'UAICL, d'Union Artistique et, ähm...dat war eigentlech en kënschtlersch Schaffen vun den Eisebunner an do war eng vun deenen Sektioneen „Film“. Ech weess elo net, den Robby Kuth war do derbäi, den Wenglesch Butz war do derbäi, ähm, also dat war... An déi haten och eng Federation, international, dat war d'FICAIC. An déi hat och hier eegen Kongresser, do huet Lëtzebuerg iwwert onseren Club och zum Deel, sinn do Leit matgaangen ob déi Kongresser an dann een vun eisen ganz gutten Amateuren, den Robby Kuth, deen ass oft ob déi FICAIC's Kongresser do gaangen an mat Erfolleg. Déi Zäit war alles, déi gutt Filmer, déi dichteg Filmer, war alles *16mm*. Dat war, ähm, eng kostspielig Geschicht. Dat ass eigentlech firwat an deenen Clibb ganz vill Eisebunner ze fannen waren, déi aktiv waren, d'dreiwend Kräfte waren, och bei eis. Well den Georges Wengler war Eisebunner an mir haten nach eng Réi Eisebunner bei eis an den Reien“).

⁵⁸⁸ Revue, 13/02/1965, Amateurfilmwettbewerb der Eisenbahner (UAICL)“, *Centre national de l'audiovisuel*, Luxembourg

The first prize was awarded to a film about trains, remaining in the theme of the occasion, while the second prize was awarded to Jean Jeitz of the *Amateurs Cinéastes Gasperich*, who would, in the same year, win the national contest with his film “RIP” (compare *Chapter III.3*). In the latter context, Jeitz is known as an *ARBED* engineer, not as a railway employee, which would confirm Georges Fondeur’s memory that filmmakers not employed by the railway company could also join the competition.



FIGURE 51: “Amateurfilmwettbewerb der Eisenbahner (UAICL)“, Revue, 13/02/1965 (Centre national de l’audiovisuel, Luxembourg) (not included in the online version of this thesis)

III.5.4. From Big to Small Screen – Amateur Film and Television

There are several cases in which amateur film entered the field of television, beginning shortly after the research period, drawing from the rich pool of amateur films. Mainly focusing on *home movies* and *family films*. The channels showed their viewership footage from within their own ranks and how they saw the world.

In Belgium and Germany, programmes dedicated to amateur film were shown on national television, reaching a national general public beyond the niche audience of the amateur film scene or the family members. In both countries, these broadcasts also included club productions as well as films from the *Greater Region*.

The Belgian programme “Inédits”, which André Huet produced for *RTBF*, ran from 1979 until 2004 and showed, among others, amateur films from the period of the Belgian Congo in several episodes.⁵⁸⁹



FIGURE 52: Opening Credits André Huet, “Inédits”, RTBF, 1979-2004 (not included in the online version of this thesis)

Besides publishing “unpublished” films, to which the term “Inédits” literally translates, Huet is also passionate about archiving and preservation of “unpublished” films and was the founding director of the European association *Inédits*. Founded in 1991, this initiative encourages

⁵⁸⁹ François Decy, ‘André Huet, un Parcours inédit’, *L’Avenir*, 21/09/2017 (accessed 20/03/2022), <https://www.lavenir.net/regions/wallonie-picarde/mouscron/2017/09/21/andre-huet-un-parcours-inedit-JEIHP3G2VRCXFPPMKL63J2ZDTE/>

“the collection, the conservation, the study and the valorisation of amateur film”, organising frequent meetings to “exchange best practice, share knowledge and research, or to discover films or exhibitions using amateur footage.”⁵⁹⁰, because “you cannot see what you do not know.”⁵⁹¹

The only time explicitly referring to amateur film clubs in this context, Huet criticises: “Tacitly, we systematically ignored the interest of an amateur cinema that was only good for ‘entertaining the population of amateur film clubs.’”⁵⁹² (translated)

Huet saw his broadcasting of amateur film on television as part of a memory and archiving practice in itself: comparable to the issues discussed in this dissertation; he realised that the issue of saving

“atypical images of daily life resemble rather a memory issue than a work which is dedicated to history, even if the latter offers the chronological necessities to appreciate it.”⁵⁹³(translated)

Contextualising his quest to preserve amateur film, he cooperated with the *Université Libre de Bruxelles* on a colloquium about *Collective Memory* in 1982, which was, in this framework, defined as

“the places, the landscapes, the life stories, the *Oral History*, the tools and the know-how, the beliefs, the songs, the objects of the everyday of a group of people, everything which speaks to someone and reminds him that he is part of a community.”⁵⁹⁴ (translated)

It was also André Huet who wrote about international television programmes dedicated to broadcasting amateur images that preceded the ones in Belgium and Germany:

“In France and Denmark, several productions reveal the diversity of topics which amateur films evoke.”⁵⁹⁵ (translated)

Huet recalls the first Belgian television programme being an advice column for *Super 8* filmmakers.

⁵⁹⁰ Inédits Website <http://en.inedits-europe.org/About-us>, accessed 14/01/2023.

⁵⁹¹ P. van Wijk, ‘You can’t see what you don’t know’, Association Européenne Inédits, Amsterdam:1994.

⁵⁹² André Huet, ‘Approche de l’Univers des Inédits’, in *Jubilee Book*, p. 13.

⁵⁹³ Huet, ‘Approche de l’Univers des Inédits’, p. 26.

⁵⁹⁴ Huet, ‘Approche de l’Univers des Inédits’, p. 26.

⁵⁹⁵ Huet, ‘Approche de l’Univers des Inédits’, p. 20.

In 1979, with the idea for the programme “Inédits”, Huet began publishing calls for filmmakers to send in their amateur films related to specific topics such as “Vacation by the Seaside or “The Congo Chronicles” (compare *Chapter II.2*).⁵⁹⁶ This lead Huet to amassing unseen privately recorded films granting a first-hand look at Belgium under German occupation, family life of Belgian colonisers in the Congo but also Belgian everyday life in the twentieth century.⁵⁹⁷

In Germany, the regional state television channel *WDR* or *Westdeutscher Rundfunk* (*ARD* branch in North-Rhine-Westphalia) showed Michael Kuball’s programme “Familienkino” during the season 1978-1979.⁵⁹⁸ Like André Huet’s “Inédits”, the programme followed a call for viewers to send their amateur films. After two years of editing, not only a television programme but two extensive eponymously titled book volumes would follow (“*Familienkino 1* and *2*”, with the subtitle “Die Geschichte des Amateurfilms in Deutschland” / “The History of Amateur Film in Germany”), popular scientifically detailing individual stories from the amateur filmmakers’ lives illustrated by their films. As the title reveals, *club films* are not a focus of the programme, and the editing is centred around *family film*.

In Saarland, the programme was presented on the Public Access Channel (*Offener – Kanal*). These channels seem to have been a popular outlet for amateur filmmakers who wished to broadcast their films, as Eckehard Schenke describes in his dissertation from 2002.⁵⁹⁹ While this would appear to be a logical cooperative project for local amateur film clubs with connections to the broadcasting industry, no such collaborations are documented for the *Greater Region*.

Furthermore, while they are likely to exist, within the present study, I have not succeeded in finding club films from the *Greater Region* which were presented on the television programmes mentioned above, such as “Inédits” or “Familienkino”.

⁵⁹⁶ André Huet, ‘1908-2008. Congo – Congo belge : regards croisés à travers les films de Famille’, in *Le manifeste Conscience africaine (1956)*, ed. Nathalie Tousignant (Bruxelles: FU Saint-Louis, 2008), p. 229-247.

⁵⁹⁷ Huet, ‘Approche de l’Univers des Inédits’, p. 26.

⁵⁹⁸ Michael Kuball, *Familienkino. Geschichte des Amateurfilms in Deutschland*, vol. 1: 1900–1930, and vol. 2: 1931–1960 (Reinbek: Rohwolt Verlag, 1980).

⁵⁹⁹ Schenke, *Der Amateurfilm*, 1998.

Amateur Filmmakers working with and for Television.

Besides the medium of television broadcasting amateur film-themed programmes, amateur filmmaking would also intersect on the production level. Filmmakers such as Klaus Jostock (*AFK Saarbrücken*) have, mainly facilitated by the close-knit communities of the *Greater Region*, been taking advantage of direct access paths to edit their films, add their commentary or set the sound and the music professionally with the means of the local branches of the state television studios.⁶⁰⁰

While the objective is often to remain *non-commercial*, the level of filmmaking, particularly in a competition context, occasionally transcends into a semi-professional one. Klaus Jostock tells an anecdote about how his travel film about Santiago de Compostela from 1967 came to be broadcast three times on the regional branch of the national television in Saarland (*Saarländischer Rundfunk*):

“They became aware of it because I passed by there. I knew Mrs. Laudenklos; she was the editor-in-chief for the montage. [...] I had already cut the scenes at home and hung them on a clothesline in the living room. One day, I get home and hear a sizzling sound coming from the living room. I say:

‘What is going on here?’

My wife was sitting there with an acquaintance and was doing her hair. So, I said,

‘For Heaven’s sake! I am going to do the montage elsewhere.’

They were numbered at the top. Grabbed them all, put them in a bag, went over to Mrs. Laudenklos and asked: ‘Can I do the montage here?’

- ‘Sure’, she replied, ‘who do you want for that?’ [...]

And I said, ‘No. What is easier to operate than a Steenbeck six-roll table?’

So, she said, ‘Well, you have been watching (others, remark author) for years.’

I said: ‘I don’t need anyone.’

So, I did the montage for my film and said, ‘Now I still need sound.’

And she advised, ‘Get this gentleman, he has got a very sonorous voice; he can do the narration.’

And the television (channel’s representative, remark author) said: ‘Give us your film!’

– so I said, ‘One moment, slow down, how much will you pay me for this programme?’ and they said, ‘We will give you twenty-five mark per minute.’

⁶⁰⁰ Interview Jostock, 2019.

So, I said: ‘Are you out of your minds? That is twenty minutes times twenty-five. That is five hundred marks, and you ask me to pay seven hundred eighty marks to use the sound studio. And then I have to pay extra for the speaker. He asks for fifty marks for twenty minutes of text!’

- You will not get this for less than a thousand nowadays. -

Yes, and so I said: ‘I will tell you something: Here you are: the invoice for your sound studio, that you will pay yourself, and in exchange, you may send the film another time.’

At night, they called and said, ‘Mr. Jostock, we would like to show it again tomorrow night in the regional programme.’

And then they broadcasted it twice in the regional programme, without payment. Those were the kinds of jobs they used to pull.”⁶⁰¹ (translated)

These negotiated, simple access, informal and mutually beneficial exchanges with the local branches of the state television channel allowed for an intersection on the medial and material levels.

Just as André Huet recalling that the only moving images of the television broadcasting building in Lille (France) being under construction in the 1950s stem from a Belgian amateur filmmaker, examples from Luxembourg and Germany show amateur film club footage preceding the regular presence of television in less urbanised areas (also described by Heather Norris Nicholson for England⁶⁰²).

⁶⁰¹ Interview Jostock, 2019 (Original: „Was ist einfacher zu bedienen als ein Steenbeck Sechs-Teller-Tisch?“ Da hat die gesagt: „Sie haben ja lange genug zugeguckt.“ Sage ich: „Ich brauche keinen.“

Habe ich meinen Film da oben geschnitten. „So“, sage ich, „jetzt brauche ich noch Ton dazu.“ Und da sagt sie: „Holen Sie diesen Herrn, der hat eine sehr sonore Stimme, der kann Ihnen den Film besprechen. Und dann hat das Fernsehen gesagt: „Geben Sie uns mal den Film her.“ Sage ich: „Moment, langsam, was gebt ihr mir denn für die Sendung hier?“ Da haben die gesagt: „Pro Minute kriegen sie von uns 25 Mark.“

Da habe ich gesagt: „Seid ihr von Sinnen?“ Das sind zwanzig Minuten mal 25. Das sind fünfhundert Mark und ihr verlangt von mir für das Tonstudio 780 Mark für die Nutzung. Und dann muss ich den Sprecher noch extra bezahlen. Der hat damals von mir verlangt, für den Text zu sprechen für die zwanzig Minuten fünfzig Mark. Das kriegen sie heute nicht mehr unter tausend gemacht. Ja und dann habe ich gesagt: „Ich will euch mal etwas sagen, hier habe ich die Rechnung von eurem Tonstudio, die bezahlt ihr selbst, und für dieses Bezahlen der Rechnung dürft ihr den Film dann einmal senden.“ Dann riefen die abends an, sagten: „Herr Jostock, morgen Abend hätten wir den Film gerne noch im Dritten gezeigt.“ Und im Dritten haben sie ihn dann zweimal laufen lassen, ohne Bezahlung. So Dinger haben die gedreht, ja.“)

⁶⁰² Norris, *Amateur film*, p. 120.

The *Cinéastes Amateurs Grevenmacher* (LU) were officially recording the festive inauguration of the newly canalised Moselle on the Franco-German-Luxembourgish border in the presence of the Luxembourgish Grand-Duchess Charlotte, German Federal President Heinrich Lübke and Charles de Gaulle, President of the French Republic following and welcoming the ships on which they were travelling.⁶⁰³

Karl Hans (*IGFA Arbeitsgruppe Untere Saar*, Saarlouis) was present filming the festivities of the reunification of Saarland and the Federal Republic of Germany in 1957, with his footage being featured on German state television many years later for its unique amateur perspective from the audience, literally “from below”.⁶⁰⁴

From a transnational angle, the Luxembourgish club *CAL*’s membership magazine, *Zirkular*, already referred to an interaction between the German national association *BDFA*, the small gauge film magazine “*Der Schmalfilm*” and the German state television in an article with the title “Television and Amateur Film” (Original “Fernsehen und Amateurfilm”) in the year 1958 (*Figure 53*). Referring to the criticism the magazine’s journalists appear to have uttered towards the *BDFA*, the *CAL* members echo the sentiment of disappointment:

Both publications are not impressed by the selection of amateur film presented on television in the context of a programme showing films from a national *8mm* competition. Holding the *BDFA* responsible for not making a good selection, the author doubts whether the national television would show an interest in future cooperation, considering that the viewership was presented with an unsatisfying excerpt of Germany’s amateur film production.

⁶⁰³ *Cinéastes Amateurs Grevenmacher*, *Autour de l’Inauguration solennelle de la Moselle canalisée, le 26 septembre 1964*. 18 min., 1964, colour, *Centre national de l’audiovisuel*, Luxembourg.

⁶⁰⁴ Interview Hans, 2020 (1).

Rolf Hosfeld, Hermann Pölking, *Die Deutschen 1945 bis 1972: Leben im doppelten Wirtschaftswunderland* (München: Piper, 2006).

FERNSEHEN und AM-TEURFILM.

Das Deutsche Fernsehen kündigte eine Sendung an: BITTE ENTSCHIEDEN SIE. (Letzte Runde des 8-mm Schmalfilm-Wettbewerbs für Amateure.) Dieser Titel ist sehr verheissungsvoll, war aber nicht das, was sich die deutschen Zuschauer erwartet hatten, jedenfalls nicht die Amateurschmalfilmer. Im "Schmalfilm" ist man nämlich anderer Meinung und schreibt ein Korrespondent: Die deutschen Amateure können es besser. Man hatte nämlich einige ganz miserabele Schmalfilme vorgeführt. Die Zuschauer sollten urteilen. Das werden sie denn auch getan haben. Man stellt sich da die Frage: Wo blieben denn da die Verantwortlichen? Wie dürfte denn überhaupt sowas passieren? Schickt nicht der Landesverband die 11 besten Fussballer in den Kampf? Ist es nicht der Landesverband, der die besten Radfahrer zu den Weltmeisterschaftsrennen nominiert? Hatte der BDFA keine Ahnung von dieser Sendung? Wenn ja, warum hat man es zugelassen, dass die deutschen Fernsehteilnehmer nur eine sehr bedauerliche Auswahl von Amateurfilmen zu sehen bekam. Dabei steht es fest, dass die Amateurfilmer, und besonders die deutschen sehr viele gute Filme hergestellt haben, die sicherlich viel dazu beigetragen hätten, den Amateursport von der angenehmsten Seite zu präsentieren. So hat man allerdings den Anschluss verpasst und die Verantwortlichen der deutschen Fernsehsendungen werden es sich wohl überlegen, noch einmal auf Amateurfilme zurück zu greifen. Aber, so wird das immer sein. Man schreut nach Verwirklichung, ist sie da, wird sie verwässelt. Ist das nicht auch so bei uns?

FIGURE 53: Anon, "Fernsehen und Amateurfilm", in *Zirkular* (CAL-Membership Magazine) February 1958, CAL Luxembourg

III.5.5. Hierarchy, Competition, Friendship and Operations

Transgenerational communities have in common that their members who represent different generations (on the levels of age cohorts and of potentially differing experience, compare *Chapter III.4.* on Generationality) profit from each other's knowledge.

While the older members might initially introduce the beginners to practices and handling of objects, younger or more recent members might have a different approach to these practices or towards the technology, or a different ease, in turn passing this knowledge on to their elder or more experienced peers.

The fact of learning from more experienced (in this case often coinciding with elder) peers was named as an additional incentive to join clubs, besides access to equipment by Axel Dillschneider, who joined his film club *SFC* (later *SVC*) at the age of 18 in 1968.⁶⁰⁵

The advertisement of the *Amateurs Cinéastes Esch (ACE)* also uses access to shared equipment as a membership incentive:



FIGURE 54: Membership Recruitment Advertisement in *Courrier* No. 1, 1968 (membership magazine *ACE Esch*), *BNL*, Luxembourg (not included in the online version of this thesis)

⁶⁰⁵ Interview SVC, 2019.

Georges Fondeur confirms that clubs often provided basic training for filmmakers, this includes filmmakers who went on to later found clubs for a younger membership range or went on to carve out a professional career.⁶⁰⁶

However, it seems that transgenerational co-productions were rare, and younger members preferred to film co-productions within teams consisting of peers of their age cohort (compare *Chapter. III.4.*); this is likely to differ in a family context.

In order to understand the clubs' approaches towards social diversity and membership regulations, individual points of the membership statutes of the *CAL* (LU), the *IGFA Saar* (DE), and the *AFC Neunkirchen* (DE) shall be compared.

Cinéastes Amateurs Luxembourg (CAL), 1947:⁶⁰⁷

- The statutes list that the association is indefinite and can only be dissolved by its general committee.
- Furthermore, the committee must accept (and can thus reject) membership applications.
- Three-fifths (3/5) of the membership corps must have the Luxembourgish nationality, according to the statutes.

Interessengemeinschaft Film Amateure Saar (IGFA), 1951:⁶⁰⁸

- Any person holding residence in Saarland, regardless of gender, race, religion and nationality, who has reached the age of 16, can become a member”.
- People between the ages of 10 and 15 shall join the youth section.

Amateurfilmclub Neunkirchen (AFC), 1955:⁶⁰⁹

Their formulation is identical to those of the *IGFA Saar* (compare §4), but without a paragraph about a youth section.

The comparison allows for an interpretation in the historical foreground of the post-war years.

⁶⁰⁶ Interview Enschede/Fondeur, 2019.

⁶⁰⁷ Extrait du « Mémorial » (Réceuil Spécial) du 17 Novembre 1947. CAL Archive.

⁶⁰⁸ *50 Jahre Amateurfilm an der Saar* (Saarbrücken: IGFA-Saar, 1989), Archiv Wolfgang Freier.

⁶⁰⁹ after its foundation, no traces can be found in *IGFA* and *BDFa* programmes until 1960.

In 1980 the new foundation of the *Schmalfilmclub Neunkirchen* would be celebrated in the Press (article Stadtarchiv Neunkirchen).

The *CAL*'s regulations foremost protect the 1947 founded club, stating that it can only be dissolved unanimously by the committee, implying that no external entity can dissolve it. Furthermore, the paragraph stating that the committee had to accept membership applications implies that they can also reject applications. Together with the paragraph that three-fifths of the members must be of Luxembourgish nationality, this points to a prevention of a renewed 'Germanification' on the base of the experience of the German occupation.

The two clubs in the Saarland, however, try to display a membership approach that is supposed to sound as democratic, inclusive and open towards social diversity as possible in the 1950s/60s, like the *CAL* with certainty in light of the recent historical events, however with rather opposite statements.

However, the number of younger members or women in the Saarland-based clubs during this period was very low. Their active filmmaking began mainly with the introduction of *Super 8* from the mid-1960s onward. The sections of the membership statutes that refer to active and passive memberships may be interpreted as aimed at members not making films, probably introduced to include the female members, largely wives and daughters of the active male club members. Members of foreign background have not yet been detected (compare *Chapter III.4*).

In line with the previously mentioned, transgenerational membership activities, the *CAL* from Luxembourg's capital is a counterexample to the typical lack of demographic diversity in amateur film clubs of the long 1960s. Due to the international working environment beginning in the 1970s, the club already had a Belgian (Flemish), a French⁶¹⁰ and a German member during the research period.

However, apart from their nationalities and the fact that one out of these three non-Luxembourgish members is female, they are conformed with the homogenous middle-aged, white, middle-class demographic amateur film clubs usually display. Given this background knowledge, it is remarkable that the *CAL* is a practical example of a nationally diverse and transgenerational club, even more so than its counterparts that list diversity clauses in their membership statutes.

⁶¹⁰ The Belgian and French members being a husband- and-wife duo whose female member would take on filmmaking in the age of video.

The examples of inter- and transgenerational cooperation and membership in amateur film clubs present in this study, mainly in Luxembourg, should be considered outstanding as they represent a fraction of the membership numbers.

Organisational sociologist Walther Müller-Jentsch points out that

“Community studies have - rather with normative connotations than with empirical evidence – in the recent past highlighted the integration function of local associations, referring to the meeting of generations and the integration of immigrants. They also serve as a practice field of democratic participation and formation of status in the communal area, a tension field. As the gain in status increases with exclusivity of the association, this contradicts the democratic principle of the unrestricted access.”⁶¹¹ (translated)

An incentive for younger generations to join an amateur film club was most likely the access to the shared equipment, which would have been unaffordable for a high-school student of the 1960s (international studies often confirm this),⁶¹² however, shared equipment is rarely mentioned in interviews for the present study.

The *AWF* in Niederwürzbach (DE), which was founded towards the end of the research period, has had the same director since its foundation in 1974:

Jürgen Baquet, who was, at 22, made head of the board by the mostly middle-aged members “because he did not have a family yet”, which seems exceptional.

Baquet’s history is comparable to the one of his BDFA colleague Wolfgang Freier, who founded a club in Flanders at the age of 18 and, at the same time, joined another, established club where he was appointed press secretary.

Despite the generally homogenous club structures, several striking counterexamples stand out.

While a new generation of members joining newly generated amateur film clubs in the 1950s points to increased wealth, consumption and leisure time activity, it also leads to the assumption of democratic cultural participation and creation.

In comparison with sports associations or other clubs, amateur filmmaking could be considered more artistic or elusive, but several interviewees point out the basic democratic structure and free access to their respective clubs.

⁶¹¹ Müller-Jentsch, *Der Verein*, p. 487 (translated.)

⁶¹² Compare Shand, ‘Charting changing amateur production practices’, p. 191.

Membership fees were considerably low, most likely to compensate for the notable expenses of the filmmaking equipment and might aim at an inclusive membership policy.

In a few cases, the club demographics show a diverse range of professions; however, in general, most of the professions provide for a higher middle-class or wealthier background while including many different trades.

Despite the intentions listed in the respective membership statutes during the research period and afterwards, a lack of racial, cultural and gender diversity within the whole amateur film club scene of the *Greater Region* is apparent.

A potential interpretation of the lack of national or cultural diversity in the clubs of all subregions of the present study might be that the exchange about filmmaking requires an advanced level of conversation skills, as well as major investments in equipment that did not promote diversity, other than in cases of multi-cultural sports teams, for example, football teams of Walloon mineworkers of diverse origins.⁶¹³

While the price of equipment and materials has gradually decreased since the research period, the lack of diversity among amateur film club members is still apparent.

Since membership rates have been decreasing due to stagnating age levels, video and digital technology implementation, particularly mobile phone technology, has reduced the incentive to join an amateur film club, a theory shared by multiple interviewees of this study.

Figure 55 from the brochure “50 Jahre Amateurfilm an der Saar. 1939-1989” (“50 years of amateur film at the (river) Saar”) shows a caricature dating back to the 1950s that compares the German association *BDFa* to an army. No further context for this persiflage is provided as to whether strict measures are applied within the association or whether the caricaturist is instead expressing respect for the strict organisation.

⁶¹³ *Manifesta 9 – The Deep of the Modern. A Subcyclopaedia. The European Biennial of Contemporary Art, Genk, Belgium*, (Silvana Editoriale: 2012)

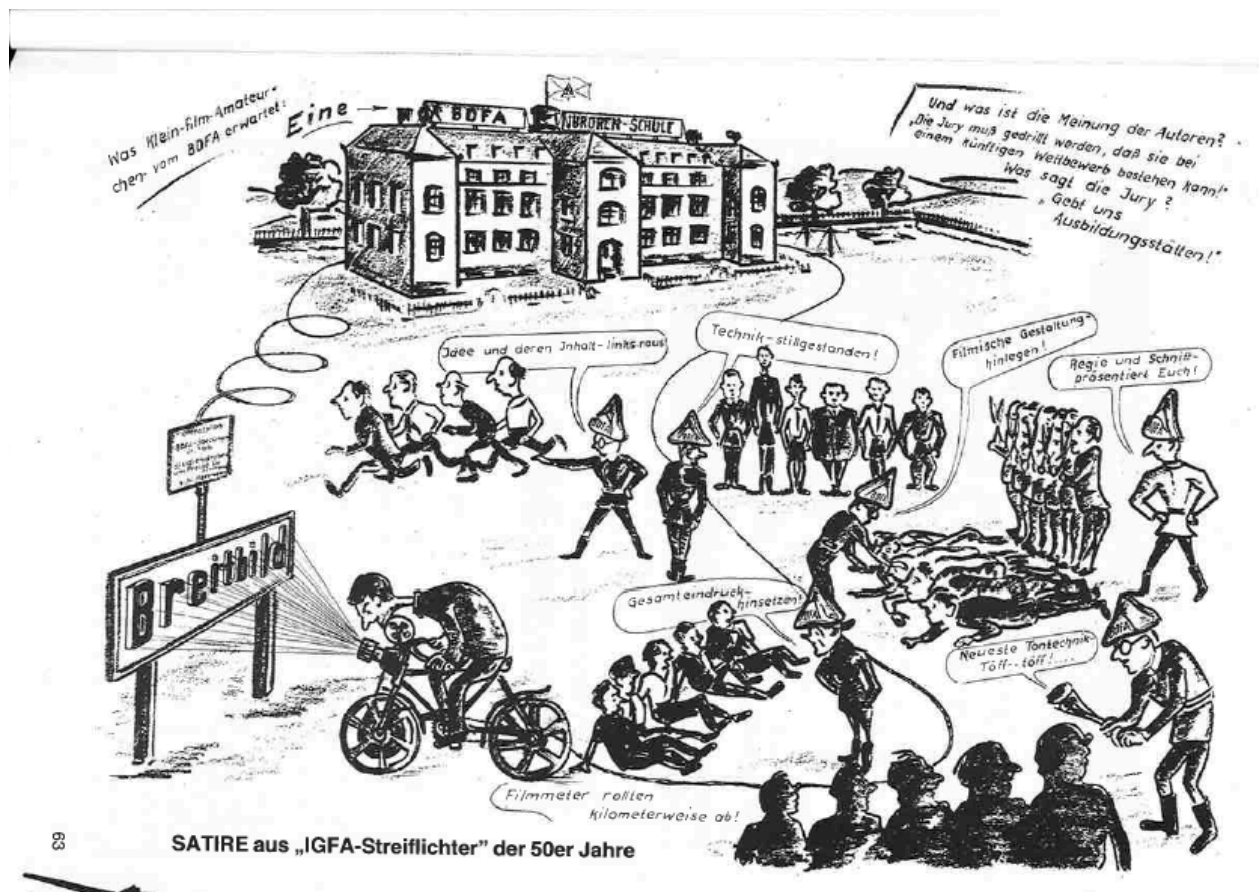


FIGURE 55: Caricature IGFA Saar, 1950s (50 Jahre Amateurfilm an der Saar, IGFA-Saar, Archiv Wolfgang Freier).

Military reference (see *Avant-Garde / Vanguard*), 1950s

The Club as a Stock Corporation

Former *SVC* chairman Ernst Ney has in several interviews been described as “a gentleman”, very formal and not sharing private information, great at “keeping peace in the club” and leading the club “as if running a business”. Having joined the club after retiring, he is said to have looked for a mission, which he found in the club.

When the club's treasurer sued the other members who asked for access to the books during that period, the club lost its savings in the trial.

Axel Dillschneider recalls:

“I became treasurer then, and then we fixed the club through donations in the shape of shares, which also helped to refurbish the clubhouse. In 1961, when it all started, everyone purchased a share for one hundred marks.” (translated)

Essentially, this turned the club into a stock corporation.

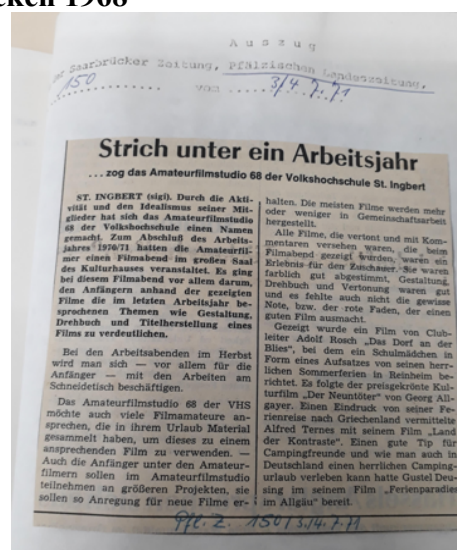
A Sign of Professionalisation and Representation

Most *serious* and ambitious amateur filmmakers who produce outside the family context – however, the following practice usually also includes their *family films* – fashion opening logos for their films showing their name or the one of their private production “company”. This is not an exclusive approach of club filmmakers. However, the opening logos of most amateur club films (as seen in most film stills included in this thesis) are usually identical for all club members, while some of them might add a second, individual logo (as seen in case of *KJ Films* and *ASchra Films* from *AFK Saarbrücken* in *Chapter III.6.1*). This shared club logo expresses the belonging to the club as a group, but also its representation within competitions outside the club, from a local to international level. In participant or winner lists, often only the individual authors’ names and countries will be listed (the exception is, for instance, the national competition in Luxembourg), though the individual filmmaker competes not only for themselves but for their club (and on an international level, for their country).



**FIGURE 56: Opening Logo
Schmalfilmclub Saarbrücken 1968**

**FIGURE 57: Anon, “Strich unter ein Arbeitsjahr“,
Pfälzische Landeszeitung, 03/04/1971
(Stadtarchiv St. Ingbert)**



An article in the transregional newspaper *Pfälzische Landeszeitung* (from Rhineland Palatinate) in Figure 57 reports on the successful conclusion of a “working year” for the club *Studio 68* from St. Ingbert (associated with the local adult education centre), which ended with the screening of several club films, showing the ascribed professionalisation and commitment attributed to the film club by the press.

III.5.6 Conclusion

This chapter investigated the amateur film club *Dispositif* from a very broad-lined consideration of Stebbins' *Serious Leisure* concept. Examples of interaction with the film and photography industry as well as television and amateur films as contract works show the intersection of the *Serious Amateurs* of the club scene with the industry. Examples of amateur film clubs founded as employer-organised leisure time activities for employees show how amateur film clubs and filmmakers private life overlaps with their professional life, causing a strengthened bond to the work life. Many filmmakers also film scenes of labour (as debated in *Chapter III.2.*). The *Dispositif* of the amateur film club thus encompasses several corporate sectors. Recurring examples of amateur film club members who combine several *Serious Leisure* activities, notably several club memberships beyond filmmaking, remain in line with the professionalisation of the private life. A possible interpretation of this need to busy or professionalise oneself might be that applying familiar discourses and concepts to other areas of life (compare also the family concept, as mentioned in *Chapter III.3*) serves to provide structure and safety.

Furthermore, the *serious* business of amateur filmmaking, in particular in a club context which involved hierarchy, competition and professionalisation of filmmaking, such as teamwork, marketing and corporate identity, shows itself a level of professionalisation.

Sourced examples from the *Greater Region* are largely in line with Stebbins' observations in the long 1970s describing characteristics, benefits, and effects of durable leisure time activities: middle-aged and elderly amateurs dedicating regularly scheduled time and effort to a *serious* – potentially professionalised – hobby with tangible results, recognition and frequency.

Despite the significant role of hierarchies and competition within the *Serious Leisure* mode of club life and the international club scene, is the aspect of leisurely socialising evidently of high importance, being present among nearly all amateur clubs in the present study and international ones.

III.6. Experiments undesirable? – Popular *Avant-Garde* and Political Mainstream

The term *Avant-Garde* is very broadly defined since it has changed and expanded over the centuries, in particular over the last decades and in the respect that it refers to various disciplines, such as literature, visual arts, music, politics, and fashion.

The theories provided by Peter Bürger⁶¹⁴ or Renato Poggioli⁶¹⁵ for instance, which stem from the long 1960s, have ever since been accepted as the base of discussion for this field. Nowadays, researchers such as Dietrich Scheunemann⁶¹⁶ or Arthur Danto⁶¹⁷ suggest new theories and demand more detailed and understandable theoretical explanations to further the discussion.

In the works of Bürger, Habermas, or Susan Sontag, we find definitions that may in part complement, in part even defy each other. One of the questions that naturally arise is: Can *Avant-Garde* be timeless? And can it maintain its *Avant-Garde* status if it exerts so much influence that it becomes mainstream.

Looking at the question from the visual arts perspective, this angle of question might be surprising since, in this discipline, *Avant-Garde* always remains *Avant-Garde*, i.e., has a pioneering quality, even if it potentially becomes mainstream. Besides *Pop Art*, the 2019 centenary of the *Bauhaus* movement is one of the most prevalent instances. For example, the *Cantilever Chair* by Marcel Breuer was, towards the end of the 20th century, present in many Western European households that wanted to showcase their inhabitants' elevated, timeless taste in design. However, *Bauhaus* is, especially in his cross-genre collaborations, still considered intrinsically *Avant-Garde*.

The German visual artist collective *Die Brücke (The Bridge)*, founded in the early 20th century, or the *Darmstädter Schule (Darmstadt School)* of international composers are still recognised as *Avant-Garde*, even though their respective styles inspired parallel and future generations of artists and were subsequently partially commercialised.

According to Bürger, the definition and the frequent equalisation of the terms “*Avant-Garde*” and the “*Modern*” are problematic, as equally is the dispute about the *Neo-Avant-Garde*.⁶¹⁸

⁶¹⁴ Peter Bürger, *Theorie der Avantgarde* (Frankfurt a.M: Suhrkamp, 1974).

⁶¹⁵ Renato Poggioli, *The Theory of the Avant Garde* (Cambridge: The Belknap Press of Harvard University Press, 1981).

⁶¹⁶ Dietrich Scheunemann, *Avant-Garde/Neo-Avant-Garde* (Amsterdam: Rodopi, 2005).

6.1.1.1 ⁶¹⁷ Arthur D. Danto, *After the End of Art. Contemporary Art and the Pale of History* (Princeton: Princeton University Press, 1997).

⁶¹⁸ Bürger, *Theorie der Avantgarde*, p. 68.

Considering once more the transnational character of this study and thus the multilingual approach in primary and secondary sources and in writing, comparing definitions in different languages may further enlighten and inform the following insight into the *Avant-Garde* of different disciplines.

The German *Duden* suggests:

“A group of pioneers of intellectual development”, and further,
“From an etymological point of view, it is the vanguard of an army”⁶¹⁹
(translated),

the latter hinting at a more exposed position and the risk to perish, but also at the possibility that many will follow. The military-tactical term harbours a willingness to use violence, tactics, and organisation.

In order to discuss *Avant-Garde* in an amateur film context, it should first be negotiated in the broader film context.

The historical *Avant-Garde* dreamed of the essence of film (compare the call of Maya Deren’s who is known as *The Mother of the Avant-Garde*, to strip film of “words, words, words” and the filmmaker of extensive equipment⁶²⁰), freeing the medium from everything that is not “pure film“, such as sound or content.

Alexander Graf states that Peter Bürger’s theory of the failure of the *Avant-Garde* is feeble with regard to film. Graf believes that after the *Second World War*, the days of manifestos and radical, organised groups were essentially over, but the *Neo-Avant-Garde* in the field of film continued the projects of the historical *Avant-Garde* and successfully completed them with new technical possibilities.⁶²¹

A brief definition from the Film Encyclopaedia of the University of Kiel (*Filmllexikon der Universität Kiel*) states that,

“As a film genre, the *Avant-Garde* film is characterised by its formal willingness to experiment, content that breaks taboos and its opposition to commercial mainstream cinema. The term was first used in film circles in Western Europe in the 1920s to refer to films and filmmakers opposing commercial cinema.

⁶¹⁹ ‘Avantgarde’: 1. Gruppe von Vorkämpfern einer geistigen Entwicklung, 2. Vorhut einer Armee. Accessed 28/04/2019. https://www.duden.de/rechtschreibung/Avantgarde#google_vignette.

⁶²⁰ Deren, ‘Amateur Versus Professional’.

⁶²¹ Alexander Graf, and Dietrich Scheunemann eds., ‘Avant-Garde Film,’ Boston: BRILL, 2007), p. x.

After the *Second World War*, it was extended to many film movements, but especially to the scenes in New York and California in the United States. [...]

With its interest in abstract, anti-naturalistic style experiments, visual effects, rhythm, and montage, there is a close (partly personal) connection between *Avant-Garde* film and comparable movements in painting, photography, and music. Characteristic of all *Avant-Garde* trends is the search for aesthetic principles that result from the respective material itself and become the subject of the presentation.”⁶²² (translated)

Written from the *Avant-Garde* perspective, as opposed to the film perspective, amateur film has repeatedly been connected and often equalised with *Avant-Garde* film in writing, for instance, by filmmaker Vivian Braun⁶²³, art critic Clement Greenberg,⁶²⁴ and, shortly thereafter, filmmaker Maya Deren.⁶²⁵

Ryan Shand criticised this connection as misleading, focusing on Patricia Rodden Zimmermann’s writing, which repeats the connection between *Avant-Garde* and *Amateur Film* as generally valid: Besides Zimmermann approaching the subject from theoretical and artistic conceptions, for instance, impacted by Hans-Magnus Enzensberger and Berthold Brecht,⁶²⁶ her focus is predominantly on the inter-war period. The era coincides with the peak of historical *avant-gardist* movements and the very recent separation of amateur filmmaker and professional due to the technological standardisation of small gauge film.

Filmmaking equipment was inaccessible for most of the population; hence, one can speculate that within a considerably smaller amount of amateur film, making the number of artists and experimental filmmakers made up a larger percentage of the producers.

This notion can also explain why essays about film from the 1930s and 1940s frequently refer to an intersection of *Avant-Garde* and amateur film.⁶²⁷

However, more recent publications on *Avant-Garde*, critical to Peter Bürger’s theory, take the opposite direction.

⁶²² ‘Avantgarde’, *Filmllexikon der Universität Kiel*, accessed 03/04/2019, <https://filmllexikon.uni-kiel.de/doku.php/a:avantgarde-1243>.

⁶²³ Vivian Braun, ‘Amateur Avant Garde’, *Home Movies and Home Talkies*, December 1937, p. 294.

⁶²⁴ Clement, Greenberg, ‘*Avant-Garde* and Kitsch’, in *Art and Culture. Critical Essays*, ed. Clement Greenberg (Boston: Beacon Press, 1953).

⁶²⁵ Deren, ‘*Amateur Versus Professional*’, 45-46.

⁶²⁶ Zimmermann, *Reel Families*, and

Patricia R. Zimmermann, ‘The Amateur, the *Avant-Garde*, and ideologies of Art’, *Journal of Film and Video*, Vol. 38, No. 3/4, (Summer-Fall 1986), pp. 63-85.

⁶²⁷ Compare for instance Zimmermann, *Reel Families*.

Graf and Scheunemann's publication on *Avant-Garde* film omits any mention of amateur film. In Metzler's dictionary on *Avant-Garde*, the term is only listed in the articles on "video" or "abstract film"⁶²⁸ (compare also Tom Sloomweg's thesis, which discusses video as an *Avant-Garde* medium of choice in the "counter mode"⁶²⁹), suggesting that, while *Avant-Garde* film is a term discussed in connection with amateur film, this is not necessarily the case vice versa.

This thought and several months of intense search for formalist *Avant-Garde* traditions in the *Greater Region* in hopes of finding connections with the amateur film club scene led to a change of thought. Instead of approaching the investigation from the perspective of an art historian in search of specific patterns and traces, it should be approached in true *Grounded Theory* fashion: from the results. This twist in approach is not based on the fact that the *Greater Region*'s amateur film club practices and productions do not formally correspond to the stylistic criteria of the historical *Avant-Garde* (or *Neo-Avant-Garde*, to a significant degree) but on a previous insufficiency of the research design.

Realising the inflationary use of the term *Avant-Garde* in diverse contexts (which may even extend to fields such as food or gardening), the answer was not to apply outside criteria but inside criteria. The historical *Avant-Garde* in art history or literature is not necessarily crucial for the present study, just as well-known *Avant-Garde* films, such as those by Stan Brakhage or Kenneth Anger, might not be of major relevance for the present context. The emphasis should instead be put on what the amateur film club members of the region and those who watch their films consider *Avant-Garde* tendencies. The question in this context is not where and *whether there are avant-gardist* tendencies but "What is considered *Avant-Garde* in this area and context?"

Besides the amateur status of the film authors, also the culturally peripheral location of the *Greater Region* might play an impactful role in this context.

When I asked Dr. Gerhild Krebs from the *Saarländisches Filmarchiv* about examples of *Avant-Garde* productions, she listed *Studio 68*-member Alfred Rosch (St. Ingbert) and his conventional weekend film of travels in a local park with the children, accompanied by music by Operetta composer Franz von Suppé.

Krebs added: "He even did the montage to the rhythm of the music."⁶³⁰

⁶²⁸ Hubert van den Berg and Walter Fähnders. *Metzler Lexikon Avantgarde* (Stuttgart: J.B. Metzler, 2009).

⁶²⁹ Sloomweg, *Resistance, Disruption and Belonging*, p. 80

⁶³⁰ Exchange with Gerhild Krebs, visit at Saarländisches Filmarchiv, 10/04/2019.

This astonishing statement is a potential key to understanding the widespread perception of what *Avant-Garde* meant and means in the 20th century and contemporary popular culture and, therefore, also in an amateur film (club) context. Rather than a potentially forward-looking, unconventional, experimental or provoking artistic impression, *Avant-Garde* seems regularly understood as anything of high artistic ambition within the popularly known and, therefore, rather conventional realm of high culture or in the mainstream. This analysis justifies the commonly used example of animation films as *Avant-Garde* amateur film.

Similar to Meindert Talma's documentation of this period for the North of the Netherlands, where experimental amateur film caused a period of tense discussions and conflict,⁶³¹ Rainer Bucerius also writes in the 1997 annual almanack of the *BDFA*:

“And then there was Düren (where the German Amateur Film Festival was taking place, remark author). It was the big, intended shock for the army of *BDFA*'ers.

First, a selection of experimental films from Karlsruhe [...]. The public opinion boiled over, and everyone understood: the Garden Eden was gone. The opinions were clashing and never before or after, so many prejudices were becoming apparent, but also toppled.”⁶³²

These developments and sentiments were mostly echoed in Luxembourg when negotiated either by younger members; or on the level of international events, as will be discussed in the following chapters.

⁶³¹ Talma, *Amusement of Avant-Garde*, p. 39

⁶³² Bucerius, 'Stilwandel im Amateurfilm', p. 12.

III.6.1. The popular Notion of Amateur Film Animations as *Avant-Garde*

Once open-minded towards the importance of what filmmakers and their audiences perceive as *Avant-Garde*, rather than what the researcher is looking for, examples are plentiful both within the *Greater Region* and beyond.

Interviewees regularly mention animations when asked about experimental or *Avant-Garde* practices or productions.

However, after hearing the reference multiple times, it became clear that amateur animations are widely considered part of the *Avant-Garde* category of films within the scene.

In Saarland and Luxembourg, every single interviewee refers to one iconic duo of animation filmmakers: *AFK* Saarbrücken's members Alfred Schradt, a master hairdresser, and Klaus Jostock, a car salesman, produced a series of animated short films between 1969 and 1987. These films are a remarkable exception within the *Greater Region*'s amateur film club productions and remembered as such. In addition to the artistic ambition and quality of the film series, the selection of topics is particularly extraordinary compared to the works of their peers: The majority the animations reference contemporary politics (as will be discussed in subchapter III.6.2). The duo's work excelled in national and international competitions.

During our interview, Klaus Jostock showed me their film "Vollstreckung" (1972), a pun on the German word for "execution" (in the sense of completion), which contains the word for "rope" ("Strick"), used as an equivalent for the noose of a gallows, (comparable to the double meaning of the word "execution" in English). The 3-minute-40-second colour animation, about an unsuccessful execution of a condemned prisoner, is accompanied by Ennio Morricone's score for the theme of the eponymous Western movie "*Once Upon a Time in the West*" (1968), released in 1972, the year of production of "Vollstreckung".⁶³³

Given this use of a timely reference from international popular culture and mainstream film culture, my question was about the inspiration for the film.

"Just this pun...a simple pun."⁶³⁴ (translated) was Jostock's answer.

⁶³³ Klaus Jostock did not recall the circumstances of the acquisition of the tune, it is likely that it was covered by the annual fees the BDFA paid to GEMA (German society for musical performing and mechanical reproduction rights), financed by membership fees (BDFA Archive binder 1965, *BDFA Archiv*).

⁶³⁴ Interview Jostock, 2019, (Original: „Darf ich Sie da gerade fragen, was hat Sie inspiriert dazu? War das ein Anlass? – „Das war einfach ein einfaches Wortspiel. Pause. Einfaches Wortspiel.“

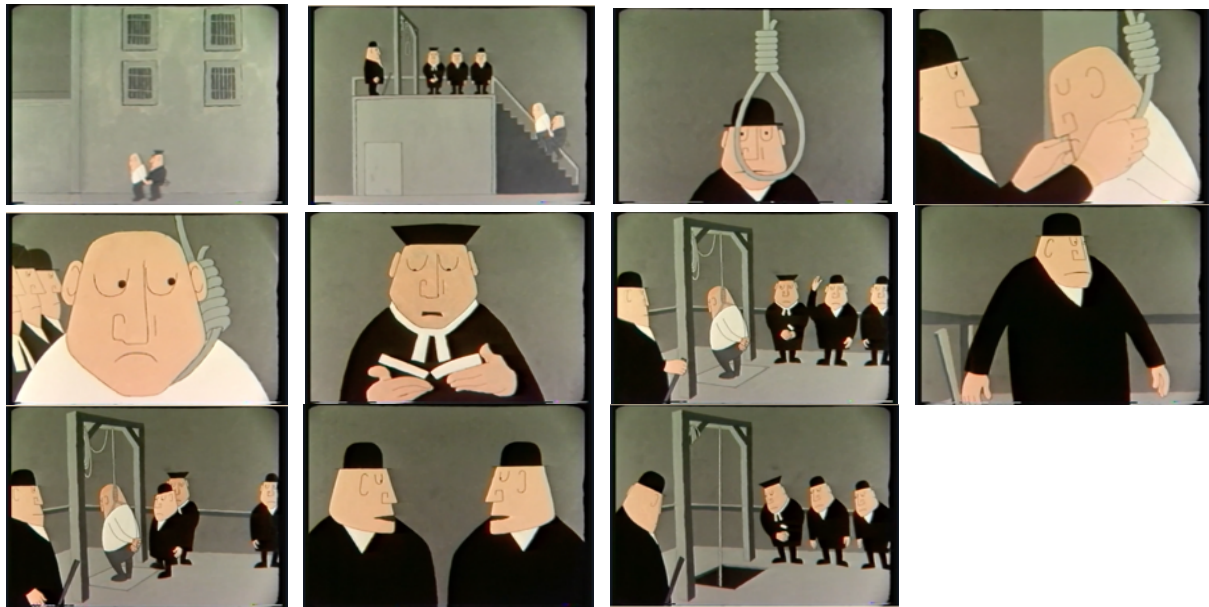


FIGURE 58: “Vollstreckung”, Alfred Schratt, Klaus Jostock (*ASchra Film / KJ Film /AFK Saarbrücken*), 1972, 3 min 40 sec. (Archiv Klaus Jostock)

Considering the references, visual style und content of the film, despite its black humour, the animation and content appear to be rather leaning to a professionalised mainstream. Nevertheless, the animated films by the duo are, by contemporary amateur filmmakers, considered as *Avant-Garde*.

Instead of corresponding to formalist historical *Avant-Garde* criteria, the perception of animated amateur films as *Avant-Garde* among fellow amateur filmmakers refers to workload and artistic dedication to the craft. This perception confirms the speculations in the introduction section of this chapter. The amateur filmmakers from the research period generally connect animation with *Avant-Gardism*. While not necessarily experimental, it requires dedication and artistic expertise, which seems to correspond to a mainstream perception of *Avant-Garde*.

The following anecdote by Klaus Jostock as well as Kattele’s and Craven’s writings tie in with other interviews.

Klaus Jostock's memories of his collaboration with his fellow film club members are rather detailed (translated):

"These guys, there, standing around the gallows, they had initially been wearing ties. White shirts and ties.

I said: 'Alfred, get Tempera!'

With Tempera, nothing can go wrong. But they were expensive, ridiculously expensive.

And then Alfred said, 'Haha! I found something cheaper!'

And I'm taking the first sheet and say, 'Alfred, what is this? Look at this!'

Holding the sheet in the air, the ties fall off. And then he was convinced to buy Tempera. And from then on, this did not happen anymore. (laughs)

[...]

Unfortunately, he (Alfred Schradt, remark author) passed away. He was a gifted draughtsman. But he was not good at filming the drawings. This was my specialty [...] I am the only remaining animation cinematographer in Saarland.

At first, only his name was mentioned (in the opening credits, remark author).

Then, the *BDFA* made a ruling, just as in my case. He could never have made the films if I had not done the camera work. They decided that the second man who was so actively involved had to be named in the film. Alfred, he did not like that at all."⁶³⁵ (translated)

Indeed, most national and international records list the duo's films in competitions under the sole authorship of Alfred Schradt or *ASchra-Film* (compare *Chapter III.5. on Serious Leisure*).

⁶³⁵ Interview Jostock, 2019 (Original: "Da bei den Menschen, die da drum herumstanden, um den Galgen, die hatten vorher Schlipse an. Weißes Hemd und Schlips. Ich habe gesagt: „Alfred, hol Temperafarben.“ Temperafarben passiert gar nichts, aber die waren teuer. Temperafarben waren sauteuer. Und dann hat der Alfred gesagt: „Ätsch, ätsch, ich habe etwas Billigeres gefunden.“ Und ich hole die erste Folie. Sage ich: „Alfred, was ist denn das? Guck mal hier.“ Habe die Folie hochgehalten, dann sind mir die Schlipse entgegengefallen. Da waren die Schlipse abgefallen. Und dann hat er sich dann doch breittreten lassen, Temperafarben zu kaufen (lachen). Und da ist dann auch nie wieder etwas passiert. ... Er ist leider verstorben. War ein begnadeter Zeichner. Nur, was er nicht konnte, die Zeichnungen im laufenden Film umsetzen. Das war meine Spezialität. Ich hatte Trickfilmkamera lange mir angesehen beim Fernsehen oben und ich kann heute sagen, ich bin also der einzige Trickfilmkameramann noch, der hier im Saarland noch existiert. ... Bei den Filmen vorher war nur sein Name. Und dann ist vom BDFA beschlossen worden, so wie in meinem Fall, er hätte den Film ja nie machen können, wenn ich nicht die Kamera gemacht hätte. Dann musste der zweite Mann, der so aktiv an dem Film beteiligt ist, muss im Film genannt werden. Das hat ihm gar nicht gefallen. Das hat ihm nicht geschmeckt. Der Alfred.

Besides *UNICA* and *B DFA*, films by the duo competed in other international filmfestivals: “Manna” (see *Chapter III. 6.3*) won the *Golden Knight Award* in Malta in the year 1982.⁶³⁶

Allen Kattelle also lists two films produced by Jostock and Schradt among the “*The 'Ten Best' Winners, 1930-1994 from the Amateur Cinema League and American International Film & Video Festival*” for the year 1983 (“*Der Kalte Krieg*”, 1978) and 1987 (“*Das Netz*”, 1977).⁶³⁷

“We won gold medals worldwide”, tells Jostock.

He further recalls the hard work that went into creating animation films during that time:

“It was tough with the drawings. It was the same drawing, and then we moved the background.” (translated)

Endorsing Jostock’s experience in terms of workload and competition success, Wolfgang Freier (*UNICA/B DFA*) recalls his time as a young filmmaker in Belgium:

“I made animation films myself. It was a lot of work; you can count 8000 beautifully drawn sheets for an animation film of four minutes, and each of them has to be turned individually. [...]”

In the competitions, you always had great chances, as it was something innovative.”⁶³⁸ (translated)

The perception of animations as innovative, even by a highly professionalised amateur filmmaker such as Freier who used to teach at a film school and was active as a *UNICA*-board member for decades, alludes once more (compare also Gerhild Krebs’ statement in the introduction section to this chapter) to the idea that an amateur film is seen as *Avant-Garde* by other amateurs once it is outstanding. Considering the scarce examples of experimentalism, instead intense workload, craftsmanship or artistry are deemed *Avant-Garde*, leading to the assumption that the perception of *Avant-Garde* is reduced to the “extraordinary”.

⁶³⁶ HK, ‘Mit Manna auf Malta’, *Saarbrücker Zeitung*, 29/12/1982, n.p.

⁶³⁷ Alan D. Kattelle, ‘The Amateur Cinema League and Its Films,’ in *Film History*, 2003, Vol. 15, No. 2, (2003), 250
Remark Author: The *ACL* was founded in 1926 in New York City as ‘the first international association for non-professional moviemakers’ (compare Charles Tepperman, ‘Communicating a new form of knowledge: Tracing the Amateur Cinema League and its films (1926–1954),’ (Chicago: The University of Chicago ProQuest Dissertations Publishing, 2007)).

⁶³⁸ Interview Freier, 2019 (1), (Original: „...ich habe selbst Animationsfilme noch gedreht, das war Arbeit, du kannst rechnen, dass ein Animationsfilm von vier Minuten brauchst du so 8000 schöne gezeichnete Blätter, die einzeln jedes Mal gedreht werden mussten. Da war schon... Und wenn du dann in den Wettbewerb kommst, hast du immer eine Chance gehabt mit deinem Animationsfilm, hast du immer eine Chance gehabt, das war was Neues.“).

Ian Craven relates the intense commitment and workload of animation filmmaking to Stebbins' concept of the "careerist" amateur, as opposed to his "dabbler" amateur definition⁶³⁹ (compare *Chapter III.5 on Serious Leisure*).

Ora et Labora

A still and the layered animation sheets of Jostock and Schradt's film "Die ratschenden Weiber" ("The Gossiping Wives"), inspired by Psalm 90:9 (according to Klaus Jostock; after verification it appears to be Psalm 89:17), show sacred texts as a source of inspiration and the only depiction of female characters in the duo's animation films, which were both conventional if not conservative, topics.⁶⁴⁰ Furthermore, the material gives an impression of the preparation and filmmaking process.



FIGURE 59: Still and layered animation film sheets "Die ratschenden Weiber" (Klaus Jostock and Alfred Schradt, *KJ Film / ASchra Film, AFK Saarbrücken*), year unknown (*AFK Saarbrücken*)

In addition to hard work, artistic talent, and exciting plots, Jostock admits that good marketing also played a role in the remarkable international success of his and Schradt's animations:

"We had Mr. Schaumann, who was responsible for international relations; she sent our films to all competitions that had anything to do with animation film."⁶⁴¹

(translated),

referring to two exciting aspects of the club life: a level of professionalisation when it came to competitions (compare *Chapter III.5 on Serious Leisure*) and an important administrative position filled by a female club member (compare *Chapter III.4*).

⁶³⁹ Craven, 'Accommodating Avant-Gardism?', p. 28.

⁶⁴⁰ Interview Jostock, 2019.

⁶⁴¹ Interview Jostock, 2019 (Original: „Wir hatten die Frau Schaumann, die das Internationale Referat hatte und die hat unsere Filme auf sämtliche Wettbewerbe, wo auch nur irgendetwas mit Trickfilm da war, hat die unsere Filme hingeschickt.“).

The *AFK Saarbrücken* was also home to the female filmmaker Ruth Fickinger von Rügen, who worked with animation in the shape of paper cutouts or silhouettes and won competition awards. I will elaborate on her life and work in the following chapter.

French and Belgian Comic Culture as Origins for Animation?

Contrary to my expectations, I have not been able to locate animation films of club members from Wallonia, part a country with a strong tradition in comics. However, due to the circumstances of the *COVID-19* pandemic and the fact that the Belgian art and film academies I contacted were not aware of any archive material of associated amateur film clubs of their students in the long 1960s, it is possible that examples of animated films inspired by comics exist but are not referenced in competition records and archives that I had access to.

The only reference to animation films in the realm of film club productions in Lorraine is given by François Poisson, who remembers a fellow club member of the *Ciné-Club 9,5 de Lorraine* producing stop-motion films in which he animated little puppets:

“There were these animation films which were realised with puppets by the director.

They were little films of about five or six minutes. They were not bad.”⁶⁴² (translated)

A quarter of a century later, evidence of animation films within the *Ciné-Club 9,5* emerged. Laurence Allard’s conversation analysis of a screening night at the Paris-based umbrella association of the *Ciné-Club 9,5 de France* from 1999 ⁶⁴³ mentions the screening of a member’s animation film. However, it is unclear from the article what kind of animation film was presented in terms of mode, content, or style. Following the amateur film was a showing of a “Tom and Jerry” film, a commercially produced and mainstream animation initially infused with avant-gardist influences.⁶⁴⁴ It is unclear from Allard’s article whether the cartoon stems from the period of *Metro-Goldwyn-Meyer* production or the later one of *Turner Entertainment/Warner Brothers*. It appears that the screening intends to relate the small-gauge film to its commercial counterpart, a practice that does not seem ordinary in the *Greater Region* or existing studies.

⁶⁴² Interview Poisson, 2020 (Original: “Il y avait ces films animés qui se réalisaient avec des poupées par le réalisateur, c’était de petits films qui duraient cinq ou six minutes c’est tout, ils étaient pas mal faits.”).

⁶⁴³ Allard, ‘Espace public et sociabilité esthétique’, pp. 207-237.

⁶⁴⁴ Christophe Dilys, ‘Tom & Jerry et Arnold Schönberg’, *Tendez l’oreille* (Podcast). 29/12/2018, accessed 14/01/2022. <https://www.radiofrance.fr/francemusique/podcasts/tendez-l-oreille/tom-jerry-et-arnold-schoenberg-9671002>.

Allard quotes amateur animator M. Tri, who compared his previously shown work to the professional one, saying,

“I do second-rate animated cartoon” (“Moi je fais du dessin animé au rabais”⁶⁴⁵) having to measure up against a professional production. Besides the substandard film format, M. Tri also classified his artistry as substandard once it was removed from the context amateur cinema and contextualised with “the other”, commercial film.

⁶⁴⁵ Allard, ‘Espace public et sociabilité esthétique’, p. 227.

Animation, *Avant-Garde* and the Mainstream

The national club was showing a Hollywood-produced classic cartoon.

Schradt's animated characters are slightly similar to those in contemporary animation shorts shown on German television, produced by German humourist and painter Vicco von Bülow, also known as *Loriot* during the same era.⁶⁴⁶ In a similar mainstream fashion, Ian Craven refers to British amateur animation filmmaker Alan Cleave taking inspiration from inter- and post-war Disney animation and a report about *Walt Disney Studios* being featured in the magazine *Amateur Cine World* alongside articles about amateur animation by Norman McLaren.⁶⁴⁷ McLaren, who was Scottish-Canadian, is well known as an artist and amateur filmmaker turned professional, leaving his amateur days, dating back to 1930s' Glasgow, behind. In 1952, his films were shown at the *Museum of Modern Art* in New York City (*MoMA*). Patricia Rodden Zimmermann⁶⁴⁸, Roger Odin⁶⁴⁹, Ryan Shand⁶⁵⁰ and Charles Tepperman⁶⁵¹ refer to McLaren in this context.

The juxtaposition of commercial mainstream and supposedly oppositional *avant-gardist* animation, especially during the era that Patricia R. Zimmermann and Ian Craven discuss to demonstrate the *avant-gardist* potential of amateur film animation, the 1930s,⁶⁵² seems odd. Craven concludes from Adrian Brunel's (president of the *Institute for Amateur Cinematography*) 1928 article on "Experiments on Ultra-Cheap Cinematography"⁶⁵³ that

"animation is seen as lending a particular charge to the expression of amateur distinctiveness and independence, a somewhat curious potential also envisaged in terms of cross-over into the mainstream".⁶⁵⁴

Craven's verdict is that animation might have (had) the potential of being a reconciliatory medium between these poles:

⁶⁴⁶ Stefan Luschky, *Der Glückliche schlägt keine Hunde. Ein Loriot-Porträt* (Berlin: Aufbau-Verlag, 2013).

⁶⁴⁷ 'Mickey Mouse Methods: How Disney Works,' *Home Movies and Home Talkies* 2 (1933) 3, p. 97.

'Lynx', 'The Doodling Movie Maker,' *Amateur Cine World* 19 (1955) 8, pp. 754-8.

'Lynx', 'Eight New Techniques,' *Amateur Cine World* 19 (1956) 9, pp. 946-52.

⁶⁴⁸ Zimmermann, 'The Amateur, the *Avant-Garde* and Ideologies of Art', pp. 63-85.

⁶⁴⁹ Roger Odin, 'Amateur Technologies of Memory, *Dispositifs*, and Communication Spaces' in *Materializing Memories*, 22

⁶⁵⁰ Shand, *Amateur Cinema*, p. 50.

⁶⁵¹ Tepperman, *Amateur Cinema*, p. 319.

⁶⁵² As discussed in the literary review of this dissertation, and the introduction section of this chapter, Ryan Shand mostly holds Patricia Rodden Zimmermann responsible for causing confusion within amateur film research by emphasising the *avant-gardist* and experimental potential of amateur film while focusing on the inter-war period in her article cited on this page (compare Shand, *Amateur Cinema*, p. 31).

⁶⁵³ Adrian Brunel, 'Experiments in Ultra-Cheap Cinematography,' *Close Up* 3 (1928) 4, pp. 43-6.

⁶⁵⁴ Craven, 'Accommodating *Avant-Gardism*?', p. 32.

“As a mode that seems to link the creativities of the ultimate Hollywood machine and the experimental fringe, animation remains of particular appeal to a movement concerned to reduce difference, perhaps to cultivate consensus, and to share and create mutualities that may advance the art of filmmaking for all. From this perspective, animation emerges as a somewhat liminal place within which, rather than dutifully recording the family or struggling to match the professional standards of live-action fiction, the amateur may explore his or her creative fancies, relishing a particular invitation to fabricate a recognisably personal style.”⁶⁵⁵

Indeed, animation enables the amateur to create films featuring content and effects that their live-action films could never show, due to amateur film's budgetary and logistical constraints of the research period, even within the community mode of the club scene.

Chapter III.6.3 demonstrates that censorship standards and competition rules were enforced less strictly on animation than on other genres. The film samples mentioned here and below in this chapter depict an execution attempt by gallows (“Vollstreckung”), Stone-Age men fighting each other in a pre-historic symbolisation of the *Cold War* (“Der Kalte Krieg”), a humanoid spider planning terror acts (“Das Netz”), bird-like planes “drinking” oil from a sheikh with his pet falcon (“Manna”), a close-up of a head-of-state as the victim of a prank (“Das Attentat”), and amateur film clubs taking a space shuttle to attend the *UNICA* congress on the moon (“Der Kongress fliegt”). The amateur duo was genuinely making use of the medium's creative freedom.

Craven quotes Alan Cleave: “It’s the most liberating form of moviemaking...it frees you from so many of the constraints.”⁶⁵⁶

Schradt, a hairdresser, is remembered with slightly reduced mobility⁶⁵⁷, which, besides his great talent, might offer an additional reason for his preference for animation films, as another interviewee speculates. Being more housebound than his colleagues, the workload of painting numerous scenes might have been more feasible than the more familiar genres of travel and nature films.

⁶⁵⁵ Craven, ‘Accommodating Avant-Gardism?’, p. 36.

⁶⁵⁶ Craven, ‘Accommodating Avant-Gardism?’, p. 33.

citing Alan Cleave, ‘From an Animator’s Drawing Board,’ *International Movie Making* 4 (1988) 1, p. 36.

⁶⁵⁷ Interview Enschede/Fondeur, 2019.

Craven notes that the indoor work of animation filmmaking had logistical advantages over outdoor filming in terms of weather stability and legal permissions.⁶⁵⁸ Shand points to examples that illustrate animations' origins in opportunism and scarcity, such as the use of still photographs or newspapers.⁶⁵⁹ As mentioned above, the team of two animators from Saarbrücken were not working with simple or cheap means.

In conclusion, it appears that animations are perceived as *Avant-Garde* because they require dedication, intense work and advanced skills, however. After all, they necessarily require a keen sense of experimentation. The primary example prevalent in this study is one of artistic ambition as a result of competition.

⁶⁵⁸ Craven, 'Accommodating Avant-Gardism?', p. 31.

⁶⁵⁹ Shand, *Amateur Cinema*, p. 31.

and Craven, 'Accommodating Avant-Gardism?', p. 31.

III.6.2. Life as Art – Art as Life, a Dissolution of Boundaries?

Ruth Fickinger-von Rüden

A unique example of artists who were amateur film club members in the *Greater Region* is the married couple Ruth Fickinger-von Rüden (1924-1997) and Heinrich Fickinger (1904-1991).

Ruth Fickinger-von Rüden, daughter of painter Heinrich von Rüden, was a scion of the noble family von Rüden from North-Rhine-Westphalia. After the *Second World War*, Fickinger-von Rüden was a master's student under the supervision of Frans Masereel and Boris Kleint at the art academy *Staatliche Schule für Kunst und Handwerk* (nowadays *Hochschule der Bildenden Künste Saar*). She continued her training during a research stay in France. Both of Ruth Fickinger-von Rüden's mentors were artists who lived and worked around the *Greater Region's* countries and were influential in their respective artistic styles.

Belgian painter and graphic artist Masereel left the South of France after liberation from German occupation for a teaching assignment in Saarbrücken, beginning in 1946. He is famous mainly as the “Inventor of the graphic novel”⁶⁶⁰ and for his woodcuts.

Following a decade in the Grand Duchy of Luxembourg, ending with his internment through the Allies after the *Second World War*, Alsatian painter Boris Kleint moved to Saarbrücken. In the capital of Saarland, Kleint established the Bauhaus-inspired “Grundlehre”, where all art students were jointly trained in the foundations of visual arts creation, before finding their specialisation. Together with Oskar Holweck, Kleint founded the “Neue Gruppe Saar” in 1957, the year of the reunification of the Saarland with the Federal Republic of Germany. Following ten years of French-administered cultural policy (compare the Chapter “Saarland” in the Introduction part of this study), “Neue Gruppe Saar” aimed to establish closer ties between Saarland and the German art scene, as well as with international artists. Kleint and Holweck's “Neue Gruppe Saar” were primarily dedicated to concrete-constructivist arts, thus feasibly qualifying as *Avant-Garde* art according to the academic-artistic discourse as well as the conventional societal perception discussed in the introduction section of this chapter.

The innovative practices and styles of the three artists who were teaching at the art academy when Fickinger-von Rüden was trained, were influential for future generations but were likely perceived as alienating to the non-trained eye, particularly in the post-war decades.

⁶⁶⁰ Soenke Zehle, *Frans Masereel, the father of the graphic novel*, talk in the framework of the exhibition ‘Idée de la Paix’ (Musée National de la Résistance et des Droits Humains Esch-sur-Alzette), Luxembourg Learning Centre, 28/06/2022.

Relating these common perceptions of contemporary art to the amateur film club scene's homogeneously middle-aged, middle-class membership landscape, the general lack of experimental, artistic, and formally *Avant-Garde* film productions of the period and within these circles appears to be a logical consequence.

Ruth Fickinger-von Rüden, who was a member of the *SVC Saarbrücken* from the 1950s until her death, is part of the rather underrepresented group of active female filmmakers within the club scene (compare *Chapter III.4*). In interviews, fellow filmmakers from Saarland fondly remember her for her award-winning production of an animated cut-out fairy tale film in black and white, considered by her peers as *Avant-Garde*.⁶⁶¹ These films are likely influenced by her studies with Frans Masereel, who specialised in woodcuts.

Furthermore, Ruth Fickinger von Rüden was the main responsible for all make-up artistry in the *SVC Saarbrücken*'s club film productions. She also supervised the production of the artistically painted backdrop for films the club produced as a team (Interview Axel Dillschneider: "They painted a bench on paper, you could not imagine that he was our clubhouse!"⁶⁶² translated by author); and for the club's carnival celebrations, as documented in contemporary club productions.

The sole preserved cinematic work that captures the craft and the faces of the Fickingers is a 1968 club documentary of the privately held carnival celebration of the *SCF* and its preparations. It is an example of how Ruth Fickinger von Rüden's creative practices could transcend her filmmaking, club activities, and daily life, as well as her profession as an artist - in formalistic terms, corresponding to the *avant-gardist* dissolution of the separation of art and life.

"She could create something out of nothing.",⁴ (translated by author), recalls Horst Bast, referring to his fellow club member's artistic skills and her *Bohemian* and artistic lifestyle.

The carnival documentary shows Ruth Fickinger-von Rüden painting rolls of wallpaper as party decorations with mermaids, fish, seashells and waves. Similar to the *PreMaBüBa* (compare the introduction section of this chapter), the festivities had a theme, in this case, "Under the Sea". In the following scenes, the couple are shown dancing with other club members, all in full costume.

⁶⁶¹ Interview SVC, 2019.

⁶⁶² Interview SVC, 2019.

The film was recorded in *16mm* colour film without sound. In the 1990s, Axel Dillschneider, the director, edited the film with 1980's carnival music.



**FIGURE 60: Heinrich Fickinger, Ruth Fickinger von Rügen,
(Saarländisches Künstlerlexikon, Institut für aktuelle Kunst)⁶⁶³
(not included in the online version of this thesis)**

⁶⁶³ Klaus Ollinger, Olaf Reeck und Wilhelm A. Oestereich, *Der Maler Hans Hirschmann. Auf dem Weg zur inneren Freiheit* (Merzig, 2011), p. 64, photograph: Heinrich and Ruth Fickinger.
Website Künstlerlexikon / Institut für aktuelle Kunst, accessed 31/08/2021, https://institut-aktuelle-kunst.de/kuenstlerlexikon/ruth-fickinger-von-rueden_

Heinrich Fickinger

Heinrich Fickinger, twenty years his wife's senior, was initially industry-trained as a lathe operator⁶⁶⁴ before beginning his studies in applied arts in Dortmund in 1921. Since 1924, Fickinger had lived in Saarbrücken as a graphic designer and poster artist. He married Ruth von Rügen after returning from the Eastern Front at the end of the *Second World War*.⁶⁶⁵

His short biography on the website of the *Institut für aktuelle Kunst* (Institute for Contemporary Art) in Saarland, on which he is depicted holding his small gauge camera, lists that he won a film competition award. Unfortunately, no records which detail these accounts, seem to exist.

In the 1950s and 1960s, the couple made a living by working together as artists in the window dressing team of Saarbrücken's large department store *Passage Kaufhaus (PeKa)* while they continued to exhibit their graphics and paintings in art galleries.

From 1963 onwards, Ruth Fickinger-von Rügen would additionally take on assignments for the local radio and television station *Saarländischer Rundfunk*. This connection was likely facilitated through either the amateur film scene or the fact that she met the film authors through her work there. Heinrich Fickinger would concentrate mainly on painting and poetry after his retirement in 1968.



FIGURE 61: Ruth Fickinger-von Rügen working in the decoration department of the *Passage Kaufhaus Saarbrücken*, next to (fellow painter) Hans Hirschmann (*Saarländisches Künstlerlexikon, Institut für aktuelle Kunst*)⁶⁶⁶ (not included in the online version of this thesis)

⁶⁶⁴ Heinrich Fickinger, and Ruth Fickinger-von Rügen, *Bilder und Gedichte* (Saarbrücken: degrafo, 1990), p. 22.

⁶⁶⁵ Website Künstlerlexikon / Institut für aktuelle Kunst, accessed 31/08/2021, <https://institut-aktuelle-kunst.de/kuenstlerlexikon/fickinger-heinrich> accessed 31/08/2021.

⁶⁶⁶ Ollinger, Reeck und Oestereich, 'Der Maler Hans Hirschmann', 23, photograph: Heinrich and Ruth Fickinger, *Saarländisches Künstlerlexikon*, Website Institut für aktuelle Kunst, accessed 31/08/2021. <https://institut-aktuelle-kunst.de/kuenstlerlexikon/ruth-fickinger-von-rueden>.

Beyond window dressing and filmmaking, the Fickingers would also collaborate artistically, for example, by creating a poetry book, with poems by Fickinger, illustrated with his paintings and drawings and the depiction of a cut-out by Fickinger-von Rüden, published in 1990.

Ruth's foreword shows a deep understanding of her husband's work and him as a person. She describes his paintings and poems as influenced by his love for nature.⁶⁶⁷ The artistic interdisciplinarity of the publication recalls formal historical *Avant-Garde* tendencies.



FIGURE 62: left: Paper cut-out by Ruth Fickinger-von Rüden (p. 1), right: a calligraphy-illustrated poem by Heinrich von Rüden (p. 9), in Heinrich Fickinger, *Bilder und Gedichte*, Saarbrücken: degrafo, 1990 (private collection)

Horst and Helga Bast (former fellow members of *SFC/SVC*, currently members of *AFW*) tell of the Fickingers' *Bohemian* lifestyle, which meant they regularly found themselves in a rather tense financial situation. The Basts still own several of the Fickingers' paintings, which they recall having purchased to financially support their friends and fellow film club members.⁶⁶⁸

⁶⁶⁷ Heinrich Fickinger, *Bilder und Gedichte*. Saarbrücken: degrafo, 1990 (private collection).

⁶⁶⁸ Interview Bast, 2021.



LEISE
WIE EIN WORT
AUS LIEBENDEM
MUND
LIEGT EIN TROST
IM WIND
DER ÜBER
VERGILBENDES
GRAS WEHT.
STILLE
UND NOCH EINMAL
EIN LEUCHTEN
EIN VOGELSCHREI
UND EIN
FALLENDEN BLATT-
DANN
IST ES VORBEI.

FIGURE 63: left: Print of an aquarelle, right: a calligraphy-illustrated poem by Heinrich von Rügen), pp.17, in Heinrich Fickinger, *Bilder und Gedichte*, Saarbrücken: degrafo, 1990 (private collection)

Despite extensive research in archives in the Saarland, the local artist associations, records of the art academy, and the von Rügen-family archive, no further information on the whereabouts of the Fickingers' estate could be obtained. Only a few paintings and graphics could be localised. The vast proportion of their artworks and all of the couple's film productions appear to be missing at this point, showing once again the *Grounded Theory* character of the present study with most first-hand accounts and archive material derived from the film club members themselves, as opposed to archives and arts institutions.

In their work and life together, the Fickingers essentially eliminated the separation of art and life, as this subchapter shows, with their diversified artistic practice, which comprised amateur film as one of its expressions.

Horst Bast reminisces that

“They were a true artists couple who were living their art.”⁶⁶⁹ (translated)

The Fickingers' example formally corresponds to the characteristics of historical *Avant-Garde* (as described by Peter Bürger, to be “eliminating the bourgeois separation between art and life”⁶⁷⁰, translated) more so than that of fellow filmmaker and painter Roger Steffen from Luxembourg.

⁶⁶⁹ Interview Bast, 2021.

⁶⁷⁰ Bürger, *Theorie der Avantgarde*.

Roger Steffen

The Luxembourgish painter Roger Steffen (1924-1994) was a member of the *ACE* in Esch-sur-Alzette. More than fifty of his films produced during the research period of this dissertation are archived in the *CNA*.

While a few of his works are *family films*, most are nature documentaries. For the most prominent part, his films are quasi-professional documentaries, including the official inauguration of the Moselle shipping line, the wine harvest around his village, and train manoeuvres in Germany.

Technically and visually versed⁶⁷¹, his cinematographic heritage is not experimental in subject or aesthetics, nor does it distinguish itself from his peers in artistic expression. The preference for depicting river landscapes and villages, does occasionally correspond to the imagery of Steffen's figurative paintings.

Born in France to Luxembourgish parents, Steffen was studying to be an arts teacher at the *Lycée des arts et métiers* in Luxembourg-Limpertsberg. Under Nazi-occupation, the artist was forcefully recruited into the Germany Army (Wehrmacht). After defecting to Russian troops, Steffen made his way back to study arts in Paris. He followed in the footsteps of his teacher, Luxembourgish landscape painter Jean-Pierre Beckius, whose widow he married after Beckius' passing in 1946.⁶⁷² Both were also baptized "Moselle painters" by the press⁶⁷³, hinting at their dedication to local landscapes (compare the local press calling Adof Rosch a "Heimatfilmer", *Chapter III.2.*), which do evidently not correspond to formalist criteria of the *Avant-Garde*.

In the Luxembourgish National Amateur Film Contest in 1958, Roger Steffen was awarded the first and second prizes for a genre film and a documentary, respectively.

An article about the competition in the club journal "Der Filmkreis" (potentially written by a fellow member and impacted by their personal opinion) alludes the film technical and artistic qualities:

⁶⁷¹ In the context of the present research, these have mostly been found in auctions online.

⁶⁷² Jean Welter, *Roger Steffen. Auf den Spuren eines bewegten Künstlerlebens: 1924 – 1994* (Grewenmacher: Administration communale, 2004).

6.1.2 ⁶⁷³ Monique Hermes, 'Ein Maler der Spuren hinterließ', *Bulletin municipal Ville de Grevenmacher*, 06/2014, p.15.



FIGURE 64: Der Filmkreis No. 5, p. 47, 1958 (*Centre national de l'audiovisuel, Luxembourg*) (not included in the online version of this thesis)

“The film is technically and artistically ... very strong. If, in addition to lines and delicate colours, our author also integrates movement as well as the red line in his works, which is very important for the amateur, we are convinced that Mr Steffen will become a point of discussion, not only as a painter but also as a filmmaker.”
(translated).

Albert Pierre's article in the Newspaper *Letzeburger Journal*¹¹ from 1st December of the same year reports on a screening night at the *ACE* Esch and attests to the author and his film the achievement of showing the spectator the “romantic-poetic magic“ of the Dutch canals that can only be accomplished through the insight of an artist (see *Figure 65*):

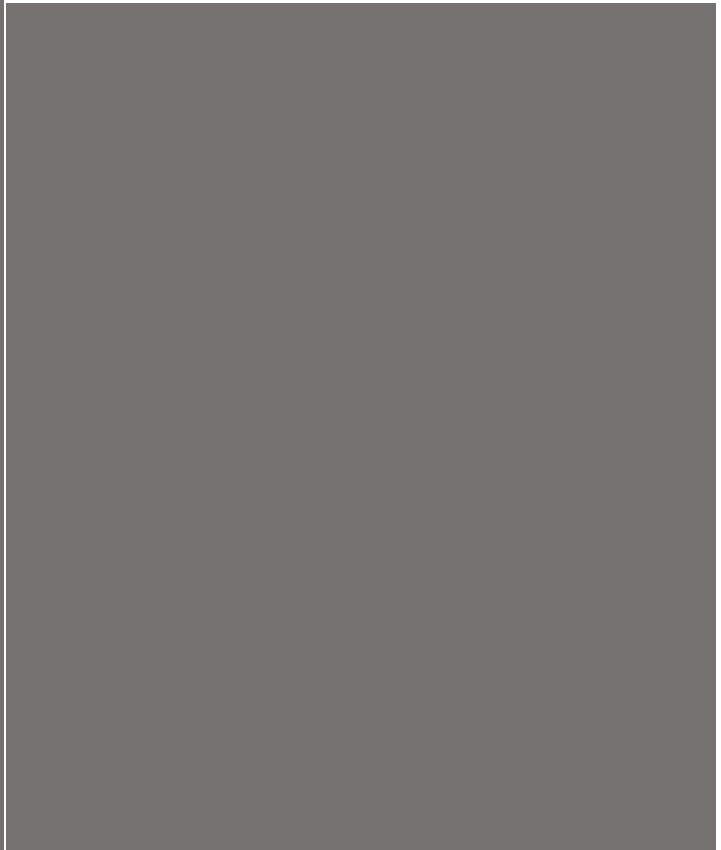
The article in the *Luxemburger Wort* discussing Luxembourg's national amateur film competition in the following year is critical. While it mainly addresses perceived technical weaknesses of the productions and the filmmaker from a relatively conservative point of view (“it is known that each camera angle should logically arise from the previous one”, translated), it lauds all 12 competition films as “above average”. It claims that the Luxembourgish amateurs can compete with their international peers.

Despite Roger Steffen's documentary on Red Admiral butterflies being awarded the first prize in the “documentary” category, the article's author criticises the visual artist's filmic œuvre for a lack of visuals in favour of text:

“(he) will hardly receive an award for it in an international competition. He should film Red Admirals for one or two more years and replace the text with images, then his film will be a good one.” (translated, original, see Figure No. 65).



**FIGURE 65: Albert Pierre,
„Filmapend bei den Escher Amateurneisten“,
Letzeburger Journal, 1st December 1958,
ACE Esch Archives 1949-1974
Centre national de l'audiovisuel, Luxembourg
(not included in the online version of this thesis)**



**FIGURE 66: Sam, „Nationalwettbewerb der Luxemburger Schmalfilm-Amateure“,
Letzeburger Journal, 17th June 1959, ACE Esch Archives 1949-1974,
Centre national de l'audiovisuel, Luxembourg
(not included in the online version of this thesis)**

Roger Steffen's case is an example that the search for *avant-gardist* tendencies among the club filmmakers of the *Greater Region* from the perspective of the interdisciplinary arts scene of the area does not necessarily lead to findings that correspond to the expected criteria, as discussed in the introduction section of this chapter. However, the findings might lead to an expanded view of what the scene and its actors view as *Avant-Garde*.

Time to live

“Le Temps de Vivre” (“The Time to Live”) from 1954, also known under the title “Le Déserteur” (“The Deserter”), is a chanson by French existentialist writer, poet, translator, composer, musician, singer, lyricist, critic and artist Boris Vian (1920-1959).

Maude Williams describes the history of the chanson and its transnational impact on the political youth culture of the long 1960s:

“There is hardly any other political chanson from France which received as much response worldwide as “Le Déserteur”. ...

The chanson is best known in France for being censored on French public radio and for causing widespread unrest during the already tense Indochina and Algerian Wars of Independence. This chanson, outlawed and banned from being broadcast because of its subject of war criticism, enjoyed great popularity in France and internationally in the 1960s. It first became known in the Federal Republic (of Germany, remark by author), where pacifist and anti-militarist movements became visible in organised Easter marches, and the debate on military service was in full swing.

Only a few years later, the chanson became known beyond European borders and reached the USA, where it experienced a second life in the protest against the Vietnam War.” (translated)⁶⁷⁴

Despite becoming a central international reference point for pacifism, the chanson still caused controversy in France as recently as 1999 when a headmaster was suspended for having pupils publicly perform the chanson on Liberation Day⁶⁷⁵, alluding to its continuing political importance.

Vian wrote the poem “L’Evadé” (“The Escapee”) in February 1954, the same month as his chanson “Le Temps de Vivre”. Both are often cited in the same context. The poem and the chanson bear the same subtitle: “Le Déserteur”.

The poem about a convict dreaming of escaping the death penalty was published in 1966, years after Vian’s death. It reads as follows:

⁶⁷⁴ Maude Williams, ‘Das Protestlied ‘Le déserteur’ von Boris Vian: Wahrnehmung und Aneignung in Frankreich und in der Bundesrepublik Deutschland der 1960er Jahre,’ *Archiv für Textmusikforschung Journal* 1, no. 05 (2020), p. 1.

⁶⁷⁵ Williams, ‘Das Protestlied ‘Le déserteur’ von Boris Vian’, p. 10.

Il a dévalé la colline Ses pas faisaient rouler les pierres Là-haut entre les quatre murs La sirène chantait sans joie	He ran down the hill His feet were rolling stones Up there, between the four walls The siren sang without joy
Il respirait l'odeur des arbres Avec son corps comme une forge La lumière l'accompagnait	He breathed in the smell of the trees With his whole body like a forge The light accompanied him
Et lui faisait danser son ombre	And made his shadow dance
Pourvu qu'ils me laissent le temps Il sautait à travers les herbes Il a cueilli deux feuilles jaunes Gorgées de sève et de soleil	Provided they give me the time He jumped through the grass He picked two yellow leaves Sips of sap and sun
Les canons d'acier bleu crachaient De courtes flammes de feu sec Pourvu qu'ils me laissent le temps Il est arrivé près de l'eau	The blue steel cannons spat Short flames of dry fire Provided they give me the time He got close water
Il y a plongé son visage Il riait de joie il a bu Pourvu qu'ils me laissent le temps Il s'est relevé pour sauter	He plunged his face into it He laughed with joy; he drank Provided they give me the time He got up to jump
Pourvu qu'ils me laissent le temps Une abeille de cuivre chaud L'a foudroyé sur l'autre rive Le sang et l'eau se sont mêlés	Provided they give me the time A hot copper bee Struck him down on the other bank Blood and water have mixed
Il avait eu le temps de voir Le temps de boire à ce ruisseau Le temps de porter à sa bouche Deux feuilles gorgées de soleil	He had had time to see Time to drink from this stream Time to bring to his mouth Two sun-drenched leaves
Le temps d'atteindre l'autre rive Le temps de rire aux assassins Le temps de courir vers la femme	The time to reach the other bank The time to laugh at the murderers The time to run to the woman
Il avait eu le temps de vivre.	He had had time to live.

André Beaujean, a high school teacher in the Belgian town of Huy, located between the cities of Namur and Liège in Wallonia would become president of his local *caméra club*. Beaujean was awarded a *UNICA* medal of honours for his services for national and international amateur cinema in 2008.⁶⁷⁶

⁶⁷⁶ 'Historique des médailles d'honneur Unica', accessed 20/01/2020. <https://www.fcvtb.net/facineb>.

He explicitly recalls “L’Évadé” as his first *Super 8* film in the early 1970s:

“...When I arrived, I already had this desire to make personal films, and my first awkward attempts went in that direction. It reminds me that for the first one I did; I chose a poem to illustrate a poem. And it was... it did not... Without text. I had chosen a text, it was a text by Boris Vian about a guy who runs, a guy who escapes, and when he thinks he is saved, that was the story ... it is called “L’Évadé”. ...

I loved... giving diction and declamation lessons. I was immersed in poetry all the time. I had to find texts for my students. And I also acted a lot; I did much theatre and then Boris Vian, I loved it, and that is how this one, I said to myself: hey, I found that this text had a cinematic structure, and that is how I wanted to adopt and adapt it. Because it was the story of someone who escapes, and when he thinks he is jumping for freedom, there is a bullet that picks him up in mid-flight, well, that was a little bit like that.

Yes, I love Boris Vian.”⁶⁷⁷ (translated)

Beaujean’s ambitious realisation attempted to transmedially combine and transcend poetry and film while referring to his own background in theatre. However, the main purpose of this production was its use within the teacher’s professional context in order to familiarise his young students with meaningful political poetry, appealing to their adolescent minds. Furthermore, the filmmaker transcended a generation and national borders by presenting his local young students with a poem written twenty years prior in France. In a similar fashion, it was adopted by peace movements in Germany and the United States years after it had been outlawed in France.

Belgium’s colonial reign had ended in 1960 (compare *Chapters III.1 and III.2.5*), but post-colonial processing of the past was in its infancy, while student and workers movements of the late 1960s and the international anti-war movement, fuelled by the ongoing *Vietnam War* and the *Cold War*, were of significant sociocultural presence during the period.

⁶⁷⁷ Interview Beaujean, 2020 (Original: “les gens ne comprenaient pas et alors... Parce qu’ils étaient plus habitués à l’époque à des films documentaires, reportages et puis j’arrive avec mon petit côté poétique, un peu évocateur et puis voilà, et puis au début, je pensais, enfin, non, c’est gros ce que je vais dire là : ils sont bêtes, ils ne comprennent rien, et puis après le deuxième, je me suis dit : non, ce ne sont pas eux qui sont bêtes, c’est toi qui t’exprimes mal en 342ecala, il faut que tu progresses. Et j’ai cherché... Mais je suis toujours resté dans cette veine-là. Je n’arrive pas à me passionner pour un documentaire par exemple. J’en ai fait mais moi, comme je vous ai dit, j’ai besoin d’exprimer ce que je ressens et... Mais sinon de choses extraordinaires, non, c’était déjà tout un... Pour sonoriser à l’époque, c’était difficile déjà. Il fallait plusieurs mains, il aurait fallu trois mains pour lancer le projecteur, lâcher l’enregistreur en même temps, c’était tout un travail. Je vous dis, zut, il y a une seconde de décalage, on recommence, c’était très artisanal à l’époque, oui. Très fort.”).

As discussed in more detail in *Chapter III.4.3*, the generational socialisation of most club members and the club structure did not give rise to a fertile environment for political expression, neither in a cinematic nor a social context.

Beaujean's debut film "L'Évadé" is a notable exception and yet serves a different purpose than competing in local or international film competitions or inciting a revolutionary, respectively pacifist body of thought among the amateur film club scene: Like many club productions (as discussed in *Chapter III.2.4* on *Serious Leisure*), the film was used within the filmmaker's professional context.

Beaujean's further elaborations illustrate his personal motives and preferences and the reactions to the film:

"... But people did not understand and so... because they were more used to films at the time documentaries, reports, [...] and then I come with my little poetic side, a little evocative [...] and then here it was, and then at the beginning, I thought, well, no, it is big what I am going to say here: 'They are stupid, they do not understand anything.' And then, after the second (film, remark by author), I said to myself: 'No, it is not them who are stupid, it is you who expresses yourself badly in cinema, you must progress [...]"

Nevertheless, I always stayed in that vein. I cannot manage to be passionate about a documentary, for example. I have done some, but as I told you, I need to express what I feel and [...] but if not extraordinary things, no [...]"

Honestly, I must confess that sometimes I brag. But here, I was the one who was still expressing myself awkwardly. It was the beginning, and I was tackling something new. And the first two or three films, that is it, one of the very first, was the adaptation of a song by (French singer, remark by author) Jean Ferrat, we did that a lot at the time, filmed songs [...]"

It was a great school to learn filming songs. But we do not do it anymore because there have been significant copyright restrictions here in Belgium. So, we take a song, we cannot, we need music that does not have [...]"

I was fortunate when giving lessons in this conservatory, the regional conservatory here in Huy, to have and collaborate with musician friends, who often recorded music for me, the music I wanted. In the film that I told you about [...], I used the „Clair de Lune“ by Debussy, ... but otherwise, that was something we did a lot in *Super 8*, filmed songs....”⁶⁷⁸ (translated)

Beaujean refers to a prevalent practice and genre during the research period before strict musical licensing and followers’ rights were implemented in the European Union⁶⁷⁹:

Making films based on music pieces.

Wolfgang Freier (diverse clubs in Flanders, *UNICA*, and *BDFA*, DE) recalls the extent of this mainstream practice, also portending a preference for well-known classical or contemporary popular music pieces which might mirror the cultural preferences of the club context:

“Music films were on an uncanny rise in the sixties. Picturising a music record [...] That was the inspiration in those years. In Germany, Luxembourg, and Flanders, a good song like by (Dutch singer, remark author) Heintje for the Dutch they were filmed very often, [...] there are many examples [...]

It was beautiful; often, you would have three of the same songs turned into a film in contests, and as a juror, you must find the best version [...]

Always famous music pieces, [...], you went to a club and heard almost thirty-six times the Viennese Waltz. It was always like this.”⁶⁸⁰ (translated)

⁶⁷⁸ Interview Beaujean, 2020.

⁶⁷⁹ Julia Wack, *Droit de Suite in the European Union: A comparative case of Germany and the United Kingdom* (Term-Paper, Maastricht University, 2009), p. 9.

⁶⁸⁰ Interview Freier, 2019 (1) (Original: “Und was unglaublich in den 60er Jahren gekommen sind, das sind die musikalischen Filme. Eine Schallplatte verfilmen....

Das war die Inspiration in den Jahren, das war auch Deutschland, Luxemburg, Flandern hat man, wenn ein gutes Lied wie Heintje, das war aus den 60er Jahren für die Holländer, die Schallplatten, wie oft die verfilmt worden sind, am Meer, dass er singt, ich kann Beispiele... in den 60er Jahren werden viele Schallplatten verfilmt. ...

Pass auf, das war sehr schön, da war man dabei, [unklar 00:58:44], wenn man im Wettbewerb war, dass du einmal, dreimal das gleiche Lied hörst, unterschiedlich verfilmt. Und dann musst du als Juror den besten rausholen...

Allemaal bekannte Musikstücke, die da drauf waren, dann ging man in einen Club und hörte 36-mal einen Wiener Walzer fast. So ging es immer weiter eigentlich.”).

André Beaujean further explains the challenges of sound film and filming or screening music pieces at the time, offering additional incentives for club filmmaking:

“It was already a whole [...] to add sound at the time; it was already difficult. It took several people. It would take three people to launch the projector and let go of the recorder simultaneously; it was quite a job. I am telling you, if there was a second of delay, damn it, we had to start again. It was very artisanal at the time, yes. Very strong [...]” (translated).⁶⁸¹

The production of club films in a group setting, the artistic exchange and occasional interdisciplinary practice (compare previously listed examples of literature, music, theatre, visual art), as well as the incorporation of the personal filmic practice into daily life and vice versa, all demonstrate patterns based on definitions of the historical *Avant-Garde* that can be applied to the *Greater Region*’s club scene. However, except for a few outstanding examples, this application appears rather forcefully constructed, considering the bourgeois, conservative (upper) middle-class setting of the *Serious Leisure* context.

How scarce these examples are in the *Greater Region* becomes evident whenever interviewees point out that they “knew someone” or “know of someone” whose filmmaking they localize within *Avant-Garde* practices or visuals, limiting the occurrences to isolated incidents of experimentation.

Maurice Davoine (BE) recalls:

“I used to know someone who was working with *16mm* which had made a film in three-colour-printing (original “trichomie”, remark author). Every time he was filming the same again and changed the colours. [...] There were water jets, blue water jets, and then there was red coming in, several colours. For us, that was already a performance at that moment! But usually, we were more classic. We made good films, but artistically...well.”⁶⁸² (translated)

⁶⁸¹ Interview Beaujean, 2020 (Original: “Quand je suis arrivé, j’avais déjà cette envie des films personnels et mes premiers essais qui étaient maladroits, étaient dans ce sens-là. Ça me rappelle que le premier que j’avais fait, j’ai choisi un poème, illustrer un poème. Et bon, c’était... ça n’a pas... Sans texte. J’avais choisi un texte, c’était un texte de Boris Vian et puis un gars qui court, c’est un gars qui s’échappe, et au moment où il croit qu’il est sauvé, c’était l’histoire... ça s’appelle *L’Évadé*. J’adorais... En donnant des cours de diction et de déclamation, j’ai baigné dans la poésie tout le temps, il fallait que je trouve des textes pour mes élèves. Et j’ai beaucoup joué aussi, j’ai beaucoup fait de théâtre et alors Boris Vian, j’adorais, et c’est comme ça que celui-là, je m’étais dit : tiens, je trouvais que ce texte-là avait une structure cinématographique et c’est comme ça que j’ai voulu l’adopter et l’adapter. Parce que c’était l’histoire de quelqu’un qui s’échappe et au moment où il croit sauter pour la liberté, il y a une balle qui le cueille en plein vol, voilà, c’était un petit peu ça. Oui, j’adore Boris Vian. »)

⁶⁸² Interview Davoine, 2020 (Original: “Moi, j’ai connu quelqu’un qui avait travaillé en 16 mm, qui avait fait un film en trichomie. Il avait à chaque fois re filmé en changeant les couleurs, c’était en 16 mm mais ce monsieur-là est décédé. C’était en trichomie, il y avait des jets d’eau, il y avait de l’eau bleue puis il y avait de la rouge qui arrivait, il y avait plusieurs couleurs. Pour nous à ce moment-là c’était déjà une performance.

Mais on était plutôt classiques chez nous. On a fait de bons films mais artistiquement..., voilà.”)

Fellow *SVC* club members and members of other clubs remember Ernst Ney, chairman, as a very sincere and serious person. He tried his hand at technical and visual experimentation in 1965. The short *16mm* film, which consists of colourful movements with a stroboscope, is accompanied by sound, which is equally reduced to largely technical beeping noises. Possibly, the experimentation was inspired by the contemporary Space Age (as referred to in Chapter III.6.4).

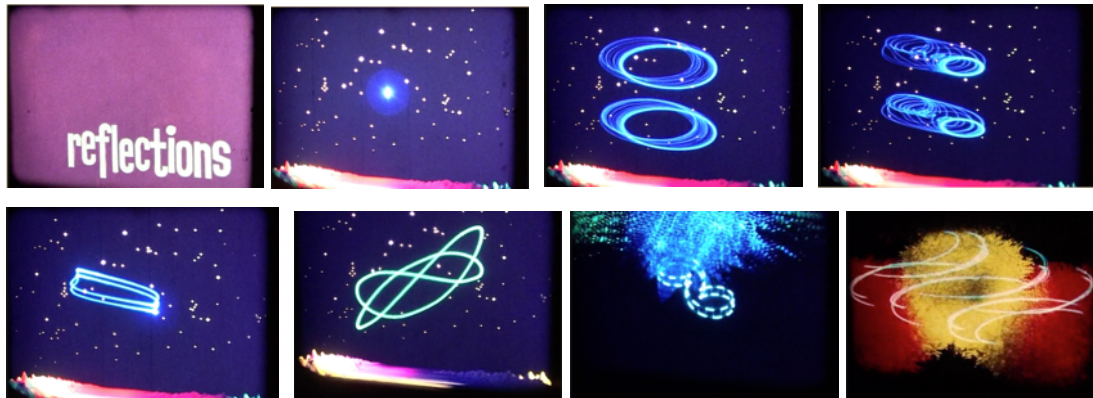


FIGURE 67: Ernst Ney, *reflections*, *16mm* film, 4 min. (*SVC Saarbrücken*), 1965, *SVC Saarbrücken*

ARBED engineer Jean Jeitz, whose successful artistic obituary for a gas plant in Luxembourg is discussed in Chapter III.3, won more awards for his films in collaboration with his *ACG* colleagues, above all, Jean Biver.

The persiflage “Werbekunst” (1963), which satirises television commercials, is neither cinematically nor formally experimental, but its seemingly harmless, humouristic approach still carries societal critique.

One of the few more artistically experimental films is, for instance, Biver’s “Zeugung,” which even the very critical – because himself very ambitious – young filmmaker Oday Roos (compare chapters III.4 and III.5.4) lauded in his article “Experimente unerwünscht” (“Experiments not desired”) for the newspaper *Letzeburger Land*:

“... Too nihilistic? Maybe, but negotiated strongly and artistically. Too daring? No! It is precisely the amateur who does not know censorship and regulations which limit the extent of his expression. The art of the film amateur is free, and this freedom is its biggest scope.”⁶⁸³ (translated)

⁶⁸³ Oday Roos, ‘Experimente unerwünscht’, *d’ Letzeburger Land*, 29/05/1964. p.10

The article seems to anticipate Maya Deren's essay "Amateur versus Professional", edited in the 1940s but published only in 1965, which calls for the amateur to free himself from all constraints, such as the one of words.⁶⁸⁴

Instead of criticising the jury, which represents societal conventions, than the films that do not correspond to them, Roos adds,

"If then members of the jury throw into the discussion this film did not belong in the category 'scenario', it was rather a documentary, then we should not contradict these people: then we have no choice but to start in the very beginning and to explain to them what a 'film' actually is. They will probably be surprised to learn that a film can be more than a strip of celluloid designated to take on living images photographically."⁶⁸⁵ (translated)

"Zeugung" is one of the film examples of inexplicitly political content. The 1964 film combines poetry by German author Kurt Tucholsky and artistic imagery to criticise war, militarism and the Catholic church's stance towards abortion, making it a rather daring piece in Catholic Luxembourg during the 1960s.

In the present context, it appears thus as though amateur filmmakers without advanced artistic training were the ones who tend to experiment in their films, be it technically or in terms of content.

Indeed, the only time a film classified as *avant-gardist* was shown in the *Greater Region*'s amateur filmmakers' circles seems to have been at *UNICA* 1969 in Luxembourg. In the correspondence between the Luxembourgish federation *FGDCA* and the German *BDFa*, a letter requests a member from Cologne to bring the film reels by car to the international gathering for a section on experimental film.⁶⁸⁶

⁶⁸⁴ Deren, 'Amateur versus professional'.

⁶⁸⁵ Ody Roos, 'Experimente unerwünscht', d' *Letzeburger Land*, 29/05/1964. p.10

(Original: „Zu nihilistisch? Vielleicht, aber stark und kunstvoll behandelt. Zu gewagt? Nein! Gerade der Amateur kennt keine Zensur und keine Bestimmungen, die das Ausmaß seiner Mitteilung einengen. Die Kunst des Filmamateurs ist frei, und in dieser Freiheit beruht ihre größte Entfaltungsmöglichkeit. Wenn dann Mitglieder der Jury in die Diskussion werfen, dieser Film gehöre nicht in die Kategorie „scénario“, er sei vielmehr ein Dokumentarfilm, so sollte man diesen Leuten nicht widersprechen: dann bleibt nichts anders übrig als ganz von vorne anfangen und ihnen erklären, was denn überhaupt ein „Film“ ist. Sie werden wahrscheinlich erstaunt sein, zu erfahren, daß ein Film mehr sein kann als ein „Zelluloidstreifen“, der dazu bestimmt ist, auf photographischer Basis lebende Bilder aufzunehmen.“).

⁶⁸⁶ *BDFa* Archive Jülich, correspondence 1969.

III.6.3 No Politics, please, we're Filmmakers.

As the last example in the previous subchapter shows, political statements are rare and rarer to be rewarded in the period studied here.

Discussing the deliberate absence of politics and religion/confession from organised amateur filmmaking within cinematic endeavours and social activities, this chapter opens with the example of the founding statutes of the *CAL*, which prohibit politics and confession as topics yet aim for international cooperation and exchange.

Further examples are a 1952 article from the *CAL*'s membership magazine illustrating the discrepancy between the desired avoidance of politics and religion and the realities of club life and film production (compare *Chapter III.2.3*).

Oral History interview statements round off these elaborations, confirming a transnationally uniformed preference for keeping politics and religion out of amateur film club business.

The following paragraphs investigate whether film productions of the era equally omitted any political content, reflecting the club scene policies. An interview with Wolfgang Freier offers insight into potential international differences within the *Greater Region* (comparison of Belgium – read: Flanders – and the rest of this geographical region) regarding political films.

The generational transition (compare *Chapter III.4*) brings about a slight shift towards political film among younger members of the *CAL*. However, they still follow the tradition of the club's quest for a certain *Europeanisation* in the 1960s (compare *Chapter III.1.3*).

The *AFK Saarbrücken*'s political animations are notable for their political content, which was successful nationally and internationally. However, in the interview(s) conducted with Klaus Jostock almost half a century later, he retrospectively insists on an absence of actual political motives, highlighting the ambition to succeed in competitions instead. Several of these animations are discussed in brief.

Furthermore, examples of the international amateur film scene (channelled in the *UNICA*) mirroring international politics from the Post-War years as well as throughout the *Cold War* are the admission of *IGFA Saar* into *UNICA* in 1953 foll, owed by inner-German conflicts within the *BDFa*, and the admission of the GDR association *Nationales Zentrum für Amateurfilm der DDR* (National Centre for Amateur Film of the GDR) into the *UNICA* in 1961, both described in *Chapter III.2.1*.

"Any political or confessional discussion or controversy is prohibited."

When the *CAL (Cinéastes Amateurs de Luxembourg)* registered their association's statutes in 1947, two years after its foundation, *Paragraph four* stated that

"any political or confessional discussion or controversy is prohibited."⁶⁸⁷ (translated)

However, the club's administration brought along its own kind of politics and policies. Still recovering from the impact of the German occupation during the *Second World War*, *Article ten* states that three to seven board members must be of Luxembourgish nationality.

Paragraph three f and *g* of the statutes decrees that the club is to develop and maintain relations with international amateur film clubs and to participate in the annual *UNICA* congresses.⁶⁸⁸

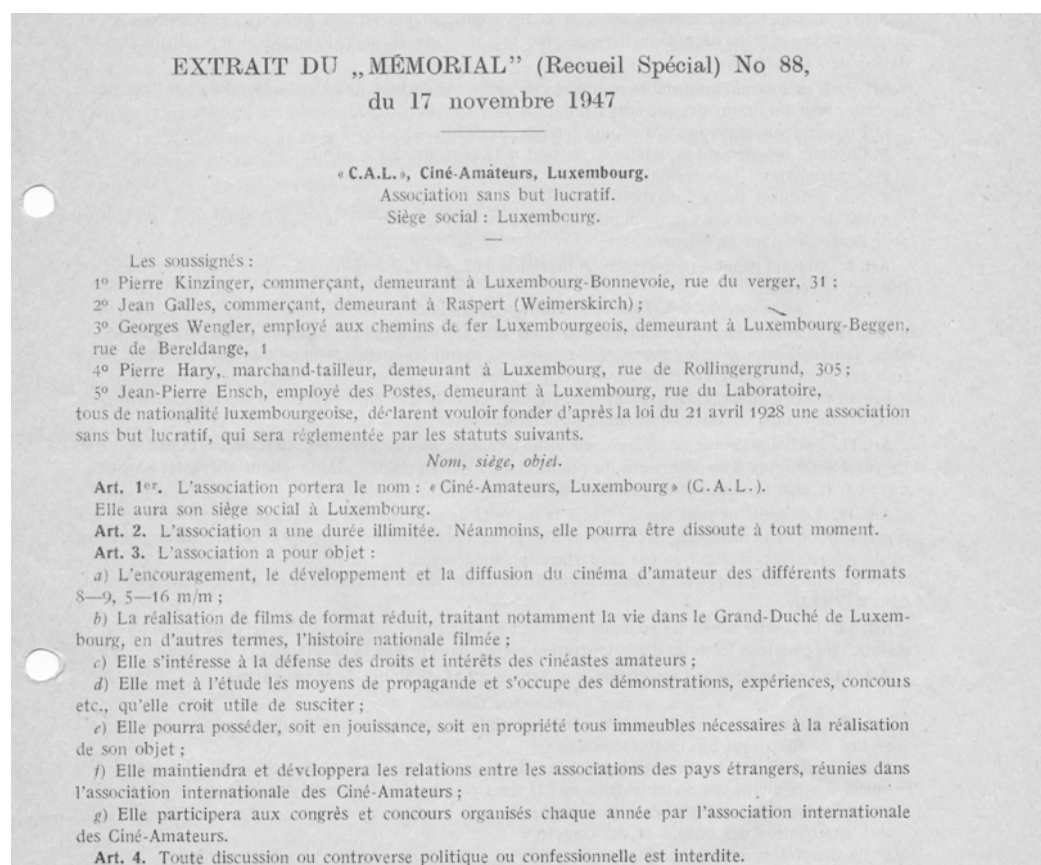


FIGURE 68: *Extrait du Mémorial (Recueil Spécial) No 88 du 17 Novembre 1947 (CAL Luxembourg)*

⁶⁸⁷ *Extrait du Mémorial (Recueil Spécial) No 88 du 17 Novembre 1947, Art 4.*

(Original: "Art. 4: Toute discussion ou controverse politique ou confessionnelle est interdite " translated by author)

⁶⁸⁸ *Extrait du Mémorial (Recueil Spécial) No 88 du 17 Novembre 1947, Art 3.*

Even the foundation of amateur film clubs was a political-legal issue in post-war Saarland, according to Klaus Jostock (*AFK Saarbrücken*):

"After the war, founding a club was prohibited in Saarland; thus, in 1951, [...] they founded *IGFA* Saar. As the first filmmakers' association, it still had to be ratified by the '*High Council*', and the four powers had to confirm it. Back then, you could give anything to a German in prison, but no tin; otherwise, they would turn it into a trunk. (satirising the suspicion of the Allied powers towards the German post-war disposition, remark author). And clubs...they were suspicious. They did not know what was happening in the clubs; they could not grasp them."⁶⁸⁹ (translated)

While Klaus Jostock remembers the association's foundation as delayed due to hesitation on the side of the allies regarding clubs as potentially political entities, this information could not be confirmed.

Decree No. 22 of the Commandant en Chef of the French Military Government "regarding the re-establishment of the right of association in the French occupation zone" from 12th December 1945 already granted the foundation of associations in the immediate aftermath of the war.

Article two demands the ratification of the foundation based on confirmation of a draft charter by the *Administrateur Général* or a delegate.⁶⁹⁰

Jürgen Baquet, founding director of the *AFW (Amateurfilmclub Würzburg)*, states that considering the mixed demographic of the club, with "diverse political camps, just as nowadays", it was an advantageous decision to state in the club's order of business (1972) that

"the association is politically and confessionally neutral, and it is prohibited to discuss political topics during club meetings".⁶⁹¹ (translated)

According to Baquet,

"No fierce discussions on political base among members were about to occur because we could always say, 'Stop! Remember that it is written in our statutes that we do not discuss politics!'" (translated)

⁶⁸⁹ Interview Jostock, 2019.

⁶⁹⁰ Tiedemann: 'Alliierte Rechtsbestimmungen zum Sport in Deutschland 1944 – 1950', p. 87-150.

⁶⁹¹ Interview Baquet, 2019.

Politics in Film?

Jürgen Baquet states that there has never been any film production with a political topic within the *AFW*,⁶⁹² primarily in line with the productions of most amateur film clubs in the region.

Klaus Jostock states that

"Until 1964-65, films with political or ecclesiastic topics were frowned upon by the *BDFA*."⁶⁹³ (translated)

However, the club statutes compared for this dissertation do not explicitly requested the absence of political content from film productions.

Wolfgang Freier took his first steps in amateur and professional film in Belgian Flanders before returning to his native Germany after fifty years. Through his long-standing activities in *UNICA*, he has a unique perspective on transnational differences. Freier explains that the differences between the regions of Flanders and Wallonia were inherent in Belgium's amateur and professional film productions.

"Belgium, that was two different countries. It has always been visible in their cinematic language."⁶⁹⁴

While stating that

"One always had to be careful not to cross a certain threshold: visually, morally and also regarding history. You must not get carried away, or you will get into trouble.

Few were making films about the conflict, but that meant very thin ice."

According to Freier, however

"Luxembourg was the most neutral country. They thought, 'Here, anything goes; we are BeNeLux'."⁶⁹⁵

Furthermore, Freier alludes to a higher number of political film productions in the long 1960s to the Polish and GDR amateur film communities:

⁶⁹² Interview Baquet, 2019.

⁶⁹³ Interview Jostock, 2019.

⁶⁹⁴ Interview Wolfgang Freier, 2019 (2).

⁶⁹⁵ Interview Freier, 2019 (2).

"In Germany, you had the same problem. Germany was East and West. In East Germany in the 1960s, many more political films were made. Moreover, you see the same when you go to Poland: In the 1960s and 70s, eighty per cent of their films were political. Those were black and white films which became well-known during the period, and the amateurs making the films."⁶⁹⁶ (translated)

A rare example of a more political amateur film production within the *Greater Region* is the documentary "Nous, Européens du Luxembourg" (1964). As discussed in *Chapter II.2.4* about generation gaps, the *CAL's* youth division *Studio 17* (Ody Roos, Marco Diederich and Antoine "Toiny" Wengler, won the *Grand-Prix du jeune Reporteur* at the *Concours Photo-Ciné des Communautés Européennes*, continuing to ambitiously promote European cooperation initially constituted within the club's 1947 statutes throughout the generations of members (see above of this chapter).

Ody Roos' professional career as an international cinematographer was launched by filming the 1968 student protests in Paris. An exception in the demographically mostly homogenous amateur film club scene, the young filmmaker (*1944) who was studying abroad might not have felt bound by the common societal restrictions other amateur film club members were adhering to.

Roos is, along with his fellow Luxembourger Andy Bausch (compare *Chapter III.5*), the only significant example in the *Greater Region* of a young amateur filmmaker turning professional. Roos' equally rare dedication to political topics allows for a possible interpretation of daring, ambitious topics in line with his professional ambition.

The potential reasons for Luxembourg showing rare examples of enthusiastic young filmmakers as clubs are twofold: As previously mentioned, 'Toine' Wengler joined the *CAL* through his father 'Butz' and was (comparable to the children of Joesph Anna and 'Jemp' Ensich) socialised with amateur filmmaking since early childhood. His good friend Ody Roos should join him in his club activities.

⁶⁹⁶ Interview Baquet, 2019.

LES CAL REPRESENTES AU CONCOURS " NOUS EUROPEENS " .
par Toine WENGLER

Les Communautés Européennes avaient organisé en 1963 un concours "PHOTO et FILM". Les films de devaient pas durer plus de 5 minutes, ce qui en fait constituait la difficulté majeure de ce concours. Comment en effet exprimer tout ce qu'on a dans l'idée en moins de 5 minutes? Notre équipe du "Studio 17", Ody ROOS, Marco DIEDERICH et Toine WENGLER avait choisi pour thème : "Luxembourg, au travail".

Après avoir coupé, recoupé et rerecoupé les images prises par le caméraman Toine, le cutter, Ody réussit enfin, sous les yeux suppliants de Marco, à réduire le film aux quelques minutes accordées. Ce fut en suite une sonorisation en toute hâte et sur piste magnétique qui fit transpirer à grosses gouttes la même équipe. Le film fut remis à la commission luxembourgeoise à la dernière minute du dernier jour de délai. Il ne restait plus qu'à attendre.

Trois mois s'étaient écoulés, lorsque trois lettres expresses firent pousser 3 hurlements de joie dans les 3 quartiers respectifs où habitent les 3 membres du "Studio 17".

Le film luxembourgeois avait gagné un prix. On ne disait pas ce que c'était. Il fallait aller le chercher à Bruxelles. Voilà comment débuta le "voyage d'affaires" du "Studio 17".

Le vendredi 13 mars (mais oui!) nous grimpons dans l'express pour Bruxelles où nous débarquons à 18.15 heures. La communauté européenne nous avait réservé trois chambres dans l'Hôtel Albert 1er.

Notre grand jour, ce fut le samedi. A 11 heures, nous fûmes reçus à la salle gothique de l'Hôtel de Ville de Bruxelles. Nous étions une vingtaine de lauréats (Photo-Dias-Films) venus des six pays respectifs de l'Europe des 6. J'ignore comment les organisateurs ont réussi, mais c'est un fait qu'ils nous reconnurent dès notre entrée.

Le programme de la remise des prix débuta par l'Orchestre des Communautés Européennes, qui, sous la direction de M. Jean Jakus, exécuta une Suite en Re-Majeur. M. Cooremans, Bourgmestre de la Ville de Bruxelles nous souhaita la bienvenue. M. de Groete, secrétaire général du Comité européen Photo-Ciné fit un discours.

Ce qui nous a particulièrement bien plu, à nous ciné-amateurs, fut l'originalité du discours du professeur Dr. W. Hallstein, Président de la Commission de la C.E.E. M. Hallstein, se trouvant dans l'impossibilité d'être à Bruxelles pour la remise des prix, avait fait faire un film sonore. Ce fut du haut de l'écran qu'il nous félicita de notre succès.

Ce fut ensuite la lecture du Palmarès des lauréats par M. R. Dumont du Voitel, président du jury européen. M. J.-R. Rabau, directeur du Service de Presse et d'Information des Communautés Européennes fit la remise des prix et annonça les prix complémentaires.

Notre équipe luxembourgeoise se trouva gagnante du "GRAND PRIX DU JEUNE REPORTER", un voyage à travers l'Europe en T.E.E.

Ce voyage doit durer 12 jours et nous mènera successivement à Bruxelles, Amsterdam, Paris, Luxembourg, Cologne, Munich, Genève et Milan. La Compagnie des chemins de fer nous a demandé de réaliser pendant ce voyage un film sur nos impressions et aventures. Un matériel de notre choix sera mis à notre disposition.

FIGURE 69: Toine Wengler, 'Les CAL représentés au concours 'Nous Européens', in ZIRKULAR (CAL membership magazine), numéro 5, mai 1964 (CAL Luxembourg)



FIGURE 70: C.I., Le « Grand Prix du Jeune Reporter » d'Letzeburger Land, 4th October 1964, p. 10 (*CAL Luxembourg*) (not included in the online version of this thesis)

The series of animated short films by the *AFK* Saarbrücken's members Alfred Schradt and Klaus Jostock, produced between 1969 and 1987, discussed in *Chapter II.6.1*, are remembered as outstanding, even among other amateur film clubs in Saarland and Luxembourg. They excelled in national and international competitions.

Besides the artistic ambition and quality of the film series, it is, in particular, the selection of topics which qualifies as extraordinary among the works of their peers.

The medium of animated film might be considered a safer choice for (political) satire than a live action feature film. However, the limited means of the amateur filmmaker might play a more critical role in this matter than potential censorship standards, as these were applied to all genres of competition films.

While Klaus Jostock does not mention that he intended to make a political contribution to the world of amateur film or a cinematic comment on the political situation, he states

"We treated current topics in world history cinematographically and won gold medals worldwide ".

The following animations by the duo are the most political ones: "Das Attentat" ("The Assassination") from 1969/1970

German Federal President Heinrich Lübke steps up to a lectern with a microphone to give a speech in front of an audience.

When he loses track of where he is speaking that day and takes a sip of water, a hand reaches up from underneath the lectern and steals Lübke's printed speech. Not being capable of giving the speech without his notes, Lübke leaves and bids farewell to the audience.

The scene ends with the church choral "Nun danket alle Gott" ("Let us all thank God").

The film references and satirises an existing person, using samples from the Long Player "Heinrich Lübke redet für Deutschland" ("Heinrich Lübke speaks for Germany"), a collection of speeches of the politician, who was infamous for problematic formulations. The film's first image, however, is a disclaimer that the plot is fictitious, and any resemblance of the depicted character to actual persons is coincidental, in this case, itself a satire of such disclaimers.

Among other incidents, Lübke's discourse in Helmstedt on 17th June 1965 has become historically infamous due to the confusion of the head of state.

In an interview with the remaining of the two authors, Klaus Jostock, he vividly and descriptively tells how the film initially fell victim to censorship regulations at the national film competition of the *BDFa*, the *DAFF*,⁶⁹⁷ from 14th until 18th May 1969 at the *Beethovenhalle* in Bonn, then capital of Western Germany.

According to Mr Jostock, the competition regulations did not allow acting political figures to be depicted, so the film had to be omitted. However, Jostock had nonetheless decided to bring a copy of the reel to the festival, nonetheless.

This copy came in handy when, according to Jostock, Federal President Lübke stepped down from office on the morning of the national film competition. This allowed for an impromptu public screening of the film outside the competition.

Jostock remembers that when the last moments of the film were screened when the sound of the Choral song "Nun danket alle Gott" ("Now let us thank the Lord") played,

"The audience members were standing in their seats! The film would have won gold." (translated)

⁶⁹⁷ *Deutsche Amateurfilmfestspiele*.

According to official records,⁶⁹⁸ Heinrich Lübke, whose infamous slips of the tongue were later explained by his deteriorating health, announced on 14th October 1968 that he was stepping down from his function as president of the Federal Republic of Germany on 30th June 1969, three months before the end of his term. The next elections were to be anticipated for March 1969. The website of the *BDFA*⁶⁹⁹ lists the location for the 1968 competition as Düren and for 1969 as Bonn.

The film and its unscheduled screening are not recorded in any files of the *BDFA* archives.

Besides the conflicting memory of the event's details that construct a certain narrative around the film beyond its political content, a remarkable fact is, once more, that the film makes a reference to church rites, ending with a choral song.



FIGURE 71: Alfred Schradt and Klaus Jostock, “Das Attentat” (“The Assassination”), 1969, 16mm, 3min 30 sec (AFK Saarbrücken, ASchra and KJ productions)

⁶⁹⁸ ‘Biografie Heinrich Lübke’, Website Stiftung Haus der Geschichte der Bundesrepublik Deutschland / Lebendiges Museum, accessed 20/09/2021, <https://www.hdg.de/lemo/biografie/heinrich-luebke.html>.

⁶⁹⁹ Veranstaltungsorte der Deutschen Filmfestspiele und der UNICA-Festivals, Website BDFA, accessed 14/10/2019 <https://www.BDFA.de/BDFA-history/veranstaltungsorte-der-deutschen-filmfestspiele-und-der-UNICA-festivals/>.

"Manna" (1975/1976)

The 1970s *Energy Fossil Crisis* saw soaring petrol prices and Western countries relying on Middle Eastern oil exports. This inspired Schradt and Jostock to produce an animated film referencing *Manna*, the miraculous substance that nourished the Israelites on their Odyssey through the desert in the Biblical *Book of Moses*. In this film, the *Manna* of the 1970s is oil.

Klaus Jostock explains:

"Oil was not only nutrition for him (remark author: the Sheikh depicted in the animation). He was distributing it as he pleased. And then, many wanted to have a portion of the food, this Manna. ...

And we see who is desiring this food. 'Come, little birds, come!'

But they were very odd birds. ...

Then there is no Manna left. Then, the birds vanish, and so do the shaft towers."⁷⁰⁰

(translated)

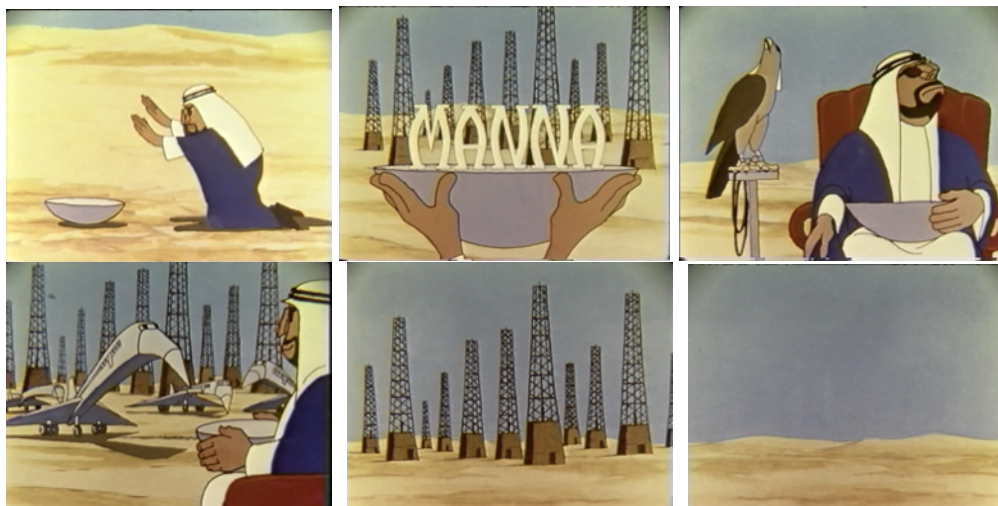


FIGURE 72: Alfred Schradt and Klaus Jostock “Manna”, 1975/1976, 16mm, 3min 30 sec (AFK Saarbrücken, ASchra and KJ productions)

⁷⁰⁰ Interview Jostock, 2019, translated by author (Original: “Und das Öl war für ihn nicht nur die Ernährung. Das hat der verteilt, wie er wollte. Und dann kam natürlich viele, die von dem Futter da, von diesem Manna etwas abhaben wollten, ne? Schnell das Töpfchen zugemacht. Und gleich sieht man, wer da Futter begehrt. Kommt ihr Vögelchen, kommt. Das waren aber ganz komische Vögel, die da kamen. Da ist doch noch etwas in dem Topf drin. Es gibt kein Manna mehr. Dann waren die Vögel weg, aber auch seine Bohrtürme waren weg“).

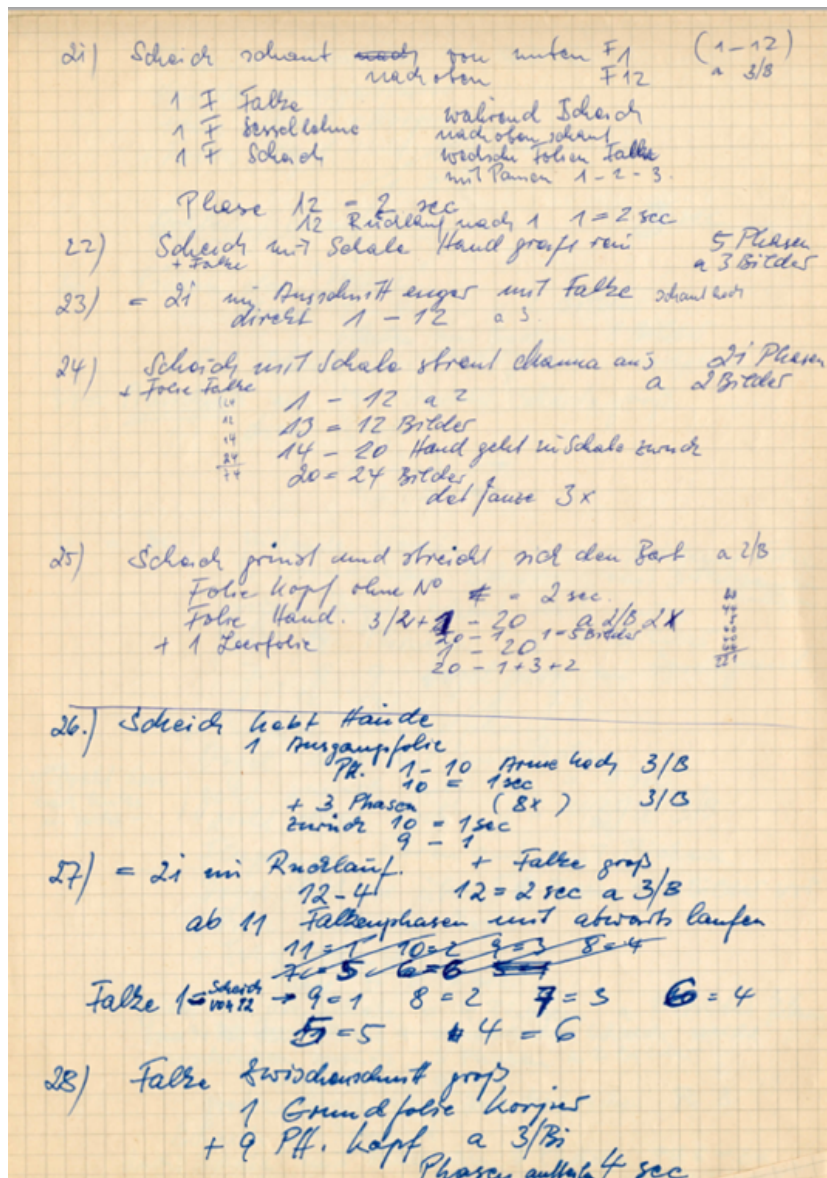


FIGURE 73: Hand-written planning chart for "Manna" 1975/1976 (AFK Saarbrücken)

“Das Netz” (“The Net”) from 1976/77

At the height of the *Deutscher Herbst* (*German Autumn*), the leftist and social revolutionary group *Rote Armee Fraktion/RAF* (*Red Army Faction*) committed numerous acts which were condemned as terroristic by the West German state. Schradt and Jostock animated a film inspired by these events. A red-masked spider in its net threatens the world, grabbing an aeroplane and ticking goals off a list.

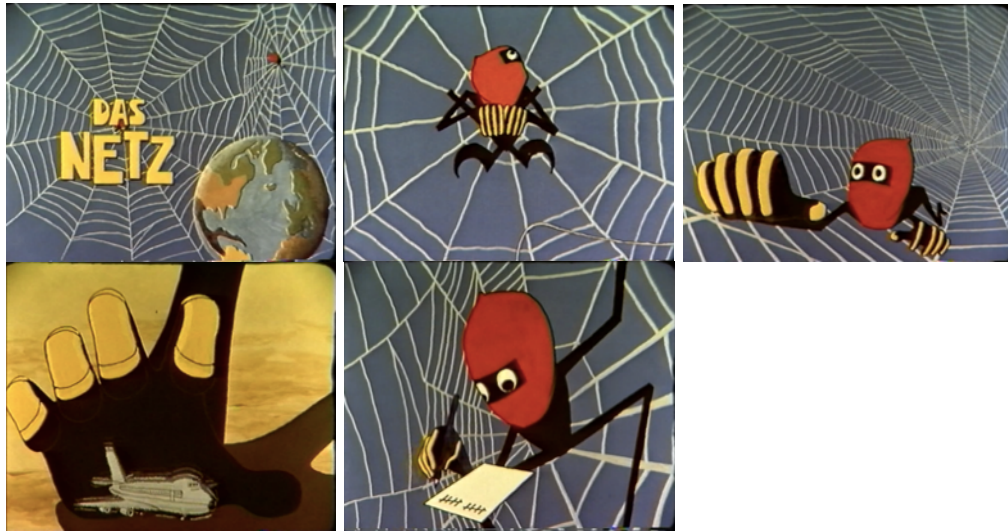


FIGURE 74: Alfred Schradt and Klaus Jostock, “Das Netz”, 1976/77, 16mm, 2min 25 sec (AFK Saarbrücken, ASchra and KJ productions)

In Schradt's own description of the film for the thirty-fifth German amateur film contest, 1977 in Saarbrücken, where the film won a gold medal,⁷⁰¹ he writes about the

"felonious objectives of certain scatterbrains"⁷⁰² (translated)

and pleas for international solidarity of all states impacted by international terrorism.

Furthermore, Schradt claims that he painted the hoods of his cartoon spiders red due to the limited use of colours in his work and in order to indicate that the terroristic spider was dangerous, rather than for any political significance of the colour red as being leftist (translated and paraphrased by author).

⁷⁰¹ *Film 8/16, Jahrbuch des deutschen Amateurfilms 1977*, p. 119.

⁷⁰² Author translation (Original: “Wirrköpfe”, compare Figure 72).

Alfred Schradt
Querstr. 9
6601 Bülbingen
Tel. 06805/1240

Friseurmeister
52 Jahre
filmt seit 1952
APK Saarbrücken

16 mm, color 1977
30 m, 2,45 min.
24 B./sec.
MT-Piste

Reg. Wettbewerb: 1. Preis, zum 3. mal Gewinn des Wanderpreises des BDFA,
somit endgültig in meinen Besitz übergegangen
Bundeswettbewerb Trickfilm Münster '77: Goldmedaille u. Sonderpreis d. Stadt Münster

der Autor zum Film:

Immer wieder verfängt sich Beute im weltweit gespannten Netz des internationalen Terrorismus. Beute, als Geisel benutzt um politische und nicht selten auch verbrecherische Ziele irgendwelcher Würrköpfe zu verwirklichen. Unschuldige sind die Leidtragenden solcher Terroraktionen.

Wenn Einigkeit stark macht, wie es so schön heißt, so müßte Solidarität den hiervon betroffenen Staaten die Möglichkeit bieten, dieses Netz zu zerreißen.

(Das Rot der Kapuzen meiner Zeichentrickfiguren symbolisiert zwar Gefahr, hat aber mit politischem Rot nichts zu tun! Wegen der sparsamen Farbgestaltung meines Films bot es sich zwangsläufig an.)

FIGURE 75: Filmdokumentation, XXXV. Deutsche Amateurfilmfestspiele Saarbrücken, 18.-22.5.1977, p.3 (BDFA Archiv Jülich)

Ten years after its production date, in 1987, "*Das Netz*" would be among the five highest-ranked films at the *Amateur Cinema League and American International Film & Video Festival*.⁷⁰³

In 1983, Schradt's animation Film "*Der Kalte Krieg*" (*The Cold War*) had already been rewarded with similar honours at this festival. In contrast to "*Das Netz*"'s criticism of left-wing revolutionary attempts, the film's animated depiction of stone-age men hitting each other and destroying each other's settlements until they have no basis of existence left, is a thinly veiled criticism of East-West relations at that time. Its favourable reception in the USA is therefore rather remarkable.

International Politics and the Transnational Interactions in the Amateur Film Scene

International politics have an impact on the amateur film scene beyond the politics of amateur filmmaking and of relationships between the club members or between different associations, in particular within the international organisation of *UNICA*.

Despite deliberately attempting to pursue an apolitical stance, an international association must administer different political entities and positions.

As discussed in *Chapter III.1.*, Saarland was under the political administration of and in a customs union with the French Republic (1947-1956).

⁷⁰³ Katte, '*The Amateur Cinema League and its Films*', p. 238-251.

The long-standing transnational friendship between the Luxembourgish *CAL* and the *AFK Saarbrücken*, as described in *Chapter III.2.*, led to the admission of the *IGFA Saar* into *UNICA* in 1953.⁷⁰⁴ The *CAL*, already a very active member of the international association, spoke for the local association of amateur filmmakers of Saarland. Seven years after the *Second World War*, the shared passion and friendship between the clubs beyond borders served as a means of transnational post-war reconciliation.

However, the German national association *BDFa* would only be re-admitted into *UNICA* (once again after its inter-war membership) in 1950.⁷⁰⁵

During the same period, in 1955 - the year the majority of the inhabitants of Saarland would vote in a referendum (compare *Chapter III.1*) for reunification with the Federal Republic of Germany as of 1957 – the *BDFa Archives* show an inner-German conflict.

Unfortunately, the origins of the tensions cannot be reconstructed in all detail.

Wilhelm Herrmann of the *FAC Stuttgart* addresses Joseph Anna, president of *IGFA Saar*, in a letter referencing a scandal within the framework of Stuttgart's annual German amateur film competition.

The screening of a film contribution from Saarland, "Der Zauberlehrling" ("The Sorcerer's Apprentice", likely to be based on Goethe's eponymous poem), had been stopped by the jury due to controversy. The author, Dr. Kirsch, perceived this decision as an affront towards the entirety of the *Saar amateurs*.

In a second point, Wilhelm Herrmann, author of the letter, apologises on behalf of Mr. Kiehne of the Berlin amateur filmmakers. According to the letter, the Berlin-based film club had distributed a pamphlet during the national contest, mocking the amateur film scene in Saarland. The *BDFa* board had already summoned Mr Kiehne to officially apologise to Joseph Anna and to *IGFA Saar*. Referring to the "exceptional position" of both "Saar" and "Berlin" in his letter, Herrmann pleads with Anna for tolerance towards the *BDFa's* position "caught between two stools".

"I would like to ask you personally to understand our position, as we do not necessarily have to deal with political considerations here, even though with our hobby, it is unavoidable that opinions and points of view collide." (translated)

⁷⁰⁴ Compare Interviews Ensich/Fondeur (*CAL*) and Jostock (*AFK*), all 2019.

⁷⁰⁵ Barbara Zimmermann (ed.), *Das BDFa-Handbuch* (Gütersloh: Flöttmann-Verlag, 1995).

Gleichzeitig aber möchte ich damit Dich persönlich bitten, auch mal für unsere Lage Verständnis zu haben, denn wir haben uns hier ja letzten Endes nicht so unbedingt mit politischen Erwägungen auseinanderzusetzen, sondern in erster Linie mit unserem hobby und lässt es sich nun mal nicht vermeiden, dass Meinungen und Ansichten aufeinanderprallen. Für diese Meinungen und Ansichten wird dann der gesamte Kreis verantwortlich gemacht, der für eine gewisse Polemik in keinem Falle verantwortlich zeichnen kann, besonders aber dann, wenn Du berücksich-

FIGURE 76: Excerpt Letter Wilhelm Herrmann (BDFa/FAC Stuttgart), 27th May 1955 (BDFa Archiv Jülich)

1961, the *Berlin Wall* was erected, dividing Germany and Europe; the National Association of Amateur Filmmakers of the GDR, the *Nationales Zentrum für Amateurfilm der DDR*, requested admission into *UNICA*.

The international organ's board members were torn in their decision between ideology, international politics and comradeship with fellow filmmakers. Joseph Anna, a board member of *BDFa* and *UNICA* (and previously president of the then-defunct *IGFA* Saar), addressed the *UNICA* board in a letter, advocating for its admission. Anna compared the situation of the GDR as a part of Germany to the one of Saarland during the period when the *Bundesland* was not a part of the Federal Republic of Germany but in a customs union with France (compare *Chapter III.1*).

III.6.4 Space Age, Elvis, Coke and the *Greater Region*

Edition no. 88 of “Cinéma Pratique” from 1969 presents the utilisation and application of the newly introduced sound technology for *Super* and *Standard 8* formats, compares nine different *16mm* montage tables, and advises how to choose a flashlight for photo cameras.

Seemingly unrelated, a scantily clad young woman, gazing just past the camera angle, leans against the publication's title on its cover page. Other than the information on the amateur-media-related content of the periodical, no explanations are given about the woman depicted on the cover. An icon of popular culture, and specifically of 1960s *Space Age*, neither the character nor the actress embodying her on the magazine's cover - which addressed "small gauge professionals and amateurs" - needed further introduction.



FIGURE 77: Cinéma Pratique - Revue des professionnels & amateurs du film étroit, no. 88, 1969, photograph by the author.

Before American actress Jane Fonda portrayed *Barbarella* in the eponymous Italian-French-American co-production directed by French director Roger Vadim in 1968, the character had already been the heroine of an erotic comic strip in France since 1962.⁷⁰⁶

7 ⁷⁰⁶ Mathieu Lindon, ‘Rappelle-toi Barbarella. Mort du père de la blonde héroïne SF, Jean-Claude Fores’, *La Libération*, 31/12/1998, accessed 30/09/2022.
https://web.archive.org/web/20210911145928/https://www.liberation.fr/culture/1998/12/31/rappelle-toi-barbarellamort-du-pere-de-la-blonde-heroine-sf-jean-claude-forest_254689/

Immediately before the *Space Race* between both sides of the *Iron Curtain* culminated in the US space shuttle "Apollo 11"'s moon landing in 1969, a defining moment of the *Cold War*, *Barbarella* represented the fictional "United Earth Government". However, coinciding with the height of the *Sexual Revolution*, she was also a woman in Space whose missions, adventures, and explorations were often erotic, transcending conventional social Space of sexual and gender freedom.

With her appearance on the cover of a publication for (amateur) filmmakers, Fonda, as a Hollywood actress and the character *Barbarella*, is a symbol of contemporary popular culture, specifically for the *Space Age*. The *Sexual Revolution* should also indirectly and intermedially enter the space of the amateur filmmaker.

Simultaneously, the transnationally produced movie based on a French comic strip, which was filmed in Rome's *CineCitta* and told the tale of a "United Earth", is an example of transnational American-European popular cultural interdependence.

Chapter III.2 of this dissertation about space and place briefly mentions how amateur filmmakers cinematographically conquer Outer Space in reciprocity with the *Zeitgeist* of the *Space Age*, which was represented culturally and politically throughout different media conquering the world of the amateur filmmaker. The existing Outer Space will remain an imaginary one, which can only be explored in the imagination of the filmmakers and their audience.

The central years of the cultural *Space Age* largely cover the same time frame as the research period. Cultural influences of the era include cinema productions (besides "Barbarella" and Stanley Kubrick's *2001: A Space Odyssey*, also released in 1968), television series like the American "Star Trek", its short-lived German counterpart *Raumpatrouille Orion*, or the animated American children's series "The Jetsons", whose release in France and West Germany began a few years after its original US-airdate.⁷⁰⁷ Novels such as the German science fiction book series "Perry Rhodan" (since 1966⁷⁰⁸) and multiple everyday life design objects such as fashion (notably by French designers Pierre Cardin and André Courrèges), architecture, and fittingly, transport vehicles such as cars or aeroplanes gave the *Space Age* cultural omnipresence during the *Space Race*.

⁷⁰⁷ Matt Novak, '50 Years of the Jetsons: Why The Show Still Matters,' *Smithsonian Magazine*, September 19, 2012 accessed 15/10/2022, <https://www.smithsonianmag.com/history/50-years-of-the-jetsons-why-the-show-still-matters-43459669/#:~:text=It%20was%2050%20years%20ago,piece%20of%2020th%20century%20futurism>.

⁷⁰⁸ 'Perry Rhodan – Die größte Science-Fiction-Serie der Welt', Perry Rhodan, accessed 16/10/2022, <https://perry-rhodan.net/>

Besides household electronic devices, the *Space Age* aesthetics would shape the functional and streamlined design of *Super 8* cameras of the era, as the example of the German brand Bauer's model *C Royal 10-zoom* from 1968 shows (pictured as a donation from Saarbrücken).



FIGURE 78: Bauer 1968 C Royal 10-zoom *Super 8* Camera (photograph: Michael Wack), in comparison with the icon "Space Gun" on the website *Flaticon.com*⁷⁰⁹

Despite the culturally relatively peripheral location of the *Greater Region*, the *Space Age* should, in its contemporary omnipresence, spark creativity among local amateur film club members.

In 1962, the *Club des Cinq* from Dudelange in the Grand Duchy of Luxembourg produced a humorous "mockumentary", filming the construction of a rocket ("LX62") in a private garden and various attempts to launch it into Space. As an example of early animation, the film shows a pointed object, possibly a pencil point (out of focus), moving toward the overcast sky, giving the impression that the camera is mounted on that object, possibly the outer surface of a rocket.

The initially monochrome rocket is painted in bright colours during the filming (which challenges the viewers' imagination of this black-and-white film) and ignited several times, generating plenty of smoke. The engineer and presumed garden owner holds on to "his" rocket and is pulled into the sky. Finally, a multitude of animated stars surrounds the tip of the rocket.

⁷⁰⁹ 'Space Gun', website *Flat Icon*, accessed 22/01/2023, <https://www.flaticon.com/>.

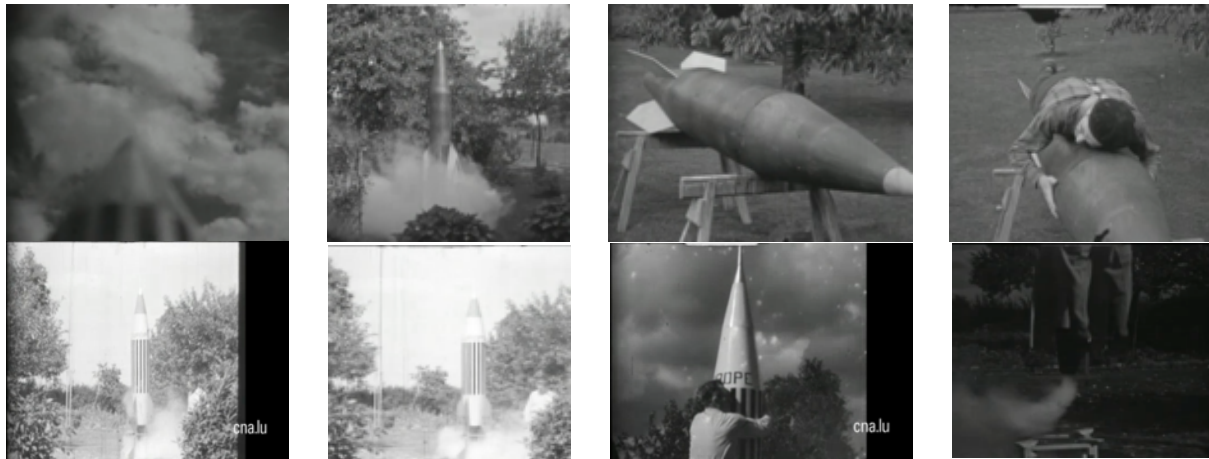


FIGURE 79: Club des Cinq, "Chutes LX62", (1962), 16mm, 6 min, Centre national de l'audiovisuel, Luxembourg

The description of a German *UNICA* contribution in 1955 (at that point not yet reunited with Saarland, compare Chapter III.1.), H. Studeny's 16mm film "UFO=Unbekannte Flugobjekte" ("UFO=Unknown Flying Objects"), reads similar, also adding a humorous touch:

"Such a flying saucer flies through Space and approaches Earth. It circles above a landscape and lands in front of a small house. A robot exits, enters the house, and meets a party of humans celebrating together. The robot takes a bottle of cognac and drinks. However, the creature from the far worlds is obviously not well-isolated: With massive noise, the miracle of technology disintegrates in pieces of metal, screws, and spirals on the ground. The man of the house exits, discovers the flying saucer and climbs inside. He fiddles with the handles until the monster rises in the air and disappears into Space. The film ends with the title "See you again on Mars".⁷¹⁰ (translated)

The filmmakers duo Klaus Jostock and Alfred Schradt from *AFK* Saarbrücken, who became internationally famous for their skilled animations, have already been discussed this chapter.

⁷¹⁰ *UNICA* Files (Folder 'Europe-Centre') Congress 1955, Angers

(Original "UFO Studeny, H., DEU 16 BS 60 B UFO=Unbekannte Flugobjekte, also fliegende Untertassen!
Eine solche fliegende Untertasse fliegt durch das All und nähert sich der Erde.

Sie kreist über einer Landschaft und landet dann vor einem kleinen Häuschen. Ein Roboter steigt aus, geht in das Haus und trifft dort eine Gesellschaft, die ein kleines Fest feiert. Der Roboter nimmt eine Kognakflasche, setzt sie an und trinkt.

Aber das Wesen aus den fernen Welten ist offensichtlich schlecht isoliert: Es gibt einen Knall und das Wunder der

Technik liegt, in Schrauben, Federn und Metallteilen aufgelöst, am Boden. Der Herr

des Hauses geht nun hinaus, entdeckt die fliegende Untertasse und klettert hinein. Er hantiert so lange an den Hebeln herum, bis sich das Ungetüm in die Lüfte erhebt und ins All entschwindet. Mit dem Titel "Auf Wiedersehen auf dem Mars" endet der Film.").

Another example of their animated films is a production titled "Der Kongress fliegt" ("The Congress flies") from 1972-74. It references the famous quote "Der Kongress tanzt" ("the congress is dancing"), which describes the *Congress of Vienna* (1814-15) as a societal event rather than a political one, as well as the eponymous *Ufa Film* from 1931. This film was the most expensive UFA production of the *Weimarer Republik* and made actress Lilian Harvey an international film star.⁷¹¹

The animation does not reference the international politics of the *Cold War* but *UNICA*-internal politics:

According to Jostock, the piece satirises the as megalomaniac perceived ambitions of *UNICA* president German Josef Walterscheidt to host an edition of the annual congress on a cruise ship in the Mediterranean in the early 1970s.

Jostock recalls that he was quipping, "You can also host the *UNICA* on the moon" (translated), which inspired the film.⁷¹² The film ironically proposes that the following *UNICA* congress should occur on the moon. The participants fly in with rockets and drive to the projection site in moon mobiles. In addition to the conquest of Space and the moon by *UNICA*, national symbols are also used as identification markers.

The flags of the participating countries and their national associations are also hoisted on the moon, like the American flag upon the moon landing in 1969.



FIGURE 80: Alfred Schradt and Klaus Jostock, "Der Kongress fliegt" ("The Congress flies"), 1972-74 16mm, 3min 30 sec (AFK Saarbrücken)

⁷¹¹ B. Möller, 'Studio Babelsberg - 100 Jahre großes Kino', *Hamburger Abendblatt*, 17/02/2022.

⁷¹² Interview Jostock, 2019, translated by author (Original: "Da haben wir „Der Kongress fliegt“. Wir hatten mal einen Präsidenten bei der UNICA, der war vom Größenwahnsinn verfolgt (lachen). Der hat gesagt: „Ich mache die UNICA auf einem Schiff im Mittelmeer.“ Da haben wir alle gesagt, jetzt spinnt der total. Sage ich: „Aber was heißt hier Schiff im Mittelmeer?“ Sage ich: „Man kann ja dann die UNICA auch auf dem Mond stattfinden lassen.“).

While the existing examples of *Space Age*-inspired amateur film productions of the regional club scene appear to be inspired by real-life mediatisations and publicisations of space missions rather than by the popular representations of the imagined space in fantasy and science-fiction, their presence might as well have played a role in their creation.

In November 1970, the department store *PeKa* in the centre of Saarbrücken hosted an *Apollo 10* space capsule exhibit, which had been on a crewed mission in 1969. According to the newspaper “Saarbrücker Zeitung”, fifteen thousand spectators visited the attraction within two days. The exhibition had been organised by the local branch of the American cultural institute *Amerika Haus*, showing the subject's popularity and the promotion of American culture and politics on a local German level, which was significant during the *Cold War*.

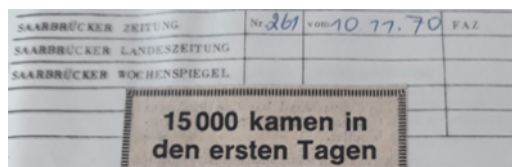


FIGURE 81: Saarbrücker Zeitung 10/11/1970 (Stadtarchiv St. Ingbert)

The space theme was also present in local popular culture. '*Endstation Venus*', likely referring to the USSR's *Venus* missions (planned for 1961 and an example for a reference to the competitive side of the *Space Race*), was also the motto of Saarbrücken's annual carnival celebrations *PreMaBüBa* in 1958. An instance of artistic exchange between disciplines and of an *Avant-Garde* event becoming mainstream, the *PreMaBüBa* (*Presse-Maler-Bühnen-Ball*, English: *Press-Painters-Stage-Ball*) was initiated in 1948 as a reminiscence of the *Presse- und Künstlerball* of the early twentieth century and the *Presse- und Bühnenball* of the inter-war period. It was initiated to collect funds in order to restore and refurbish the Stadttheater, a building commissioned by then-*Reichsminister of Propaganda* Joseph Goebbels and officially inaugurated by *Reich Chancellor* Adolf Hitler in 1938 before it was plundered by locals and destroyed in the bombardment of the city in 1944. Journalists, visual and performing artists represented in the artists guild (*Künstlersozialkasse*) volunteered to organise the masquerade bash taking place on the stage and in the canteen of the still half-destroyed theatre building.

Each edition has followed a theme, either referring to travel and exotic destinations (“Around the World”, “Flower Party in Peru”, “Remember Paris”) or other popular cultural references (for example songs, such as “Die Welt ist schön Milord” by Mireille Mathieu in 1961; or “Broadway Melody”) and societal topics (“Die Saarbrücker proben den Aufwand” in 1967, referring to the change in social climate of the late 60s).

This rather avant-gardist artistic event became so popular that after ten years, during which the proceeds supported the refurbishing of the theatre building, the excess turnover served to support the press and artists guild. Subsequently, the expanding event had to be moved to the newly erected *Congress Hall* (German *Kongresshalle*) in 1967 due to fire safety regulations. The *PreMaBüBa* still takes place in this event hall, though organised by an events management agency, at its height, attracting fifteen thousand guests and nationally famous musicians.

These examples show how societal and world politics as well as folkloristic traditions shaped contemporary popular culture, also on a local level, and were intersected with artistic creating as well as daily consumerism. This chapter's case studies illustrate the presence of these factors in local amateur film club members' productions.

Modernised Popular Traditions, "Cocacolanisation", Elvis and Blackness - American and European Culture

The popularity and importance of Carnival in the research area, which was already mentioned in the previous paragraph, can be traced back to centuries of predominantly catholic practices of the population throughout the *Greater Region*.

Many of the clubs have documented annual carnival celebrations in their area. Very notable are, for example, the depictions of the traditional festivities and processions in the Walloon town of Binche (classified as non-tangible *UNESCO* World Heritage since 2008) by the *Royal Caméra Club Binchois* throughout the years, beginning in the early post-war years.

However, similar documentaries can be found throughout the four border regions, for example, Alfred Rosch's (St. Ingbert) documentaries of the annual carnival parade in Reinheim (Saarland).

In line with the filmic documentation of other club-internal social activities, such as Christmas and *Santa Claus* gatherings, summer barbecues or Oktoberfest, clubs hosted carnival parties for their members and extended families. Their filmic documentation is among the frequent finds in amateur film club archives of the *Greater Region*.

While their images are largely interchangeable throughout the four subregions (compare *Chapter III.6.2* on art as life with the example of the artist couple Fickinger), in particular during the pre-sound years, a few outstanding productions make the case for contemporary (American) popular cultural influences on local festivities which include the clubs' social life.

At the local *ARBED*⁷¹³ Casino (itself an important socialising space for local, transnational mine workers), the *ACE Amateurs Cinéastes Esch* (LU) were hosting an annual masquerade bash for Carnival, which was open to the general public.

1961's *16mm*-documentary of the yearly event is archived in the *Centre national de l'audiovisuel* under the title "Election Miss Cinéma au Bal masqué des ACE 06.02.1960".

⁷¹³ *ARBED* (*Aciéries réunies de Burbach-Eich-Dudelange*, founded in 1911) was an iron- and steel producing company which grew from its Luxembourgish roots to operating transnationally within all four countries in the *Greater Region* and later operating, respectively partnering with further mining companies in Europe, Asia and the Americas, before merging with ArcelorMittal in 2002. Compare *Chapter III.1*.



FIGURE 82: *ACE Esch, Élection Miss Cinéma au Bal masqué des ACE 06.02.1960*, (1960), 16mm, c, 16min, *ACE Esch* (CNA Luxembourg) (not included in the online version of this thesis)

The colour documentary shows younger and elder generations celebrating together, most of them disguised, drinking and smoking.

A young couple is shown exiting a separate room, laughing; the camera travelling hints that they had possibly enjoyed some private moments away from the crowds. Several shots travel from women's calves up their bodies. First, in the case of a painted wooden cut-out of a bikini-clad woman, followed by the dancing couples, and finally, a smoking woman sitting at a table, smiling for the filmmaker. Despite the lack of sound, the mute film expresses singing and dancing through movement. The traditional Carnival celebrations are combined with contemporary popular cultural influences.

A swing- and blues band is playing for the dancing guests, with the singer uses the microphone stand as an inanimate dancing partner. A group of women disguised in black face excitedly and cheerfully chases through the ballroom. Popular contemporary performers of German-spoken *Schlager* music, Caterina Valente and Bill Haley, make an intermedial appearance when their names are mentioned on an advertisement poster in the ballroom. The highlight and final section of the 16-minute film is the beauty pageant for the "Miss Cinéma". A few younger, exclusively female contestants ascend the stage and turn for the audience and the camera, showing their costumes and figures, presented by a male host on the microphone.

Admission and decision criteria or categories are unknown from the mute documentary or the corresponding archive documentation, which usually includes articles and assembly minutes.

However, the cinematographer seems to dedicate significantly more recording time to a young contestant in a see-through baby-blue negligée than to the more elaborate head-to-toe costumes, which seem to be imported from exotic destinations or hand-made. In general, most costumes appear to be inspired either by foreign lands, possibly taking inspiration from popular contemporary cinema productions set in exotic locations.

The visual narration focusing on one contestant enables the spectator to anticipate the outcome of the competition: Indeed, it is the candidate who shows the most skin to be crowned "Miss Cinéma" and to receive flowers and a prize hamper.

In the epilogue scenes, the winner is shown after the festivities, without her mask and smiling directly into the camera, not only taking off her disguise but suggesting that she is taking off all her clothing when the film ends with a shot of the negligée and underwear on a table. Hinting, yet without subtlety, to carnivalesque and contemporary frivolity beyond everyday societal norms - already when focusing strongly on many female protagonists' legs throughout the camera tracking shots - no actual nudity is shown.



FIGURE 83: Archive excerpt *ACE Esch* 1957 “BAL MASQUE chez Hein : Lundi de Carnaval , 4-3-57“ (*Centre national de l’audiovisuel*, Luxembourg) (not included in the online version of this thesis)



FIGURE 84: 10 Jahre Filmamateure in Esch, 1959 (medium and author unknown) Archive excerpt *ACE Esch* (*Centre national de l’audiovisuel*, Luxembourg) (not included in the online version of this thesis)



FIGURE 85: Albert Pierre: “Im Banne der Farben - Zum Projektionsabend der Escher Filmamateure”, *Letzebuurger Journal*, 21st January 1959
Archive extract *ACE Esch 1959* (*Centre national de l’audiovisuel*, Luxembourg)
(not included in the online version of this thesis)

The article from 1959 about an *ACE* screening night with, among others, a documentary of the Carnival bash the club had hosted that year describes the similarity of the ball to comparable events, with flirting, dancing, drinking, and joking. Furthermore, it speculates on the possible conscience-stricken protagonists when the film projection turns them into spectators of their own frivolous actions banned on celluloid. Traditional Catholics celebrate Carnival to "drive out winter" and by committing perceived sins according to the Bible, followed by forty days of "Lent" - fasting and abstinence until Easter – to atone for their sins, as mentioned earlier.

Theorist Michail Bakhtin emphasises that

"the popular esthetics of Carnival reach all levels of society and facilitate an intensification of communication between them through temporary invalidation of their hierarchies. ... The entertainment of Carnival has a recreational effect as it makes us forget the constraints of official roles and established truths for a while. ... Serving all layers of society through its recreational and utopic function, the appeal of popular entertainment is not limited to a specific class. "⁷¹⁴ (translated)

In 1952, the *ACE's* annual Carnival bash had been themed "Hollywood in Esch", indicating an orientation towards the Olympus of the professional and commercial film industry worldwide, impacted by the locally prevalent American popular culture during this period.⁸

⁷¹⁴ As paraphrased by R. Shusterman, in 'Unterhaltung: Eine Frage für die Aesthetik', in *Kulturschutt. Über das Recycling von Theorien und Kulturen*, eds. Jacke et.al. (Bielefeld: transcript Verlag, 2006), p. 70.

Paul Lesch described this period of the early 1950s, during the assignment of entrepreneur and socialite Perle Mesta as American Ambassador to Luxembourg, as follows:

"Pro-Americanism had a certain tradition in Luxembourg, everything which was American was received very positively ...Luxembourg was really province, much more than nowadays."⁷¹⁵ (translated)

US influences in popular culture and economy as a means in the *Cold War* became inherent to the *Greater Region's* everyday life as early as the first half of the 1950s, thus also in amateur film productions of the period. Protagonists of Joseph Anna's (*SVC* Sulzbach) black-and-white documentaries of the local festival in the village of Reinheim, near the Franco-German border (during the period under French customs and cultural administration, compare *Chapter III.1.*), are sporting *Pepsi Cola* hats while serving the caffeinated lemonade in festive tents. These images of men and children wearing hats distinctly differ from the hats adult men of the period used to wear and bear a company logo and bear, therefore, the connotation of a capitalist army in which they are recruited and wear a kind of brand uniform. These amateur film scenes are a literal example of the so-called "Coca-colonisation", which was particularly harshly criticised by the French Communist Party (which also coined the term and chose Coca-Cola as the symbol of capitalism)⁷¹⁶ after *Coca-Cola* had begun exporting to Belgium and Luxemburg in 1947, and to France in 1949.

For the Luxembourgish – non-club – context, Danièle Wecker documented a similar example from the amateur film funds of the *Centre national de l'audiovisuel* in her dissertation, with Coke bottles and Disney toys being part of a *family film*.⁷¹⁷ Wecker illustrates with her example Lucien Blau's elaborations on the popularity of the American Way of Life in the Grand Duchy of Luxembourg in the 1950s, summarising that "cocacolonization swept it".⁷¹⁸

8 ⁷¹⁵ Josée Hansen, 'Madame est servie', *d'Lëtzebuurger Land*, 18/12/2015 (Interview with Paul Lesch).

⁷¹⁶ Rob Kroes, 'American Mass Culture and European Youth Culture', in *Between Marx and Coca-Cola. Youth Culture in Changing European Societies, 1960-1980*, eds. Axel Schildt and Detlef Siegfried, (New York: Berghahn Books, 2006), p. 95

⁷¹⁷ Wecker, *What do you mean we lost the Past?*, p. 64.

⁷¹⁸ Wecker, *What do you mean we lost the Past?*, p. 64.

quoting Lucien Blau, 'Américanisme et Antiaméricanisme dans les années 50', in *Le Luxembourg des années 50: une société de petite dimension entre tradition et modernité - Luxemburg in den 50er Jahren: eine kleine Gesellschaft im Spannungsfeld von Tradition und Modernität*, ed. Claude Wey (Luxembourg: Musée d'histoire de la ville de Luxembourg, 1999), 259.

Detlef Siegfried and Axel Schildt described the significance of Coca-Cola as standing "for growing importance of consumption" when referring to Jean-Luc Godard's *Masculin-Féminin* – subtitle "*The children of Marx and Coca-Cola*" to show the opposite poles of the political renaissance. They fostered consumption behaviour⁷¹⁹ between popular culture and intellectualism or high culture in 1960s youth culture. The element that represents consumption being adapted unquestioned in club and *family films* has the power to show how quickly this consumerism and the Americanism it stands for have become an intrinsic part of society after the *Second World War*.

Horst Bast (formerly of the *SVC Saarbrücken* and *Super8 Illthal*, currently *AFW Niederwürzbach*), in his early film club days among the younger members, recalls sporting an Elvis Presley-inspired hairdo and fashion style. While most filmmakers deny any professional influences or have limited awareness of the impact of professionalism on their own productions, Bast names Alfred Hitchcock and Sergei Eisenstein as his main filmmaking inspirations.⁷²⁰

Himself focusing on documentaries, he draws from Hitchcock's cinematic language.

Ian Craven sees Hitchcock as a figure so consistently venerated within amateur cine culture, referring to Great Britain, and quotes the British-American director as follows:

"Amateurs could make a very strong contribution to the cinema if they would confine themselves to filming documentaries. The story film is not for the amateur – he comes up against too many problems: rules and regulations, shooting difficulties, standards of acting – everything."⁷²¹

Roger Odin, however, cites that

"Marc Vernet sees Hitchcock himself as "an unsatisfied amateur* who remakes the "same" scene over and over again."⁷²² (translated)

This might explain why amateur filmmakers can relate to Hitchcock.

⁷¹⁹ Axel Schildt and Detlef Siegfried, 'Youth, Consumption, and Politics in the Age of Radical Change.' in *Between Marx and Coca-Cola. Youth Culture in Changing European Societies, 1960-1980*, p. 1.

⁷²⁰ Interview Bast, 2021.

⁷²¹ Alfred Hitchcock, 'Alfred Hitchcock talks about amateur movies', *Amateur Movie Maker*, 5:4, (1962), p. 811. (as cited by Ian Craven, 'Hitchcock and small gauge: Shaping the amateur fiction Film', *Journal of Media Practice*, 13:1, (2012), pp. 19-44).

⁷²² Odin, *La question de l'amateur*, p. 4.

Johannes Winter, later *SVC* Saarbrücken member, recounts a group production of a humourist short remake of Roman Polanski's comedy "Dance of the Vampires" (1967) in the late 1960s, also drawing inspiration from 1958's "Dracula" with Christopher Lee.

While this satirised Dracula is very unsuccessful, the film has a rather Hollywood-inspired happy ending, with him finding a bride and having many children, a love story and family ties.

Winter was, during the period the film was produced, a film club member in Oberammergau in the Bavarian Alps, where the American military and cultural presence has been prevalent since the *Second World War*. According to Winter, contrary to the Saarland, where the foundation of amateur film clubs was initially regarded with suspicion by the French post-war administration, in Bavaria, the US occupying forces were involved in the foundation of amateur film clubs, probably further facilitated the expansion of American culture in Western Europe.⁷²³

⁷²³ Interview SVC, 2019.

Nouvelle Vague

Considering the lack of a national film industry⁷²⁴, Luxembourgish *Studio 17's* (CAL's youth division, compare *Chapter II.3.3.*) film "*Evasions*" (1963) was lauded as

"one of the two best films of the national competition of that year" (translated)

by critic and filmmaker Ed Kohl.⁷²⁵

"The first Luxembourgish *Nouvelle Vague* Film (if it is still allowed to use this used and abused term). Let us flee, flee from this life, this holy prison life, turning around the next love, the next bed; you will find a woman who loves you, a woman who betrays you. Poor caged birds pour pretty, too pretty cover-girls. My poor love. Which love? Even caged birds mate. Cry, cry my little girl, with your three-penny-story".
(translated)

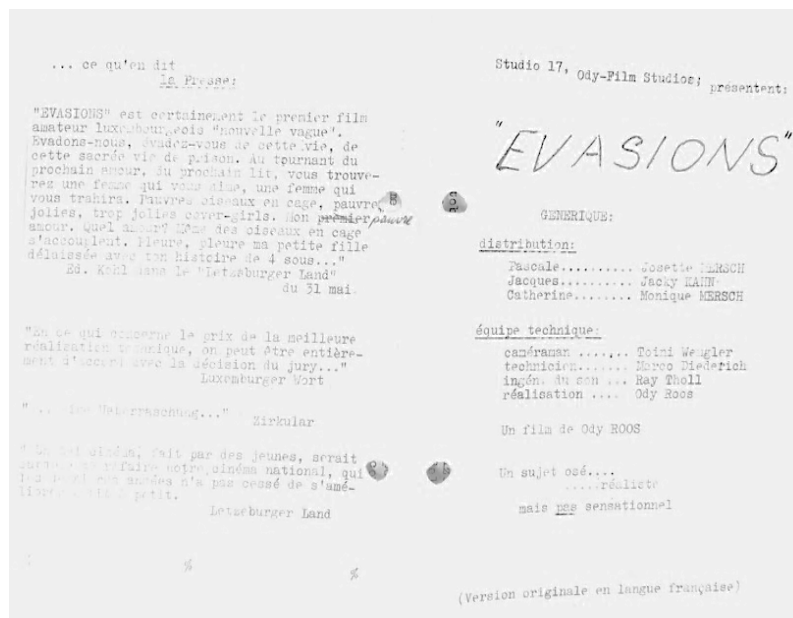


FIGURE 86: Description “Évasions” (Studio 17 / Ody-Film Studios), *FGDCA* Archives, 1963

⁷²⁴ Compare Liz Czach, 'Home Movies and Amateur Film as National Cinema' in eds. Laura Rascaroli, et. Al., *Amateur Filmmaking*, pp. 27-37.

⁷²⁵ Ed Kohl, "Cinéma d'amateur et amateur de cinéma", in *d'Letzeburger Land*, 31/05/1963 (Original: "'Évasions' est certainement le premier film amateur luxembourgeois „nouvelle vague" (s'il est encore permis d'utiliser ce terme usé et abusé. Évadons-nous, évadez-vous de cette vie, de cette sacrée vie de prison, au tournant du prochain amour, du prochain lit, vous trouverez une femme qui vous aime, une femme qui vous trahira. Pauvres oiseaux en cage, pauvres jolies, trop jolies cover-girls. Mon pauvre amour. Quel amour? Même des oiseaux en cage s'accouplent. Pleure, pleure ma petite fille délaissée avec ton histoire de quatre sous. ...").

While not mentioning the name, Kohl appears to be referencing French Nouvelle Vague director Claude Chabrol (who, in turn, admitted to being influenced by Hitchcock,⁷²⁶ pointing out a transcultural and transnational impact on the non-amateur level) in his description of the film.

As elaborated on in *Chapter III.4.3.* on younger amateurs' ambitions, the three adolescent filmmakers - of which Ody Roos should become a professional Paris-based cinematographer - were in the same age range as Chabrol's or Godard's young film characters of the period. They were likely able to identify with these characters' sorrows and questions, which were topical in the existentialist films, while, in a generational shift, being influenced by their innovative, poetic, cinematic language.

⁷²⁶ Claude Chabrol, Éric Rohmer, and Dominique Rabourdin. *Hitchcock*. (Repr. Paris: Ramsay, 1987).

III.6.5 Conclusion

The chapter "Experiments undesirable" was a veritable "Gordian Knot" and a gateway for the entire thesis and the *Grounded Theory* approach the research was following.

In early 2019, a workshop presentation on *Avant-Garde* and mainstream tendencies in "Ambitious Amateurs" prompted me to search for them specifically. With a background in contemporary arts, I approached the field from my own angle of knowledge, exploring the arts scene and its institutions, such as museums, theatres, academies, galleries, the literature archive, and related publications. For months, I followed many transnational paths connected with the *Greater Region's Avant-Garde* in the long 1960s to trace any collaborations or inspiration taken from theatre pieces, exhibitions (such as 1961's "Avantgarde" at the *Simeonstift Trier*⁷²⁷), or media (such as Truck Branss's innovative music videos of the *Saarländischer Rundfunk*).⁷²⁸

I could not find any further connections between the arts and the amateur film clubs I discovered; apart from Wolfgang Freier's recollection of clubs at the film academies. However, my search led me down other paths due to the tight-knit communities of the region. For example, when contacting the Library of the *Academy for Visual Arts (HBK)* in Saarland regarding the academy's film activities, the librarian, Sonja Schallmo, turned out to be the grand-daughter of a couple who were gold-medal-winning members of AFK-Saarbrücken.

Despite spending months with the hypothesis of finding connections between the arts and the amateur film club scene, the results were often unrelated to the actual search. As a result, I decided to adopt the principles of *Oral History*, which involves remaining as general as possible and allowing the interviewees to speak for themselves. This bottom-up approach was also applied to the rest of the research using the *Grounded Theory* method, which was clearly the right approach for this study. Once I was freed from the constraints of finding sources that corresponded to my hypotheses and allowed amateur filmmakers and other sources to tell their own stories, the research took a slightly different direction and gained momentum. It began by exploring what *Avant-Garde* meant for the transnational amateur film club scene.

Not only in the *Greater Region* but also internationally and in amateur film research, animation is regarded as part of *Avant-Garde* amateur film. In this case, the common perception

⁷²⁷ *Avantgarde 61*. Katalog zur Ausstellung im Stadtmuseum Trier, Trier, 1961.

⁷²⁸ '1963 - SR-Regisseur Truck Branss erfindet den Video-Clip', Video, SR-Online | 11/06/2020. Accessed 13/01/2021. https://www.sr.de/sr/mediathek/video/SRonline_SAAR100_134.html

outside of the academic or artistic discourse, which criteria formally correspond to those of the historical *Avant-Garde*, is that anything outside of the mainstream is considered *Avant-Garde*. For example, in the context of amateur film clubs, productions that do not fall within the main genres of nature, travel, homeland documentary, or feature film are perceived as experimental. This insider perception – in this case, insider refers to the club scene - corresponds to the perception of the general audience and large parts of society. It includes that the productions represent some form of advancement: advanced workload, advanced artistry, advanced content, and often advanced technique or use of technology.

The single example of productive animation filmmakers in the region was not solely focused on animations, although it was their great expertise. Their advancement is evident in their perception as *Avant-Garde* due to their specialisation, artistic and technical skills, as well as technological expertise. Their motivation was not driven by experimentation or radicalism, their choice of political topics or masterful drawings. Instead, their ambition was to excel in competitions. In this case, the filmmakers may not have seen themselves as *Avant-Garde* filmmakers, but their environment does.

While links between the arts and the local amateur film clubs are rare, they exist. In the present context, these clubs appear to rarely produce *Avant-Garde* film experiments, with members instead corresponding to formalist *Avant-Garde* criteria in their artistic practices that transcend all aspects of their lives, from professional to leisure time. The only outstanding examples of films with formally *avant-gardist* characteristics that could be located in the context of this study were made by club members who come from a relatively conventional professional context, suggesting that they experimented to break their routines. In the case of Jean Jeitz, whose persiflages of commercials or critical film comment on structural change won national and international awards, his motivation may have been similar to the animators' duo of the previous subchapter. Besides artistic expression, competition success might have appealed to him. However, this hypothesis is subject to speculation based on the general results of this study.

Besides the success-oriented animation films of political content from *AFK* Saarbrücken, whose production began in the late 1960s, a period of political and societal transition, mostly younger film club members of the generation of the "sons", belonging to a younger age-cohort of club members, made films of political content (compare *Chapter III.4*).

This practice, in itself, could be considered revolutionary since it was customary in the post-war decades – and for some clubs even today – to categorically undermine any political discussion in films as well as in club life. However, in the case of transnational exchange

between clubs, particularly through *UNICA*, amateur filmmakers could not entirely avoid any political discussion or being touched by political circumstances. For instance, discussions about potential memberships of countries from beyond the *Iron Curtain* taking place in *UNICA* during *the Cold War*.

It can be argued that any act is political, even if it is carried out without making any overt political statements, as is often the case in the introspective club scene of the primarily middle-aged amateur filmmakers in the *Greater Region*. The transnational and generational factors appear to be particularly influential in this context.

Similarly, the omnipresence of popular culture, its aesthetics and narratives, is such an integral part of everyday life that its impact on the amateur filmmakers' own cultural consumption and production remains largely unnoticed. They are largely incorporated in the clubs' practices and films and remain unquestioned, with few exceptions. The latter might depend on transnational influences, such as the American cultural presence in Luxembourg. More samples from Lorraine would have to be generated and viewed to juxtapose the different regions in this aspect in further detail. In turn, the impact of French cultural politics in Saarland is mirrored strongly in the different disciplines in the art scene of this period. However, the customs union with France seems to have led to an increase in the use of the French company *Pathé's 9.5mm* film format in Saarland, which shows not only the transnational, cultural interdependence, but also the one between politics, economy, and culture (compare *Chapter III.1*). Nevertheless, traditional societal conventions of the period were only evolving slowly, more progressively among younger generations of club members. As these are naturally underrepresented in the clubs of the *Greater Region*, their contribution to this change is relatively small, with notable, prominent exceptions in Luxembourg.

Considering that the majority of club members are middle-aged men, culturally socialised around the *Second World War*, often family fathers of the middle class and therefore bound by societal, political, and religious conventions, the lack of politically (and in other ways) controversial film productions is a logical consequence of the transnationally homogenous demographics of the amateur film club scene.

During the *Golden Age* of amateur film clubs, from the post-war years to the political, societal and cultural turmoil of the late 1960s, politics in film and any kind of political discussion within the framework of the amateur film clubs and associations was frowned upon. However, it appears there was even a lack of interest in political topics while the filmmakers intended to enjoy their hobby and social life after the hardships of the war and during the economic ups and downs of the long 1960s in the *Greater Region*.

Due to the transnational character of the region, beyond local and international censorship within competitions, censorship standards also applied to filmmaking itself, as discussed in this Chapter and in the example of censoring bikini images in holiday films by Luxembourgish filmmaker Georges Fondeur which were sent to Belgium for development in the early 1970s. Considering the strict standards applied to rather conventional imagery, the lack of controversial content among club productions seems to complete the picture of the region's club scene.

While this study does not take into consideration the production of individual amateur filmmakers outside the club context ('lone workers', as Ryan Shand calls them),⁷²⁹ it can be assumed that due to the *Greater Region's* peripheric situation in relation to centres of cultural production and alternative lifestyle during the research period (compare *Chapter III.1*), filmmakers with higher ambition regarding political content or cinematic success left the area, similar to a lot of visual artists, to explore the possibilities of film production in larger centres of cultural production, as in the case of Ody Roos.

The chapter also offers a glimpse into the societal negotiation of prevalent contemporary political and (popular) cultural discourses beyond the *Dispositif* of the amateur film club: From transnationally significant cultural or historical traditions such as Carnival, or the phenomenon of the *Space Age* which transcends multiple areas of the daily life from politics to science and popular culture, practices in filmmaking and in the club life mirror the *Zeitgeist* of the respective era. The probably most emblematic discourse analysis of the present study is the dominant perception of *Avant-Garde* in general and amateur film animations as *Avant-Garde* which is diachronically and transnationally prevalent. The study of the amateur film club *Dispositif* grants inside into a societal perception of the concept and the term.

⁷²⁹ Shand, *Amateur Cinema*, p. 251.

IV. CONCLUSION

This concluding section synthesises the study's results, addressing the research gaps it set out to highlight and partly close, while also proposing objectives for future research. It offers a summary of the main discussions and findings of the main chapters.

Employing a *Grounded Theory* approach allowed for exploration of multiple research directions, yielding insights that influenced the adaptation and evolution of the initial study design, shaping this thesis over four and a half years. One of the main challenges was deciding which material to prioritise. Time constraints and the impact of the COVID-19 pandemic required leaving certain areas unexplored. Notably, four "Ambitious Amateur" filmmakers whom I interviewed passed away during the pandemic, and I was unable to meet two of them in person due to the restrictions. The task of choosing which samples to include and which stories to tell within the scope of this dissertation while also considering which ones to save for future works of research has been daunting. It has been particularly challenging given the time and effort I have invested in closely and thoroughly examining the source body, including the actors' personal life accounts, ideas, experiences, and expressions.

Beyond presenting the findings, I have also critically evaluated the theoretical and methodological approaches used in this study. This involves assessing the strengths and limitations of the chosen methods in relation to the research questions and data and considering alternative or complementary approaches for future research.

Objectives

In the closing remarks of his 2007 dissertation on Scotland's amateur film scene, Ryan Shand called for more comparative, regional, and international studies in the future, as well as for research into the cultural and social implications of amateur filmmaking. This transnational study on sociocultural and cinematic practices seeks to address these gaps by drawing on Shand and Craven's approach, which connects amateur filmmaking with Stebbins' concept of *Serious Leisure* and related amateur frameworks. This theoretical model has been instrumental, particularly in examining club practices and the social life surrounding clubs.

My thesis situates amateur film within an organised leisure framework of clubs and associations, exploring questions of identity construction, appropriation, and attribution within the broader context of *Locality*, *Generationality*, *Serious Leisure*, Popular and High Culture, and Politics, transnationally across the *Greater Region* of Luxembourg, Lorraine (France), Wallonia (Belgium) and Saarland (Germany).

The study also examines these questions and concepts as well as their evolution diachronically, focusing on the long 1960s, while extending into interdisciplinary areas. Focusing on a condensed research period of approximately twenty years allowed for further exploration of various interconnections, reflecting on temporal and transnational interdependences with societal conventions and transitions, political events and circumstances, popular cultural, traditional, and Avant-Garde influences, and even rejections of these. This study contributes to closing gaps in the research of historical Popular Culture in the *Greater Region*, transnational amateur film, and amateur film clubs, helping to develop a historiography “from below,” where ordinary individuals democratically engage with broader cultural contexts and document history, creating a unique record of their lived experiences.

Scope and Methodology

The research focuses on the transnational *Greater Region* of *Saar-Lor-Lux-Wallonia*. Beyond a transnational juxtaposition of national contexts this study rather concentrates on a transnational border region with distinct shared cultural and spatial characteristics. The International Association of Amateur Filmmakers, *UNICA*, is also part of the study, albeit focusing on its members in the *Greater Region*.

The study period of the “long 1960s,” offers a flexible timeframe. In Germany, the National Amateur Film Congress in Saarbrücken marked Saarland’s return to the Federal Republic in 1957, and the 1977 Congress in Saarbrücken celebrated the fiftieth anniversary of the *BDFa*. For Luxembourg, the 1952 founding of the national federation *FGDCA* serves as an early marker for this period. The gradual shift from small-gauge film to video technology in the late 1980s might serve as a natural endpoint as a timeframe for the study. This approach would align with Tim Van der Heijden and Patricia Zimmermann’s generational approach, which considers technological transitions as leading to changes in amateur filmmaking practices. However, this would require doubling the research period. Moreover, it would exclude small-gauge enthusiasts who resisted the transition to video, though such an approach might yield other valuable insights.

The focus on the long 1960s provides a unique temporal scope, distinct from the usual *longue durée* approach in the field. This narrower timeframe allowed for greater interdisciplinary and transnational exploration within the contexts of Cultural and Media History and Media Culture.

Given the diversity of sources and cases encountered and the *Grounded Theory* approach, research questions developed slowly and relatively late in the process. Partially diverging from classical *Grounded Theory*, I had created most guiding hypotheses early on, informed by existing amateur film studies and historical knowledge of the research area.

The central research question emerged around how notions of Locality, nationality, demographics, aesthetics, technology, and politics shaped identity construction, appropriation, and attribution within the amateur film club scene of the long 1960s.

Analysing a "history in crumbs," as described by Odin and Dosse, aligns with the development of *Oral History* sources, offering a unique perspective for this study's objectives and its contextualisation within various historical frameworks. The transnational character and limited timeframe of this study also invite additional future exploration. For instance, the field of *Border Studies* could offer deeper insights into the border region's impact on transnational and local interactions, which is only briefly addressed in *Chapter II.2* on Locality. Such an approach could enhance our understanding of regional perceptions while offering an alternative disciplinary framework for analysing the material.

Deeper integration of the present source body within the fields of film history, film theory, and amateur film studies could contribute significantly to ongoing scholarship. Amateur film production is often viewed as peripheral to professional filmmaking. In the *Greater Region*, which, despite its central position in Western Europe and the EU, remains economically and culturally marginal in relation to the three bordering countries Belgium, France, and Germany. The amateur film production of the long 1960s – in the case of Luxembourg, equal to the professional film production due to the lack of a national industry during that period – classifies as peripheral filmmaking in the urban and cultural periphery.

Internationally, amateur film research often focuses on family and home contexts, with few distinctions, emphasising either individual filmmakers or the collective productions of national amateur film clubs. The contextualisation within international research with similar parameters, - such as the research period of the long 1960s which is part of most *longue durée* studies - also shows that many amateur film club practices, topics, esthetics, and semiotics remain transnationally similar. Existing studies largely focus on amateur film production in a home and family context without much distinction and tend to concentrate on individual filmmakers and clubs or the amateur film club productions of entire nations.

However, Eastern European and Latin American clubs, while arising from different social and political backgrounds, intersected with their Western European counterparts during the *Cold War* and the era of military dictatorships. While these regions could not be included in this study due to spatial limitations, future transnational research on amateur film should further explore the mutual influences, differences, exchanges, and interdependencies between East and West in this period, a task that the existing archival resources would facilitate.

Summary

This thesis explores the conceptual and contextual dimensions of amateur film, filmmakers clubs, and the broader amateur film scene as a *Dispositif* within a transnational, diachronic framework. Rather than employing a strictly chronological or national approach, the study uses detailed case studies to illustrate how amateur film practices and aesthetics were represented, adapted, or omitted across different contexts, grounding these findings in theoretical perspectives. Examples are recurrently referenced across chapters to underscore thematic interdependencies and continuities.

Demographics, as well as practices in the spatial and temporal scope of this study, are comparable within the region and beyond, with very few exceptions of younger or female members. These mutualities lead to study results which essentially correspond to international studies regarding cinematic and sociocultural practices.

To familiarise the reader with the contemporary historical, economic, political, and societal background of the study, the central part of the thesis begins with two descriptive introduction chapters: a short outline of amateur film from the perspective of its creators, followed by a detailed presentation of the historical, political, societal, and economic background of the *Greater Region* Saar-Lor-Lux-Wallonia in the long 1960s.

The first empirical *Chapter, III.2. "Home and Away"*, explores the significance and meaning of space, time, and place, both in terms of geographic *Locality* and an imagined conceptual sense. Imagined, constructed spaces play a significant role in film production and sociocultural club practices, such as 'Heimat', 'Family', or the 'Distance' / the 'Foreign'. Furthermore, the chapter highlights the permeable exchange of the club filmmakers between different levels of *local*, ranging from a clubhouse or meeting location to the village, region, or nation, particularly during events such as the nomadic annual meetings of the international amateur filmmakers association, *UNICA*. The chapter explores topics ranging from the concept of "home" in both local and metaphorical senses, as a clubhouse or homeland documentaries, the exoticisation of travel documentaries, and the transnational exchange of national and

international competitions. The section also delves into the idea of 'Home in the Distance' of former colonies in rare examples of the club context in the Greater Region.

The period's amateur films reveal that, while some transnational identities and themes emerge, regional and national identities often remain dominant. For example, glorified depictions of "Heimat" (homeland) and the heavy industrial landscape frequently recur across subregions, indicating a shared, though not unified, cultural heritage.

Likewise, themes such as travel, exoticism, and "the foreign" are explored, often reflecting a mix of curiosity and cultural distancing, as seen in travelogues and documentaries produced in former colonies.

A shared transnational identity transcending barriers such as language, nationality or political ideology and a corresponding Europeanisation from below is rather an exceptional characteristic, respectively temporary approach: During *UNICA* or the rare European festivals organised by national or local associations, and in case of a club from Luxembourg.

Beyond travel and *Locality* or localism in amateur film, club life, which may include friendly exchange with other clubs or competitions from local to international levels, fosters travel. The filmmakers travel to physical locations, as do the (at the research period common) physical film copies. The films, their makers and the depicted spaces then appropriate a new space and audience in the screenings in different locations.

The same holds for the nomadically hosted amateur film competitions, which recreate the space, uniting the filmmakers in competition in different cities and countries and, in addition to that, temporarily appropriating a different space.

Constructed or imagined and idealised spaces go beyond imagined localities such as 'Heimat' and the 'Foreign'. The concept of 'Family' proves an equally constructed space frequently applied to the context of amateur film clubs and the club scene, notably by the amateur filmmakers, who refer to the club or *UNICA* as a 'Family'. Referring to the jovial atmosphere which unites filmmakers in their passion beyond ideology and national or language barriers, the amateur filmmakers idealise their adopted space.

Chapter III.3 further explores the notions of 'Family' and 'Heimat', focusing more on belonging and identity in a transnational context. The importance of the heavy industries and their materials as lifelines for the *Greater Region* and its amateur filmmakers are explored in film examples and social practices. Industrial Culture and its depiction or glorification as a sort of alternative "Heimatfilm" or homeland film feature recurringly in all subregions and throughout the research period of the long 1960s, i.e., until the demise of these industries.

Once again, seemingly creating a shared identity as the attentive viewership might perceive it, these shared factors are not succeeding in overcoming individual, national or local senses of identity.

Additional differentiations might prevent a sense of belonging even within the international community of like-minded peers. Divisions of the scene or within clubs based on preferences for different film formats, technologies, or film genres serve on the one hand, to create a sense of elevation, belonging to a smaller group of experts or aficionados, and on the other hand as a factor of delimitation towards other amateur filmmakers and clubs.

Distinctions among club members by technology preferences is also one of the aspects *Chapter III.4* explores. Based on Karl Mannheim's definitions of generation concepts beyond age cohorts, the chapter discusses the concept of *Generationality* in the context of contemporary amateur film clubs: Both technology generations and user generations are strongly linked to economy, technology, and demographics.

Comparable to international findings, the data from the *Greater Region* confirm that women had been club members since the early days, however, in different capacities than the male members. With the introduction of *Super 8* in the 1960s, more women took on the role of filmmakers while remaining a minority until these days.

A discussion of a lack of younger generations of filmmakers joining clubs has been transnationally prevalent since the research period. Indeed, members of a younger age cohort have always been few. The chapter lists a few such examples, mainly from Luxembourg, and how these younger amateur film club member generations negotiated topics in film and press which had previously been taboo among their elder peers.

Once more revisiting the family space, *Generationality* also serves to contextualise women filmmakers. Among these are two examples of daughters of club members who took on filmmaking when coming of age are singled out.

These simultaneously represent a younger age cohort, a generation succession within families as members of film clubs, and a new user generation through the implementation of the new technology generation *Super 8*. This technology generation represented a gateway for female filmmaking, as international studies have previously shown and present examples from advertising and marketing confirm.

This connection between the industry and the amateur film clubs, as well as the general level of professionalisation, is further explored in *Chapter III.5, “As if running a Business”*. Transnationally, the study shows that clubs were often founded by local film- and photography businesses to enhance business. Besides various types of organised amateur filmmaking, in contrast to individual amateur filmmaking or *home movies*, the chapter also delves into the social activities, hierarchies, and competition within the *Serious Leisure* mode of club life.

Additionally, this chapter discusses the connections between the professional and commercial sectors, the role of the film and photography equipment industry, and the publicisation of amateur film on national television.

The tight-knit networks of the *Greater Region* included connections to local television studios, but a lack of a professional film industry favoured a semi-professionalisation of amateur film clubs. However, examples of ambitions to elevate one's filmmaking to a career level are scarce.

Private and professional life intersect in many examples when amateur filmmakers document their work life or local industries in company-organised leisure time activities for employees. A structured leisure time seems to be a common factor among many amateur film club members, while typical for the research period and area, due to a lack of urbanisation and entertainment industry. Many of them were active in several different leisure time clubs during the period, often combining their hobbies by documenting their other leisure time activities.

While there is no interview-based evidence that the amateur filmmakers see their serious hobby as superior to other hobbies such as gardening or football, some filmmakers rather mock clubs which were less interested in competition or making ambitious film productions than in the social aspects of celebrating together. Nevertheless, this social aspect is crucial in almost all clubs up to the *UNICA* level.

The final empirical chapter, “Experiments undesirable” (III.6.), examined how art, life, politics, and the contemporary *Zeitgeist* were reflected in the clubs and their productions. The chapter explores the *Avant-Garde* potential, or lack thereof, within the local amateur film club scene and how what is perceived as *Avant-Garde* inside these circles varies, adopting a bottom-up perspective. The subchapters discuss the advanced potential of animation films, which were commonly perceived as *avant-gardist*; the productions and lives of artists as amateur film club members, the deliberate absence of political discussion, and how politics could never be entirely avoided, considering how this premise changed over time.

Finally, this last chapter is rounded off with mainstream popular and high culture influences, traditions and European-American influences and interdependences, and their role in the amateur film clubs' sociocultural activities and filmic production.

The "Ambitious Amateurs" who have been cited in this study through their works, their words, or through the words of others, in articles, books and other writing, comprise all of the categories described in previous research about amateur film and more: *Serious Amateurs* and *Dabblers* as described by Stebbins, Craven and Shand, *Sunday filmmakers* as described by Colette Sluys⁷³⁰ and competitive artists as described by Kattele. However, the most significant insight is that in the contextualisation of the period and of the region, many of these filmmakers may variably represent all these categorisations in personal union. The variation depends on spatially and diachronically evolving *Dispositif*.

While specific topics are in club life as well as in film productions, deliberately excluded, such as Politics, Social Critique or Religion, and visual Experimentation is perceived as too amateurish (in this case in the sense of dilettante), this changes towards the second half of the research period with younger filmmakers who were not culturally socialised around the *Second World War*. However, these rather daring endeavours remain rare.

The research identifies common aesthetics, practices and discourses, in amateur film and the club scene that transcend national borders and are evident throughout the long 1960s. A diverse range of primary sources evidences evolving social constraints, technological advancements, and cultural transitions across the spatial research area. However, some of the case studies reveal that not all recurring themes were actively constructed or perceived by the amateurs; indeed, their inside perspective might make them oblivious to these prevalences: (Popular) cultural European and American Influences on cinematic practices are denied, while specific references such as the *Space Age* or an admitted admiration for Alfred Hitchcock, François Truffaut or Jean-Luc Godard are recurring.

⁷³⁰ Colette Sluys, 'Les Cinéastes du Dimanche La pratique populaire du cinéma', T. 13, No. 3, De l'imagerie populaire contemporaine (juillet-septembre 1983), pp. 291-302.

Achievements

This study's significant contribution lies in establishing a research infrastructure for studying transnational amateur film and amateur film clubs in the *Greater Region*. While further planned excursions, club and archive visits in Wallonia and Lorraine were not possible due to *COVID-19*-related lockdowns and long-lasting constraints, many more detailed pieces of information and sources could have been added to this research. Nevertheless, the basic structure to continue in this direction has been established.

Considering the problematic archival situation for amateur film (except for the Grand Duchy of Luxembourg), a study focusing on the long 1960s came almost too late at this point in time, as few of the actors and witnesses of the period were still alive to give detailed accounts. Unfortunately, much of the amateur films, technology, and other material that never made its way into an archive may be lost and cannot be located anymore. Further exploration of the pathways established in the present study and an examination of located sources in the context of existing international studies is necessary.

Furthermore, as amateur media technology continues to evolve and expand with the recording of everyday memories using mobile phones, many amateur filmmakers interviewed for this study believe that the amateur film club is obsolete for younger generations. While amateur films are recognised as cultural heritage and *UNICA* still having offspring in its youth section, the amateur film club as a *Dispositif* might soon vanish, and its heritage can only be preserved through research and archiving.

Recommendations

The challenges of archiving amateur film—exacerbated by disparate national policies and inconsistent funding, based on my experience with numerous archives in several countries, , including specialised ones, club-associated ones, private ones, international ones, etc. – highlight the urgency of preserving this cultural heritage as amateur film clubs decline.

Writing on amateur film has frequently addressed archiving policies and challenges, as it is one of the primary reasons for the delay in amateur film research. While digitisation has progressed and the value of film and amateur film as historical sources has been recognised, there is still a lack of concise archiving policies, both on international and national levels. As both research and filmmaking endeavours continue, archiving problems will persist. Archiving initiatives, such as the significant effort undertaken by *Pôle Image Est* in Lorraine during COVID-19, exemplify the potential for digitisation to make these works accessible.

Finally, I would like to point out the importance of an international collaborative approach to amateur film preservation and research, advocating for enhanced archival policies and funding to support transnational studies in this area. Institutions like *AMIA*, *Inédits*, *EYE Filmmuseum Amsterdam*, *FIAF* and the *Österreichisches Filmmuseum Vienna* provide valuable models for cross-border cooperation between archivists and researchers.

While *UNICA* is a member of *FIAF* and *ICFT* at *UNESCO*, it still lacks a complete archive due to its non-permanent main office, which changes residence with each presidency. While its archives are partly stored at the *Lichtspiel Kinemathek* Bern in Switzerland, other parts are located in a private household near the Franco-German border. *UNICA* archive stock from certain periods is currently claimed to be entirely lost. During my research for this dissertation, I could locate only a few individual files, such as correspondence or meeting minutes, from the files I inspected at the *BDFA* (Germany) and *FGDCA* (Luxembourg) archives. Long-term board members at *UNICA* informed me that researchers or archivists had not contacted them in two decades. As transnational research in amateur film gains favour and the centennials of the *9.5mm* (2022) and *16mm* (2023) formats are celebrated by the film and technology industries.

As amateur filmmaking shifts with new media technologies, preserving the legacy of traditional amateur film clubs becomes ever more crucial. Further funding initiatives should include resources for the identification, preservation, and digitisation of amateur film materials, ensuring that this cultural heritage is available for future study.

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VI. LIST OF CLUBS, ARCHIVES, LIBRARIES

CLUBS AND ASSOCIATIONS

International

- *UNICA* (Union Internationale du Cinéma), several locations

Belgium

- *FACINEB* (Fédération des Amateurs Cinéastes de Belgique / Federatie van de Amateur-Cineasten van België)
- *VAC* (Vereniging van Vlaamse Amateur Cineasten)
- *FCVFB* (Fédération des Cinéastes et Vidéastes Francophones de Belgique)
- *L'EPLICINA* (Entente Provinciale Liégeoise des Cinéastes Amateurs, Province of Liège)
- *Caméra Club de Fléron*
- *Cameram* (Royal Cameram Club, Watermael-Boitsfort/Bruxelles)
- *Ciné-Club Mosan asbl, Namur*
- *Ciné-Vidéo La Cambre* (Bruxelles)
- *Pixel, Villers-la-Ville*
- *RCCB* (Royal Caméra Club Binchois, Binche)
- *RCCW* (Royal Caméra Club Wavre)
- *Royal Caméra Club de Huy*
- *Royal Caméra Club Liégeois (Liège)*
- *Royal Cinam Club asbl, Namur*
- *Royal Cine-Vidéo 8-16 (Liège)*
- *Septième Art Amateur, Seraing*

France

- *FFCV* (Fédération Française de Cinéma et Vidéo), Paris
- *GUR Est* (L'Union des Clubs des Cinéastes de la 5me Région FCFC, previously URCC 5)
- *CACV* (Association des Cinéastes Amateurs de Verdun)
- *Caméra-Club d'Auboué*
- *Ciné-Club 9,5 de Lorraine, Nancy*
- *CinéAm, Metz*
- *Noir et Couleur, Épinal*

Germany

- *BDFA* (Bundesverband Deutscher Filmautoren e.V.)
- *IGFA-Saar* (Interessengemeinschaft der Filmamateure Saar)
- *AFK* (Amateurfilmkreis) Neunkirchen
- *AFK* (Amateurfilmkreis) Saarbrücken
- *AFW* (Amateurfilmclub Würzburg)
- *FAS* (Filmamateure Sulzbach) Sulzbach / Dudweiler
- *Film-Foto- und Video-Freunde Rohrbach / St. Ingbert*
- *Filmamateure St. Wendel*
- *Filmfreunde Litermont Dillingen*

- *Kurbelkasten e.V., Saarbrücken*
- *SFC (Schmalfilmclub) Neunkirchen*
- *SFC (Schmalfilmclub) Saarbrücken*
(later SVC / Schmalfilm- und Videoclub)
- *SFC (Schmalfilmclub) St. Ingbert*
- *Studio 68 St. Ingbert*
- *Super 8 Illthal*
- *Untere Saar Saarlouis*

Luxembourg

- *FGDCA (Fédération Gand Ducale du Cinéma d'auteur, formerly Fédération Grand Ducale du Cinéma Amateur)*
- *ACE (Amateurs Cinéastes Esch/Alzette)*
- *ACG (Amateurs Cinéastes Gasperich)*
- *AFO (Atlantic Film Organisation), formerly ALCA (Association Luxembourgeoise des Ciné-Amateurs, Luxembourg)*
- *AMCIS (Amateurs Cinéastes Schifflange)*
- *CAD (Ciné-Amateurs Differdange)*
- *CAG (Ciné-Amateurs Grevenmacher)*
- *CAL asbl (Ciné-Amateurs Luxembourg, subsections Studio 17, Cinami)*
- *Caméra 2000 (Rollingergrund)*
- *CAP (Ciné-Amateurs Pétange)*
- *CASR (Ciné Amateurs Septfontaines-Rollingergrund)*
- *CCD (Ciné Caméra Diekirch)*
- *Ciné Amateurs Roeserbann (later CDC / Club des Cinq Bivange, currently CVF / Ciné Vidéo Flash Roeserbann)*
- *HCC (Hesper Cinéastes Club)*
- *PCAD (Photo-Ciné Amateurs Dudelange)*
- *Photo-Ciné Amateurs Echternach*
- *Photo-Ciné Club Vianden*
- *UAICL (l'Union artistique et intellectuelle des cheminots)*

ARCHIVES, LIBRARIES, OTHER INSTITUTIONS

International

- AMIA (Association of Moving Image Archivists, Los Angeles)
- EYE Filmmuseum / Eye Collection Centre (Amsterdam)
- FIAF (Fédération Internationale des Archives du Film/
International Federation of Film Archives, Brussels)
- INÉDITS European Association (Dudelange)
- Literaturarchiv Saar-Lor-Lux-Elsass (Saarbrücken)

Belgium

- Académie Royale des Beaux-Arts de Liège ESAHR
- Archives générales du Royaume
- Archives de l'État à Arlon
- Archives de l'État à Bruxelles
- Archives de l'État à Liège
- Archives de l'État à Mons
- Archives de l'État à Namur
- Archives de l'État à Tournai
- Cinémathèque Royal de Belgique
- Huis van Alijn, Ghent
- INSAS, Saint-Gilles
- LUCA School of Arts, Brussels
- LUCA School of Arts, Liège

France

- Archives Départementales de la Moselle, Metz
- Archives Municipales Épinal
- Archives Municipales Metz
- Archives Départementales de Meurthe-et-Moselle, Nancy
- Archives Municipales Sarreguemines
- Archives Municipales Thionville
- Archives Municipales Verdun
- BNF (Bibliothèque Nationale de France)
- École nationale supérieure d'art et de design de Nancy
- École Supérieure d'Art de Lorraine
- INA (Institut National de l'Audiovisuel)
- Musée du Cinéma et de la Photographie St. Nicolas de Port
- Pôle Image Est (Épinal)
- Université de Lorraine (Metz/Nancy)

Germany

- Archiv der Avantgarden Dresden
- Deutsche Kinemathek Berlin
- Filmwerkstatt St. Ingbert
- Filmmuseum Düsseldorf
- Filmmuseum Frankfurt
- Filmmuseum Potsdam

- Filmmuseum Stuttgart
- Filmwerkstatt St. Ingbert
- Historisches Museum Saar
- Hochschule der Bildenden Künste Saarland
- Institut für aktuelle Kunst (Saarlouis)
- Landesmedienanstalt Saar
- Saarländische Universitäts- und Landesbibliothek
- Saarländisches Filmarchiv e.V.
- Saarländisches Filmbüro e.V.
- Saarländisches Landesarchiv
- Stadtarchiv Dillingen
- Stadtarchiv Neunkirchen
- Stadtarchiv Saarbrücken
- Stadtarchiv Saarlouis
- Stadtarchiv St.Ingbert
- Stadtarchiv St. Wendel
- Stadtarchiv Völklingen

Luxembourg

- ANL (Archives Nationales de Luxembourg)
- BNL (Bibliothèque Nationale du Luxembourg)
- CNA (*Centre national de l'audiovisuel*)
- CNL (*Centre national de littérature*)

VII. LIST OF FIGURES

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VIII. PRIMARY SOURCES

VII. I.1. List of Interviews

Interviewee(s): Name(s), Gender, Age at time of Interview	Affiliation	Date	Duration
Axel Dillschneider (m), 70s Lothar Höhne (m), 79 Johannes Winter (m), 60s	<i>SVC (SFC) Saarbrücken, (DE)</i>	07/03/2019	198 minutes (presence)
Klaus Jostock (m), 87 (†)	<i>AFK Saarbrücken (DE)</i>	11/03/2019	208 minutes (presence)
Wolfgang Freier (m), 72	<i>BDFA, UNICA (DE, BE, INT.)</i>	11/03/2019	44 minutes (presence)
Wolfgang Freier (m), 72	<i>BDFA, UNICA (DE, BE, INT.)</i>	03/09/2019	51 minutes (presence)
Jürgen Baquet (m), 70	<i>AFW Niederwürzbach, BDFA (DE)</i>	03/09/2019	55 minutes (presence)
Christiane Ensich (f), 60s Georges Fondeur (m), 75	<i>CAL and FGDCA Luxembourg (LU)</i>	12/11/2019	57 minutes (presence)
Karl Hans (m), 87	<i>Untere Saar (DE)</i>	15/01/2020	37 minutes (presence)
M. R.D. (m), 70s	<i>Ciné-Club 9,5 de Lorraine (FR)</i>	21/04/2020	31 minutes (phone)
François Poisson (m), 89 (†)	<i>Ciné-Club 9,5 de Lorraine Lorraine (FR)</i>	23/04/2020	28 minutes (phone)
Jean Plas (m), 70s	<i>Royal Caméra Club Wavre (BE)</i>	21/04/2020	14 minutes (phone)
André van Dorpe (m), 70s	<i>Royal Caméra Club Wavre (BE)</i>	24/04/2020	17 minutes (phone)
Maurice Davoine (m), 70s	<i>Royal Caméra Club Binche (BE)</i>	22/04/2020	38 minutes (phone)
Charles Marlier (m), 70s	retired owner photography business, father member <i>CinéAm Metz Lorraine (FR)</i>	08/05/2020	19 minutes (phone)
Louis Berger (m), 89 (†)	<i>CamérAm, Brussels (BE)</i>	13/05/2020	Phone message and short text
Karl Hans (m), 87	<i>Untere Saar (DE)</i>	22/07/2020	50 minutes (phone)
André Beaujean (m), 79 (†)	<i>Royal Caméra Club de Huy (BE)</i>	30/07/2020	60 minutes (phone)
Helga Bast (f), 70s Horst Bast (m), 70s	<i>AFW Niederwürzbach (previously SFC and Super8 Illthal) (DE)</i>	21/09/2021	74 minutes (presence)

VII.2. Films

Title	object_number	date.	credit.name
Centre Nationale de l'Audiovisuel Luxembourg			
Film de la Fanfare Royale Grand-Ducale	IA_AMA_000352	1972	WAGNER, Marcel
Films de la commune de Hesperange (02)	IA_AMA_000398	1964	Inconnu
Films de la commune de Hesperange (08)	IA_AMA_000404	1966	Inconnu
Films de la commune de Hesperange (11)	IA_AMA_000408		Inconnu
Films de la commune de Hesperange (12)	IA_AMA_000409	1974	Inconnu
Films de la commune de Hesperange (13)	IA_AMA_000410	1975	Inconnu
Ad Majorem Dei Gloriam	IA_AMA_000418		Goedert, Jos
Autour de l'inauguration solennelle de la Moselle canalisée	IA_AMA_000420		Steffen, Roger
Films de Bechen Nico (02)	IA_AMA_000725	1955 1955	Wengler, Georges
Films de Dahm-Berg (04)	IA_AMA_000945	1960	Dahm, Michel
Films de Dahm-Berg (05)	IA_AMA_000977	1962	Dahm, Michel
Films de Fackelstein Laurent (06)	IA_AMA_001392	1959	Steffen, Roger
Admiral	IA_AMA_001589		Steffen, Roger
A la gare de Wasserbillig	IA_AMA_001590		Steffen, Roger
Am E'sleck	IA_AMA_001591		Steffen, Roger
An einem Frühlingstag	IA_AMA_001592		Steffen, Roger
Auf der Sommerwiese	IA_AMA_001593		Steffen, Roger
Au lac Léman	IA_AMA_001594	1960	Steffen, Roger
Baggerarbeiten am Moselkanal	IA_AMA_001595		Steffen, Roger
Bauarbeiten Hafen Mertert	IA_AMA_001596		Steffen, Roger
Bon Voyage 'Princesse Marie-Astrid'	IA_AMA_001598		Steffen, Roger Stemmle, Robert
Congrès UNICA 1950	IA_AMA_001600	1950	Steffen, Roger
Dans la brise printanière 1957	IA_AMA_001603		Steffen, Roger
Distelfalter und andere Schmetterlinge	IA_AMA_001604		Stemmle, Robert Steffen, Roger
Star der DB, die BR 01	IA_AMA_001606		Steffen, Roger

Title	object_number	date	credit name
Entrée joyeuse, Grevenmacher le 16 mai 1965	IA_AMA_001608		Steffen, Roger
Famille Bertogne	IA_AMA_001624		Steffen, Roger
Feierwôn	IA_AMA_001654		Steffen, Roger
Fête des vendanges	IA_AMA_001655		Steffen, Roger
Films de Wagner-Biren Camille (13)	IA_AMA_002486		Bertogne, Pierre
Films de Bartringer Alexandra (05)	IA_AMA_002495		
Films de Jeitz Jean (03)	IA_AMA_002552	1964	JEITZ, Jean Biver, Jean
Films de Karier Aloyse (12)	IA_AMA_002690	1971	Laux, Nicolas Karier, Aloyse
Films de Karier Aloyse (13)	IA_AMA_002691		Laux, Nicolas Karier, Aloyse
Films de Karier Aloyse (14)	IA_AMA_002692		Karier, Aloyse Laux, Nicolas
Films de Lamesch (01)	IA_AMA_003436	1963	Bertogne, Pierre
Films de Wagner-Theisen Sylvie (02)	IA_AMA_004280		Wagner, Roland
Films de Sauber Guy (03)	IA_AMA_004910		Inconnu
Films de Sauber Guy (04)	IA_AMA_004911	1969	Inconnu
Films de Steffen Roger (01)	IA_AMA_005454		Steffen, Roger
Films de Steffen Roger (02)	IA_AMA_005455		Steffen, Roger
Films de Steffen Roger (03)	IA_AMA_005456		Steffen, Roger
Films de Wagner-Biren Camille (05)	IA_AMA_005918	1957	Bertogne, Pierre
Films de Wagner-Biren Camille (12)	IA_AMA_005925	1959	Steffen, Roger
Films de Wagner-Biren Camille (14)	IA_AMA_005926	1959	Steffen, Roger
Films de Wagner-Biren Camille (15)	IA_AMA_005927		Bertogne, Pierre
Films de Wagner Roland (02)	IA_AMA_005944	1958	Wagner, Roland
Films de Wagner Roland (03)	IA_AMA_005945		Wagner, Roland
Films de Wengler Georges (10)	IA_AMA_006201		Wengler, Georges
Films de Wengler Georges (56)	IA_AMA_006228		Wengler, Georges

Title	object_number	date	credit name
Films de Wengler Georges (25)	IA_AMA_006270	1961	Wengler, Georges
Films de Wengler Georges (27)	IA_AMA_006274	1964	Wengler, Georges
Films de Wengler Georges (28)	IA_AMA_006278	1965	Wengler, Georges
Films de Wengler Georges (30)	IA_AMA_006284	1965	Wengler, Georges
Films de Wengler Georges (32)	IA_AMA_006370	1955	Wengler, Georges
Films de Wengler Georges (33)	IA_AMA_006371	1955	Wengler, Georges
Films de Wengler Georges (34)	IA_AMA_006373	1955	Wengler, Georges
Films de Wengler Georges (36)	IA_AMA_006377	1957	Wengler, Georges
Films de Wengler Georges (38)	IA_AMA_006381	1958	Wengler, Georges
Films de Wengler Georges (39)	IA_AMA_006382	1958	Wengler, Georges
Films de Wengler Georges (40)	IA_AMA_006385	1958	Wengler, Georges
Films de Wengler Georges (41)	IA_AMA_006388	1959	Wengler, Georges
Films de Wengler Georges (42)	IA_AMA_006389	1961	Wengler, Georges
Films de Wengler Georges (43)	IA_AMA_006391	1961	Wengler, Georges
Films de Wengler Georges (44)	IA_AMA_006392	1962	Wengler, Georges
Films de Wengler Georges (45)	IA_AMA_006394	1963	Wengler, Georges
Films de Wengler Georges (46)	IA_AMA_006395	1964	Wengler, Georges
Films de Wengler Georges (50)	IA_AMA_006403	1973	Wengler, Georges
Films de Wengler Georges (51)	IA_AMA_006404	1973	Wengler, Georges
[Films de Enschedé Jean-Pierre (01)]: Lëtzebuerg, en Dag am September 1948	IA_AMA_007057		Ensch, Jean-Pierre
Chutes LX62 (II)	IA_AMA_007645	1962	Lorang, Michel
Club des Cinq	IA_AMA_007653	1960	Lorang, Michel
Club des Cinq au Travail	IA_AMA_007655	1962	Lorang, Michel
L'Essai	IA_AMA_007727	1962	Biver, Jean
Moselstrecke Wellen-Ehrang	IA_AMA_007888		Steffen, Roger
Reflets	IA_AMA_007948		Steffen, Roger

Title	object_number	date	credit name
Régates et ski nautique à Wasserbillig	IA_AMA_007949		Steffen, Roger
Retour des U.S.A. de S.A.R.	IA_AMA_007950		Steffen, Roger
St Nicolas, le bon patron	IA_AMA_007972		Laux, Nicolas Crelot, Aloyse Laux, Nicolas
Vendanges au bord de la Moselle	IA_AMA_007990		Crelot, Aloyse Laux, Nicolas
Verwurelt Gedanken vun A-Z (01)	IA_AMA_007992	1964	Lorang, Michel
Visite de LL.AA.RR. Jean et Joséphine-Charlotte à Esch-sur-Alzette	IA_AMA_007997		Laux, Nicolas
Weinlese in Merttert 1960	IA_AMA_008009		Steffen, Roger
Films de WAGNER Marcel (19)	IA_AMA_008855		WAGNER, Marcel WAGNER, Marcel
Films de WAGNER Marcel (22)	IA_AMA_008913		WAGNER, Marcel WAGNER, Marcel
Films de WAGNER Marcel (31)	IA_AMA_008984		WAGNER, Marcel WAGNER, Marcel
Films Straus Lucien (02)	IA_AMA_009754		STRAUS, Lucien
Films Straus Lucien (03)	IA_AMA_009755		STRAUS, Lucien
Films Straus Lucien (04)	IA_AMA_009756		STRAUS, Lucien
Films de Lucien STRAUS (03)	IA_AMA_010422		STRAUS, Lucien
Films de Lucien STRAUS (04)	IA_AMA_010423		STRAUS, Lucien Wengler, Georges
Films de Lucien STRAUS (05)	IA_AMA_010424		STRAUS, Lucien
Films de Lucien STRAUS (06)	IA_AMA_010425		STRAUS, Lucien
Films de Lucien STRAUS (07)	IA_AMA_010426		STRAUS, Lucien
Films de Lucien STRAUS (08)	IA_AMA_010427		STRAUS, Lucien
Films de Lucien STRAUS (09)	IA_AMA_010428		STRAUS, Lucien
Films de Lucien STRAUS (10)	IA_AMA_010429		STRAUS, Lucien

Title	object_number	date	credit.name
Films de Amateurs Cinéma Esch (07)	IA_AMA_010559	1962 1962	Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (08)	IA_AMA_010560		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (09)	IA_AMA_010561		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (11)	IA_AMA_010563		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (12)	IA_AMA_010564	1956	Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (13)	IA_AMA_010565		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (14)	IA_AMA_010566		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (15)	IA_AMA_010568		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (16)	IA_AMA_010569		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (17)	IA_AMA_010570		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (20)	IA_AMA_010573		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (22)	IA_AMA_010575		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (23)	IA_AMA_010576		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (24)	IA_AMA_010577		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (25)	IA_AMA_010578		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (26)	IA_AMA_010579		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (27)	IA_AMA_010580		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (28)	IA_AMA_010581		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (29)	IA_AMA_010582		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (30)	IA_AMA_010583		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (31)	IA_AMA_010584		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (32)	IA_AMA_010585		Amateurs Cinema Esch, Laux, N.

Title	object_number	date.	credit.name
Films de Amateurs Cinéma Esch (33)	IA_AMA_010586		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (34)	IA_AMA_010587		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (35)	IA_AMA_010588		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (36)	IA_AMA_010589		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (37)	IA_AMA_010590		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (38)	IA_AMA_010591		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (39)	IA_AMA_010592		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (40)	IA_AMA_010593		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (41)	IA_AMA_010594		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (43)	IA_AMA_010596		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (44)	IA_AMA_010597		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (45)	IA_AMA_010598		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (47)	IA_AMA_010600		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (48)	IA_AMA_010601		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (52)	IA_AMA_010605		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (53)	IA_AMA_010606		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (54)	IA_AMA_010607		Amateurs Cinema Esch
Films de Amateurs Cinéma Esch (60)	IA_AMA_010613		Amateurs Cinema Esch
Films de Lucien STRAUS (12)	IA_AMA_010662	1958	STRAUS, Lucien
Films de Lucien STRAUS (13)	IA_AMA_010663	1957	STRAUS, Lucien
Films de Lucien STRAUS (15)	IA_AMA_010665	1959	STRAUS, Lucien
Films de TOUSSAINT André (33) Corso Fleuri 1967	IA_AMA_010939	1967	Amateurs Cinema Esch

Title	object_number	date.	credit.name
Films de TOUSSAINT André (33) Corso Fleuri 1967	IA_AMA_010939	1967	Amateurs Cinema Esch
Films de LIMPACH Marc (02)	IA_AMA_011340		
Esch-sur-Alzette : métropole du fer	IA_DOC_000025	1956	Crelot, Aloyse Laux, Nicolas Asselborn, Josy
Mariage de la Princesse Elisabeth	IA_DOC_000028	1956	Bertogne, Pierre
50e anniversaire de l'Union des commerçants	IA_DOC_000039	1956	Bertogne, Pierre
Bon voyage 'Princesse Marie-Astrid'	IA_DOC_000046	1966	Steffen, Roger Reuland, Will Schmit, Norbert
Congrès Unica 1959	IA_DOC_000055	1959	Bertogne, Pierre
Inauguration de la passerelle	IA_DOC_000070	1960	Bertogne, Pierre
Fête des vendanges	IA_DOC_000071	1955	Bertogne, Pierre
président Coty à Luxembourg	IA_DOC_000083	1957	Bertogne, Pierre
Retour de la Grande-Duchesse Charlotte	IA_DOC_000138	1963	Steffen, Roger
Jean de Luxembourg	IA_DOC_000810	1964	NAVADIC, Jacques STEICHEN, René Bertogne, Pierre BESTGEN, Roger ZIGRAND, Edmond NUSSBAUM, Gust Peeters, René MICHELS, Edouard
Rencontre pour la paix	IA_DOC_000899	1962	Steffen, Roger
Rencontre pour la paix	IA_DOC_000899	1962	Steffen, Roger SCHNEIDER, Philippe Steffen, Roger
Zeugung	IA_FIC_000415	1963	Ciné Amateurs Gasperich Biver, J., Scholer, R., Kieffer, J., Biver, J.

Title	object_number	date	credit name
Réception à Colmar-Berg	IA_REP_019828		Steffen, Roger
Fête cantonale 1965	IMP_OEUVRE_CO 00048067		Wagner, Marcel
Stadtarchiv Sankt Ingbert			
St. Ingbert, St. Nikolaus im Filmclub Studio 68,		1967	Studio 68, Adolf Rosch
St. Ingbert-Stadt der Arbeit / Stadt der Erholung von 1970, alter Titel	<i>16mm</i>	1970	Adolf Rosch
Ormesheim, Im Wandel der Jahrhunderte, Heimattage 16.-19. Juni 1967	<i>16mm</i>	1967	Adolf Rosch
Reinheim-Ein Dorf an der Blies, anno 1967	<i>16mm</i>	1967	Adolf Rosch
700 Jahre Reinheim, 1267-1967	<i>16mm</i>	1967	Adolf Rosch
Grenzlandhalle Reinheim, 1968, Spatenstich + Einweihung	<i>16mm</i>	1968	Adolf Rosch
125 Jahre Bergkapelle St. Ingbert			
Saarländisches Filmarchiv			
Sonntag im Deutsch-Französischen Garten			Adolf Rosch
AFK Saarbrücken			
Das Attentat	<i>16mm, c</i>	1969/1970	Alfred Schradt, Klaus Jostock
Manna	<i>16mm, c</i>	1975/1976	Alfred Schradt, Klaus Jostock
Visionen einer Schnecke	<i>16mm, c</i>		Alfred Schradt, Klaus Jostock
Vollstreckung	<i>16mm, c</i>		Alfred Schradt, Klaus Jostock
Manna	<i>16mm, c</i>		Alfred Schradt, Klaus Jostock
Kalter Krieg	<i>16mm, c</i>		Alfred Schradt, Klaus Jostock
Das Netz	<i>16mm, c</i>	1976/77	Alfred Schradt, Klaus Jostock
Der Kongress fliegt	<i>16mm, c</i>		Alfred Schradt, Klaus Jostock

Title	object_number	date	credit.name
Filmstunde 1966	<i>16mm, b/w</i>	1966	Alfred Schradt, Klaus Jostock
Fest der Gondoliere	<i>16mm, c</i>		Klaus Jostock
Große Kunst an kleiner Flamme	<i>16mm, c</i>		Klaus Jostock
Kurzurlaub	<i>16mm, c</i>		Klaus Jostock
Santiago de Compostela	<i>16mm, c</i>		Klaus Jostock
Die Freundschaftsbrücke		1980-82	Lieselotte Fondel
Auf den Spuren des Ausonius		1972	Lieselotte Fondel
Historisches Museum Saar			
Starfighter	<i>16mm, c</i>	1967	
Wolfgang Freier			
Bliesgau	<i>8mm</i>	1940s/ 50s	Joseph Anna
SVC Saarbrücken			
Reflections	<i>16mm, 3 min, c.</i>	1965	Ernst Ney
Eni neuer Hut für die katholische Kirche Wadgassen		1967	Axel Dillschneider
Karneval 1966		1966	Axel Dillschneider
Karneval 1968		1968	Axel Dillschneider
Karneval 1969		1969	Axel Dillschneider
Meersburg. Ein von Reben umkränzttes Juwel am Bodensee		1967	Axel Dillschneider
Vorfreude auf Ostern			Lothar Höhne
Saarbrücken Gestern und Heute			Lothar Höhne
Veränderungen einer Region. Das Tiroler Viertel in Bildern und Filmszenen			Lothar Höhne

Title	object_number	date	credit name
AFW Blieskastel			
Pizza	<i>Super 8</i>		Helmut Baschab
Ein Morgen in Bombaqy	<i>Super 8</i>		Arno Dgel
Aus dem Leben der Haubentaucher	<i>Super 8</i>		Alwin Wendel
Das Allheilmittel	<i>Super 8</i>		Elisabeth & Otto Läufer
Das Nacktfoto	<i>Super 8</i>		Helmut Baschab
Dreisatz	<i>Super 8</i>		Jürgen Baquet
Mäuschen	<i>Super 8</i>		Jan van den Bos
Familiientag 1986	<i>Super 8</i>		Ludwig Schwarz
Plus 30 Grad	<i>Super 8</i>		Günther Odendahl
Vorhersage	<i>Super 8</i>		Helmut Baschab
Insel der Silbermöwen	<i>Super 8</i>		Elisabeth & Otto Läufer
Kalligrafie	<i>Super 8</i>		Robert Brach
Wanderschäferei im Bliesgau	<i>Super 8</i>		Robert Brach & Albert Mai
Flug der Schwäne	<i>Super 8</i>		Jan van den Bos
Nur eine Distel	<i>Super 8</i>		Helmut Hubeler
Der Wald und seine Bewohner	<i>Super 8</i>		Helmut Hubeler
Aus dem Leben des blauen Jaap	<i>Super 8</i>		Jan van den Bos
Wolfgang Freier			
Niedergailbach Dorffest			Joseph Anna
RCCB / Maurice Davoine	YOUTUBE		
carnavals dans villages			
Extraits du film Carnaval de Binche en 1950 de Jacques Henry			Jacques Henry
hummm!!! M.Davoine film de R. Thomassin avec Désiré Serrure			R. Thomassin
Le masque du gille de Binche			Guy De Angelis
Les remparts de Binche			M.Davoine
Percussion	8mm	1973	M. Davoine
Vivre à deux			M Davoine
Pêche miraculeuse	b/w	1950	

Title	object_number	date.	credit.name
RCC Wavre			
Elles étaient neuf	b/w	1958	G. Mertens
Ciné-Club 9,5			
Films M. R.D.(tbc)	9.5		M. R.D.
Films M. R.D. (tbc)	9.5		M. R.D.
Pôle Image Est			
Journée nautique aux bains municipaux de Verdun	b/w, 3 min	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
Braderie 1955	b/w, 3min 5 sec	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
Spectacle de music-hall à Verdun	b/w, 2min 58sec	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury, G. Navez.
Match de moto-ball à Verdun	b/w, 3mon 3 sec	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury, G.Navez.
Gala de Judo à Verdun	b/w, 1min 39sec	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury, G. Navez.

Title	object_number	date	credit name
Match de tennis masculin et féminin sur des terrains en contrebas des remparts de Verdun	b/w, 58s ec	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
Un tournoi d'escrime à Verdun (Meuse)	b/w, 2min 43sec	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
Démonstration de gymnastique au stade de Verdun	b/w, 1min 28sec	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
Cérémonie et défilé de pompiers français et américains à Verdun	b/w, 1min 1sec	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
La braderie dans les rues commerçantes de Verdun	b/w, 5min25sec	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
Les célébrations du 36ème anniversaire de la Victoire de Verdun (Meuse)	b/w, 3min 8sec	ca 1955	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.

Title	object_number	date	credit name
La parade du Radio-Théâtre à Verdun (Meuse) en 1952	b/w, 46sec	ca 1952	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
Cérémonie d'investiture des Raiders à Verdun (Meuse), sur les marches du monument à la Victoire et aux Soldats, en 1952.	b/w, 1min 19sec	ca 1952	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
Regroupement de personnes lors des élections sénatoriales à Verdun (Meuse) en 1952	b/w, 50sec	ca 1952	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
Les cérémonies et les remises de décorations lors du Centenaire de la Médaille militaire à Verdun (Meuse) en 1952.	b/w, 1min 16sec	ca 1952	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
La cavalcade du cirque Pinder dans les rues de Verdun	b/w, 31sec.	ca 1952	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
La grande fête nautique aux Bains municipaux de Verdun (Meuse), le dimanche 26 août 1951	b/w, 1min,29sec	ca 1951	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.

Title	object_number	date	credit name
La réalisation des bains froids municipaux aménagés en bordure de la Meuse, en 1951 à Verdun (Meuse)	b/w, 1min, 49 sec	ca 1951	CACV Verdun, E. Durand, M. Body, H. Pieton, J. Gardenton, A. Amelson, A. Foury et Georges Navez.
Construction de l'église Sainte-Jeanne-d'Arc entre 1963 et 1965.	b/w, 10 min 10 sec	1963-1965	Georges Navez.
INA.fr			
Carrières et fours à chaud lorrains	C, 26min, 30sec	1962	Georges Navez.

VIII.3. Newspapers, Magazines and Journals, Handbooks, Literature

Newspapers

Belgium

Le Soir

France

Le Monde

Le Républicain Est

Le Républicain Lorrain

Germany

Pfälzische Landeszeitung

Rheinzeitung

Saarbrücker Zeitung (local editions for
Neunkirchen, Sankt Ingbert, Saarlouis)

Trierischer Volksfreund

Wochenspiegel

Luxembourg

(Escher) Tageblatt

Forum

Letzeburger Land (since 1982 Lëtzebuerger Land)

Letzebuerger Journal

Luxemburger Wort

Revue

Zeitung vum Letzebuerger Vollek

Amateur Film Magazines

<u>Austria</u>	ZOOM
<u>Germany</u>	Charmant – Ihre Film- und Fotofreundin Film & Ton-Magazin Der Schmalfilm
<u>Luxembourg</u>	Der Filmkreis
<u>France</u>	Ciné Amateur Ciné Photo Magazine Cinéma Pratique

Membership Magazines

- Le Cinéaste Amateur (CAL, LU)
- Georges 'Butz' Wengler, 'Für das 9,5mm-Format', Le Cinéaste Amateur (membership magazine CAL), no. 6, June 1952, pp. 3-4.
- 'Das 9,5mm Schmalfilmformat heute', Le Cinéaste Amateur (membership magazine CAL), no. August 1952.
- Zirkular (CAL, LU)
- Courrier (ACE, LU)
- Der Amateurfilm (BDFA, DE)

Handbooks, Journals, Almanacks, annual Magazines

- 50 Jahre Amateurfilm an der Saar. 1939-1989* (IGFA-Saar, 1989)
- Film 8/16, Jahrbuch des deutschen Amateurfilms 1977* (Wehrheim /Ts.: BDFA, 1977)
- Kirschten, Norry. *La Caméra d'Amateur au Film du Temps* (Ciné16 asbl /Ciné SURA asbl), n.d.
- Monier, Pierre. *Le nouveau Cinéaste Amateur* (Paris : Publications Paul Montel, 1974)

Tacoen, G. *Annuaire du cinéma de format réduit et de la photographie : cinéma d'amateur-cinéma professionnel 16 mm-photographie-optique-radio*. (Bruxelles: Fédération des amateurs cinéastes de Belgique, 1947).

Archive Excerpts: **AFK, BDFA, SVC Saarbrücken**
CAL, FGDCA,
CC 9,5
Files, Correspondence, Postcards, Photographs,
Membership Magazines.

VIII.4. WEBSITES AND ONLINE PORTALS

a-z.lu. [https://www.a-](https://www.a-z.lu/discovery/search?vid=352LUX_BIBNET_NETWORK:BIBNET_UNION)

[z.lu/discovery/search?vid=352LUX_BIBNET_NETWORK:BIBNET_UNION](https://www.a-z.lu/discovery/search?vid=352LUX_BIBNET_NETWORK:BIBNET_UNION).

BdFA, Bundesverband Deutscher Film Autoren, <https://www.bdfa.de/>.

Belgium.be, https://www.belgium.be/en/about_belgium.

Belgisch Stadsblad, https://www.ejustice.just.fgov.be/cgi_loi/change_lg_2.pl?language=nl&nm=1971031602&la=N.

BNF, Bibliothèque Nationale de France, <https://catalogue.bnf.fr/index.do>.

BNL, Bibliothèque Nationale du Luxembourg <https://bnl.public.lu/>.

Britannica, <https://www.britannica.com/topic/transnationalism>.

Bundeszentrale für politische Bildung, <https://www.bpb.de/>.

CinéArt Metz, http://cineart.metz.free.fr/index_juin_08.htm.

Ciné 9.5mm. <http://cine9.5mm.free.fr/wcc02300.htm>.

Department of Geography, Washington University, <https://geography.washington.edu/research/publications/transnationalism>.

Duden. <https://www.duden.de/>.

Euregio SaarLorLux+, 'Grossregion.net, <https://www.grossregion.net/Institutionen/Weitere-Akteure/Haus-der-Grossregion/EuRegio-SaarLorLux>.

European Commission, [https://ec.europa.eu/growth/tools-databases/regional-innovation-monitor/base-profile/wallonia#:~:text=IWEPS%2C%202018\).-,Wallonia%20is%20a%20small%20open%20economy%20exporting%20mainly%20chemical%20products,Stat%2C%202019\)](https://ec.europa.eu/growth/tools-databases/regional-innovation-monitor/base-profile/wallonia#:~:text=IWEPS%2C%202018).-,Wallonia%20is%20a%20small%20open%20economy%20exporting%20mainly%20chemical%20products,Stat%2C%202019)).

European Union, https://europa.eu/european-union/sites/europaeu/files/robert_schuman_en.pdf.

Family Movie, <https://www.familymovie.fr/?lang=fr>

FIAF. <https://www.fiafnet.org/>.

Flat Icon, <https://www.flaticon.com/>.

Gallica, <https://gallica.bnf.fr/accueil/fr/content/accueil-fr?mode=desktop>.

Grand Est, <https://www.grandest.fr/wp-content/uploads/2017/02/12-ca-metz-metropole.pdf>.

Grande Région, <http://www.granderegion.net/En-bref/Dates-cles>.

GUR Est <https://www.gur-est.fr/>.

Haus der Geschichte, <https://www.hdg.de/>.

INA, <https://fresques.ina.fr/memoires-de-mines/fiche-media/Mineur00143/la-greve-de-1963.html>.

INEDITS Association. <https://inedits.eu/en>.

Institut für Aktuelle Kunst, <https://institut-aktuelle-kunst.de/>.

Kulturgutschutz Deutschland, <https://www.kulturgutschutz-deutschland.de/DE/>

Institut Für Geschichtliche Landeskunde an Der Universität Mainz e.V.,
<https://www.igl.uni-mainz.de/forschung/amerikaner-in-rheinland-pfalz-1918-1923/>.

Legilux,
 A706 Loi du 17 août 2018 sur l’archivage et portant modification.
<https://legilux.public.lu/eli/etat/leg/loi/2018/08/17/a706/jo>.

Loi du 24 février 1984 sur le régime des langues, Mémorial A 16, 90-106,
<http://data.legilux.public.lu/eli/etat/leg/loi/1984/02/24/n1/jo>.

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Luxembourg Government Political System, <https://gouvernement.lu/en/systeme-politique.html>,

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<https://www.nancy-focus.com/nancy-hier-aujourd'hui/nancy-il-etait-une-fois/nancy-compagnie-electrique>.

Noir et Couleur, <https://www.noiretcouleur.fr>.

Perry Rhodan, <https://perry-rhodan.net/>

Popkult 60, <https://popkult60.eu/>.

Quattropole, <https://quattropole.org/en>.

Saarländisches Filmarchiv, <https://www.filmarchiv-saarland.de/>

Saarländisches Landesamt für Vermessung, Geoinformation und Landentwicklung,
<https://lkvk.saarland.de/SID-7D539BC5-F5DBA586/3360.htm>.

Super 8 France, https://www.super8france.com/contents/fr/d164_magazine-revue-cin%C3%A9ma-pratique.html.

UNESCO, <https://ich.unesco.org>.

World Atlas of Languages, <https://en.wal.unesco.org/countries/luxembourg/languages/luxembourgish>.

UNICA Union Internationale du Cinéma <https://unica-web.one/>

Université de la Grande Région, <http://www.uni-gr.eu/de>.

Youtube, <https://www.youtube.com/>

VIII.5 Objects

Art Works by Heinrich Fickinger (private Collection)

Long Player "Le Silence est d'Or" (*CAL*)

Commemoration Plaque Deutscher Amateurfilmwettbewerb Saarbrücken (*AFK*)

Camera Bauer 1968 C Royal 10-zoom *Super 8* (*SVC*)

Camera Kodak Instamatic M4 (Schmeer, Saarbrücken)

Camera Rewe Cockpit S/2 (Schmeer, Saarbrücken)

Hand-written planning chart for "Manna" (*AFK*)

Tempera-painted Animation Sheets for „Die schnatternden Weiber“(*AFK*)

UNICA Scarf (Ensch, *CAL*)

UNICA Award (Ensch, *CAL*)

IX. ANNEX
(Information Sheet and Consent Form)
Research Participant Consent Form and Information Sheet English



ETHICS REVIEW PANEL

RESEARCH PARTICIPANT CONSENT FORM

Title of Research Project: **Ambitious Amateurs – European Amateur Film Clubs in the long 1960s**

Acronym of Research Project: **AmaFilm60**

- ☐ I have been informed by Julia Wack orally and in writing (see pages 3-5) on the nature as well as the potential consequences and risks of the study within the scope of the above-mentioned project, and I had sufficient opportunity to clarify any questions.
- ☐ I have been informed that I am entitled to withdraw my consent at any time without giving reasons and without negative consequences to myself. Furthermore, I can object to a further processing of my data and samples, as well as request these to be deleted.
- ☐ I agree that data concerning my person collected within the scope of the study are used for scientific purposes only, and are treated as strictly confidential according to the regulations of the Data Protection Act.
- ☐ I agree to the data and information I am providing being published under my name.
OR
- ☐ I agree to the data and information I am providing being published under a pseudonym, to be chosen by Julia Wack.
OR
- ☐ I agree to the data and information I am providing being published as given anonymously.

PARTICIPANT

Family name: _____ First name: _____

Date of birth: _____

Place & date: _____

Signature of the participant: _____

LEGAL REPRESENTATIVE (if applicable)

Family name: _____ First name: _____

Acting as¹: _____

Place & date: _____

Signature of the legal representative : _____

RESEARCHER

I have informed the above-mentioned participant orally and in writing (see pages 3/4) on the nature as well as the potential consequences of the study, and that I have given the participant the opportunity to ask any questions.

In addition, the participant received a copy of the information sheet(s) and of this consent form.

Name: Julia Wack

Place & date: _____

Signature of the researcher: _____

¹ E.g. parent, carer, legal guardian, curator

INFORMATION SHEET

Title of Research Project: **Ambitious Amateurs – European Film Clubs in the long 1960s**
Acronym of Research Project: **AmaFilm60**

Description of the study:

I. The Project

The research Collaboration 'PopKult60' between the University of Luxembourg and the Saarland University (2018-2023) has the objective is to analyse European popular culture in the "long" 1960s from a transnational perspective. The Project 'Ambitious Amateurs' is one of 7 research projects executed at both universities (further information under IV.).

II. Content

Ambitious Amateurs aims to investigate the so-called mass taste through the lens of the participatory cultural practice of filming in the long 1960s.

The film makers were consumers of a medium which they were co-creating themselves.

They were producing for a circle of peers, respectively to get recognition from professionals.

The aesthetic form of these films and genres, the excess of meaning, as well as the moral political ideals represent central axes of the analysis.

Additionally, relations between the club members and their activities in national umbrella associations as well as contexts of transnational encounters (i.e. UNICA, founded in 1937) shall be further observed. This will be executed on the examples of selected clubs and locations in Luxembourg, Belgium, France and Germany.

III. Researcher

Julia Wack from the Institute for History (IHIST) of the University of Luxembourg is the researcher executing the project 'Ambitious Amateurs' under supervision of Prof. Dr. Sonja Kmec, Associate Professor of History at the University of Luxembourg.

Her research is funded by the Luxembourgish Research Fund, the Fonds National de la Recherche.

II.a) Contacts

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Julia.Wack@uni.lu

III. Research Design

Besides archive research and Oral History, the actual film documents are core piece of the analysis. The topic is of particular relevance for general Culture and Media History, due to the historical evolution of censorship and auto-censorship tendencies regarding sexual permissiveness, political militancy or religious statements in the long 1960s. These will be connected with the issue of Americanisation, respectively the rejection of the latter within the discourse of European film creators and the topical press. The international comparison will additionally facilitate the display of national specificities and diverse temporalities within (Western)Europe. Simultaneously a possibility to conceive certain potential transnational developments – also beyond the ‘Iron Curtain’ – will be generated.

IV. Interview Study and Participants

Authorisation

- The Ethics Review Panel of the University of Luxembourg has granted permission to conduct interviews within the context of the study, provided the participants give their informed consent.

Time Frame and geographical Area

- This series of interviews conducted by Julia Wack will take place between 2019 and 2020 in Luxembourg, Belgium, France and Germany (namely the Greater Region) in the language of preference of the participants.

Participants

- The participants who are interviewed within the context of the Oral History study have been contacted in their capacity as experts in amateur film and the amateur film club scene in the Greater Region, as members, former members and relations of the aforementioned or amateur film clubs, archives and amateur film club umbrella associations.

Rights of the Participants and Data Protection

- The participants are free to give as many or as few details regarding their work or personal life within the context of the interview according to their will.
- They can refuse to take part in the study or to answer individual questions and withdraw their once given consent without further explanation at any given point during the study.
- If the participants opt for anonymity or pseudonymity of their interviews, this right will be granted.
- The information provided by the participants will exclusively be used within the frame of the doctoral dissertation of the researcher.
- In case any further use of the information (e.g. within another publication, exhibition or other), the participant will be asked written consent for the specific use to be determined
- The efforts of the participants cannot be financially reimbursed, however the researcher is planning to provide each association or club with at least one sample of the printed publication of her dissertation for archive purposes.

COMITÉ D'EXAMEN D'ÉTHIQUE

FORMULAIRE DE CONSENTEMENT DU PARTICIPANT À LA RECHERCHE

Titre du projet de recherche : Amateurs ambitieux - Clubs de cinéma amateur dans la Grande Région dans les années 1960

Acronyme de projet de recherche : AmaFilm60

☐ Julia Wack m'a informé oralement et par écrit (voir pages 3 et suivantes) de la nature, ainsi que des conséquences et des risques potentiels de l'étude dans le cadre du projet susmentionné, et j'ai eu l'occasion de clarifier des questions.

☐ J'ai été informé que j'avais le droit de retirer mon consentement à tout moment sans donner de raisons et sans conséquences négatives pour moi-même. De plus, je peux m'opposer à un traitement ultérieur de mes données et de mes échantillons, ainsi que demander leur suppression.

☐ Je conviens que les données relatives à ma personne recueillies dans le cadre de l'étude sont utilisées à des fins scientifiques uniquement et sont traitées de manière strictement confidentielle conformément aux dispositions de la loi sur la protection des données.

☐ J'accepte que les données et informations que je fournis soient publiées sous mon nom.
OU

☐ J'accepte que les données et informations que je fournis soient publiées sous un pseudonyme choisi par Julia Wack.
OU

☐ J'accepte que les données et informations que je fournis soient publiées de manière anonyme.

PARTICIPANT

Nom de famille : _____ Prénom : _____

Date de Naissance : _____

Lieu & Date : _____

Signature du Participant : _____

REPRÉSENTANT JURIDIQUE (le cas échéant)

Nom de famille : _____ Prénom : _____

Agissant comme¹ : _____

Lieu Date : _____

Signature du représentant légal : _____

CHERCHEUR

J'ai informé le participant susmentionné oralement et par écrit (voir pages 1 et suivantes) de la nature ainsi que des conséquences potentiels de l'étude et lui ai donné l'occasion de poser des questions.

En outre, le participant a reçu une copie de la ou des fiches d'information et du présent formulaire de consentement.

Nom: Julia Wack

Lieu Date: _____

Signature du chercheur: _____

FICHE D'INFORMATION

Titre du projet de recherche : **Ambitious Amateurs – European Amateur Film Clubs in the long 1960s**
(Amateurs ambitieux - Ciné-clubs européens dans les années 1960)

Acronyme de projet de recherche : **AmaFilm60**

I. Le projet

Le projet de recherche «PopKult60», une collaboration de l'Université du Luxembourg et l'Université de la Sarre (2018-2023) a pour objectif d'analyser la culture populaire Européenne des années 1960 d'une perspective transnationale. Le projet «Ambitious Amateurs» est un de 7 projets de recherche menés dans les deux universités (informations complémentaires sous II.).

II. Contenu

«Ambitious Amateurs» a pour objectif d'examiner le prétendu goût de masse à travers l'optique de la pratique culturelle participative du tournage dans les années 1960. Les cinéastes étaient les consommateurs d'un média qu'ils co-créaient eux-mêmes. Ils produisaient pour un cercle de pairs ainsi que pour être reconnus par des professionnels. La forme esthétique de ces films et de ces genres, l'excès de sens ainsi que les idéaux politiques moraux constituent des axes centraux de l'analyse. En outre, les relations entre les membres des clubs et leurs activités au sein des associations nationales, ainsi que le contexte de rencontres transnationales (c'est-à-dire UNICA, créée en 1937), seront également respectés. Ceci sera exécuté sur l'exemple des clubs et des lieux sélectionnés au Luxembourg, en Belgique, en France et en Allemagne.

III. Recherche

Julia Wack de l'Institut d'Histoire (IHIST) de l'Université du Luxembourg est la chercheuse chargée de la réalisation du projet «Ambitious Amateurs» sous la supervision de Prof. Dr. Sonja Kmec, professeure associée d'histoire à l'Université du Luxembourg. Ses recherches sont financées par le FNR, le Fonds luxembourgeois pour la recherche.

II.a) Contacts

Prof. Dr. Sonja Kmec
Faculty of Language and Literature,
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Université du Luxembourg
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11, Porte des Sciences
L-4366 Esch-sur-Alzette
+352 46 66 44 - 6745
Sonja.Kmec@uni.lu

Julia Wack
Faculty of Language and Literature,
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11, Porte des Sciences
L-4366 Esch-sur-Alzette
+352 46 66 44 - 6743
Julia.Wack@uni.lu

III. Conception Recherche

Outre que les recherches d'archives et l'histoire orale, les documents cinématographiques sont au cœur de l'analyse. Le sujet revêt une importance particulière pour la culture générale et l'histoire des médias, en raison de l'évolution historique de la censure et des tendances à l'autocensure en matière de permissivité sexuelle, de militantisme politique ou de déclarations religieuses dans les années soixante. Celles-ci seront liées à la question de l'américanisation, respectivement au rejet de celle-ci dans le discours des créateurs de films européens et de la presse spécialisée. La comparaison internationale facilitera en outre l'affichage des spécificités nationales et des diverses temporalités en Europe (occidentale). Simultanément, une possibilité de concevoir certains développements transnationaux potentiels - également au-delà du «rideau de fer» - sera générée.

IV. Étude d'interview et participants

Autorisation

- Le comité d'examen d'éthique de l'Université du Luxembourg a autorisé la conduite d'interviews dans le cadre de l'étude, à condition que les participants donnent leur consentement écrit.

Cadre temporel et zone géographique

- La série d'interviews menés par Julia Wack se déroulera de 2019 à 2020 au Luxembourg, en Belgique, en France et en Allemagne (précisément la Grande Région) dans la langue de préférence des participants.

Participants

- Les participants interrogés dans le cadre de l'étude d'histoire orale ont été contactés en qualité d'experts du cinéma amateur et de la scène des clubs de film amateur dans la Grande Région, en tant que membres, anciens membres et proches des clubs et des amateurs susmentionnés, des associations ou des archives

Droits des participants et protection des données

- Les participants sont libres de donner autant de détails sur leur travail ou leur vie personnelle dans le cadre de l'interview, selon leur propre volonté.
- Ils peuvent refuser de prendre part à l'étude ou de répondre à des questions individuelles et retirer leur consentement une fois donné sans autre explication à tout moment de l'étude.
- Si les participants optent pour l'anonymat ou la pseudonymité de leurs informations, ce droit leur sera accordé.
- Les informations fournies par les participants seront exclusivement utilisées dans le cadre de la thèse de doctorat du chercheur.
- En cas d'utilisation ultérieure des informations (par exemple dans une autre publication, exposition ou autre), un consentement écrit du participant sera demandé pour que l'utilisation spécifique soit déterminée
- Les efforts des participants ne peuvent pas être remboursés financièrement. Cependant, la chercheuse envisage de fournir à chaque association ou club au moins un exemplaire de la publication imprimée de sa thèse à fin d'archivage.

- Les enregistrements audio des interviews seront sauvegardés sur le serveur de données de l'Université du Luxembourg pour être (en partie) transcrits pour une utilisation écrite dans la thèse de doctorat du chercheur. Les données seront protégées par un mot de passe et ne pourront être consultées que par le chercheur.]

Research Participant Consent Form and Information Sheet German



INFORMATIONSBLETT

Titel des Forschungsprojekts: **Ambitious Amateurs – European Film Clubs in the long 1960s**
(Ambitionierte Amateurs - Europäische Filmclubs in den langen 1960er Jahren)

Acronym des Forschungsprojekts: **AmaFilm60**

Beschreibung der Studie:

I. Das Projekt

Die Forschungskoooperation "PopKult60" zwischen der Universität Luxemburg und der Universität des Saarlandes (2018-2023) hat zum Ziel, die europäische Populärkultur in den "langen" 1960ern aus einer transnationalen Perspektive zu analysieren. Das Projekt „Ambitious Amateurs“ ist eines von 7 Forschungsprojekten an beiden Universitäten (weitere Informationen unter II.).

II. Inhalt

Ambitious Amateurs will den sogenannten Massengeschmack anhand der partizipatorischen Kulturpraxis des Filmens in den 1960er Jahren untersuchen. Die Filmemacher waren Konsumenten eines Mediums, das sie selbst mitgestalteten. Sie produzierten für einen Kreis von Kollegen, um von Fachleuten anerkannt zu werden. Die ästhetische Form dieser Filme und Genres, der Bedeutungsüberschuss sowie die moralpolitischen Ideale repräsentieren zentrale Achsen der Analyse. Darüber hinaus werden die Beziehungen zwischen den Clubmitgliedern und ihren Aktivitäten in nationalen Dachverbänden sowie die Kontexte transnationaler Begegnungen (d. H. UNICA, gegründet 1937) weiter beobachtet. Dies wird am Beispiel ausgewählter Clubs und Standorte in Luxemburg, Belgien, Frankreich und Deutschland ausgeführt.

III. Forscherin

Julia Wack vom Institut für Geschichte (IHIST) der Universität Luxemburg bearbeitet das Projekt „Ambitious Amateurs“ als Doktorat unter der Leitung von Prof. Dr. Sonja Kmec, außerordentliche Professorin für Geschichte an der Universität Luxemburg. Ihre Forschung wird vom luxemburgischen Forschungsfond, dem *Fonds National de la Recherche*, finanziert.

II.a) Kontakte

Prof. Dr. Sonja Kmec

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Julia Wack

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Julia.Wack@uni.lu

III. Forschungsdesign

Neben Archivrecherchen und Oral History sind die Filmdokumente Kernstück der Analyse. Das Thema ist insbesondere für die allgemeine Kultur- und Mediengeschichte von Bedeutung, da sich die Tendenzen der Zensur und der Auto-Zensur in Bezug auf sexuelle Freizügigkeit, politische Militanz oder religiöse Äußerungen in den 1960er Jahren in der Vergangenheit weiterentwickelt haben. Diese werden mit der Frage der Amerikanisierung bzw. deren Ablehnung im Diskurs der europäischen Filmschaffenden und der aktuellen Presse verbunden sein. Der internationale Vergleich wird zudem die Darstellung nationaler Besonderheiten und unterschiedlicher Zeiträume innerhalb (West-) Europas erleichtern. Gleichzeitig wird die Möglichkeit geschaffen, bestimmte transnationale Entwicklungen - auch jenseits des "Eisernen Vorhangs" - zu konzipieren.

IV. Interviewstudie und Teilnehmer

Genehmigung

- Das Ethikgremium der Universität Luxemburg hat die Erlaubnis zur Durchführung von Interviews im Rahmen der Studie erteilt, sofern die Teilnehmer nach entsprechender Aufklärung ihr Einverständnis schriftlich erklären.

Zeitraum und geografisches Gebiet

- Die von Julia Wack durchgeführte Interviewreihe findet 2019 und 2020 in Luxemburg, Belgien, Frankreich und Deutschland (namentlich der Großregion) in der von den Teilnehmern bevorzugten Sprache statt.

Teilnehmer

- Die im Rahmen der Interviewreihe befragten Teilnehmer wurden in ihrer Eigenschaft als Experten für Amateurfilm und die Amateurfilmclubszene in der Großregion als Mitglieder, ehemalige Mitglieder und Angehörige der oben genannten oder der Archive und Dachverbände der Amateurfilmclubs kontaktiert

Rechte der Teilnehmer und Datenschutz

- Die Teilnehmer können im Rahmen des Interviews frei nach ihrem Willen bestimmen, wie viele oder wenige Angaben zu ihrer Arbeit oder ihrem persönlichen Leben machen.
- Sie können die Teilnahme an der Studie oder die Beantwortung einzelner Fragen ablehnen und die einmal erteilte Einwilligung ohne weitere Erklärung zu einem jedem Zeitpunkt der Studie widerrufen.
- Wenn sich die Teilnehmer für Anonymität oder Pseudonymität ihrer Interviews entscheiden, wird dieses Recht eingeräumt.
- Die Angaben der Teilnehmer werden ausschließlich im Rahmen der Doktorarbeit des Forschers verwendet.
- Im Falle einer weiteren Verwendung der Informationen (z. B. in einer anderen Publikation, Ausstellung o.ä.) wird der Teilnehmer um schriftliche Zustimmung gebeten, um die konkrete Verwendung zu bestimmen
- Die Bemühungen der Teilnehmer können nicht finanziell vergütet werden, jedoch plant die Forscherin, jedem Verband oder Club mindestens ein Exemplar der gedruckten Publikation ihrer Dissertation zu Archivzwecken zur Verfügung zu stellen.

- Die Audioaufzeichnungen der Interviews werden auf dem Datenserver der Universität Luxemburg gespeichert und (tw.) zur schriftlichen Verwendung in der Doktorarbeit des Forschers transkribiert. Die Daten werden durch ein Passwort geschützt und können nur vom Forscher abgerufen werden.

**Research Project AMA60
Ambitious Amateurs -
socio-cultural and cinematic Practices
of Amateur Film Clubs in the long 1960s
in the transnational Context
of the *Greater Region***

INFORMATION NOTICE ABOUT PERSONAL DATA PROCESSING

As part of the Research Project, personal data will be collected, processed and analysed to achieve the scientific objectives of the Research Project.

What data do we collect and process?

- name, surname, email address, mailing address, gender, birthdate,
- languages spoken,
- data revealing nationality
- data revealing political opinions.
- data revealing religious or philosophical beliefs.

We collect personal data directly from you via recorded interviews and/or archival material you graciously provided.

All necessary procedures and precautions will be taken to maintain the confidentiality of Research participants.

Why we collect and use your personal data?

We collect and use your data to answer the scientific questions of the Research Project, to store and analyse your data in our Research database and to publish our research results.

Your data may also be important after this Research Project for other research on amateur film. We will contact you at the end of the retention period, and you will be asked whether and on what conditions data can be transferred to the *Centre national de l'audiovisuel*.

On what legal basis for the processing do we process the data?

Your personal data relating to the Research Project will be processed in accordance with the General Data Protection Regulation (**GDPR**) and the Luxembourg Act of 1 August 2018 on Data Protection. The legal basis for the processing of your personal data in the context of the Research Project is laid down in:

Article 6 (1) (e) GDPR): processing is necessary for the performance of a task carried out by the University in the public interest; the results of the research project will be useful to a large community.

The present Research Project involves what the GDPR considers “sensitive data” (political opinions, religious or philosophical beliefs). Therefore, the processing of such data is also based on: Article 9 (2)

(j) processing is necessary for archiving purposes in the public interest, scientific or historical research purposes or statistical purposes

The University has a mission of research defined in the Law of 27 June 2018 about the organisation of the University of Luxembourg and for scientific research.

Who is responsible for the processing of my personal data?

The controllers in respect of the processing of your data is the University of Luxembourg, a Public Institution of Higher Education and Research, having its registered office at 2 avenue de l'Université, L-4365 Esch-sur-Alzette, Luxembourg, acting for the Department of Humanities, at the Faculty of Humanities, Education and Social Sciences.

For any request concerning the processing of your personal data you can contact the Data Protection Officer of the University of Luxembourg by e-mail at dpo@uni.lu, or by post at the following address:

UNIVERSITÉ DU LUXEMBOURG
Data Protection Officer
Maison du Savoir
2, Avenue de l'Université
L-4365 Esch-sur-Alzette

How do we protect your personal data?

In order to protect the confidentiality of your data, we will only publish selected interview extracts and archival material, as agreed by you.

How long is your personal data stored?

Your personal data will be stored at the University server for a duration of 10 years after the publication of the results of the Research Project for scientific and historical purposes. After this period, you will be asked whether and on what conditions the data can be transferred to the *Centre national de l'audiovisuel*.

Who can access or see your personal data?

The recipient of your personal data is the researcher working on the project the University of Luxembourg and her supervisor.

Do we transfer data outside of the European Union?

No, your personal data will only be processed within the European Union.

What are your rights under the General Data Protection Regulation?

You will have the right to access and rectify your personal data. In certain cases (in accordance with the conditions set out by the General Data Protection Regulation 2016/679), you will also have the right to object to the way in which your data is used, to request that your data be deleted, to ask to restrict certain aspects of the processing of your data, and to retrieve your data to forward it to a third party (right to data portability).

If you wish to exercise your rights, you should contact the principal investigator Prof. Dr. Sonja Kmec at email: sonja.kmec@uni.lu. He/she will liaise with the Data Protection Officer of the University of Luxembourg to handle your request. You can also contact the Data Protection

Officer by e-mail at dpo@uni.lu (who will liaise to the PI of the Research Project to handle your request) or by post at the following address:

UNIVERSITÉ DU LUXEMBOURG
Data Protection Officer
Maison du Savoir
2, Avenue de l'Université
L-4365 Esch-sur-Alzette

You also have the right to lodge a complaint with Luxembourg's National Commission for Data Protection (CNPd) in relation to the processing of your personal data. Further information is provided on <http://www.cnpd.lu>. You can also use their contact form, at: <https://cnpd.public.lu/fr/support/contact.html>

If you have a concern about any aspect of your participation, please raise this with the researcher, or you can always contact the researcher team: Prof. Dr. Sonja Kmec via email: sonja.kmec@uni.lu or by phone (+352 4666446745).

I voluntarily agree to take part in this Research Project.

PARTICIPANT

Family name: _____ First name: _____

Place & date: _____

Signature of the participant: _____

RESEARCHER

I have informed the above-mentioned participant orally and in writing (see pages 1 and following) on the nature as well as the potential consequences and risks of the Research Project, and that I have given the participant the opportunity to ask any questions. In addition, the participant received a copy of the information sheet(s) and of this consent form.

Name: _____

Place & date: _____

Signature of the researcher: _____

Consent Form DPO French

Research Project AMA60

Ambitious Amateurs -

socio-cultural and cinematic Practices of Amateur Film Clubs in the long 1960s in the transnational Context of the *Greater Region*

NOTICE D'INFORMATION SUR LE TRAITEMENT DES DONNÉES PERSONNELLES

- Traduction française non-officielle -

Dans le cadre du projet de recherche *POPKULT60* des données personnelles seront collectées, traitées et analysées pour atteindre les objectifs scientifiques du projet de recherche.

Quelles sont les données que nous collectons et traitons ?

- nom, prénom, adresse électronique, adresse postale, sexe, date de naissance,
- langues parlées,
- données révélant la nationalité
- données révélant les opinions politiques ;
- données révélant les convictions religieuses ou philosophiques ;

Nous recueillons des données personnelles directement auprès de vous par le biais d'entretiens enregistrés et/ou de documents d'archives que vous nous avez gracieusement fournis.

Toutes les procédures et précautions nécessaires seront prises pour préserver la confidentialité des participants à la recherche.

Pourquoi collectons-nous et utilisons-nous vos données personnelles ?

Nous collectons et utilisons vos données pour répondre aux questions scientifiques du projet de recherche, pour stocker et analyser vos données dans notre base de données de recherche et pour publier nos résultats de recherche.

Nous pouvons également utiliser vos données personnelles (y compris votre image et vos enregistrements vocaux) dans le cadre du site web de notre projet ou du documentaire sur la musique et le genre au Luxembourg, si vous souhaitez participer au documentaire.

Vos données peuvent également être importantes après ce projet de recherche pour d'autres recherches sur le cinéma d'amateur. Nous vous contacterons à la fin de la période de conservation, et il vous sera demandé si et à quelles conditions les données peuvent être transférées au Centre national de l'audiovisuel.

Sur quelle base légale de traitement traitons-nous les données ?

Vos données personnelles relatives au Projet de recherche seront traitées conformément au Règlement général sur la protection des données (**RGPD**) et à la loi luxembourgeoise du 1er août 2018 sur la protection des données. La base juridique du traitement de vos données personnelles dans le cadre du Projet de recherche est établie dans :

Article 6 (1) (e) RGPD) : le traitement est nécessaire à l'exécution d'une mission effectuée par l'Université dans l'intérêt public ; les résultats du projet de recherche seront utiles à une large communauté.

Le présent projet de recherche implique ce que le RGPD considère comme des "données sensibles " (opinions politiques, croyances religieuses ou philosophiques). Par conséquent, le traitement de ces données est également fondé sur : l'article 9, paragraphe 2

(j) le traitement est nécessaire à des fins d'archivage dans l'intérêt public, à des fins de recherche scientifique ou historique ou à des fins statistiques.

L'Université a une mission de recherche définie dans la loi du 27 juin 2018 portant sur l'organisation de l'Université du Luxembourg et pour la recherche scientifique.

Qui est responsable du traitement de mes données personnelles ?

L'Université du Luxembourg, établissement public d'enseignement supérieur et de recherche, ayant son siège social au 2, avenue de l'Université, L-4365 Esch-sur-Alzette, Luxembourg, agissant pour le Département des sciences humaines, à la Faculté des sciences humaines, éducatives et sociales, est le responsable du traitement de vos données.

Pour toute demande concernant le traitement de vos données personnelles, vous pouvez contacter le délégué à la protection des données de l'Université du Luxembourg par e-mail à dpo@uni.lu , ou par courrier à l'adresse suivante :

UNIVERSITÉ DU LUXEMBOURG

Délégué à la protection des données

Maison du Savoir

2, Avenue de l'Université

L-4365 Esch-sur-Alzette

Comment protégeons-nous vos données personnelles ?

Afin de protéger la confidentialité de vos données, nous ne publierons que des extraits d'entretiens et des documents d'archives sélectionnés, selon votre accord.

Combien de temps vos données personnelles sont-elles conservées ?

Vos données personnelles seront conservées sur le serveur de l'université pendant une durée de 10 ans après la publication des résultats du projet de recherche à des fins scientifiques et historiques. Après cette période, il vous sera demandé si et à quelles conditions les données peuvent être transférées au Centre national de l'audiovisuel.

Qui peut accéder ou voir vos données personnelles ?

Les destinataires de vos données personnelles est la chercheuse de l'Université du Luxembourg et la responsable du projet.

Transférons-nous des données en dehors de l'Union européenne ?

Non, vos données personnelles ne seront traitées qu'au sein de l'Union européenne.

Quels sont vos droits en vertu du règlement général sur la protection des données ?

Vous aurez le droit d'accéder à vos données personnelles et de les rectifier. Dans certains cas (dans les conditions prévues par le Règlement général sur la protection des données 2016/679), vous aurez également le droit de vous opposer à la manière dont vos données sont utilisées, de demander l'effacement de vos données, de demander la limitation de certains aspects du traitement de vos données, et de récupérer vos données pour les transmettre à un tiers (droit à la portabilité des données).

Si vous souhaitez exercer vos droits, vous devez contacter le chercheur principal, le professeur Dr. Sonja Kmec, à l'adresse électronique suivante : sonja.kmec@uni.lu. Il/elle se mettra en relation avec le délégué à la protection des données de l'Université du Luxembourg pour traiter votre demande. Vous pouvez également contacter le délégué à la protection des données par courrier électronique à l'adresse dpo@uni.lu (qui assurera la liaison avec le chercheur principal du projet de recherche pour traiter votre demande) ou par courrier à l'adresse suivante :

UNIVERSITÉ DU LUXEMBOURG

Data Protection Officer

Maison du Savoir

2, Avenue de l'Université

L-4365 Esch-sur-Alzette

Vous avez également le droit d'introduire une plainte auprès de la Commission nationale pour la protection des données (CNPd) du Luxembourg en ce qui concerne le traitement de vos données personnelles. Vous trouverez de plus amples informations sur le site <http://www.cnpd.lu>. Vous pouvez également utiliser leur formulaire de contact, à l'adresse suivante : <https://cnpd.public.lu/fr/support/contact.html>.

Si vous avez une inquiétude concernant un aspect quelconque de votre participation, veuillez en faire part au chercheur, ou vous pouvez toujours contacter l'équipe de chercheurs : Prof. Dr. Sonja Kmec par e-mail : sonja.kmec@uni.lu ou par téléphone (+352 4666446745).

J'accepte volontairement de participer à ce projet de recherche.

PARTICIPANT.E

Nom de famille : _____ Prénom : _____

Lieu et date : _____

Signature du / de la participant.e: _____

CHERCHEUR.E

J'ai informé le/la participant.e susmentionné.e oralement et par écrit (voir pages 1 et suivantes) sur la nature ainsi que sur les conséquences et les risques potentiels du projet de recherche, et j'ai donné au / à la participant.e la possibilité de poser des questions. En outre, le/la participant.e a reçu une copie de la fiche d'information et du présent formulaire de consentement.

Nom : _____

Lieu et date : _____

Signature du / de la chercheure.e : _____

Research Project AMA60
Ambitious Amateurs -
socio-cultural and cinematic Practices of Amateur Film Clubs
in the long 1960s in the transnational Context
of the *Greater Region*

INFORMATIONSHINWEIS ZUR VERARBEITUNG PERSONENBEZOGENER DATEN

- Inoffizielle Übersetzung-

Im Rahmen des Forschungsprojekts werden personenbezogene Daten erhoben, verarbeitet und analysiert, um die wissenschaftlichen Ziele des Forschungsprojekts zu erreichen.

Welche Daten erheben und verarbeiten wir?

- Name, Nachname, E-Mail-Adresse, Postanschrift, Geschlecht, Geburtsdatum,
- gesprochene Sprachen,
- Daten, aus denen die Staatsangehörigkeit hervorgeht
- Daten, die politische Meinungen offenbaren;
- Daten, aus denen religiöse oder weltanschauliche Überzeugungen hervorgehen;

Wir erheben personenbezogene Daten direkt von Ihnen über aufgezeichnete Interviews und/oder Archivmaterial, das Sie freundlicherweise zur Verfügung gestellt haben.

Es werden alle notwendigen Verfahren und Vorkehrungen getroffen, um die Vertraulichkeit der Forschungsteilnehmer zu wahren.

Warum erheben und verwenden wir Ihre personenbezogenen Daten?

Wir erheben und verwenden Ihre Daten zur Beantwortung der wissenschaftlichen Fragestellungen des Forschungsprojekts, zur Speicherung und Auswertung Ihrer Daten in unserer Forschungsdatenbank und zur Veröffentlichung unserer Forschungsergebnisse.

Ihre Daten können auch nach diesem Forschungsprojekt für weitere Amateurfilmforschung wichtig sein. Wir werden Sie nach Ablauf der Aufbewahrungsfrist kontaktieren und Sie werden gefragt, ob und unter welchen Bedingungen Daten an das *Centre national de l'audiovisuel* übermittelt werden können.

Auf welcher Rechtsgrundlage für die Verarbeitung verarbeiten wir die Daten?

Ihre personenbezogenen Daten im Zusammenhang mit dem Forschungsprojekt werden gemäß der Datenschutz-Grundverordnung (DSGVO) und dem Luxemburger Datenschutzgesetz vom 1. August 2018 verarbeitet. Die Rechtsgrundlagen für die Verarbeitung Ihrer personenbezogenen Daten im Rahmen des Forschungsprojekts finden sich in:

Art. 6 Abs. 1 lit. e DSGVO): Die Verarbeitung ist zur Wahrnehmung einer Aufgabe der Universität erforderlich, die im öffentlichen Interesse liegt; die Ergebnisse des Forschungsprojekts werden einer großen Gemeinschaft zugutekommen.

Das vorliegende Forschungsprojekt umfasst das, was die DSGVO als „sensible Daten“ betrachtet (politische Meinungen, religiöse oder philosophische Überzeugungen). Daher basiert die Verarbeitung dieser Daten auch auf: Artikel 9 (2)

(j) die Verarbeitung ist für im öffentlichen Interesse liegende Archivierungszwecke, wissenschaftliche oder historische Forschungszwecke oder statistische Zwecke erforderlich

Die Universität hat einen Forschungsauftrag, der im Gesetz vom 27. Juni 2018 über die Organisation der Universität Luxemburg und die wissenschaftliche Forschung definiert ist.

Wer ist für die Verarbeitung meiner personenbezogenen Daten verantwortlich?

Für die Verarbeitung Ihrer Daten verantwortlich ist die Universität Luxemburg, eine öffentliche Hochschule und Forschungseinrichtung mit eingetragenem Sitz in 2 avenue de l'Université, L-4365 Esch-sur-Alzette, Luxemburg, handelnd für die Fakultät für Geisteswissenschaften, an der Fakultät für Geistes-, Erziehungs- und Sozialwissenschaften. Für jede Anfrage bezüglich der Verarbeitung Ihrer personenbezogenen Daten können Sie sich per E-Mail unter dpo@uni.lu oder postalisch unter der folgenden Adresse an den Datenschutzbeauftragten der Universität Luxemburg wenden:

UNIVERSITÉ DU LUXEMBURG
Datenschutzbeauftragter
Maison du Savoir
2, Avenue de l'Université
L-4365 Esch an der Alzette

Wie schützen wir Ihre personenbezogenen Daten?

Um die Vertraulichkeit Ihrer Daten zu wahren, werden wir nur ausgewählte Interviewauszüge und Archivmaterial nach Ihrer Zustimmung veröffentlichen.

Wie lange werden Ihre personenbezogenen Daten gespeichert?

Ihre personenbezogenen Daten werden für die Dauer von 10 Jahren nach Veröffentlichung der Ergebnisse des Forschungsprojekts für wissenschaftliche und historische Zwecke auf dem Server der Universität gespeichert. Nach Ablauf dieser Frist werden Sie gefragt, ob und zu welchen Bedingungen die Daten an das *Centre national de l'audiovisuel* übermittelt werden können.

Wer kann auf Ihre personenbezogenen Daten zugreifen oder diese einsehen?

Die Empfänger Ihrer personenbezogenen Daten ist die an diesem Forschungsprojekt arbeitende Forscherin der Universität Luxemburg und Ihre Betreuerin.

Übermitteln wir Daten außerhalb der Europäischen Union?

Nein, Ihre personenbezogenen Daten werden nur innerhalb der Europäischen Union verarbeitet.

Welche Rechte haben Sie nach der Datenschutz-Grundverordnung?

Sie haben das Recht auf Zugang und Berichtigung Ihrer personenbezogenen Daten. In bestimmten Fällen (in Übereinstimmung mit den Bedingungen der Allgemeinen Datenschutzverordnung 2016/679) haben Sie auch das Recht, der Art und Weise, wie Ihre Daten verwendet werden, zu widersprechen, die Löschung Ihrer Daten zu verlangen, zu verlangen bestimmte Aspekte einzuschränken, die Verarbeitung Ihrer Daten und das Abrufen Ihrer Daten, um sie an Dritte weiterzuleiten (Recht auf Datenübertragbarkeit).

Wenn Sie von Ihren Rechten Gebrauch machen möchten, wenden Sie sich bitte an die Studienleiterin Prof. Dr. Sonja Kmec unter E-Mail: sonja.kmec@uni.lu. Er/sie wird sich mit dem Datenschutzbeauftragten der Universität Luxemburg in Verbindung setzen, um Ihre Anfrage zu bearbeiten. Sie können den Datenschutzbeauftragten auch per E-Mail unter dpo@uni.lu (der sich mit dem PI des Forschungsprojekts in Verbindung setzt, um Ihre Anfrage zu bearbeiten) oder per Post unter der folgenden Adresse kontaktieren:

UNIVERSITÉ DU LUXEMBURG

Datenschutzbeauftragter

Maison du Savoir

2, Avenue de l'Université

L-4365 Esch an der Alzette

Sie haben auch das Recht, eine Beschwerde bei der luxemburgischen Nationalen Datenschutzkommission (CNPD) in Bezug auf die Verarbeitung Ihrer personenbezogenen Daten einzureichen. Weitere Informationen finden Sie unter <http://www.cnpd.lu>. Sie können auch das Kontaktformular verwenden unter: <https://cnpd.public.lu/fr/support/contact.html>

Wenn Sie Bedenken bezüglich eines Aspekts Ihrer Teilnahme haben, wenden Sie sich bitte an den Forscher, oder Sie können sich jederzeit an das Forscherteam wenden: Prof. Dr. Sonja Kmec per E-Mail: sonja.kmec@uni.lu oder telefonisch (+352 4666446745).

Ich stimme freiwillig zu, an diesem Forschungsprojekt teilzunehmen.

TEILNEHMER.IN

Familien Name Vorname: _____

Ort Datum: _____

FORSCHER.IN

Ich habe den oben genannten Teilnehmer mündlich und schriftlich (siehe Seite 1 ff.) über die Art sowie die möglichen Folgen und Risiken des Forschungsprojekts informiert und ihm die Möglichkeit gegeben, Fragen zu stellen. Zusätzlich erhielt der Teilnehmer eine Kopie des/der Informationsblattes/-blätter und dieser Einwilligungserklärung.

Name: _____

Ort Datum: _____

Unterschrift des Forschers: _____