

Chronology of Audiovisual Documents: Historiography of the Problem

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Abstract: In the conditions of development of interdisciplinary researches it is a question of search of ways of optimization of historical source study and the theory and practice of an archival science, the analysis of a current state of source base of historical researches, overcoming of artificial isolation of audiovisual documents and importance and need of their introduction in a scientific turn as full-fledged sources of national history. For the first time problems of a historiography, an archival science and a source study of audiovisual documents are considered here as a subject of the special research. Their studying in a complex opens absolutely new prospects in development of audiovisual documentary source study as one of the independent scientific directions, making part of general historical source study and also of archival science where it takes quite a certain place taking into account the importance and specifics of audiovisual documents as historical sources and objects of archival storage. In this regard, it is possible to speak about interdisciplinary and integrated nature of the conducted research. Source study and archives study providing with scientific researches of audiovisual documents will enable not only to expand possibilities of documentary base, but also to make available to the researcher the unique information, which has found reflection in photo, sound and graphic and sound sources. Complexity of the solution of this problem is connected with practical lack in basic and monographic theoretical-and-methodological and applied researches in the field of historiography, a documents study, archival science and audiovisual documents source study.

Key words: Audiovisual documents • Technotronical sources • Overcoming of artificial isolation • Archival storage • Interdisciplinary research • Specifics • Source study • Archival science • Documents study

INTRODUCTION

Since the advent of photography and film and corresponding Films and they are regarded as historical sources. Professional cameraman of the Russian cinema of the late XIX century B. Matuszewski its brochure, published in 1898 in Paris under the title: "Live picture. What it is and what it should be and new source of history. On creation of the repository of historical documents, "argued that" ... a simple celluloid film represents not only a historical document, but also a grain of history itself, which does not go away and does not need to be geniuses to rise every time "[1]. Another old British documentary filmmaker Arthur Helton said that he "intends to consider the film as a source of the same material for historical science, which is a palimpsest, parchment, the character and the rune, a clay oven and roll"[2].

However, it will be decades before the film and take their place in the source study and will be widely held as full of historical sources in the research of historians.

In the 20 years of the Soviet system began to actively use films and as a political tool for the ideological influence on the masses and this status persists for a long time for them. Authorities shall take the necessary measures to bring the "new documents" for political agitation. Textbook are statements of the leader of the Bolshevik Party V.I. Lenin: "... the movie is the most important of the arts of our time." Another of his directive passed People's Commissariat of Education for the photograph: "We need to show not only the movie, but also interesting for propaganda photos with appropriate inscriptions" [3]. The decrees of the Council of People's Commissars of the People's Commissariat of Education of 27 August 1919 "On the transition of photographic and cinematographic Trade and Industry under the

jurisdiction of the People's Commissariat of Education," from February 4, 1926, "On the transfer of the Central Archive of the Russian Federation of negatives of photos and movies with a historical and revolutionary interest" and that the creation of a 1926 Central photo film archive People's Commissariat of Education, decided not only ideological tasks of the authorities, but also contributed to the better collection and storage of historical sources on film media. In the future, these stores have been established in all the Union republics. In Kazakhstan, the archive of this profile was created in 1943.

In the 20-50's a mass of literature on the general nature of cinema and photography, which was dominated by the ideological orientation of documents on non-traditional media. During these years, attempts to review and photo and video documents as historical sources. Among these publications should be made of the G.M. Boltyansky, who made a great contribution to the study and promotion of Film and as objects of historical research [4]. On the possibility of widespread use in Film and scientific, educational purposes and as works of art draw attention to academics B.D. Greeks and M.N. Tikhomirov [5].

However, the tradition of using films and as a means of influencing the consciousness of the masses, which was implemented by the ideological and cultural problems of Soviet society, has prevailed for many years. In addition, new sources have appeared at the turn of XIX-XX centuries, did not immediately entered the field of historical research. The methodological approach developed by this time, demanded a "historical distance", which would make it possible to assess the phenomenon's in retrospect.

With the beginning of the "thaw" period of our history, increased attention to the problems of source specialists. At scientific forums actively discussed problems of historical criticism of the sources of modern times, the validity of the sources of Soviet-era methods of scientific criticism and interpretation, developed in relation to the sources of the earlier period. The opportunity to explore the western idea of source. In the source study directs, stick an interdisciplinary approach to the study of the historical nature of the source, its place and importance in historical knowledge.

Expansion of sources of problems, especially those related to the involvement of a broad base of sources for the study of social reality, the treatment helped historians to those born to the technical process - Film and Photo. New documents are gradually becoming an object of

historical research, in the context of which addressed the issue of the need to source analysis papers man-made, to identify the reliability and completeness of information contained in them, identifying their real capabilities as full of historical sources.

From this point of view, a manual prepared by M.N. Tikhomirov, was an important step forward, which has contributed a photo and video documents and recordings into an independent historical sources [6]. Subsequently, in studies of source-General, Film and Photo are well positioned among other sources, however, they were only a brief characterization in terms of their specificity and classified under the problem posed by the author [7]. In this paper we confine ourselves to the special work directly on the problems of source audiovisual documents.

Analysis of the literature of 60-80-ies show that the problems of sources of audiovisual documents often turn archival, the mission to preserve the cultural heritage of the society. Their attention to the problem solution dictated purely professional objectives, because purely archival theory appraisal of the documents has been closely associated with the historical chronology. Value judgment in the selection of documents for state storage requires, above all, their source study analysis. As noted, a prominent theorist of archival V.N. Autocrativ "... archival knowledge was undeveloped and the evaluation process was associated directly with the source" [8]. Increased interest in the problems of audiovisual archival documents, facilitate discussions 60's among them the nature of the modern theory of evaluation of documents in various physical media, including two approaches - source materials and information.

As you know, universal (traditional) method of criticism source challenges for the study of their origin and content, as well as the interpretation of the source as a whole. Criticism of origin is performed using techniques external criticism and establishes the authenticity and authorship of the document, the time, place and specific conditions of its origin and criticism of the content (internal criticism) provides a logical analysis of the source, find out his political orientation, the reliability and completeness of the information contained herein. The combined use of these conclusions can correctly interpret the source, define the purpose, to pursue the creator of the document and the meaning is deliberately invested in it by the author and not deliberately, but because of personal orientation of the author, degree of awareness, etc.

In the works of this period of source audiovisual documents considered not only in the traditional approach of source, but also because of their specificity.

Turning to the problem of selecting audiovisual documentation to state custody, the correct solution is largely dependent status of the source base of history, archivists have paid attention to the signs of Film and Photo Documents of value as historical sources [9].

Some authors have raised issues and place the value of these documents among other historical sources, their nature and specificity [10]. Under the scientific direction of the works acquired problems solved traditional source studies.

Most researchers (A.A. Kuzin, I.S. Fesunenکو, I.N. Kuntikov, M. Roshal) Film and Photo originality in comparison with other types of historical sources seen in the particular embodiment and reflection of the real world. For Film and Photo characterized mainly by "the speed in the reflection phenomenon's and facts of reality, that is a complete coincidence of the moment of the event and the date of its fixation on the film" [11]. Film and Photo features seen in a tangible medium (print) media.

Audiovisual documents, seen as the result of human activity, reflecting the events, phenomenon's, the facts in a particular form and as a result, have become objects of value relationship. Emphasized man-made nature of the documents, when the transmission actually uses hardware fixation and reproduction of images and sounds. As a product of technological culture, but their specific means to convey the image of a real so expressive that became unique in terms of their artistic value and, along with the traditional culture (painting, sculpture, architecture, etc.) becomes a work of art.

Some authors evaluated the film documents how a more complex kind of documentation, which includes as separate components: an image (consisting of a series of organically bound shots - pictures) and records (music, narration, etc.). In comparison, photographs captures a static space cropped from a moment of reality [12].

Given the general and specific features of audiovisual documents, the researchers attributed them to a single type of historical sources.

In the area of source of researchers' interests are most likely to film documents which, combining more attribute elements, respectively, had considerable information density and potential.

In addition to clarifying these traditionally applied to all kinds of historical sources of research procedures, as the study of the social conditions in which there was

studies the origin, purpose and circumstances of the creation of a source, the researchers focused their attention on the problems of authorship source, its dating.

According to many researchers, an important role in determining the film documents the historical value of film editing is knowledge of the law, not only as a technical method of joining parts films together, but above all as a cinematic expression of the author's worldview [13]. Note that the major film directors (Eisenstein, Dziga Vertov, E. Shub, M. Romm, etc.) were determined as a thought installation artist, the idea of seeing the world. Stressing the importance of the source of the creators, researchers opposed view, offering the study of movie sources dismember it on structural elements (footage, movie phrases, movie periods, movie plots) in order to identify the position of the author on various events. They rightly believed that the author's attitude to the event in question appears to be fully in separate frames and in the construction of installation of the film [14].

Another aspect of the problem source analysis film documents - dating of the source, which plays an important role in determining the reliability of the reported information. Typically, the release date to the screen the finished product is determined by the captions for the film. More difficult to limit the recording date and time of the film. In such cases, the researchers propose when the date of the study of technical and external features of film (the size and shape of the perforations, the width of the film, frame size, burst rate, etc.), which varied in a certain period of time. A useful source analysis during film documents considered circumstantial detail visible in the shot (posters, billboards, buildings, comparison of different persons, etc.) [15].

Thus, researchers photo movie sources considered as a single set of documents having a common "genetic" in nature. Among the features of audiovisual sources indicated: documenting the reality of social life with the help of technical means, the material medium, common purpose and use of these sources, a special social and cultural value of the similarities of storage conditions, etc.

Mainstreaming Research in Film and Photo source-angle observed after discussing the problems of the "new archives" in international forums - VII (Moscow, 1972), XI (Paris, 1988) International Congress on Archives, noted the importance and role of audiovisual documents in fixing events in modern life and thus creating sources for historians. It was emphasized that "... the historian can not refuse when they are used by a known method of a critical approach to the sources" [16].

Among the problems are often dealt with in monographs, dissertations, scientific publications were the most attractive of the study of cinema and photo documents the example of their analysis during the October Revolution, World War II [17]. Thus, the guide E.M. Efgrafova which essentially was the first edition of the school type, by the example of movie photo materials on "Defense of Moscow" (1941-1942) Focuses on the problem of the origin of sources.

Special attention to the origin and content of filming during the October Revolution paid in monographic studies V.S. Listova [18]. Author on the basis of archival documents and materials periodicals gives an idea of the history of the movies "The October Revolution" (1917) and "Anniversary of the Revolution" (1918), with questions of dating and authenticity of many surveys taken in the first days of the revolution in Petrograd and Moscow.

The work of another author, V.M. Magidova, who made a significant contribution to the study of sources of Audiovisual Documents differ by constant attention to the problem. His study looks at the problem in a broader historical perspective. The author refers to the origins of cinema in Russia and analyzes newsreels Skobelev Committee - charities, who had with him the military cinema, publishing, gramophones and other departments whose operators have fixed the royal chronicle of the events of the First World War, the revolutionary movements, civil war, etc. newsreel shooting the first years of Soviet power are associated with the activity-Moscow Film Committee photo movie division Commissariat of the RSFSR - the first specialized agency of the Soviet film that captures significant events of social, political and cultural life of Russia [19]. The role of the movie covered in this period "as the most available and appropriate way of communist propaganda and education" [20]. In addition to shifting certain amount of knowledge of the cognitive nature, are analyzed in detail in the plots of the first Soviet newsreel "Film Week" for the years 1918-1919 and presents some of the techniques of source criticism film documents (transcript movie script - written records extant in the visual frame of the documentary film, studying film materials in the frame of the sequence, etc.).

In another study by the same author attempts to consider a number of circumstances and facts of the origin of Film and directly related to the period of the October Revolution [21]. It traced the history of the creation and subsequent evolution involving movie photo shoots besides the photo and video documents and other

sources, archival documents, information periodicals, memoirs. The problem highlighted in source materials and archeographic aspects in terms of reliability and real Films and information capabilities to serve as a source base for the study of the chosen topic. The author emphasizes the importance of working with Film and knowledge of the historical situation in which events were recorded on tape, creating conditions movie photo shoots, the author's relationship to the shooting was proven role movie photo agency.

The significance of film documents how peculiar sources are stored for the next generation of unique facts of the past and modern history covered in another article in this [22]. It looks at specific film documents how social media information from the point of view of their origin, authenticity. According to the researcher, a prerequisite Cinedocuments source analysis is to clarify their authorship, which includes moving pictures along with the study and director of design in the process of editing a film, textual analysis of the full range of documentation - operators and directors installation sheets, various types of documents clerical origin. Focus of the source analysis should be made in both its traditional tasks, as disclosure of origin and content of the source. The author proposes and their methods of use of movie sources in historical research (individual and aggregate personnel). The latter being preferred as a more informative content on the method used.

In the area of source of researchers' interests were also problems of studying audio documents as sources of information on the multi-faceted man. Relevant in this respect became refinement of the concept of authorship in relation to audio documents, as the process of its creation is complex and multi-step. Analysis of the concept discussed with the release of the documentary, journalistic and artistic recordings, as different in a way to reflect reality. If, in the first case (the documentary record), the authorship is undeniable that they are the person whose voice is on the recording medium, recent cases the records are creative works with unique composition, original techniques and expressive means. Typically, in such records is editorial, director, sound engineering process and decoration material, which should be subject to a single plan, a single idea. This fact highlights the researchers L.N. Rozanova and L.A. Kobelkova's [23]. Stressing the nature of the creator background work, they highlight the role of a journalist for nonfiction and the sound recordings in works of art. This problem is also connected with the author's rights under the law.

Solving complex issues for the implementation of a comprehensive critique of source audio-visual documents, addressed in article V. Magidova "Film and Photo as a historical source" [24]. This problem is considered in the extended version of it in one chapter of his doctoral thesis, which covers the historiography, source materials and archival archeographic aspects of studying Film and Photo [25]. Based on the objectives set by the author, the work, in our opinion, should be considered as a specific result and synthesis of theoretical and methodological positions and source analysis of techniques, developed in relation to audiovisual documents for decades. Reflection of past experience of source with film photos documents allows access to the provisions of the detail.

The importance and role of audiovisual documents, the author sees, especially in the multi-functionality of these sources (advocacy, social, cognitive, aesthetic, technical, etc.) to be performed by them in the field of any modern information society. According to the researcher and their broader role and purpose of sources proves the need for a separate field of Film and Photo Research.

As for any academic discipline is essential indication of its subject matter, focus on his interpretation of the above authors of sources concerning audiovisual documents. Formulation of the problem, primarily due to the general and specific properties of each of the types of documents. Through the lens of these features we define (definition) movies, photos, audio documents as historical documents. Note that the standard definition of these concepts do not exist, since every sphere of society, which has to do with Film and Photo, guided by their versions of his understanding, in accordance with the specific tasks they perform.

The author does not agree with the opinion of some researchers Films and classification as a single type of historical sources, separates them. They indicated a specificity of documentary photographs as recording alone moments of the subject and thus limit the possibility of knowledge of what is left outside the still picture. In contrast, the film documents reflect the event is not only visually and metaphorically, as in the photographs, but in motion. And with the advent of sound film, when an organic element of cinematographic become track, it becomes not only more difficult to source (in terms of structure), but also information-intensive. On this basis and taking into account the specific nature of film documents as historical sources, the author states that "under the" footage "is understood pictorial (silent movie) and AV (audio movie video soundtrack)

document recording through cinema and television technology events and phenomenon's and the facts of reality in the form of successive images and audio information on the same events, phenomenon's and facts in the form of speech, music and noise " [26].

Researcher noted and unlimited information capacity audio documents, which, unlike the film - and photo source convey information exclusively in audio form. Taking into account the nature of the least-studied of these sources, we select specific features noted author audio documents.

Allocating it to its expressiveness and emotional level tone as a main component audio documents, the author points to the relationship between media (mechanical, optical, photographic, magnetic) and informative documents. Audio documents as sources also characterized the purpose and features of the assembly when preparing audio files, where the obvious role played by the author's interference in the interpretation of the material [27]. Note that in the study of audiovisual sources compared with other sources of priority is the author aspect.

The concept of "phonodocuments" formulated by the author as "a document that contains the audio information on the events, phenomenon's and facts of reality, resulting from mechanical, photographic or magnetic recording systems" [28].

Merit consideration as a researcher audiovisual documents contemporary documentation system based on their structure, species and semantic properties. They outline the rationale for audiovisual documents as a "hypersystem" requires the selection within it three completely independent documentary systems: movies, photos, background documentation and written documents directly related to the creation, maintenance and technical aspects of the Film and Photo.

Another aspect considered by the authors concerning the classification of Film and Photo. Introduced a range of classification concepts, including as the keynote speaker type Audiovisual Documents (visual resources - photographs, film documents not voiced; sound sources - audio documents, pictorial and sound sources - sound and film documents video soundtrack), a genus of Audiovisual Documents (documentary, scientific and gaming - Art), type of Audiovisual Documents (formal, creative and personal origin). The latter species is the starting sign for their further classification of species, a clear understanding of which is necessary for of source criticism. For this purpose, the author proposes to group them by genetic

(in chronological order, the object and the location of recording or writing, authorship, artists, etc.), thematic, structural type (genres, etc.) and other purely formal criteria (on mediums size, color, etc.). The author assumes that the specific value of Source study of audiovisual documents released in the course of their critical analysis using general and specific (used for Film and Photo) techniques and methods of the study of these sources.

We draw attention to one of the author's work, published in two issues of professional special edition of "Soviet Archives" - "Film and Photo as an object of sources (historiography of the issue)," because it is directly relevant to the issue before us [29]. In an extensive article summarizes the experience gained in the study of cinema and photo documents for a long time specialists in different branches of knowledge. Particular focus is on the state of research on various aspects of audiovisual documents in the historical, artistic, film studies literature, photography, radio and television journalism. Understanding of experience in Film and Photo source study, in an article in our view, is given a relatively small place. According to the author, "... a source in this area is in the making ... Most of the publications on the Film and Photo is mostly illustrative and therefore it would be premature to say that they have acquired the same rights on a par with other sources" [30].

Consequence of major changes of recent decades was the elimination monoideology in our society. Against the background of changing public attitudes related to restructured humanities and, above all, to its methodology. In this situation, the theoretical and methodological problems in the study of audiovisual sources of particular importance and relevance. Must be stated that in the Kazakh historical space these problems have been the subject of interest of researchers.

Widely reported they had found in the pages of scientific and professional Russian publications, national archival source-conferences, "round tables". Discussion of researchers found that the most promising are Comparative, historical-cultural and anthropological methods of assessment of cognitive and informational properties of historical sources in general and audiovisual in particular.

Problems of source and archive of audiovisual documents specifically discussed at the Fourth All-Russian Conference (April 24-25, 2002, Moscow). Interest is the article G.N. Lansky who, while giving priority to the study of graphic sources interdisciplinary approach that considers that certain groups of scientific branches form the theoretical and methodological basis of

the evaluation meaningful value graphic sources [31]. The author makes the following model: 1) discipline, forming a system of artistic and aesthetic categories of the study of graphic information. These include art history and museology and 2) Philosophy (axiology, epistemology, aesthetics and hermeneutics), sociology and psychology, which give information about the structure of the spiritual world as an artist and the viewer and 3) research industry (archeology, ethnology, anthropology), the researchers report on the peculiarities of origin and in many cases the evolution of visual sources of disciplines (archival, archaeography) crowns the process of moving graphic sources to the viewer. Through the use of the theoretical and methodological bases of these scientific areas defined value of visual information for the formation of social historical memory.

The author believes that the evaluation of all existing species and varieties of graphic sources can be used for different approaches. Isolate designated correspondent these approaches because the problem in question is pronounced methodological nature. The most popular in the Western literature (Foucault, H.G. Gadamer, Roland Barthes and others) is the visual perception of the source text as having an independent system unique in its content of linguistic symbols. It involves the implementation of linguistic reconstruction works of painting, photography and film documents, for example, in terms of building exposure and composition of the work.

The second approach is based on the interpretation of visual sources existing as products of the social environment. It uses methods of axiology, which on the basis of statistical data can determine the range of the value to society at a given point in time of spiritual values. Third, conventionally called "anthropological and phenomenological" (E. Husserl, A.S. Lappo-Danilevsky, etc.), considering both historical source as independent beings in general humanitarian space phenomenon of spiritual culture and as evidence of the psychological characteristics of its creator.

Classical, traditional approach (E. Bernheim, C. Langlois, R. Senobos) suggests a universal principle of evaluation of all types of sources as carriers of information about historical events. In this approach, shared the stage external and internal criticism available to the researcher evidence.

From the point of view of an interdisciplinary assessment of visual sources and the number of objects belonging to the spiritual culture of the society and the author offers his own, a semiotic approach. According to

him, only he can adequately assess the significance for use in research practice of art and this proves that the creator of the graphic source is, above all, a man with the necessary technical and creative skills. As for addressing the reliability of determining the source of the fine, they have resolved in the context of a real relationship to the world of the creator of the work and in the logic of public perception of artistic works [32].

In the view of researchers in this period is another problem with methodological character when evaluating audiovisual documents as historical sources. We have already noted the controversial nature of the definition (definitions) of audiovisual documents. Interest in these issues has generated the formation of new documentary systems, the occurrence and distribution of which is associated with the development of science and technology. This has led to the introduction of scientific use of the term "technotronic documents" in relation to science and technology, audio-visual, economic and electronic documents. Because they have a natural language as a system of signs is not completely decisive role, some researchers had been formulated yet another aspect of the treatment of the term "technotronic documents - documents, in whole or in part by artificial language technically induced forms of writing" [33]. The ambiguity of the term "fine source" notes the aforementioned author G. Lansky who sees the fine specificity of the source, not only in their ability to communicate information about the phenomena of social history and the history of the spiritual culture, but also that they belong to one of the results of art, of fiction.

In determining the validity and authenticity of historical sources as a condition for source analysis, some authors considered a fairly common as falsification of facts and events recorded in audiovisual documents [34]. Thus, VP Goats in his extensive article dwells on the laws of creation, existence and exposing fraud historical sources. They identified the peculiar formula falsification of historical sources and typology of fraud related to the phenomenon of counterfeiting. Another researcher, V.M. Magidov points most often found ways of rigging audiovisual sources, the establishment of which is a guarantee of correctness historical conclusions. Among them are highlighted: the assembly of the various surveys and records, retouching, through which part of the image is replaced by another one, increases or decreases the effect of a necessary element of the iconic shooting, etc., the use of documentaries, TV and radio dramatizations of real events, the removal of individual

fragments or pieces of images and sound, etc. According to the author, the purpose of verification of source - the establishment of full compliance with the original and the copy.

I would like to draw your attention to an article V. Magidova, which addresses the most pressing issues related to the place and role of audiovisual documents in the historical knowledge [35]. These problems are primarily associated with the underestimation of historians information potential of audiovisual sources (entering it in the mental sphere of the historian), lack of information on the composition of the historians and the content of audiovisual fund of the country, the absence of comprehensive information and heuristic of the archives, the study of source historiographic heritage, active implementation and use of content analysis in the evaluation of audiovisual sources, etc. It seems that these aspects of audiovisual documents acute and before Kazakh historical community. To date, the Kazakh historical space potential source study audiovisual sources remains unrealized. The exceptions are a few works of applied nature, which deals with information and educational opportunities for visual and audio sources that are stored in the Republican Central State Archive of Film and Photo Documents and sound recordings [36]. The possibility and the need to study audiovisual sources as full of historical sources along with traditional written certificates remain in historical perspective.

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