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THE LIBRARY OF THE POLISH NATIONAL FILM ARCHIVE – AN AUDIOVISUAL INSTITUTE AS A COLLECTIVE SOCIAL ACTOR IN THE DEVELOPMENT OF FILM STUDIES BASED ON PRIMARY SOURCES? SOME REFLECTIONS IN CONNECTION WITH THE LIBRARY'S ATTAINMENT OF SCIENTIFIC LIBRARY STATUS



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KEYWORDS: Film archive. Research library. Film. Scholarly communication. Source studies.

ABSTRACT: Thesis/Objective – In August 2023, the Library of the National Film Archive – Audiovisual Institute (FINA) in Warsaw was granted the status of a scientific library under statutory law. This article explores the potential of the FINA Library as a research center focused on source-based studies in the field of film and media. The archival breakthrough in film studies has led to an increased focus on various historical documentary sources, creating an opportunity for the FINA Library to become a full-fledged participant in scholarly communication and a leader in source-oriented film research. The library holds largest Polish collection of film-related library materials and references. FINA itself is the only film archive in Poland. This dual role as both a library and an archive offers optimal conditions for in-depth film studies that bring benefits both to external researchers and the staff of the institution. In response to these developments, the FINA Library is undergoing a paradigm shift, engaging in independent research activities, which became possible in part with the inclusion of film studies scholars in its team. **Method** – The authors primarily use a descriptive method. They outline the development and evolution of the FINA Library, which has transitioned from a center focused solely on professional access to collections and scholarly information to an institution actively initiating research on its unique and extensive film archive. **Conclusions** – The FINA Library has an opportunity to emerge as a collective social actor in the field of film studies, paving the way for a new research trajectory and marking yet another paradigm shift as regards the role of research libraries.

INTRODUCTION

The library of the National Film Archive – Audiovisual Institute (FINA) in Warsaw is today a unique example in terms of the mechanisms of communication between academic libraries and their users. Several circumstances contribute to this: firstly, the nature of its collections, unique in terms of size and focus, which consist of books and periodicals thematically profiled for film studies, and above all, rich resources of archival documents in this field.

A second reason can be found in the fact that the library is part of the largest specialized institution in Poland, organized by the Ministry of Culture and National Heritage, which has broad competences in the field of film, film culture, and cinematography, as well as carrying out various statutory tasks in the area of collecting, archiving, and disseminating resources of cinematic art.¹ The fact that, as the founder of the library, the Institute itself is highly specialized is reflected in the narrow profile of the unit's interests. This fosters a high degree of specialization in the process of acquiring and collecting publications and in scientific information activities – to a degree incomparably higher than, for example, in academic libraries located at universities that offer film study programs.

The two reasons mentioned above for the unique communicative situation of the FINA library contribute to a third: the profile of the library's users is largely defined, meaning that the library is used by people who are engaged in various ways in in-depth studies of film (students, journalists, but above all researchers) and form a broadly defined community. Communication mechanisms therefore occur almost exclusively in a specialized area, and their participants form a separate group determined by an interest in a specific subject matter, which is a consolidating factor but also means that communication is community-based. Defining the user group does not, however, mean that it is a closed group. On the contrary: the library remains open also to users who show a broad, though non-professional, interest in film, although this community is highly diverse and small within the general user population. It should be emphasized that the activities of the FINA library are intentionally focused on the first group, comprising researchers and professionals.² For

¹ See *Ustawa z dnia 30 czerwca 2005 r. o kinematografii* [Act of June 30, 2005, on cinematography].

² However we are also fully aware of the widespread social changes taking place in the development of civil society and the resulting obligations of the library, which we fulfill as part of FINA's statutory tasks. See, for example, Sabina Cisek, „Funkcje i role bibliotek naukowych i publicznych w społeczeństwie wiedzy,” https://www.researchgate.net/publication/259570218_Funkcje_i_role_bibliotek_naukowych_i_publicznych_w_spoleczenstwie_wiedzy [accessed: 2.04.2024].

this reason, this paper will describe the place and role of this unit in the world of scientific research³ within the world of film studies research.

The issue of the function of the FINA library will be addressed; FINA was listed in 34th place on the list of scientific libraries by the Ministerial Regulation of July 28, 2023⁴ and has undergone a transformation process from a specialized film library, whose main task was to collect, process, and make available its collections, as well as to serve as a professional scientific information center with databases specialized in film, including bibliographic databases – to a research library setting itself the ambitious, but also difficult task of actively playing the role of a collective social actor.⁵ In modern film studies research, this institution holds a unique position as a center for scholarly information in film and media studies. As a non-academic research library, yet possessing the largest library and archival collections in Poland related to film studies, it serves as a crucial resource for researchers from various universities, who have recently also been collaborating on FINA library's research projects.

TOWARDS A SCIENTIFIC LIBRARY

The change in the library's function resulted from three circumstances: firstly, the archival turn in scholarship (which occurred in film studies after 2000), secondly, the continuation of existing scientific activity thanks to its own specialized staff (scholars – film studies experts, archivists, and librarians), and thirdly, obtaining the status of a scientific library within the meaning of the Act of June 27, 1997 on libraries, pursuant to the aforementioned Regulation of the Minister of Culture and National Heritage.

The FINA scientific library makes its own collections and the institution's archive collections available to readers in the form of databases and bibliographies created in-house, and also conducts scientific work, with science understood here as a set of "activities aimed at increasing the body of knowledge using scientific methods" (Ciechanowski, 2020,

³ We are also referring here to participation in the scientific communication process. See Małgorzata Gwadera, „Kompetencje kluczowe w komunikacji naukowej,” *Nova Biblioteka. Usługi, Technologie Informacyjne i Media* 2017, No. 3.

⁴ „Rozporządzenie Ministra Kultury i Dziedzictwa Narodowego z dnia 28 lipca 2023 r. zmieniające rozporządzenie w sprawie sposobu i trybu zaliczania bibliotek do niektórych bibliotek naukowych oraz ustalenia ich wykazu,” *Dziennik Ustaw RP* z dnia 16 sierpnia 2023, poz. 1620 [Regulation of the Minister of Culture and National Heritage of July 28, 2023, amending the regulation on the method and procedure for classifying libraries as certain types of research libraries and establishing their list, *Journal of Laws of the Republic of Poland* of August 16, 2023, item 1620]

⁵ The concept of a collective social actor refers to organizations and institutions, while the concept of a social actor refers to individuals. Cf. Barbara Szacka, *Wprowadzenie do socjologii*, Warszawa 2003, p. 122.

p. 470). Therefore, not only have the basic tasks defined in the Libraries Act been implemented, but also bibliographic, documentary, popularization, and educational activities have been carried out for many years. The scientific and research function is also being developed and strengthened, which is enabled by the specific nature of the institution that gathers the collections. From the perspective of the archive, of which the library is a part, the principles applied are consistent with the criteria of scholarly rigor adopted not only in librarianship but also in archival science, where "scholarly work, in the strictest sense of the word, included the publication of texts in the field of archival science and archival studies, the publication of historical sources, the activity of the archive and archivists in organizing local scientific life, and the individual scholarly work of individual archivists" (Radtke, 1970, p. 116; Ciechanowski, 2020, p. 472). For the FINA research library – which is well aware of the needs of the academic community and maintains constant communication with it – the priority becomes the critical editions of historical sources related to film and the individual scholarly works of its employees, some of whom also have experience in organizing and actively participating in national scientific conferences.

THE FINA SCIENTIFIC LIBRARY IN THE WORLD OF FILM STUDIES RESEARCH

To understand the needs of the academic community mentioned above, it is worth outlining a brief history of national film research. For years, film studies research in Poland was conducted using film text analysis, often combined with modern (at the time) theories, the application of which generally served to prove that film studies is a scientific discipline. However, these efforts often led to intellectual dead ends and it can be said today that they did not stand the test of time. Archives usually remained outside the sphere of interest of film researchers as an uninteresting, unattractive area, evoking associations that did not fit the modern image of this field of creative work. The constantly developing possibilities of the film language by filmmakers, accompanied by active participation in discussions on current topics, pushed archives out of the attention of researchers, who did not have any particular respect for them.

The situation changed when the importance and potential of archives were recognized in the broadly understood humanities, which proved to be an indispensable resource for conducting in-depth research of significant and lasting importance for science. This change was defined as the archival turn, the foundations of which were laid by Jacques Derrida's lecture given in 1994 (Derrida, 1995). Within the framework of the archival

turn, the research process takes into account both the materiality of the archive itself and the artifacts collected in it, as well as the source-based methodology of working with documents and other resources. In film studies, this trend has been termed the New Film History (*nouvelle histoire*), focused “on revising the traditional methodology of film history, searching for more effective research procedures, and on source-based research into the history of cinematography and film art leading to a new reading and reinterpretation of the existing image of film history” (Hendrykowski, 1994, p. 196; Zwierzchowski, Kornacki, 2014). For the Film Archive, as a repository of film archives, this shift was of colossal importance in general, and the library, where the collections are made available, naturally began to aspire to occupy the position of a collective social actor with a key role in film studies research.

Moreover, who knows whether the archival turn wasn't particularly significant precisely for film? After all, because it does so visually, film best reflects our history, our identity, tradition, but also modernity, and so the FINA library, which provides access to film-related archives, has become the focus of attention as a particularly interesting case of the consequences of the archival turn. Its basis is the combination of work on archival resources and library collections, while simultaneously understanding deeply the existing differences between them in terms of processing and access. While in the case of archives, for various reasons, access cannot be completely open, openness remains the guiding principle of the library's activity. These contradictions are reconciled with an understanding of the distinctiveness of these systems, but also the social need for their symbiosis, necessary for a comprehensive understanding of historical film processes: the scientific function builds a possible field of understanding here (Chorażyczewski, 2019).

At the same time, the widespread processes associated with building a democratic information society are prompting archives to change their way of thinking, which is also happening in the FINA archive, which has dynamized the processes of evolving a resource that has grown exponentially after the liquidation of film institutions during the political transformation of 1989. Currently, the institution is digitizing and making available online part of its resources, which reflects an understanding of current social and scientific needs. The FINA scientific library has also actively participated in the implementation of this postulate by engaging in scientific projects based on the institution's archival resources. It should be noted that undertaking these tasks is not revolutionary in nature and is carried out while maintaining a balance between the library's previous activities and the innovations it is currently developing in response to social needs.

Before defining the exact trajectory of the transformation of the library's functions, which in essence also means the advancement of this institution through the utilization of its professional expertise, but also (and perhaps above all) its archival resources and unique catalogs, enabling it to actively participate in the scientific community, while being aware of its unique position due to the factors described above, it is worth presenting its resources. No other research unit in Poland dealing with film studies has accumulated such a rich collection of publications, not to mention the richness of the archive itself.

KNOWLEDGE AND RESOURCES AT THE FINA LIBRARY

According to the definition contained in the Act of June 27, 1997, on Libraries, a research library is a type of library that serves the needs of science and education by providing access to library collections and information resources necessary for conducting scientific research, but which also conducts independent scientific research in the field of library science, related fields, or other fields of science that it serves.

In addition to the typical activities of research libraries such as subject cataloging of collections, creating bibliographies and library catalogs, what distinguishes the FINA library – due to the specificity of the archival collections that the institution gathers – are source studies on documents and historical studies. Attention is focused particularly on documents most important to the history of Polish cinematography, which are subjected to professional, critical analysis and published in their entirety.

The library was established in 1955 as an important part of the Central Film Archive (later the National Film Archive, and currently the National Film Archive – Audiovisual Institute) in response to the repeatedly expressed need by the film community for a professional film library. During almost 70 years of the library's activity library materials have been collected, carefully searched for and processed, which on the one hand has created a unique resource – the only one in the field of film knowledge on a national scale – and at the same time has built a very significant research potential.

The library's collections concern film and audiovisual media. The library's book collection has been growing since 1955 and currently comprises over 30,000 items, including almost all publications of this profile published in Poland. The collection of Polish and foreign periodicals numbers over 800 titles (some of which are short runs). A significant and unique part of the collection consists of press clippings concerning Polish and foreign cinema, collected from 1955 to 2007. This collection covers people, film titles, issues, topics, and institutions related to film. The en-

tire collection of clippings occupies approximately 217 linear meters. The library also holds a rare collection of Polish and foreign festival publications, numbering over 2,500 catalogs.

For years the library has also been collecting special collections institutionally referred to as archival materials. This includes separate sets of materials that are purchased or donated, most often by private individuals. These include documents, photographs, private notes, correspondence, awards, publications, periodicals, and clippings containing references to the owner of a given collection. The archival collection also includes selected materials documenting events from the history of Polish cinematography, such as film reviews and minutes of meetings of the Script Evaluation Commission. The archival collection comprises approximately 560 archival units.

The library also provides access to documentation related to Polish cinematography, referred to as ancillary film materials. These include broadly defined literary materials, among which are various types of texts, such as screenplays (including numerous unrealized ones), shooting scripts, film novellas, film outlines, editing lists, and dialogue lists. This collection comprises approximately 33,000 items.

Another type of ancillary film material is the paper documentation of set design and costume projects, which numbers approximately 4,500 inventory items. A significant part of this collection consists of documentary materials that go beyond practical design and, due to their artistic form, have the characteristics of a work of art. These include, for example, set designs in the form of original drawings and sketches by outstanding artists.

Yet another collection of ancillary film materials available in the FINA library reading room is musical documentation, i.e., scores and orchestral parts prepared for a specific film title. A large collection also consists of film programs and folders published in connection with the promotion of a given title. A significant part of the archival collections consists of production files transferred as a result of the liquidation after 1989 of film production entities: film studios and production companies.

Ancillary film materials are distinguished from other documents by their authorial character – they constitute records of the component parts of a film work in paper form. Many of these materials function as manuscripts (this applies to literary materials, scores, and set and costume designs). In particular, these materials from the Polish People's Republic era, which were often created in only one copy and are now unique materials, constitute an unparalleled archival document (Wyżyński, 2022).

The collection of film-related documentation at the Film Archive has been accumulated over the years based on successive laws. Currently, this issue is regulated by the Act on Cinematography of June 30, 2005 [*Ustawa o kinematografii*], which in Chapter 4, Article 28, designates the National

Film Archive (transformed into FINA in 2017) to collect documentation related to film production.

These collections, unique and unparalleled on a national scale, are the result of a well-thought-out collection policy, and therefore are the subject of specialized archival studies within the institution, but are also of interest to external researchers representing various fields of science.

An important element of the library's information activities and services are various types of databases, both internal and external, to which we have licensed access. The most important database remains the FINA Central Catalog (CK), containing both filmographic data and data concerning film-related collections. The database contains hundreds of thousands of records corresponding to the institution's archival resources, relating to films, film-related collections, and documents. The database also allows viewing attached scans of digitized materials from our resources. It can be used in the Library.

A separate catalog consists of library collections with specialized subject headings in the field of film. A project to combine the CK with the library catalog is currently in the conceptual stage. In the future, there is a plan to combine these two knowledge bases through common links concerning subject headings, titles, and names.

Due to the strict thematic profiling of the library's collections, as mentioned above, the library catalog is available online and constitutes a comprehensive database of the library's holdings since 1955, and at the same time of all book publications on film topics published in Poland.

The specificity of this catalog lies in the detailed development of subject headings in the field of cinematography. These include personal names, film titles, institutions, geographical locations, and subject headings. The catalog also includes analytical records for collected works. All this gives those seeking in-depth scientific information the opportunity to access information and texts best suited to a specific research question.

Regarding external databases, it is worth mentioning the unique bibliographic database of the International Federation of Film Archives (FIAF) called the FIAF International Index to Film Periodicals, in the creation of which the FINA library also actively participates by indexing Polish film periodicals. This database allows for the study of the international circulation of film, i.e., the foreign reception of specific titles, interviews with film professionals, based on specialized film press from around the world. The database consists of bibliographic records referring to over 100 titles of specialized film periodicals.

In 2021, cooperation was established with the central NUKAT catalog, and the library also holds numerous foreign filmographic and bibliographic databases on film on CD-ROMs. All these external databases are available on-site in the reading room.

Over the years a unique bibliography of the contents of pre-war periodicals concerning cinematography broadly understood has also been prepared. It covers both film titles and individuals.

THE LIBRARY AS A COLLECTIVE SOCIAL ACTOR IN THE FIELD OF FILM STUDIES?

The title of this text refers to the concept of a collective social actor in the context of the functions of the FINA library. According to the definition adopted here, a collective social actor is an institution that interacts with other entities, plays a specific role in a given social situation, and influences others (Szacka, 2003). Can the FINA research library effectively undertake to fulfil of such a mission?

Undoubtedly, one can observe a process of gradually increasing activity of the library in the area of educational and scientific functions over the years of its operation. Initially (until the 1980s), it was primarily a specialized library, largely an in-house library, which was reflected in its then-official name "filmographic library." The aim was both to develop the competencies of the institution's own employees in cataloging film collections and to build a center of filmographic knowledge for other people, such as journalists and film critics, who thereby improved their skills in the field of film knowledge.

Since film studies began to develop intensively in Poland (in the 1990s), the role of the library has expanded to include providing substantive knowledge (advice and consultations for authors of film and media studies works regarding archival resources and bibliography), and often also inspiring research based on knowledge of the resources held.

After 2000, the archival turn also became a reality for film studies. It brought about an increased interest in archives, their scientific appreciation, and an expansion of their understanding from a material collection that is gathered and made available, to a metaphor for the category of memory. The latter concerns who has access to archival resources and in what way, and also (consequently) power over collective memory (Kurz, 2011).

Due to its unique resources there has also been a need to further expand the library's role in the areas of source research, inspiration, consulting, and recently even directly influencing research directions. This is a result of transformations in science itself. Film studies, no longer solely focused on filmography or interpretation – in accordance with the guidelines of the New History of Cinema – is becoming more professionalized in the archival field, with a dominant role for source research and historical knowledge.

Referring to the definition of the scientific function, the tasks performed by archives for the benefit of science include: "informing scientific communities about the content and value of archival materials, publishing

and generally reproducing and disseminating source texts, conducting scientific research based on their own resources and disseminating their results in the form of publications or conferences" (Rosa, 2012, p. 37). The library, both as a unit and as part of an institution, has undertaken these tasks, implementing and developing them. Library staff possess expert knowledge not only about the collections but also substantive knowledge in film studies. On the one hand, they have an overview of all publications in this field, and on the other hand, they are familiar with the collection of documentation, which allows them to identify the most scientifically interesting areas for research. This situation – knowledge of what has been published as well as trends and tendencies in science, and at the same time a good understanding of the archival resources – allows them to recognize the developmental perspectives of film studies as a scientific discipline. A significant number of works by researchers from many scientific centers have been created based on the library's collections of archival documents, journals, press clippings, books, and bibliographic information broadly understood. The quality and quantity of professional assistance provided is reflected in the acknowledgments to the library and its staff included in the publications of numerous researchers, not only Polish ones.

It is perhaps worthwhile to offer a more general reflection here: among the many consequences of the archival turn, one can certainly mention the change in the attitudes of scholars themselves who deal with film, and also the change in the activities of institutions holding library and archival collections. In striving to directly access valuable sources, out of curiosity in research and the need to seek new teaching methods that would enrich the theory taught in academia, scholars are also professionally connected with libraries and archives, and these institutions are increasingly open to such cooperation. This creates a valuable situation in which cooperation between the librarian, archivist, and researcher is established, which consequently raises the level of collections processing and access, and the synergy of competencies creates high quality. This, in turn, gives the library itself a particularly advantageous position in the world of science shaped by the archival turn.

The archival turn also provokes a renewed delving into the past and the examination of materials that were either not at all within the area of interest of film scholars, or for various reasons were only superficially examined. Aware of all the above premises, the FINA scientific library has taken another step and begun independent archival research, becoming a collective social actor participating in the academic scientific circuit and proposing new approaches to the history of Polish film by initiating the publishing series "Film Congresses and Conferences in the People's Republic of Poland." The concept of a collective social actor is understood here as both an inspiration for research and its active conduct.

THE LIBRARY'S SCIENTIFIC ACTIVITIES – RESULTS

An initiative has been launched to publish a critical edition of sources concerning the history of Polish cinematography, and in particular, national meetings and conferences that brought together the film community and were crucial for its development. Viewed from this perspective, the history of Polish cinematography primarily provides previously unknown knowledge, as well as a methodology for working with documents from recent history. It also develops an awareness of their significance for every aspect of the development of Polish cinema: from political and social issues to even private matters relating to the fates of individual filmmakers.

In the history of post-war Polish cinema, one of the most important events was the Film Congress in Wisła in 1949, which proclaimed socialist realism and had enormous consequences for the film community. This Congress has been repeatedly referenced in film studies, but its exact proceedings have remained unknown until now. The FINA Library has taken the initiative to publish the complete text of the transcript of this congress with a critical commentary, as it possesses this document in its archives.

The result of this initiative is a book published in 2024 by FINA, entitled *Film Congress in Wisła 1949: Sources, Commentaries, Studies* [Zjazd Filmowy w Wiśle 1949r. Źródła, komentarze, opracowania], which is intended to be the first volume of the aforementioned series.

Working on the transcript of the Film Congress in Wisła allowed us to develop a methodology for handling source texts in the field of film history, where the dominant language is spoken language recorded in a transcript, which by definition should be a faithful chronological representation on paper of everything that was heard during the proceedings. Reading the document confirms this assumption: it is a direct record of the course of the Congress, but it also contains elements of live, unpolished speech, with all the imperfections of spoken language. It also reveals the socialist realist jargon shaped by the Polish United Workers' Party. This presented a challenge in processing the text, but also provided an impetus for creating principles for conducting research with this type of material. This should also be considered a contribution to expanding the scientific function of the Library.

The academic community has thus been presented with one of the most important documents in the history of film, which has the potential for further research, not only in film studies, but also in history, sociology, linguistics, cultural studies, and political science. This publication will undoubtedly trigger other research, demonstrating its potential to play an initiating role in academia and to influence the research community.

A second volume of the series is currently being prepared, covering the meetings from 1950-1955.

SUMMARY

While every academic library is a research library,⁶ recognizing a non-university library as a research center is an interesting subject for consideration in the context of its role as a collective social actor. After all, there are very few other so-called research libraries (besides those organized by the Polish Academy of Sciences, higher education institutions, and research and development units) included in the ministerial list in Poland (there are just over 30). On the one hand, the richness and uniqueness of the collections, as well as the activities undertaken, open up promising prospects for acquiring and developing a new function; on the other hand, ensuring and maintaining appropriately high substantive standards in conducting scientific activity, as well as expanding the possibilities of scientific information through the digitization of resources, certainly remains an ambitious challenge (Januszko-Szakiel, 2012).

Last but not least, it is also worth noting the environmental position of the FINA library, which, of course, has developed over many years, but in the current circumstances is particularly significant: the adoption of a scientific status, with frequent and intensive communication between the library's professional staff and users (researchers), which – it must be emphasized – has long been a kind of custom and tradition as, among other things, an element of the process of identifying their needs (Głowacka, 2015), creates conditions for the exchange of ideas, information, and inspiration that is beneficial to both sides.

The library's actions stem from an awareness of the benefits also derived from the knowledge of researchers, which originates in their environmental (film studies and film) contacts. This circumstance favors the fact that, in building its collections, the library ensures their uniformity and continuity, topicality and high substantive quality, and their importance for modern scientific research. This can also be seen as the added value (Wojciechowski, 2006) of the FINA library, which has a very good chance of functioning as a collective social actor in film studies

⁶ It should be emphasized that academic libraries are also undergoing a paradigm shift in their operations: their activities are intrinsically linked to the core activities of the university they serve and focus on meeting diverse needs and continuously expanding the range of services for their parent institution. Cf. M. Kuczkowska, „Zmiana paradygmatu działania współczesnej biblioteki naukowej w wybranych obszarach informacji i komunikacji naukowej w świetle badania ankietowego,” *Przegląd Biblioteczny* 2024, v. 1.

research. The library sees its role primarily in mutual, reciprocal, and equal interactions with the film studies community in conducting scientific work, but also in actively constructing the concept of a new history of Polish cinema, which has the potential to provide a solid foundation for further research based on archival sources. This concept is rooted in the archival turn, also in a broader sense, referring to issues of memory in general (Wichrowska, 2021) and raising questions about possible forms of understanding the past, the rules of its reconstruction, and the opportunities and threats in explaining the mechanisms governing the history of Polish cinematography.

The process described, however fascinating, also presents challenges, difficulties, and risks inherent in any ambitious pioneering endeavor. It is nevertheless worth reflecting upon as an interesting case study of the shaping of a new library function, one that has taken on the challenge of adapting to a new format and a new, very demanding role. A motivating factor can be found in the attitude of researchers towards archives, vividly described by Carolyn Steedman as a "fever": "the researcher is aware of the infinite number of archived items, and what causes the feeling of fever is the conviction that they will never finish their work, that there will always be something left" (Steedman, 2002, p. 195).

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