

Minutes

FIAF-COMMISSION ON DOCUMENTATION

Meeting at Wiesbaden Oct 21st, 22nd and 23rd 1969.

Members present:

Miss Brenda Davies, London, Chairman

Mrs. Eileen Bowser, New York

Mrs. Karen Jones, Copenhagen

Mr. Dr. Alfred Krautz, Berlin

Mrs. Eliane Latour, Brüssel

Mr. Eberhard Spiess, Wiesbaden.

Mrs. Elzbieta Moszoro, Warschau and ^{Mr.} Voiculescu, Bucarest, had not yet arrived at the beginning of our sessions. It was hoped then that they should arrive later on. Finally they didn't come.

First Session Oct 21st, morning

At the proposal of the chairman, Miss Brenda Davies, under number 11 the draft agenda is to be amended with: Storage and cataloguing of related material. It is said that the abbreviation list as done by Mr. Spiess had been accepted in connection with point 4. The rules of the commission are accepted as well. It should be desirable that the chairman of the commission will be a member of the Executive-Commission at the same time for being in a closer contact to the decisions of the Executive-Committee. For the time being Mrs. Eliane Latour as FIAF Secretary will be able to take care for it. It is deplored that the communication between archives and even between different departments in one archive is bad. Problems which had been raised during the sessions should be thought over by the members shortly after their return. Meetings of the commission are to be called-in in touch with the Executive-Committee. Because of the fact that the chairman won't be able to attend the meetings any time or any place it seems necessary to carry out an election of a vice-chairman. The result of it is that Mr. Spiess has been elected unanimous vice-chairman.

As far as future work of the Commission is to be dealt with the following proposals are made, discussed and accepted.

- 1) Exchange of related material
- 2) Recommendation of the abbreviation list to all archives.
- 3) To publish a FIAF Directory or a News-Bulletin (for information of work in progress of general interest for to avoid overlapping)
- 4) Indexing of periodicals (23 periodicals are already done by different archives. Apart from this Rumania with its 'cinematografia in presa' is doing 24 periodicals since years nearly unknown to most of the FIAF-members. It is regretted that Mr. Voiculescu isn't here for to discuss the questions concerned as time laps and language. The need for to have it published in English and French can possibly be effected with FIAF's help. In this connection it is mentioned by the chairman that a letter by Torsten Jungstedt, head of the Documentation-Department of the Swedish Filminstitute came in expressing his will to participate the indexing in doing the periodicals Chaplin and Filmrutan. Also a letter from the Austrian Filmarchive is cited saying that the archive regrets not being able owing to staff shortage to participate but proposes to include the following periodicals:

Filmstudio, Frankfurt
Iskusstvo Kino, Moscow
Bianco e Nero, Rom
Film Culture, New York

As far as the exchange of indexing is concerned Mr. Spiess points out that the present method to provide more or less extended indexes of the single numbers of the periodicals can't suit sufficiently in all systems of different archives. On her proposal Mrs. Jones is to develop a standard card which will fit in all systems. Sample copies will then be sent around.

Sample:

name of periodical
issue number, year
page
review or article
name of article writer

Articles in titles are to be placed after (see list of articles of international languages as done by Mr. Spiess). Like during previous sessions a central place for indexing - or at least for exchanging the material - with all duplicating facilities is again in discussion. A fee for outside users or even for archives which don't participate is to be fixed. The nationality problem in respect of the increasing co-productions can be overcome in recommending to order the material concerned alphabetically only after titles without any national distinction.

- 5) It is felt that the book library field is not quite good dealt with.

Second Session Oct 21st, afternoon

Coming back to the indexing problem it is agreed that the original film-title is to be referred to the review-title. Single members of the commission report about their methods of indexing. The time question is not to be overlooked. One agrees that one week after coming out the periodical to be indexed has to be delivered. During a discussion about a world-list of periodicals - as done years ago by Cinémathèque Royale de Belgique - it is pointed out that obtaining periodicals from the region of East Asia represents a difficult problem. Either they are unreadable in respect of languages internationally unknown or they don't arrive regularly. Maybe also in this case the discussed FIAF Directory can help. Owing to the deceptions previous efforts have shown another attempt - in a FIAF Directory - is to be undertaken for to know the holdings of documentation material in the archives.

As far as the periodicals are concerned the scheme of holdings of German periodicals up to 1945 developed by the Deutsches Institut für Filmkunde a couple of years ago is presented again to the commission as an example. Archives are to be encouraged to produce a coordinated list of holdings. Some sort of such lists exists already from the archives in Belgium, USA and Great Britain. One agrees that the archives should not be asked in general for their holdings but from time to time. Holdings of the periodical 'Photoplay' are to be asked for in any case. In this connection also the business of

of microfilming and reprinting of old and rare periodicals is discussed. Mr. Spiess tells the commission that Kraus Reprint, USA/Liechtenstein is interested in knowing titles of former international, not too long-running periodicals for reprint. After a first thinking 'Revue du Cinéma' and 'Cine-Magazine' are named. At this occasion Mr. Spiess mentions that the American firm AMS which has reprinted 'Cahiers du Cinema' didn't even know that the 'Cahiers' had published twice an index (number 1 - 50, 51 - 100). In any case technical equipment for microfilm facilities must be secured.

Coming to the storage and preservation of related material stills are to be discussed at first. It is pointed out that the identification represents a difficult problem even if the single photographs are numbered by the distribution firms. The chairman mentions the question in respect of the numbering system on American stills risen by Mr. Frida at the last session at Brussels which even couldn't be answered by the distributing firms concerned. It is evident that there is an immense second hand market of stills. In respect of the preservation of stills a letter had been sent to Kodak asking for detailed information. An Answer came not yet in. In any case there remains another possibility of preservation, i.e. to produce microfilms of stills. But it is evident that the costs for it can't be afforded in most archives. One agrees to refer to the corresponding report of the Bgrade Archive.

Posters should be handled in accord to the corresponding study of the Amsterdam archive. Unfortunately Mrs. Moszoro isn't present because one feels that she could have given us further essential hints to the collecting of posters. As Mrs. Bowser states the posters of the Museum of Modern Art are stored in the design Department classified after other points of view than cinematographic ones.

The discussion about storing of newspaper clippings shows two different methods:

- 1) to put the clippings in a bag
 - 2) to stick them on a sheet of paper and to store them in files
- Apparently the second one is the more preservative one. But the

security factor can only be solved by establishing microfilms of clippings. For most of the archives at present a more or less theoretical advise owing to the expenses. Even if special forms are to be filled out by visitors and users there is no guarantee for thefts and losses of the material as examples demonstrate told by the members. Also for scripts are copies the only security if the material is to be sent out. London doesn't. As Mrs. Bowser remarks one finds in the United States a lot of dealers of xerox copies of scripts. It often seems that those copies had been reproduced without any legal permission. Therefore at the Museum of Modern Art one avoids strictly to copy scripts for not to infringe the copyright.

As other forms of related material censorship-cards, censorship-lists and dialoguelists are mentioned.

Coming back to the microfilm business Mrs. Jones declares the necessity to produce a list of periodicals on microfilm which gives information about price and supplier. This remark leads to the decision that the chairman takes over on behalf of London to establish a list of microfilmed periodicals and also to compile the holdings of 'Photoplay'.

Coming to the bibliographic field one agrees to work on a coordination as far as the bibliography to be established for Bucarest on behalf of the FIAF and one for the Venice Book Exhibition is concerned. In this way a lot of double work could be spared. Mr. Voiculescu should be asked in this matter. A circular letter asking which of the archives is publishing regular or irregular accession lists should be sent around. It is felt that these circular operations should be coordinated and done by Brussels as the seat of the FIAF and it is hoped that Mr. Ledoux will agree.

The already by Mr. Klaue produced 'Questionnaire to related material' will be discussed during the joint session with the Cat-commission. Mr. Spiess takes over for Wiesbaden the indexing of the two volumes of Kalbus' 'Vom Werden deutscher Filmkunst'.

Finally it is said that all results of the tasks mentioned before could also be placed in the discussed FIAF-newsletter.

Third Session Oct 22nd morning

Returning to the FIAF directory or FIAF newsletter the chairman gives notice that Mr. Ledoux, the Secretary General of FIAF is in favour with the project. It is proposed to have it published at the end of 1970. Discussing the contents one agrees that it should include the following:

- a) a definition what FIAF is
- b) names and addresses of member archives
- c) names of persons who are responsible for the different departments
- d) names and, if possible, fields of collections of archives in various countries other than FIAF members
- e) holdings on documentation material in detail
- f) stock of books, to be on loan or not
- g) stock of periodicals
- h) questionnaire of related material
- i) acquisition-lists (for example if a legacy had been taken over by an archive)
- j) whether an archive runs an information service
- k) indexing projects
- l) filmed literature
- m) to give information about the basic collections of different archives (for example the poster collections at Amsterdam)
- n) possibilities of private viewings
- o) reading-room available
- p) which periodicals are available on microfilm
- q) microfilm reading facilities
- r) xerox or other reproducing machines available
- s) offers of material to be exchange

The above-mentioned items, of course, could be supplemented. Discussing the question of classification one agrees that the commission should recommend a proved system. Therefore Mrs. Jones in cooperation with Gillian Hartnoll of the BFI is commissioned to elaborate a version of the International Dewey^e Decimal System which has to fit in our particular necessities. Also a key word system should be worked out.

In respect of the collections of Doc. material principles for a selection as well as principles and rules of exchanging (on loan or for to keep) should be laid down. In most of the cases the material will be given on loan. For example posters for exhibitions. The commission agrees that one should recommend not to give original material on loan. Long experiences show that always unexpected losses happen (example: the original director's script of Murnau's 'Sunrise' was sent to a book exhibition. Result: the last page is now missing).

Fourth Session Oct 22nd, afternoon

This session is dealing with the important question of international filmographic sources. One understands the difficulties in respect of the different methods in keeping and publishing, if at all, filmographies (card indexes, lists or catalogues) but one agrees to encourage the member archives to adopt (after having been worked out) a universal standardized system for to give information about the national production. The 'Filmografischer Jahresbericht' published by Staatliches Filmarchiv der DDR is mentioned with praise in this connection. Although an exchange from archive to archive of such an information should be desirable as soon as possible the real aim must be to establish a central organisation under the responsability of FIAF which may work one day with the help of a computer as it already does at the American Filminstitute for the American filmography. Apart from the fact that the whole question of national filmographies has to be discussed in detail with the Cat-Commission the following points must be cleared up anyway:

- 1) Definition of feature film (meters)
- 2) Methods for finding out filmographic datas of films of independent film-makers
- 3) Necessity to know the original titles, even in the transcription (international transcription rules!)
- 4) Notice must be taken whether the given years are years of production or years of release

Generally it is regretted that the Bucarest archive is not represented. Its points of view should be of high value because of its work on filmographic sources (circular letter sent to all archives).

With the fore-mentioned item the agenda of the commission of documentation has been worked through.

As far as there was time left on the last day (23rd) beside of the joint-session with the cataloguing commission problems as mentioned above had been partly re-discussed. It is to add that for a data list of filmographic information 13 items had been chosen from list (Appendix 4) and that Dr. Krautz from the 'Institut für Filmwissenschaft' in Berlin together with the 'Staatliches Filmarchiv' will give us on hand their key-word system.