

FIAF DOCUMENTATION COMMISSION

Draft Agenda

Bautzen, 30 October - 1 November

1974

- I. Approval of draft agenda
- II. Approval of minutes of last meeting
- III. President's report
- NB!* ~~III b~~ IV. Report from Editor of International Index to Film Periodicals
- NB!* V. Report of Subcommittee on Classification of Film Literature
- NB!* VI. Directory to Documentation Resources of FIAF Archives
- VII. International Directory of Set Designers
- ~~VIII. Television documentation~~
- IX. New projects
- X. Future of the Documentation Commission
- NB!* XI. Any other business
- XII. Time and place of the next meeting

## FIAF COMMISSION ON DOCUMENTATION

Minutes of the meeting held October 30-November 1, 1974, at Bautzen

Members

Eileen Bowser, Department of Film, The Museum of Modern Art, New York  
Karen Jones, Editor, International Index to Film Periodicals, London  
Alfred Krautz, Staatliches Filmarchiv, Berlin  
John Luijckx, Nederlands Filmmuseum, Amsterdam  
Bujor Ripeanu, Arhiva Natională de Filme, Bucharest  
Eberhard Spiess, Deutsches Institut für Filmkunde, Wiesbaden  
Milka Staykova, Bulgarska Nacionalna Filmoteka, Sofia

Observers

Lili Megyeri, Filmarchivum Magyar Filmtudományi Intézet, Budapest  
Elżbieta Moszoro, Filmoteka Polska, Warsaw  
Michael Moulds, Subcommission for the Classification of Film Literature, London  
Kurt Rohmoser, Staatliches Filmarchiv, Berlin  
Günter Schulz, Staatliches Filmarchiv, Berlin  
Miliza Stražilova, Ceskovlovensky Filmovy Archiv, Prague  
Lissi Zilinski, Hochschule für Film und Fernsehen

I. Opening

The Commission met at Bautzen as guests of the Staatliches Filmarchiv and the Hochschule für Film und Fernsehen. The members and observers were welcomed by Peter Ulbricht, the Rector of the Hochschule für Film und Fernsehen, and by Manfred Lichtenstein, Managing Director of the Staatliches Filmarchiv, who brought a message of welcome from Wolfgang Klaue, unable to attend because he is presently on leave from the Staatliches Filmarchiv. The President of the Commission, Eileen Bowser, accepted with thanks the generous hospitality of the two hosts, and then declared the session open. Before beginning the meeting, the Commission observed a moment of silence in memory of our late colleague and member of the Commission, Vladimir Vimr of the Ceskovslovensky Filmovy Archiv.

II. Agenda

The proposed agenda was then considered. It was decided to omit the discussion of television documentation, as it had not been possible to obtain the presence of experts in the field as observers for this meeting. However, Elżbieta Moszoro had brought a written report on the Documentation Service in the Polish TV, which was distributed to the members. As Günter Schulz could be present only during the first day of the meeting, it was agreed to give him time early in the agenda to inform the members of the computer project he was working on for the Staatliches Filmarchiv. The revised agenda was adopted.

III. Minutes

The minutes of the previous meeting were approved as written.

IV. President's Report

Eileen Bowser reported on the events since the previous meeting, particularly concerning the changes of membership in the Commission. She welcomed the new member, Milka Staykova, who had been appointed by the Executive Committee during the spring 1974 meeting at Ottawa. Four members had been lost to the Commission: Vladimir Vimr; Michael Moulds for the reason that he was no longer attached to FIAF; Anne Schlosser because she had been unable to obtain travel funds to attend meetings -- her resignation, offered at the last meeting, was accepted with regret by the Commission -- ; and Brenda Davies, by a decision of the Executive Committee, in connection with the question of the relationship between the National Film Archive and the British Film Institute. There had been a reorganization of the British Film Institute which removed the Documentation Department from the National Film Archive and made it a full division of the BFI equal in status to the NFA and the National Film Theatre, etc., with Brenda Davies as the chief of the new section. The Executive Committee decided to suspend Brenda from the Documentation Commission pending clarification of the reorganization, saying at the same time that no personal criticism of Brenda and her work was intended by this action. The Documentation Commission expressed the hope that this suspension would be only temporary, as Brenda is highly valued for her work for the Commission. Eileen Bowser reported that the Executive Committee had held some discussions concerning the question of appointments to the Commissions and had decided that members should be reappointed each year rather than for an indefinite period of time, to allow for changes, for bringing fresh ideas and strengths to the work of the Commissions, and to avoid too much burden on the same people and the same archives which must pay the travel costs. However, no action had been taken on this decision at the meeting held by the Executive Committee just prior to the Commission meeting.

Eileen Bowser further reported that the International Guidelines for Describing Unpublished Script Materials had been published by the FIAF Secretariat as a recommendation of the Documentation Commission, as agreed at the previous meeting, and copies were distributed to the Commission members. An exchange of minutes had been arranged with the Cataloguing Commission, and Eileen read some of the major points which had been discussed at the last meeting of that Commission. However, due to the absence of Wolfgang Klaue from the Staatliches Filmarchiv, there were not yet any more plans for the proposed joint meeting of the two commissions. Eileen distributed a request which had been received from a publishing house in the United States, G.K. Hall, for suggestions of suitable libraries or special collections for which they might publish catalogues. The catalogue of the UCLA library had already been published by G.K. Hall, and they are planning to publish the catalogue of the British Film Institute library.

In closing the President's report, Eileen returned to the question of members lost to the Commission, and asked that the Commission consider for the next few days how this might affect the future work of the Commission.

V. Report on Computer Project

Günter Schulz described a project in progress at the Staatliches Filmarchiv to design a program for entering filmographic and technical data.

about their films in a data bank. He said that by 1978, they expected to have completed a thesaurus of terms to be employed, that in the first stage they intended to include documentation information on the holdings of the archive, including posters, photographs and publicity materials, and that the system used permitted the inclusion of 3,620 data (letters, signs and spaces) per title. The members asked some questions of Mr. Schulz concerning the program, and Eileen Bowser described briefly the similar project of The Museum of Modern Art, offering an exchange of information.

#### VI. International Index to Film Periodicals

a) Karen Jones said that her year of leave from the Danish Filmmuseum would be finished on the first of May 1975, and that a search was being conducted for a new editor. She hoped it would be possible for the new editor to begin by the first of March, when the work of editing the material for the 1974 volume would be completed. Karen reported on the setting up of the London office in May 1974, and the many problems encountered in the new organization of the project. The 1973 volume of the International Index to Film Periodicals had been published September 20, 1974, and a copy was shown to the Commission members. As had been suggested at the last meeting, an index to authors had been added by Karen Jones. The number of pages had increased slightly over the 1972 volume, which will result in a larger payment of the editorial fee from Bowker. As of October 21, 1974, 944 copies of the 1972 volume had been sold, and 185 copies of the 1973 volume, figures that are still disappointingly low. Karen described the efforts that had been made to promote the new series B card subscriptions, and concluded that the number of subscriptions which resulted had also been quite disappointing. She proposed that a new effort should be made, and outlined a scheme whereby the publishers of a few important periodicals should be offered a set of cards indexing their periodicals for the year 1974 in exchange for publishing an advertisement for the project free of charge. It was agreed that this proposal should be tried.

b) Karen distributed the accounts from the beginning of 1974, the expected expenses and income to the end of the year, and the budget for 1975 which was approved by the 1974 Congress in Ottawa. A copy of her report will be found attached as Appendix I of these minutes. Eileen Bowser reported that the Executive Committee had discussed the economic situation of the project at the Paris meeting held just prior to the present Commission meeting, and how it was affecting the economics of FIAF itself. The Treasurer had reported that even if all outstanding subscriptions for 1974 and the Bowker editorial fee had been paid by the end of the year, it was still almost certain that the FIAF funds in Brussels would be exhausted in January-February 1975, and it would be necessary to open the reserve funds in Switzerland in order to meet expenses, pending payment of 1975 dues and subscriptions. One important cause of this shortage of cash on hand was the necessity of putting up a large premium to guarantee the rent of the London office of the project. Because the Executive Committee considered this situation rather serious, it had requested that the Documentation Commission consider very thoroughly all the facts, prepare a financial analysis of the expected 1975 expenses and income, and suggest all possible alternatives to the present conduct of the project, and this analysis was to be distributed to the members of the Executive Committee by Jon Stenklev, Karen Jones and Eileen Bowser, well in advance of the next Executive Committee meeting. At that meeting, which would be held the second weekend in March 1975, the Executive Committee would decide whether or not to recommend the continuation of the project. It was agreed that this made the planning for the project in 1975 rather difficult,

but that there was no other way to work than to assume that the project would continue. For example, the cards for 1975 had already had to be ordered. The Commission considered all alternatives to the present way of conducting the project, without finding any way to substantially reduce expenses other than to find an archive willing to house the project and thus save the rent of the London office. As it seems essential to retain the project in an English-speaking country, the possibilities are very limited, and indeed, at the present time, no such archive can be found, although it was agreed to ask once again all the relevant archives to examine the possibilities. It was also agreed to try to look for some foundation or international organization which might be willing to give support to the project in this period of crisis. Finally, it was agreed to increase the subscription price in 1975 approximately twenty per cent.

c) Karen Jones reported the results of the questionnaire which had been sent to subscribers, and the tabulation of the responses will be found as Appendix II of these minutes. It was decided that, as the majority of subscribers preferred to have the English subject headings appear at the top of the cards rather than the bottom, this system would be adopted in 1975, but that as much room would be left at the extreme top of the card as possible, for those subscribers who wished to add their own headings. The list of suggestions for adding periodicals was left to a later point in the agenda. From the list of comments of subscribers, it was thought that the most interesting was the proposal for a meeting of the indexers. The commission felt that such a meeting could best be accomplished within the context of a FIAF summer school, and it was hoped that such a summer school, devoted to the problems of documentation, might be considered by the Danish Filmmuseum, after Karen had returned to her position in Copenhagen.

d) Karen reported that she had made a card index for the London office, consisting of all the details about films indexed to date by the project, and references, from directors to film titles, which should be very useful for the new editor, saving a lot of checking.

e) The addition of periodicals to the index was then considered. The Commission decided that from now on the Editor should make the final decisions as to adding periodicals, especially as only the Editor could know if it would be practical to add them without also adding too great a burden to the scheme. At the present time, very few could be added. However, the members should continue to suggest periodicals they thought should be added. The list of suggestions from the questionnaire was considered, and it was decided that probably the following periodicals would be added in 1975: Cinema Papers, Australia (to be indexed by the National Library of Australia); Filmograph, United States (Anne Schlosser would be asked to index); Jump Cut, United States (to be indexed by The Museum of Modern Art); Velvet Light Trap, United States (to be indexed by The Museum of Modern Art); Filmowy Serwis Prasowy, Poland (Filmoteka Polska will index; Information, Wiesbaden (Eberhard Spiess will index).

f) Karen reported that the London office had nearly exhausted its inventory of publications (Guidelines for Filing, etc.) and would soon have to resort to photocopying if more subscriptions were received, if there was not a new edition of the publications in the very near future. She suggested a much-abbreviated and revised version should be prepared for the purpose, and the Commission agreed with her proposals. She said there would be no time to prepare it until after she had returned to Copenhagen, but that she would then undertake it. Eileen Bowser suggested that it might be possible to have the FIAF publish

the new edition out of its budget for special publications, since the project itself had no funds for the purpose. It was proposed to make a budget to allow for as cheap as possible a publication.

g) It was proposed that a small number of the 1973 volumes should be kept at the FIAF Secretariat for sale to those who inquired about it when ordering their subscriptions. Eileen Bowser agreed to ask Bowker if they would permit FIAF to have some 25 to 50 volumes on hand on consignment for Bowker, and also whether we could offer a combined subscription which would include the annual volume.

#### VII. Classification of Film Literature

The Commission received a letter from Gillian Hartnoll concerning her work on her draft classification scheme, and Michael Moulds reported on the state of his scheme, a new draft having been given to the Commission for study. After discussion, it was decided that both schemes would now be sent to the experts in all FIAF archives, not as recommendations, but to seek opinions as to which scheme ought to be adopted as a recommendation of the Documentation Commission. The drafters of the two schemes were asked to complete the work on their systems within two months and to write introductions explaining the philosophy of their systems. A letter was to be sent with the classification schemes, asking two questions: what classification system is the archive now using, and if they were about to apply a new scheme, which would they prefer? The archive would also be asked for comments. When sufficient replies had been received, the Commission would make the final decision and send out one of the classification schemes as a recommendation.

#### VIII. FIAF Directory of Film (and Television) Documentation Sources

As this had been a project of Brenda Davies and Anne Schlosser, neither now in the Commission, the papers had been turned over to the Commission for further disposition. Twenty-three replies had been received from the questionnaire, and put into a draft format for the proposed publication. Brenda had also prepared an index to special collections. The Commission discussed at length the difficulties of continuing the project which really belonged to former members. While Eileen Bowser explained that it was impossible to ask Brenda to do more work for the Commission while she was suspended from it, it was finally agreed that she might be unofficially consulted, and her advice asked concerning the future of the project. In the end, a proposal of John Luijckz was accepted: he will send the completed forms to the archives which have responded for final checking and updating, and will send the questionnaire a second time to the archives which have not responded. The results will be sent to the London office of the International Index to Film Periodicals, where Karen will be able to consult Brenda about the final editing, and if Brenda prefers, the work will be sent to Milka Staykova for editing. John Luijckx will prepare a draft layout and obtain an estimate of printing costs in Amsterdam. It is hoped that this work can be completed in time to present the project to the next meeting of the Executive Committee in early March, when the Commission will ask the Executive Committee to pay for the publication from FIAF's funds for special publications. At this point, Alfred Krautz proposed that he should write a short report on the work of the Documentation Commission for CILECT, of which he is a member, and should act as a representative between the two groups in order that each should be informed of the work of the other and duplication of effort thereby avoided.

It was agreed to accept his proposal, and the Commission appointed him to act as its representative in CILECT.

IX. International Directory of Set Designers

Following the discussion of this project at the last meeting, Alfred Krautz had decided to accept the Commission's proposal that set designers of historical importance as well as those currently active in the field should be included. In order that the size of the publication not be unwieldy, he now proposed that it should be issued in a series of publications, by country or by groups of countries, as cheaply as possible, without illustrations, with the final intention that it might be more widely published in a more expensive form, with illustrations, in later years, when a sufficient number of the limited publications had been issued. He reported that he had already received sufficient information from Poland, Romania, and the DDR, and would receive information from the Netherlands to be able to publish the directory of set designers from these countries in one year's time. He would then proceed to publish directories from other countries, as the information was received. He proposed that a special subcommission, or working party, be set up, to be composed of himself, Bujor Ripeanu, Nico Diemer of the Netherlands Filmmuseum, and two experts outside FIAF, Professor Schreiber from the Hochschule für Film und Fernsehen and Professor Bogdanow from the High School of Film and Television in Moscow, the last-named to be invited with the consent of Mr. Privato of Gosfilmofond, as the FIAF member in Moscow.

After some discussion, the Commission decided that the new proposal was a practical one, and agreed to accept the project as part of the Commission's work. The Commission proposed that some slight changes should be made in the format of the publication, omitting some of the credits in the filmography, to give space for as complete as possible a filmography for each set designer. However, it was agreed that the filmography could be limited to those films for which the designer acted only as the chief set designer, only mentioning the more important films for which he had worked as an assistant.

Eileen Bowser agreed to ask the Executive Committee if it would be willing to finance the directories from FIAF's funds for special publications, to be in 1975 a publication of some 50 pages, without illustrations, in a limited edition intended only for FIAF archives. The Commission would ask if the FIAF Secretariat could publish it. The possibility of seeking a commercial publisher for the final cumulative volume was discussed, and the problem of copyright was raised.

In this connection, Karen Jones said that she had been requested by St. James' Press of London to announce their plans to publish a series of directories of filmmakers by profession, beginning with directors, and continuing with scriptwriters, cameramen, etc. She thought it might be possible that if this series should succeed, the publisher might one day be interested in a directory of set designers.

X. New Projects

a) Eberhard Spiess proposed a project to publish an index to filmed literature. He said that he had been working on such an index for many years, based on all the published information he could find, and only needed some

help from other countries for missing information. After some discussion, the Commission decided that the project was chiefly the work of Eberhard, and should not become a Commission project. However, the Commission resolved that the project was extremely valuable, and that the Commission supported it, promising to give whatever help it could to help find the missing information. Eberhard was given authority by the Commission to mention this resolution, when he found it necessary to write the various archives asking for help. He thought that he would be able to find a publisher in GFR for the completed work.

b) Eberhard Spiess then described a second project, to publish a list of unpublished script holdings of FIAF archives, following the recommended International Guidelines to Unpublished Scripts. There were objections that no one was yet using the new guidelines, and probably it might take many years before a sufficient number of archives were prepared to catalogue their scripts by the new system. However, it was agreed that a list of script holdings which only described the script by title of the film, the year of production, country of production, and director, together with the name of the archive holding the script, would be quite useful meanwhile. It was thought that it might be possible to incorporate this information in the new FIAF Directory of Film and TV Documentation Resources, as the lists were gathered, since it was planned to issue the Directory in loose-leaf form. Eberhard was asked to undertake this project on behalf of the Commission

c) Bujor Ripeanu had proposed at the 1974 Congress that the Arhiva Nationala de Filme would publish a revised edition of the Liste des sources filmographiques classées par pays, first published in 1970, during 1975, and that he wanted to consult the Documentation Commission as to the final structure of the work. However, Bujor reported that this project had had to be postponed, due to present financial difficulties in the Arhiva Nationala de Filme.

d) John Luijckx said that he was dissatisfied with the draft chapter on the cataloguing and storage of film posters prepared for the Basic Manual of Film Archives, and that he wished to prepare a revised version. As the Basic Manual appears to be far from being realized, due to difficulties in the Jugoslovenska Kinoteka, responsible for the project, the Commission agreed that it would be worthwhile for John to undertake his proposed revision.

## XI. Future of the Documentation Commission

Eileen Bowser summarized the discussions she had been holding with Karen Jones, following upon the loss from the Commission of several of its best working members, as to what could be accomplished by the Commission at its meetings. They had even considered the possibility of bringing an end to the Commission, leaving only a small party to work on the International Index to Film Periodicals as long as it should be needed. However, it was reported that this drastic step had been met with some dismay when it was suggested to the Executive Committee. However, as Karen pointed out, the real work on projects undertaken by the Commission was done by one or two members outside the meetings, and the nature of the meetings had become a series of reports on projects, rather than working sessions on those projects. The question was raised as to whether enough was accomplished at the Commission's meetings to justify the great expense to the archives and the hosts of the meetings. After some discussion, the Commission agreed to try a new working style. The Commission will divide into subcommissions, or working parties, calling in the help of outside experts when needed, to work on special projects and to meet when necessary. The Documentation Commission as



a whole will meet less often than in the past, only once a year or even less frequently, as it is needed. Consequently, there will be no further meeting of the Commission before the 1975 Congress, but probably it will meet sometime during late 1975 or early 1976. As two subcommissions already existed, that for the Classification of Film Literature and the one for the Directories of Set Designers, and the other projects were in the hands of individual members, as agreed at this meeting, there remained to be named only the group working on the International Index to Film Periodicals. It was agreed that this sub-commission should consist of Eileen Bowser, Karen Jones, and Milka Staykova, with the addition of the new Editor when that position has been filled.

Eileen Bowser informed the members that if the various working parties had need of funds to hold meetings during the year, it might be possible to obtain some help from the FIAF funds for special commissions, although these funds are quite limited. She said that the working parties should inform her of the need should it arise, and she will find out if there are funds available. She also asked that the working parties keep her informed of their progress.

XI. Time and Place of the Next Meeting

Eberhard Spiess said it might be possible to arrange a meeting in Wiesbaden during late 1975 or early 1976, and Milka Staykova said she would inquire about the possibility of a meeting in Sofia in 1976. Should neither of these possibilities materialize, the President will try to arrange a meeting somewhere in Europe where accommodation costs are not too high, away from a FIAF archive, with the help of FIAF funds for special commissions. It was agreed that such a meeting should be held sufficiently in advance of the 1976 Congress to allow for a report to be prepared for submission to FIAF.

XII. Closing

Eileen Bowser then asked some members of the Commission to meet after the closing, to help draft the various letters and advertisement which had been agreed upon. At this time, she expressed on behalf of the Commission thanks to the hosts of the meeting, Staatliches Filmarchiv and Hochschule für Film und Fernsehen, for the generous hospitality it had received in Bautzen, to Alfred Krautz and the observers from the two host institutions who had helped with all the arrangements, and to Domowina, for the reception of the Commission members, and the opportunity to learn something about the Sorb culture. The session was then adjourned.