1. **MEMBERSHIP**

Ron Magliozi would like to thank members of the Executive Committee, and especially our Commission’s past president Michelle Aubert, for their support in electing him to the presidency of the Documentation Commission.

Current members of the Commission:

- Rene Beaulclair, Cinematheque Quebecoise Montreal
- Noelle Giret, Cinematheque Francaise Paris
- Nancy Goldman, Pacific Film Archive Berkeley
- Ronald S. Magliozi, Museum of Modern Art New York
- Michael Moulds, Editor of the INTERNATIONAL INDEX TO FILM/TV PERIODICALS London
  (permanent observer to the Commission)

Membership on the Documentation Commission is lower than we would like at the current time. We are considering several potential candidates, and we are always open to suggestions from FIAF members.

2. **MEETINGS**

The Documentation Commission’s North American Working Group held its third meeting in New York, 23-27 March 1992. The working group consists of Rene Beaulclair, Nancy Goldman and Ron Magliozi; and it has in effect been acting on behalf of the full Commission since Michelle Aubert’s resignation in the Fall of 1991.

The central task of the working group is the Commission’s project: FIAF HANDBOOK ON FILM DOCUMENTATION (discussed below). However, at the March 1992 meeting its agenda included all the issues and projects facing the full Documentation Commission. The Commission president wishes Nancy and Rene to be given due credit for their contributions to all Commission matters.
3. PROJECTS

3.1 INTERNATIONAL INDEXES TO FILM AND TELEVISION PERIODICALS
(PIP)
Michael Moulds, editor

A report by the editor about the present situation and prospects is attached. ("Attachment A")

3.2 INTERNATIONAL DIRECTORY OF FILM AND TV DOCUMENTATION CENTRES
Rene Beauclair, coordinator/editor

To date 156 questionnaires have been sent to both FIAF and non-FIAF film and tv documentation centers around the world. Of this number, 56 institutions have failed to respond. Please consult "Attachment B" with this report for a list; and if anyone is able to aid us in our effort to achieve a response from those institutions which appear on this list please do not hesitate to contact a member of the Commission.

By the end of May 1992, we expect to have a first draft of the new edition. July 1992 is the final deadline for inclusion in the next edition.

The next edition will be bi-lingual: English and French. It will also include an essay on FIAF and its activities and a list of FIAF publications. Rene Beauclair is in the process of negotiating with St James Press, publisher of the previous edition, and Saur regarding the new volume.

3.3 BIBLIOGRAPHY OF FIAF MEMBERS PUBLICATIONS
Rene Beauclair, coordinator/editor

The 1990 edition is nearly completed. We are in the process of producing the English translation. The publication is bi-lingual: French and English.

We now face the problem of financing its publication. Previous editions were edited by Yana Vosikovska in Quebec and published by the FIAF Secretariat in Brussels. The secretariat is unable to continue publishing the work. We are considering a combination of two options by which to make the work available: First, we will publish an English language version as a supplement to the annual volume of the INTERNATIONAL INDEX TO FILM PERIODICALS. And secondly, follow this with the publication of 200 copies of the bi-lingual edition to be produced as inexpensively as possible in Montreal through a funding source we are still pursuing.
3.4 FIAF HANDBOOK ON FILM DOCUMENTATION
Ron Maglioizzi, coordinator/editor

A detailed 28 page draft outline has been prepared. Please contact Mr. Maglioizzi if you wish to receive a copy.

Our goal is a substantial publication on the subject of film documentation that will take its place as the basic reference work on the subject. Our work to date suggests that the HANDBOOK could number between 300 - 600 pages in length. We expect to publish individual sections of the HANDBOOK as "papers" over the next few years. We trust that this process will provide us with critical comments on the HANDBOOK section by section and will lead to a much improved final revised edition.

We have begun work on rough drafts for various sections of the publication as follows:

  Introductory chapters - Ron Maglioizzi
  Books - Nancy Goldman
  Periodicals - Rene Beauclair
  Stills - Alain Gauthier (CQ, Montreal)
  Glossary - Ron Maglioizzi

It is our hope to attract other potential contributors to the HANDBOOK from within the FIAF archive system. To this end our outline and rough drafts should serve as guidelines for future contributors. We welcome hearing from any FIAF member with expertise on a particular kind of film documentation who might be willing to write for the HANDBOOK.

Among the kinds of documentation yet to be assigned:

  Scripts
  Clippings/clipping files
  Posters
  Papers and manuscript collections
  Pressbooks/press kits
  Promotional and Merchandising items
  Music scores
  Production design materials
  3-Dimensional objects
  Machine-readable documents
  Audio-visual documents
  and so forth.

Ronald S. Maglioizzi
Documentation Commission
INSTITUTIONS WHICH HAVE NOT ANSWERED
THE QUESTIONNAIRE FOR
THE INTERNATIONAL DIRECTORY OF FILM AND TV
DOCUMENTATION CENTERS
ON APRIL 1992

Alger. Cinémathèque algérienne. Centre algérien de la cinématographie
Beijing. Zhongguo Dianying Zilhaoguan (China Film Archive)
Beograd. Fakultet Dramskih Umetnosti (Faculty of Dramatic Arts)
Beograd. Jugoslavenska Kinoteka
Berlin. Deutsche Film und Fernsehakademie Berlin
Berlin. Hochschule für Film und Fernsehen der D.D.R.
Bogota. Cinemateca distrital de Bogota
Bry/Marne. Institut national de l'audiovisuel
Bucuresti. Arhiva nationala de filme. Documentation Department
Buenos Aires. Fundacion cinemateca argentina
Camperdown. Color Film PTY Ltd
Caracas. Fundacion academica nacional de ciencias y artes del cine y la televisorion
Dublin. Liam O'Leary Film Archives
Frankfurt. Deutsches Filmmuseum. Documentation Department
Frankfurt. Deutsches Institut für Filmkunde
Hanoi. Vien Tu Lieu Phim Viet Nam. Archives du film du Vietnam
Helsinki, MTV OY
Islamabad, Pakistan Television Corporation
Jerusalem, Archion Israeli Leseratim/Jerusalem Cinematheque
København, Det Danske Filmmuseum. Documentation Department
London, British Film Institute. Information Division, Stills, Posters & Designs
London, Channel Four Television
Los Angeles, American Film Institute. The National Center for Film and Video Preservation
Los Angeles, U.C.L.A. Film and Television Archive. Theater Arts Library
Los Angeles, University of Southern California. Cinema-Television Library
Lund (Sweden), Asta Nielsen Filmmuseum
Luxembourg, Cinémathèque municipale de la ville de Luxembourg
Madison, Wisconsin Center for Film and Theater Research
Manila, Film Archives of the Philippines
Mexico, Cineteca nacional
Milano, Cineteca Italiana
Montevideo, Archivo nacional de la imagen
Nashville, Vanderbilt Television News Archive
New York, CBS News Archives
New York, Museum of Television & Radio
New York, New York Public Library. Music Division
North Ryde, Australian Film and Television School
Oslo. Norsk Filminstitutt

Ottawa. Moving Image and Sound Archives. Documentation and Public Service

Paris. Bibliothèque nationale

Perth. The State Film Archives of Western Australia

Reykjavik. Kvikmyndasafn Islands

Roma. Cineteca nazionale. Centro sperimentale di cinematografia

Sydney. Sydney Opera House. Dennis Wolansky Library and Archives of the Performing Arts

Tel Aviv. Israel Film Institute

Tokyo. National Filmcenter

Toulouse. Cinémathèque de Toulouse

Vancouver. Pacific Cinémathèque Pacifique

Villeurbanne. Comité de fondation du Musée du cinéma de Lyon

Waltham (USA). National Center for Jewish Film

Washington. Library of Congress. Motion Picture, Broadcasting and Recorded Sound Division

Washington. Television News Study Centre

Wien. Österreichisches Filmmuseum

Wien. Österreichisches Filmmuseum

René Beauclair
International Directory of Film and TV Centers
Cinémathèque québécoise
335 Boul. De Maisonneuve Est
Montréal, Québec
Canada H2X 1K1
EDITOR'S REPORT

1. Film and television volumes and microfiches

1991 saw the publication of the third television volume, which covered the period 1983-86, and the 1990 film volume which was published in September. This year we hope to bring out the 1991 film volume during the summer, and the next television volume, for 1987-90, in the autumn.

The 1987-91 microfiche cumulations (18 fiches for film and eight for tv) will be despatched next week, together with the first despatch for 1982.

2. Staff

For the last six months Milka Staykova from the Bulgarska Nacionalna Filmtoteka has been working with us (she has just returned home). This has been a very happy and productive time for us, and I hope for Milka too. She has helped enormously in reducing the backlog of indexing of Russian, Bulgarian and East German periodicals, as well as giving me invaluable assistance with invoicing. It occurs to me that other archives might consider sending us a member of staff on leave of absence for a few weeks! It could be beneficial to both of us, since we could provide a period of intense training while they were helping us in our work.

3. Finance

As a result of receiving most of the income from the 1989 and the 1990 volumes in the same year our finances this year present a healthy picture. We have paid off the outstanding Fiaf loan and still carried foreword a balance of more than £14,000. However this situation will not be repeated, and the publication of the television volumes does very little more than cover its costs. Sales of the microfiches and the volumes too appear to have reached a plateau which does not seem to be improved by publicity.

4. CD-ROM project

As I said in my last report I feel that the way forward is with CD-ROM and several months of investigation have confirmed my opinion. The complications of our requirements proved too much for the Philips Interactive system. On the other hand the estimate for the Reed Opti-Ware software is out of reach for us without a grant, which I am not optimistic about getting. As a compromise I am having discussions with the Open University (who created the CD-ROM for The Times newspaper). Their provisional
estimate for our requirements is £6-10,000. I am waiting for a more precise figure.

I have allowed £5000 this year and next year for the CD-ROM project in my proposed budgets. This will probably not be enough to cover the costs, bearing in mind that the production of the disk after the development cost is in the region of £2,500, and there is also design and marketing to allow for.

Should we go ahead with the Open University my proposed timetable for the project would aim at a first disk in September. I am hoping that it will be technically possible within the budget to incorporate the data which was input on Infodoc's computer from 1983 to 1986. At this stage modifications and improvements can be made to the disk. The first commercially-aimed disk should be produced in the spring of 1993.

Present intentions are to bring out one disk per year. I would hope to keep a microfiche service in operation (albeit on a less frequent basis than at present) for those existing subscribers who are not ready for the CD-ROM, and it could also operate if required as an update service for CD-ROM subscribers. Both the film and television databases would be included, but probably not merged. The pricing structure cannot yet be decided on, but in the first years I would not expect it to exceed £500, to allow for discounting, with a supplement of possibly £100 for the microfiche updates. We could reasonably expect to cover our costs with the first disk in 1983, though we may well have some cashflow problems before then. The British Library are interested in the venture, and may come up with a proposal for joint publishing on a cost/profit sharing basis. I have also submitted a request for a grant to the Library of Congress (c/o David Francis). There is also a possibility of sharing costs with the Design & Applied Arts Index in a joint CD-ROM.

There is now a great interest in this medium and Variety published a special report on it in their March 9th issue. The potential market is much greater than for microfiches, which is now out-of-date and unpopular with users. I am aware that several university librarians buy the book only because students will not use the microfiches. There are over 500 media courses in the USA listed in the AFI Guide to College Courses. We have these and over one thousand other addresses listed on our publicity database.
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