

**DOCUMENTATION COMMISSION
REPORT TO THE GENERAL ASSEMBLY
JERUSALEM, APRIL 1996**

COMMISSION MEMBERS

René Beauclair, Cinematheque Québécoise
Susan Dalton, NCFV, Washington, D.C.
Nancy Goldman, Pacific Film Archive
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Teresa Toledo, Filmoteca Espanola

1. MEETINGS

1.1 New York: Michael Moulds, Susan Dalton and Ron Magliozzi met with Mary Lea Bandy in New York in early October 1995 to discuss budget matters relating to the Periodical Indexing and CD-ROM operation in London and the "Treasures Database" in Washington, D.C. The meeting focused on practical solutions to lowering costs and increasing profitability.

1.2 London: A full commission meeting was held in London, 4-8 October 1995. This was our second full commission meeting of that year and was scheduled to address pressing editorial matters. We met at the PIP offices which allowed us to observe the operation of the PIP and CD-ROM projects first-hand. We had a very valuable meeting with Mike Peterson of Open University who oversees the technical production of the CD-ROM. Our invited guests, Fortunée Sallam (BIFI, Paris), Martin Humphries (The Cinema Museum), Catherine Surowiec (Projecto Lumière) and Lira Fernandez, Janet Moat and Stephen Pearson (BFI) were active participants in our discussions.

2. PERIODICAL INDEXING PROJECT

2.1 Editorial matters:

2.1A We had detailed discussions regarding an increase in the number of periodicals we index. This has been a chronic problem due to the difficulty in finding indexers at FIAF archives.

The benefit of meeting face to face with potential indexers was demonstrated in London: Martin Humphries of The Cinema Museum volunteered to index two new periodicals for us; Lira Fernandez of the BFI agreed in principle to increasing the indexing the BFI shares with us; Fortunée Sallam agreed in principle to sharing indexing done at BIFI with us.

2.1B I proposed that we add references to periodicals despite the fact that we do not index them. For example, under the subject heading "Horror Films" would appear references to periodicals which cover this topic, but we would not endeavor to index the articles in each issue.

2.1C A number of new periodical titles were discussed for possible inclusion in the PIP, and a few will be added. These included:

- Creative Screenwriting (added)
- Delirium
- Eye Ball
- Film Threat
- Filmfax (added)
- Midnight Marquee
- Outré
- Psychotronic Video
- Scarlet Street (added)
- Scenario (added)
- Television Chronicles (added)
- Video Watchdog

2.1D We had further discussions on indexing special "cinema" issues of non-film periodicals, as we do with "Architectural Digest" for instance. We agreed to continue the practice on an issue by issue basis, and discussed specific issues of "American Photographer" (rejected) and "Interview" (accepted).

3. CD-ROM

3.1 Editorial matters:

3.1A Rotating Databases. Whenever a database is updated for the CD-ROM it costs money. Therefore, as a cost-saving measure we will be rotating updates of CD-ROM databases in the future. For the Fall issue we will update TREASURES DATABASE, BIBLIOGRAPHY OF FIAF MEMBERS PUBLICATIONS, and LATIN AMERICAN BIBLIOGRAPHY. For the Spring we will update DIRECTORY OF DOCUMENTATION COLLECTIONS, and MEMBERSHIP ADDRESSES. We had been updating all the databases every six months. The FILM AND TV PERIODICAL INDEXING DATABASE will continue to be updated every six months.

3.1B Open University has been involved in processing data for the database updates. This is a cost we have been incurring for each database, every six months. Plans are underway to eliminate Open University's involvement in this stage of CD-ROM production by their supplying us with the programs necessary to process the databases before delivery. Open University will continue to be involved in the technical production of the CD-ROM master disc for each issue.

3.1C Please see my earlier reports for details regarding the editorial content and process involved in producing the TREASURES PROJECT, INTERNATIONAL DIRECTORY OF FILM AND TV DOCUMENTATION COLLECTIONS and BIBLIOGRAPHY OF FIAF MEMBERS' PUBLICATIONS databases. We have substantially increased the number of entries in these databases for the FALL 1995 edition which has been issued.

3.1D The Fall 1995 edition includes a new database, the first version of the LATIN AMERICAN BIBLIOGRAPHY edited by Teresa Toledo. This bibliography includes 900 books and periodical articles on the Latin American cinema by Latin American and foreign authors. We hope to have the full 2000 entries prepared for the next edition.

3.1E During our presentation of the CD-ROM in Los Angeles, there were calls for further technical development of the product from the floor of the General Assembly. We have prepared the following list of technical improvements to be costed for us by Open University:

- i full text searching on general subjects and titles for PIP and TREASURES
- ii first letter searching in BIBLIOGRAPHY and DIRECTORY
- iii move all databases to operate like PIP and TREASURES
- iv color highlights for DIRECTORY
- v boulian or adjacent word search
- vi Windows and MAC versions
- vii to add the AMERICAN SILENT COMEDY FILMOGRAPHY DATABASE using TREASURES program
- viii to add plot summaries to TREASURES with full text searching
- ix new menu and sub-menus
- x "fiction"/"non-fiction"/"feature"/"short" as searchable fields in TREASURES.

3.2 Publicity:

3.2A over the past several years we have mailed publicity to thousands of institutions and individuals including The Society for Cinema Studies, AFI Guide to College Course in Film, Peterson's Guide to College Courses, American Library Association Membership lists, and many others. The FIAF Secretariat is in the process of mailing to 1600 institutions in Europe and the USA based on addresses gathered from Wolfgang Klaue (WORLD DIRECTORY OF MOVING IMAGE AND SOUND ARCHIVES, Saur, 1995) and other archivists in Europe and Scandinavia. Additional addresses are welcome, especially if they come with an offer to assume the cost of postage; to this point the cost of publicity has been paid by Documentation Commission members' archives, the London office and the Secretariat.

3.2B We have approximately 1000 of our first brochures left in New York. The first brochure was designed, edited and paid for by the Film Department Museum of Modern Art. Who will assume the work and the cost of producing future advertising material?

3.2C We have designed a new advertisement for the CD-ROM to be published in the next FIAF JOURNAL OF PRESERVATION. It features a streamlined text, an intriguing picture of Alfred Hitchcock, the phone number for credit card purchase and a tear away order form. This advertisement might be used as the basis for the next brochure. We are currently collecting recommendations on the appropriate periodicals in which to place advertisements.

3.2D There are two sales strategies which we have not exploited fully: conferences and reviews. Frankly, there is only so much our small Commission can do. We have been reviewed favorably in England and the USA, and exhibited at conferences in the USA and Canada, but it is clear we need to do more in these areas of promotion. Again, we need individuals willing to take the matter into their own hands. For instance, on her own initiative, Eva Orbanz placed an advertisement for the CD-ROM in her archive's publication. We will be happy to provide the necessary materials and whenever possible to attend conferences. We are currently collecting information on conferences and recommendations on the appropriate publications in which to seek reviews.

3.3 Sales:

3.3A Michael's budget report gives CD-ROM sales figures. A number of FIAF archives are not subscribers. Michael has prepared a list of full member archives which have not subscribed to the CD-ROM.

3.3B After our discussions with Mary Lea it was decided that since we are very competitively priced, we will not be lowering the price of the CD-ROM. The issue of how much we should be charging for the CD-ROM is complicated: should FIAF members be paying more or less of the cost?

4. OTHER PROJECTS

4.1 FIAF Handbook on Film Documentation.

This is a project which we began in 1991. We have developed a detailed outline and drafts of several chapters with which you may be familiar as it has been circulated for comment. The development of the CD-ROM has caused us to put the "Handbook" project on hold, although there is some interest in reviving it both from within our Commission and from Janet Moat of the BFI.

Ron Magliozzi
New York, 8 March 1996