

MINUTES

MEETING OF THE CATALOGUING COMMISSION OF FIAF HELD IN BRÜGES ON APRIL 19-23, 1982

Participants: Ms. Harriet Harrison, Mr. Roger Holman, Mr. Rolf Lindfors,
Ms. Marta Lutter, Dr. Guenter Schulz, Mr. Roger Smither,
Ms. Ani Velchevska, Mr. Jon Gartenberg (guest)

Agenda: The Draft Agenda for the meeting was approved as amended.
A copy of the amended agenda is attached. (cf. Appendix I)

Item 1: Resignation of Filip Acimovic.

Ms. Harrison announced that she had reluctantly accepted the resignation of Filip Acimovic owing to his retirement in February 1982 from the Jugoslovenska Kinoteka. She read copies of her correspondence with Mr. Acimovic about this matter, and copies are attached. (cf. Appendix II). The group then considered possibilities for replacing Mr. Acimovic, as he had not recommended anyone from his archive to replace him. Ms. Harrison said that she knew Mr. Gartenberg was very interested in becoming a member, and asked if there were other names to propose. Several Commission members voiced a concern over a proper geographic distribution of the membership, noting that Mr. Gartenberg would be the fourth member from the Anglo-American community, but no one had any other names to recommend. Ms. Harrison stated that she would be glad to accept any recommendations from members up until the Executive Committee meetings in Mexico in early June. If no other names come to mind by that time, she will submit Mr. Gartenberg's name to the Executive Committee, and also bring forward the members' concern about geographic distribution. Everyone agreed to this plan of action.

Item 2: Minutes.

The minutes of last year's meetings in London, which were distributed before the meeting, were approved as amended. The only amendment was a change of wording on page 5, paragraph 3, line 6, in which the word "owned" was changed to "maintained." A copy of the corrected page will be sent to each of the members for their use in correcting their own copies of the minutes.

Item 3: Reports.

a) Commission Publications.

1) Study on the Usage of Computers for Filmcataloguing.

The Executive Secretary, Brigitte van der Elst, has only three copies remaining for sale at the Secretariat, and has asked if the Commission

wants them reprinted. Everyone decided that the study is now out of date and that we should not reprint. We prefer instead to create a new edition based on new surveys of FIAF members. Since everyone already has important and time-consuming work assignments for the Commission, we will wait a year or so until someone can volunteer to undertake this project.

2) Film Cataloguing.

Burt Franklin still has not responded to any of our requests for information about sales; they have not paid royalties to FIAF, nor have they responded to Mexico's request to publish a Spanish translation. The whole matter is now in the hands of the Executive Committee.

b) Executive Committee Meetings, Lausanne, October, 1981.

Ms. Harrison was unable to attend this meeting, but presented a report based on (1) the written report of the meeting published in the FIAF Bulletin, and (2) letters to her from Wolfgang Klaue discussing certain aspects of the meeting.

The Executive Committee discussed again the perplexing problems associated with "national exclusivity" for FIAF members and will present further proposals to the membership for their consideration in Mexico. The Executive also discussed various projects which are currently underway:

1) Embryo 3.

MOMA (New York) is hosting this project for listing members' holdings of short silent fiction films. All data should be received in New York by the end of July 1982. Special forms have been created for recording data and may be obtained from Ron Magliozzi at MOMA.

2) Handbook for Film Archives. The Spanish edition of this work has been published by Filmoteca de la UNAM. They have supplied copies to the Secretariat, and will distribute free copies to Spanish language countries.

3) The Brighton Symposium: Fiction Film 1900-1906, and the Rapallo Symposium: Color Film Preservation are in the final editing stages.

4) The Berlin Summer School 1983 will be organized, if possible, to take place following the Stockholm Congress so that participants can attend both sessions.

5) Guidelines are being prepared for a variety of functions. These include Handling of Nitrate Films, Shipping Films between FIAF Archives, and Hosting FIAF Congresses.

A significant portion of the Executive Committee's time was devoted to a discussion of Commission matters.

(1) The Executive Committee would like to have from us a list of experts for the archival cataloging of moving images. These names will be turned in to Unesco as persons who are capable of advising institutions, in developing countries. Everyone agreed that his/her name could be submitted, but no additional suggestions were made. Ms. Harrison will compile a list based on these recommendations.

(2) The Executive Committee is concerned with communications between their Committee and the Commissions, as well as with the work of the Commissions. Concern with communication has become especially important recently with the transfer of Chairmanships to Commission Chairs who are experts and not elected members of the Executive Committee. Following the discussions, Wolfgang Klaue sent letters to Milka Staikova, new Chairman of the Documentation Commission, and to Ms. Harrison asking questions and making suggestions for possible guidelines for work procedures and communications functions. Ms. Harrison read this letter (cf. Appendix III) to the members, and the group discussed the questions and proposals.

On the question of Commission membership, everyone agreed that trying to set up rigid terms of office would be difficult, as individual Commission members take responsibility for various long-term projects, and there could be no guarantee that the end of a term would coincide with the completion of a project. Thus, rigid terms of office might often seriously interfere with the successful completion of Commission work. Commission members also pointed out that, in any case, the number of available cataloging experts is limited. Alternative methods of providing access to Commission membership for interested and qualified young people were discussed, such as allowing members to send alternates when they cannot attend, preparing guidelines for membership responsibilities which require inactive members to be replaced, and expanding Commission membership.

On the questions concerning representation at Executive Committee meetings and sessions of the Annual Congress, everyone agreed that the Chairman should be permitted to send another Commission member as his/her representative to these meetings in the event that he/she might be unable to attend. They further agreed that any left over funds from the Commission's annual budget could be used to help defray a Chairman's travel and staying costs for attendance at these sessions. They also suggested that the Executive Committee consider seeking funds to cover such costs, in the cases where Chairman cannot obtain them from their own archives.

Ms. Harrison agreed that she would take these questions and concerns to her meetings with the Documentation Sub-Commission (Working Group) meeting in Brussels, and together with Milka Staikova, she would then prepare draft guidelines to be submitted to the Executive Committee in Mexico. (cf. Appendix IV).

c) Activities of National and International Organizations.

1) Klaue report on Coordination: IFLA, FIAF, FIAT, IASA, and ICA.

Ms. Harrison read a portion of a letter to her from Wolfgang Klaue which outlined the problems he had encountered vis a vis our rules standardization project at a recent IFLA-FIAF-FIAT-IASA-ICA meeting. (cf. Appendix V). Everyone agreed with Mr. Klaue that we should continue our work on our own, leaving ourselves open for cooperation and suggestions if and when new possibilities arise.

2) FIAT.

None of the members had any information on the current activities of the FIAT Cataloguing Commission. Mr. Gartenberg will try to become informed about their activities during the coming year and prepare a report for next year's meeting.

3) Other.

(a) IFTC.

Mr. Smither reported that the Cataloguing Commission of IFTC has been inactive during the past year.

(b) IASA.

Mr. Smither reported that the Cataloguing Commission of IASA is having money problems and has been inactive this last year.

(c) Museum Computer Network.

Mr. Gartenberg told the Commission about the activities of the Museum Computer Network. This group started out as a support network for the GRIPHOS computer system. Over the years, the system has proved expensive and cumbersome to run, and, as a result, the Network has shifted its emphasis to the coordination of cataloging and computer control activities in its various member museums throughout the world. The group puts out a quarterly newsletter which contains helpful information to those interested in the application of computer systems to archival objects. Mr. Gartenberg has tried to interest the Network in the problems of archival moving images, and these types of materials are now included in the group's overall consideration, but its main emphasis remains with more traditional museum objects. Mr. Smither reported that a similar organization, the British Museum Documentation Association, exists on a national level in Great Britain. Mr. Gartenberg and Mr. Smither intend to compare notes on these organizations.

d) Second AFI National (US) Conference on the Archival Cataloging and Documentation of Moving Image Materials.

Ms. Harrison reported that the American Film Institute sponsored a second national cataloging conference on November 18-20, 1981. The program included presentations on U.S. copyright regulations (speaker: Anthony P. Harrison, U.S. Copyright Office), and computerization systems: for film censorship records at the New York State Archives, for scripts at the University of Illinois Communications Library, for films and documentation at Telefilm Databank, and for jazz materials at the Institute for Jazz Studies, Rutgers University. Working group sessions were held on the following topics: stock footage, microfilming film and television scripts, terminology, managing archival cataloging, cooperative exchange, computerization, subject access to the moving image, and subject access to documentation. Lawrence Karr of the American Film Institute is preparing the minutes of these meetings, and Ms. Harrison will forward copies to each Commission member when she receives her own.

Item 4: Exchange of Information about Cataloging Activities at Our Archives.

Rolf Lindfors - Cinemateket/Svenska Filminstitutet.

Mr. Lindfors reported that the Film Archive is converting its old computer catalog to a new system. The new company is SLT which already produces data bases and fact sheets for the National Filmography. The company is converting the old data to the new system, and the conversion process is now nearing completion. Mr. Lindfors is making corrections to the old data, and adding new information, such as vault locations, which the new system is capable of incorporating. The Archive will receive a new microfiche catalog of the previous data base, plus an updated fiche catalog once every year for the duration of the contract (three years). Suggestions are being made for an on-line system in the future.

The Institute is in the process of negotiating new contracts with government and industry--which may not turn out to be as beneficial to the Archives as previous contracts have been. Also, relationships are being worked out with a new National Archive for Moving Images. This archive will be collecting television, radio, and sound recordings, as well as film. Their concept of film preservation is conversion to videotape. They wish to cooperate with the SFA in cataloging and also want to have access to the Archive's data base. They have a large staff for cataloging, but do not perform research for their cataloging records, choosing instead to catalog solely from the item in hand. This policy creates serious difficulties for any cooperative cataloging efforts.

SFA is constructing new cold storage color vaults for Sweden's national productions which will store materials at -20 C. The problem of condensation is being solved by storing materials in plastic bags from which the humidity and air have been removed by a special prototype machine. Each bag costs approximately \$.50 (US).

Jon Gartenberg - Museum of Modern Art

Mr. Gartenberg reported on the history and current cataloging activities at MOMA. Beginning in the first years of the Film Library in 1935, a manual card system was established. Using a small card for each film, only basic information was recorded including title, material acquired, donor, length, and director. Later, this system was expanded by Curator Eileen Bowser to include several 4x6 cards for each film and the establishment of written cataloging rules. Recorded were a host of technical information, source and date of acquisition, production credits, contents, notes, and bibliographic sources used for cataloging. In the late 1960s, the Museum began entering its records (paintings, drawings, etc.) into a computer using GRIPHOS, a humanities-oriented package offering flexibility in the manipulation of data, especially in terms of printed formats and combining several categories of information into one listing. Film records were the last to be entered, and were input by three different typists without standardized entry rules. In 1978, a grant from the National Endowment for the Humanities enabled MOMA to write a detailed set of consistent rules for more than 100 classes of information. These rules are published in Film Cataloging Manual: A Computer System by Jon Gartenberg. In 1980 MOMA received a large financial donation from a private source which has enabled them to

- 1) run a massive correction program to conform the data entered for 3500 films prior to 1978 to the standardized 1250 records entered after 1978;
- 2) print out both a title list and a producer/director index for the 4750 films in the computer (out of 8000 films in the total collection);
- 3) because the current system is expensive, has inadequate programming (for example, cannot perform queries), MOMA also carried out an extensive analysis of available systems in the field which will enable them to convert to a new system, more cost efficient, and having on-line input and query capabilities. By 1983 they expect to publish a catalog of their entire holdings with minimal information for each film (title, date, country, type, producer, director) and by 1985, a full, up-and-running system and a second publication with more detailed cataloging records.

Ani Velchevska - Bulgarska Nacionalna Filmoteka.

Ms. Velchevska reported that the Filmography of Bulgarian Films Receiving National and International Prizes, 1944-1980 has now been published in Bulgarian. At present the Archive is working on a Bulgarian features filmography for the years 1915-1980. All credits are included, and synopses will be prepared both in Bulgarian and English. A major decision includes the question of how many credit names to incorporate into the indexes. They plan for a publication date in 1983.

The Archive has been without a director since October 1981, when Mr. Andreykov went to work full time for the World Filmography publication. Major policy decisions are awaiting the arrival of a new director. At present, the Archive's holdings include about 16,000 titles,

including fiction and non-fiction, and both foreign and domestic productions. The Archive does not collect television. The catalog for the Archive's holdings is manual.

Guenter Schulz - Staatliches Filmarchiv der D.D.R.

Dr. Schulz presented a written report to the members on the activities of the Archive. This report is contained in Appendix VI, q.v.

Roger Smither - Imperial War Museum.

Mr. Smither reported that, in the area of cataloging, the problems with APPARAT outlined last year at the London meeting continue; the Museum is making progress with its planned transfer to the Museum Documentation Association's GOS system but has not yet completed the switch-over. Progress has been in the area of technical developments, notably the writing of routines to adapt APPARAT output into GOS input. Despite difficulties (the transfers have to bridge differences between ICL and IBM computers) translation routines have been written and successfully tested for the three most important files -- film catalogue, film technical description and film test and examination results. Although GOS has so far been implemented primarily for museum object cataloguing, it is proving quite hospitable to film requirements. Some development of its title-handling capabilities, and provision for language statements, are the only significant enhancements required. The remaining obstacle to the wholesale conversion is the securing of approval for the new policy from the Government's Central Computer and Telecommunications Agency. The Museum intends to complete the transfer during the current fiscal year.

Other news includes:

1) The Museum's storage of acetate film -- hitherto located in several more-or-less unsuitable and scattered sites in London -- is being consolidated in a single film store at Duxford, the Museum's outstation near Cambridge.

2) Film cataloguers in Mr. Smither's Department are making progress in researching the structure of British official film in the two World Wars. Kay Gladstone is continuing an oral history project on the Second War, and is now interviewing non-technical personnel; Steve Badsy has completed (though so far primarily for internal circulation) a paper on the First World War based on documentary research in the Museum and other archives.

3) The Museum will be holding, from June to September 1982, a concurrent special exhibition and film season on British Film in the Second World War with the title "The Screen Goes to War 1939-1945."

Roger Holman - National Film Archive

Mr. Holman presented a written report from NFA, and summarized its contents for the Commission. The entire report is contained in Appendix VII, q.v.

Marta Lutter - Filmarchivum/Magyar Filmtudományi Intézet

Ms. Lutter reported on the activities of the Filmographic Group in the Hungarian Film Archive:

1) Last year, the Group continued the compiling work for filmographies which include foreign feature films shown from 1945 to 1980 in Hungary. Manuscripts are ready for Bulgarian, Yugoslavian, Polish, and Roumanian films.

2) Two volumes of the Hungarian Filmography are already at the publisher: Feature Films 1975-1979, and Newsreels 1945-1970. Work is in progress for two others: Non-Fiction Films 1971-1980, and Animation and Short Fiction Films 1971-1980.

3) The Group continued the checking work for the Archive's nitrate holdings. The staff dealt with non-fiction films and tried to give some recommendations concerning the future processing of these films.

4) In 1982 the staff celebrated the 25th anniversary of the establishment of the Institute. They compiled and published a book for this occasion.

5) Dr. Molnar, Head of the Film Archive, will retire this year, and the staff will miss his expertise and activity. At present, the staff does not know who will succeed him.

Harriet Harrison - Library of Congress.

Ms. Harrison reported that the catalog staffing situation in the Archive is better now than at this time last year, but the staff has not yet caught up with all the work which had been left unfinished during the period when staffing levels were extremely low. Work is continuing on the television catalog, the Theodore Roosevelt film catalog, and the nitrate inventory computer system. In addition, several staff members were instrumental in organizing the American Film Institute Conference, and the professional catalogers have prepared a first preliminary draft interpretation manual for utilizing AACR II in the cataloging of moving image materials. This draft has been presented to a group of national experts at a meeting held at the Library of Congress in late March. It will now be revised based upon the suggestions of the experts and then submitted to the front offices

of the Library before being issued to the national library and archive communities for additional comments and review.

Item 5: Bibliography of Filmographies.

Ms. Harrison reported that Ms. Gebauer was very sorry about being unable to attend our Commission meetings. She has completed her magnificent work on filmographies and has sent copies to Ms. Harrison and to Ms. van der Elst at the Secretariat. Ms. Harrison passed portions of the second copy around to members for a quick last minute review. These were returned at the meetings, or will be returned to her by July 1, 1982. Ms. Harrison will ask Ms. Gebauer to prepare a general introduction, which will explain what is included in the work and how to use it, and either Mr. Klaue or she will prepare an historical introduction which will explain how the publication was compiled and also congratulate Ms. Gebauer for her excellent work. Ms. Harrison agreed to type a final camera ready copy for the Secretariat. Members decided to recommend that 300 copies be printed, that the cover be green--a politically neutral color--and that the price should be set at cost plus 100%, in order to provide a fair income to FIAF for handling the publishing, mailing, distribution of free copies to members, etc.

Item 6: Glossary of Filmographic Terms.

Mr. Gartenberg presented the Commission with his plans for organizing the glossary. To enhance its usefulness, Mr. Gartenberg proposed to organize terms in a hierarchy according to major function type, e.g., production, exhibition and distribution, direction, scripts and sources, photography, special effects, art direction, editing, music, sound, dubbing, cast, and laboratory work, etc. The terms and definitions in each language (English, French, German, Spanish) will appear in columns across the page, and a full alphabetical index will be provided for all terms. The index terms will refer the user to the chosen terms and their definitions appearing in the major part of the work. The group reviewed Mr. Gartenberg's suggestions in detail, checking the placement of terms in the various categories, and making a few suggestions for changes, approving changes in definitions which Mr. Gartenberg wished to make, etc. He will now continue his work based upon his plans and the suggestions of the Commission. He plans to have a final draft ready within a year's time.

Ms. Harrison reported that Mr. Klaue had asked her to send a copy of the English language draft to Gosfilmofond who has agreed to prepare a Russian language draft. Ms. Velchevska reported that the staff member assigned to this task within Gosfilmofond is Oleg Botchkov. The group then discussed how best to incorporate the Russian draft--which will be in the Cyrillic alphabet--into the overall format of the publication. We decided to include the chosen terms and their definitions

in columns with the other languages, and to prepare a separate index for the Cyrillic alphabet terms.

Item 7: Rules for Standardizing Cataloguing in Film Archives.

Three members presented working area papers to the Commission for our consideration. These included:

Countries and Languages - Ani Velcheyska
Physical Description - Marta Luttor
Cast and Credits - Rolf Lindfors

The members reviewed these presentations in detail and made suggestions to the presenters for their next year's task -- the preparation of a first draft of rules.

Those members who had previously presented working papers now presented their first drafts of rules to the members. These included:

Titles - Roger Smither
Versions, etc. - Guenter Schulz
Companies and Dates - Harriet Harrison
Synopses and Notes - Roger Holman

The members discussed these papers in detail, and made suggestions to the presenters for changes and improvements. During the course of the discussions, the members reviewed and evaluated the decision we had taken last year to follow the format of ISBD (NBM) wherever possible. For our next drafts, everyone will review ISBD (NBM) again, and work for greater correlation among our various individual approaches. Ms. Harrison will also send to the members the first draft of an interpretive manual for AACR II (a set of rules which generally correlates with the format and punctuation of the ISBD's) which may be helpful as a background document. Dr. Schulz's careful study of questions concerning versions, variations, etc. was especially praised by the membership. Everyone agreed that this area was one of the hardest and that Dr. Schulz had done an excellent job in sorting out and identifying these difficult concepts.

Two major concerns which cross the boundaries of the individual working areas are the questions of name standardization (authorities) and the use of examples. The use of AACR II for choosing the proper form of (establishing) names was presented as a possible standard, but the group felt that a better prescription would be to advise the use of library standards now in existence for various nations or nation groups. We also discovered that most of our archives record credit function terms for foreign language films in their own languages, and most of the members felt this practice was preferable to that of recording credit function terms as they appear on original release foreign language copies. Mr. Lindfors and Ms. Harrison will study this problem more carefully and present alternatives for discussion

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during our next meetings. Everyone agreed that we must provide a very generous supply of examples for each of our rules in the final draft. For next year's papers, each member will illustrate his/her paper with examples from his/her own archive. Then, once we have a final integrated draft, everyone will add examples to all the areas. We believe that this extra work will greatly enhance the rules, especially for international use.

Item 8: Other.

Mr. Holman reported on a plan sponsored by Executive Committee members to prepare a union list of FIAF holdings. The Commission may be asked to become involved in this plan by designing a form which could be used for reporting holdings to the Secretariat and also perhaps in other ways. Ms. Harrison will try to find out more about this plan at the Executive Committee meetings in Mexico, and report to the members more precisely about how this plan may affect our future work.

Item 9: Next Commission Meeting.

Ms. Velchevska presented an offer from BNF (Sofia) to host our Commission meetings next spring. These meetings could be held in conjunction with the meetings of the Documentation Commission who will also be invited to meet in Sofia. Everyone was very grateful for this generous offer; our only concern with it is that traveling costs to Sofia are very high for most members, and thus the choice of this location may prevent some members from attending. Several members agreed to investigate costs for various modes of travel to Sofia. Ms. Harrison will also discuss the offer further with Ms. Staikova in Mexico. If we prove unable to accept BNF's most generous offer, we will instead meet in Bruges--again at the Old English Convent. Ms. Van der Elst reports that there is room enough at the Convent to house both Commissions, if we choose to hold our meetings together there. As soon as Ms. Harrison has more definite information on the time and place for next year's meetings, she will send this information to the members.

APPENDIX I

DRAFT AGENDA

MEETING OF THE FIAF CATALOGUING COMMISSION

BRUGES, APRIL 19 - 23, 1982

- I. Resignation of Filip Acimovic
 - II. Approval of Minutes of Last Meeting
 - III. Reports:
 - a) Commission Publications
 - b) Executive Committee Meetings, Lausanne, October, 1981
 - c) Activities of National and International Organizations
 - 1) Klaue Report on Coordination IFLA, FIAT, FIAF, and ICA
 - 2) FIAT
 - 3) Other
 - IV. Exchange of Information about Cataloguing Activities at Our Archives
 - V. Bibliography of Filmographies
 - VI. Glossary of Filmographic Terms
 - VII. Rules for Standardising Cataloguing in Film Archives
 - a) Titles - Roger Smither
 - b) Versions, etc. - Guenter Schulz
 - c) Countries and Languages - Ani Velchevska
 - d) Companies and Dates - Harriet Harrison
 - e) Cast and Credits - Rolf Lindfors
 - f) Physical Description - Marta Luttor
 - g) Synopses and Notes - Roger Holman
 - VIII. Other
 - IX. Next Commission Meeting
- - - - -



APPENDIX II

JUGOSLOVENSKA KINOTEKA

11001 BEOGRAD,
KNEZ MIHAJLOVA 19
Tel. 622-555
POST. FAH 67
TELEGRAMI: KINOTEKA, BEOGRAD

Belgrade, June 29, 1981

Mrs. Harriet Harrison
MOTION PICTURE, BROADCASTING
AND RECORDED SOUND DIVISION
Library of Congress
Washington, D.C. 20540

Dear Harriet:

*I want to thank you for the interesting book about the cinema
you sent me as a gift. It was very kind of you to remember me,
and I really do appreciate it.*

*Concerning our activity in Cataloguing Commission, I decided
to resign the post.*

*I enjoyed working with all colleagues and I regret very much
the necessity of leaving the Commission.*

Thank you very much again for your kindness.

Sincerely,

F. Acimovic
Filip Acimovic

LIBRARY OF CONGRESS

JUL 15 1981

MOTION PICTURE, BROADCASTING
AND RECORDED SOUND DIVISION



THE LIBRARY OF CONGRESS

WASHINGTON, D.C. 20540

MOTION PICTURE, BROADCASTING
AND RECORDED SOUND DIVISION

Mr. Filip Acimovic
Chef des Affaires Archivistes
Jugoslovenska Kinoteka
Knez Mihailova 19/1
11001 Beograd
YUGOSLAVIA

July 29, 1981

Dear Filip:

I just received your letter and was so sorry to hear that you wish to resign from the Commission. Your contributions to the work of the Commission have been very great, and I don't know any one of your caliber to replace you. Everyone on the Commission has been asking after you and wanting to see you again. If you do leave us, we shall all miss you very much. Is there any way that we could convince you to reconsider your decision? If you really can't reconsider, we will understand, and I don't want to put pressure on you, but we do need you. Please think about this and let me know if you are able to change your decision and remain on the Commission.

Sincerely yours,

Harriet W. Harrison
Harriet W. Harrison



JUGOSLOVENSKA KINOTEKA

11001 BEOGRAD,
KNEZ MIHAJLOVA 19
Tel. 622-555
POST. FAH 67
TELEGRAMI: KINOTEKA, BEOGRAD

Belgrade, September 25, 1981

Mrs. Harriet W. Harrison
THE LIBRARY OF CONGRESS
MOTION PICTURE, BROADCASTING
AND RECORDED SOUND DIVISION
WASHINGTON, D.C. 20540

Dear Harriet:

Thank you very much for your letter of July 29, 1981.

Unfortunately I can not reconsider my decision to resign
my post in the Cataloguing Commission, because I shall go
in the pension at February 1, 1982.

Thank you for your kindness and understanding.

Sincerely yours,

F. Acimović
Filip Acimović

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THE LIBRARY OF CONGRESS

WASHINGTON, D.C. 20540

MOTION PICTURE, BROADCASTING
AND RECORDED SOUND DIVISION

December 13, 1961

1. Filip Acimovic
Chef des Affaires Archivistes
Jugoslavenska Kinoteka
Knez Mihailova 19/1
11001 Beograd
YUGOSLAVIA

Dear Filip Acimovic:

I read your letter of September 27 with much sadness for us, but with much happiness for you. We shall all miss you very much--both your professional expertise and your warmth and friendship as a person. I will tell Klaus that we must, however reluctantly, accept your resignation.

Best wishes for a joyous holiday season and a bright and busy retirement filled with all the things you always wanted to do but never had time for before now!

Sincerely,

Harriet W. Harrison



THE LIBRARY OF CONGRESS

WASHINGTON, D.C. 20540

MOTION PICTURE, BROADCASTING
AND RECORDED SOUND DIVISION

M. Filip Acimovic
Chef des Affaires Archivistes
Jugoslovenska Kinoteka
Knez Mihailova 19/1
11001 Beograd
YUGOSLAVIA

April 7, 1982

Dear Filip Acimovic:

It is time for our Commission meetings again, and I have just talked with Wolfgang Klaue who is in the United States for a short period on business. I told him personally about your wish to resign from the Commission and your reasons for this wish. He understands, and states that your resignation is now formally accepted. Sadly, I will tell the Commission members about this when we meet in Bruges on April 20. I know how sad they will all be too.

Please let me take this opportunity to thank you formally for all your work over the past years for FIAF and its Cataloguing Commission. Your contributions have been very important and are of long standing--especially to the creation of our major work, the manual Film Cataloging. I also especially remember the first time I met you, when you hosted our meetings at that magnificent hotel in Cavtat. Your arrangements for the stay were beyond compare--the pleasant surroundings, the excellent accommodations, the tour of Dubrovnik and dinner, the meeting room with its storybook view, your generous and warm hospitality--all are memories which I shall carry with me for the rest of my life.

Therefore, on behalf of the Commission and of FIAF in general, I thank you for your work, for your invaluable knowledge and expertise which you shared with us, and for your personal warmth and generosity. We accept your resignation sadly, and we wish you all the best for the future. May your retirement be filled with bright and happy days!

Sincerely yours,

Harriet W. Harrison
Chairman, FIAF
Cataloguing Commission

FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

APPENDIX III

Motion Picture, Broadcasting
and Recorded Sound Division
Library of Congress
Mrs. Harriet Harrison

Washington D.C. 20540

Secrétariat

Coudenberg 70

1000 Bruxelles Belgique

Adresse télégraphique FIAFILM

Téléphone 511 13 90

24. 11. 1981

Dear Harriet,

in the course of the past ten years part of the work of FIAF was successfully carried out in the commissions. The commissions have become an important and valuable instrument for the collection and generalization of experiences gathered from archive activities in the most various fields, the realization of projects, the issuing of publications etc. It cannot be denied that the decision to perform part of the work of the Organization within the commissions has been an extremely valuable decision which has stimulated the activities of FIAF. Since the first commissions were established, more than 15 years have gone by. Meanwhile a number of methodical experiences from the activities have been gained and recently a few new conditions have occurred which make it appear necessary to broach a few questions and to seek answers to them.

I should be very pleased if we could enter into a discussion on the problems of work within the commission. You might either let me know in writing about your opinion in this regard or we might seek an occasion for a personal discussion. The Cataloguing Commission will meet next April in Belgium. I suggest that the two chairmen of the commissions and myself should meet on April 24 to discuss the work of the commissions in the present situation.

At the recent session of the Executive Committee views were exchanged on problems of commission activities, and the following ideas are an outcome of the discussion held in Lausanne. There are in the main two complexes of issues:

1. Revision of Rules §§ 84-88:

The Rules have essentially proved themselves. One problem has arisen in the course of one decade: How can a renewal of membership take place in the commissions? At present all members of the Commission have been nominated for life. Their retirement takes practically place solely through retirement or death.

Should the present principle be maintained or altered? Should the time for membership in a Commission be limited in time? The present system prevents young people with new ideas from being admitted to a Commission. Is that right and can it be kept as a permanent feature?

Should the term for membership in a Commission be limited, how could retiring members, mainly if they take part actively at certain projects, remain in contact with the Commission concerned?

Should in your view other clauses of the Rules be altered or can you visualize further necessary amendments?

2. Communications between the Chairmen of the Commissions with the Executive Committee

We are faced with the new situation that the chairmen of 2 Commissions are not at the same time members of the Executive Committee. In connexion with the pending change in the leadership of the Preservation Commission we must take into account that a non-member of the Executive Committee takes over the chairmanship of that Commission. This situation compels us to formulate a few guidelines for the activities of the chairmen of the Commissions with a view to ensuring, above all, a certain measure of regular information and communication. There exist in this context first deliberations:

1. The chairmen of the Commissions are invited to attend all sessions of the Executive Committee.

Question: should the right to attend sessions of the Executive Committee be transferable to any other member of a Commission nominated by the chairman?

Problem: FIAP is at present and probably in the foreseeable future not in a position of bearing traveling and accommodation expenses for chairmen of Commissions attending sessions of the Executive Committee. What are the problems arising from that fact?

Should it be permitted that the funds planned for Commission work be spent on traveling of the chairmen to sessions of the Executive Committee if the Commission does not require funds for other purposes?

2. The chairmen should at least attend the session of the Executive Committee prior to the General Assembly and take part in the General Assembly of the Organization.
3. The chairmen of the Commissions are obliged to issue in writing a report on their work at each session of the Executive Committee.

Should they be prevented from attending the meetings of the Executive Committee, they are informed by letter on the results of the discussion of their report.

4. The chairmen of the Commissions are obliged to attend the General Assembly of the Organization and to submit an oral report on the activities and further tasks of the Commission.

A written report shall be sent, 6 weeks before the General Assembly, to the Secretariat for circulation among the members.

Problem: the issue of costs as mentioned above.

Should a chairman of a Commission be unable to take part in the General Assembly he may transfer his task for oral reporting to any other member.

5. If within one year the chairman of a Commission is unable to take part in a session of the Executive Committee or the General Assembly, the Executive Committee shall delegate one of its members to arrange a consultation with the chairman of the Commission.
6. The chairmen of the Commissions shall, by the end of March of the following year, announce the financial demands for commission work (meetings, publications etc.) by writing to the Treasurer.

There are a few ideas for such guidelines for establishing closer contacts between the chairmen of the Commissions and the Executive Committee. I am certain that you can add a few more suggestions.

Yours sincerely,

W. Klaue
Wolfgang Klaue
President

*Harriet, I send the same letter to
Kiera Stankova. Please Pans another
letter will follow.*

JS.

APPENDIX VI

Activities of the Staatliches Filmarchiv der DDR in the safeguarding, assessing, indexing and exploiting of its collection

1. Transfer of films/inventory

After the completion and delivery of the new colour film vault with a capacity of 800 tons, it was necessary to arrange the transfer of the entire acetate stock, together with a simultaneous inventory.

The two operations were carried out between September 1981 and April 1982, ie. over 200,000 cans were moved, examined and allocated new locations (the operations included the transfer of all acetate positive prints from our non-feature film Babelsberg section to the central archives at Berlin-Wilhelmshagen). The inventory involved the consulting of the respective vault catalogue cards prior to putting the cans on the shelves. 1,050 previous errors were discovered - a comparatively small percentage in view of the large quantities that were examined. Beside discrepancies in the number of reels entered on the cataloguing card and the actual numbers counted, we came across, above all, careless registration of outgoing films and their return. It is hoped that these inaccuracies are resolved by the end of this year. Staff from all sections of the archive was mobilised to assist in the work (9 staff members per day and shift).

The latest cataloguing methods elaborated in 1979/80 which describe the ways of recording, indexing and exploiting the material as applied by the Staatliches Filmarchiv, shall be updated to incorporate any changes which the centralised storage of the material entails.

The faults in the ventilating equipment (leaking air ducts) of the colour film vault which were reported at the last meeting are being repaired, and we expect to have nother test run in May/June 1982. Because of the transfer operations which had to be carried out with the plant switched off, the

optimum air-conditioning values (-7°C) and the relative air humidity (approx. 25 %) are not absolutely required.

2. Assessment

An assessment was made of the negative and/or duplicate positive prints of all 1974-1981 theatrical film productions which are stored at the central laboratory. As a result of this assessment, the number of multiple prints was reduced (duplicate positive prints, above all, were destroyed). The prints selected for permanent storage or for storage over a limited period of ten years will be transferred to the archive's vaults within the next weeks.

The GDR Television archives are following this example. In cooperation with their production departments they are doing a retrospective assessment of their films to select the most valuable records for transfer to the Staatliches Filmarchiv der DDR.

Agreements are being made with outside studios, industrial and university units and amateurs (legal deposit applies to these bodies, too, since its introduction in 1979) to the effect of storing assessed material at the Staatliches Filmarchiv. The decision whether material is admitted for storage to the Archive is made by a group of staff members and by the television production departments.

Our aim is to make a statistical inquiry on any film material held by public record offices, libraries and museums (approx. 5,000 institutions). The material shall be assessed by computer; the findings shall serve as a basis for the setting up of a central catalogue to provide information on film material in the GDR.

These efforts are designed to make the Staatliches Filmarchiv a central terminus for audio-visual material in the GDR in the eighties.

3. Computer project

A new programme of the SOPS AIDOS variant was prepared by the ROBOTRON computing centre in Dresden. It features extended recording of data, higher capability of combination of the computer itself and accelerated inquiry processes. The operating system variant was bought by the Staatliches Filmarchiv by the end of last year. It must, however, be adapted to the needs of a film archive, just like the previous DOS-system by which, until now, 1,600 titles of the 1946-1979 feature film production and foreign feature films distributed in the GDR from 1981, have been fed to the computer. Installation and full operation is not expected to take place before 1985.

At the present moment it is impossible for the Staatliches Filmarchiv and the Television archives to share a system and a small computer, since the storage capacity of the computer is limited to 16,000 titles. The Archive alone has an approximate number of 50,000 titles (including periodicals). The contacts with the Television archives are being maintained to guarantee the highest possible compatibility of the systems (cf. scope of data, input elements, etc.)

The ROBOTRON computing centre has plans to design the SOPS/AIDOS system in such a way that by 1986 it will be possible to adopt parts of the system, which until now has been rated for large electronic data processing equipment only, to small computers, too. In that case, the Archive would follow this type of computer, if it received the necessary amount of approx. half a million Mark to finance it. This would result in an increase in the operative investigations which currently are rather limited, due to the long distance between the Archive and the computing centre at Frankfurt/Cder.

4. Definition of genres

The project of genre definitions developed by the Staatliches Filmarchiv regarding its feature films and documentaries, incorporates now specific terms provided by GDR Television. Discussions about the project are well under way at the Television production departments, and we reckon that by the summer of this year they will come up with a conclusion. The ensuing agreement that will be binding on the two parties, shall serve the cooperation among institutions with holdings of a similar nature, and assist in the provision of assessments without a great deal of additional expenditure of time and effort.

APPENDIX VII

NATIONAL FILM ARCHIVE, LONDON

REPORT FOR 1981

Acquisitions

The anticipated flood of safety film which we mentioned last year duly began to arrive in 1981 in substantial quantities, as more and more distributors and laboratories decided to rationalize their uneconomic storage facilities and offer us prints and pre-print material accumulated over the past thirty years.

The largest single collection came from Humphries Laboratories, who donated several hundred features and shorts, many of them in the form of negatives. This represents the biggest collection of safety film ever acquired by the Archive, and its eclectic riches included BALLAD OF A SOLDIER, THE BATTLE OF SAN PIETRO, BOOM, BUNNY LAKE IS MISSING, CHIMES AT MIDNIGHT, THE THREE FACES OF EVE, THE DIARY OF ANNE FRANK, OUR MAN IN HAVANA, A STREETCAR NAMED DESIRE, TOM JONES, IT HAPPENED HERE, ROCCO E I SUOI FRATELLI, EVE, LIBEL, SUMMER OF THE SEVENTEENTH DOLL, SEAGULLS OVER SORRENTO, RED AND BLUE, LE CIEL, LA TERRE, TOWN ON TRIAL, MADELEINE, THE SCAPEGOAT, TERESA, CASQUE D'OR, CRY OF THE HUNTED and MANON DES SOURCES.

Many more films in the collection have yet to be sorted, researched and identified, and this work will continue in the current year.

Another large and useful collection came from BBC Television, who donated more than two hundred films, including a significant number of foreign-language features unavailable from any other sources in the UK. Among these were Herzog's AGUIRRE, WRATH OF GOD, Wenders' THE AMERICAN FRIEND and THE GOALKEEPER'S FEAR OF THE PENALTY, Pasolini's OEDIPUS REX, Malle's LE SOUFFLE AU COEUR, Bresson's LANCELOT DU LAC, and Fassbinder's FEAR EATS THE SOUL.

Despite the foregoing, relationships with many of the major companies continued to be difficult, although Twentieth Century-Fox once again proved generous and helpful. However, several more recent features were acquired, including CLOSE ENCOUNTERS OF THE THIRD KIND (both the standard version and the SPECIAL EDITION), THE SHINING, ALL THE PRESIDENT'S MEN, JULIA, THE TURNING POINT, LA LUNA, A WEDDING, NORMA RAE, THREE WOMEN and EAGLE'S WING.

Two British producers acted with unprecedented promptness and generosity to give us new prints of their latest productions, and thereby, we hope, set an example to others. These were David Puttnam, who donated the premiere print of CHARIOTS OF FIRE, and Timothy Burrill, who gave us Polanski's TESS.

Other donations of particular interest included a unique, tinted print of Cooper and Schoedsack's CHANG (1927), Scorsese's MEAN STREETS, the Maysles' GIMME SHELTER, Derek Jarman's SEBASTIANE, Stroheim's QUEEN KELLY, Rossellini's STROMBOLI, Pasolini's SALO, THE SOUND OF MUSIC, and JAZZ ON A SUMMER'S DAY.

We were especially fortunate to acquire the original negatives of several of the politically threatened films of Yilmaz Guney through the co-operation of Cactus Films, and essential repair work is being undertaken to restore this material. A number of negatives were also donated by lead-

ing Phillipino film-makers such as Lino Brocka and Eddie Romero.

The dark side of all this activity is the serious lack of proper storage space for the mountainous influx of safety material, a problem which will be only partly offset in 1982 by an extra government grant for the building of new safety vaults.

In the documentary and non-fiction area, some 350 films were acquired during the year, including 52 from government sources. These figures do not, however, take into account the numerous private and ad hoc collections offered to the Archive, the sifting and viewing of which occupies a major part of the Documentary Films Officer's time. Acquisitions of particular note included some very recent films on North Sea oil, a collection of boxing films of the 20s and 30s, a 1980 film of Tibet, more examples of the Canadian NETSILIK ESKIMO series, 36 films from the Salvation Army recording events from 1900 to 1926, a collection from the British Arts Council, a film about miners' welfare in 1938, ISITWALANDWE: THE STORY OF THE SOUTH AFRICAN FREEDOM CHARTER (1980) and an American newsreel collection of the 60s.

Two major industrial producers, Unilever and ICI, closed their film libraries and offered material to the Archive, and discussions continued with the Open University (television's higher education service) on final arrangements for the transfer of its early transmissions to the NFA. The Archive's TV off-air recording scheme was extended to include not only the daily news bulletins but also BBC's NATIONWIDE, the UK's most regularly watched current affairs programme.

The Documentary Films Officer attended the Imperial War Museum's Conference on Film and Empire and the IAHIST Conference in Vienna, and spoke at a conference in Sheffield on the subject of the relationship between the NFA and the UK's proliferating regional and specialized archives. He also sat on the British Records Association's Working Party on Audio-Visual Archiving.

Television acquisitions amounted to 342 programmes from the BBC, 200 from the independent companies and over 100 commercials. The annual grant from the Independent Television Companies Association was increased by £10,000 to £80,000, and for the first time it was agreed that we could fund an extra post from this money in order to afford greater access to the TV collection. All categories of television programming were represented among the acquisitions - current affairs, drama, the arts (including programmes on Martin Scorsese, Akira Kurosawa and Andrew Wyeth), light entertainment and children's television - and in addition negotiations were begun with independent companies who were about to lose their broadcasting franchises in order to acquire their past productions before they irretrievably disappear.

A new Video Engineer, Alan Watkins, was appointed during the year, and he began by laying plans for re-equipping the Archive with more up-to-date and flexible hardware, including tele-cine and one-inch videotape machines. These will become increasingly necessary as the TV collection grows and when, as is anticipated, the Archive becomes the access agency for BBC programmes. One inevitable source of expansion will be the UK's fourth TV channel, which will begin transmitting in November 1982 and with whom the Archive is already close to concluding draft agreements to ensure the acquisition of a large majority of the programmes and films to be commissioned and broadcast on the new network.

Programmes of TV material originating from the Archive continued to be arranged at the National Film Theatre, along with seminars and conferences on TV matters. Topics included the work of writer Howard Schumann and Granada TV's 25th Anniversary, a discussion of TV news and current affairs centring on Northern Ireland, unemployment and nuclear weapons, and the question of copyright in relation to educational use of TV.

During the year, the Television Officer attended the Prix Italia and Edinburgh Television Festivals, and her new assistant attended the FIAT conference in Portugal.

The Stills, Posters and Designs Collection of the Archive acquired 18,100 black-and-white stills, 51,000 colour transparencies, 1,000 film posters, and 1,500 sketches and set and costume designs of the late Ivor Beddoes. The rapidly growing transparency collection was finally properly housed in an electronic storage and retrieval system. Colleagues from FIAT archives who visited the Collection included Kai Vessa (Finland), José Manuel Costa (Portugal), Fernando Osorio (Mexico), Sheba Skirball (Israel), and Christian Wirsén (Sweden).

Preservation

The duplication of nitrate film on to safety stock continued to be the main concern of the Archive's preservation operation, a programme still threatened in the long term by inadequate funds, although sponsorship efforts and a little extra money from the Government in the current year have made the scene a little healthier.

Experiments were conducted in co-operation with a commercial company with respect to the "Vacuumate" process for de-shrinking nitrate film, the results of which were encouraging. The NFA's feeling is that while the problem of shrunk picture film is better overcome by step-printing, the process could have value in the printing of soundtrack negatives which require continuous running (positive tracks can be adequately re-recorded), so long as the problem of handling nitrate on the commercial company's premises can be overcome. On the other hand, we would prefer the development of a soundtrack printer which will accommodate shrinkage without slippage.

Colour fading was the concern of one of the symposiums at the Rapallo congress, to which Harold Brown and Paul De Burgh of the Archive's preservation section made strong contributions, and in this connection our experiments with "Cibachrome" are also worth noting. Cibachrome is an extremely stable colour stock of Swiss manufacture which gives good definition and requires no special storage conditions such as refrigeration. Our processing tests with stock supplied by the manufacturers have given optimistic results, and while Cibachrome is intended mainly to be applied commercially to microfilm, there is hope that it can be adapted usefully to 35mm motion picture film.

Evidence and co-operation were tendered to a committee of the British Home Office which is considering changes in the law governing the showing of nitrate films in the UK (although few changes are likely to be made), and preservation staff also participated, through the British Standards Institution, in work on international standards, particularly in relation to the International Glossary of Motion Picture Terms.

Cataloguing

Further progress was made towards the development of a computer-based record-keeping system which will enable us to produce computer-typeset pages from the data base. Access to a Jacquard J100 mini-computer installed in the British

Film Institute will now allow us to capture our own data rather than having to send it to a bureau as before, and we shall be able to store and interrogate this data ourselves. The necessary programmes have been written by our servicing agents and will be installed and operational in the current year.

Since the publication in November 1980 of our first major catalogue, Volume One: Non-Fiction Films, work has been concentrated on the Archive's silent fiction films which (with sound fiction films) will be the subject of the next volume. Over 450 such films were viewed and researched, bearing in mind that this is an era of poor documentation where the proportion of unidentified films is high. Included in this project were some of the 2,000 titles in the fragile but important Josef Joye collection discovered in Switzerland, which has revealed a wealth of lost pre-1914 material.

Our cataloguers have also been involved in the preparation of the FIAF publication Cinema 1900-1906, to be published in 1982 and containing all the papers presented at the 1978 Brighton congress as well as an analytical filmography of the 500 early films screened at the congress.

Film Showings

Activity on this front has once again been at an extraordinarily high level, with a total of 2,674 of the Archive's films being screened in one context or another, led by the restored version of NAPOLEON which received four further booked-out showings at the Empire, Leicester Square in March and April following its first triumphant revival at the 1980 London Film Festival, along with a number of other orchestra-accompanied screenings throughout the UK. Meanwhile a further 2,000 feet have been found which are being cut into the Archive copy. The copyright complications relating to the Coppola/Zoetrope version which prevent us showing the Archive print outside the UK are now well known, but we are taking urgent measures to resolve these so that we can eventually supply the Archive version to FIAF archives who rightly reject Coppola's inferior adaptation.

As well as maintaining our weekly Archive Nights at the National Film Theatre, which included the British premiere of Leni Riefenstahl's TIEFLAND, we established regular programming of British cinema at the Museum of London on the basis of 13-week seasons, two evenings a week, with gratifying success. Our own internal study service for students and researchers remained fully booked and reflected a growing interest in short films, particularly of the primitive era, which we take to be a continuing spin-off from Brighton. André Gaudréault led the way by viewing some 150 films for the 1900-1906 publication.

With the collaboration of David Meeker, print researcher for the BFI, who has now been co-opted on to the Archive staff, we continued to contribute a substantial number of prints to NPT programmes and BFI regional film theatres, including a Jessie Matthews tribute, an Alexander Korda retrospective, and a season of Ealing films. We also mounted a special series at the 25th London Film Festival, including the re-discovered TWINKLETOES with Colleen Moore, Fritz Lang's THE HOUSE BY THE RIVER, a Josef Joye compilation, the newly-restored ELSTREE CALLING and CHANG. Special events at the NPT included a reprise of our popular evening of advertising films, our first-ever screening of cricket films, which played to a packed audience, and the annual Ernest Lindgren Memorial Lecture, which was related to our collection of historic science films.

FIAPF colleagues kept us busy. Our innovative silent-to-sound programme, first presented at the 1979 Edinburgh Film Festival, was loaned to Munich and, in modified form, to the Sydney and Melbourne Film Festivals. The Michael Powell collection ended Finland's long British season and went on to Sweden, the Netherlands and Australia, and we made the major contribution to the Deutsche Kinemathek's Michael Balcon retrospective at the Berlin Film Festival. Other films were lent to Brussels, Copenhagen, Spain, Vienna, Iceland, and the Museum of Modern Art, who also began preliminary viewings in the NFA towards their massive 1983 British retrospective in New York.

During the year, we made 74 new prints of Archive films and TV programmes in preservation, and our Production Library continued to supply extracts from Archive material to numerous television programmes, both at home and abroad, as well as to the 1981 Royal Film Performance.

Exhibitions and Publications

The Stills, Posters and Designs Collection participated in many exhibitions throughout the year, the principal ones being "Denham Studios" at the Museum of London, "Early British Film-makers" at Chichester Museum, "Indian Cinema" at London's Photographers' Gallery, and - to complement NFT seasons - displays on 25 Years of the London Film Festival, Josef Von Sternberg, Murnau, Stroheim, Anthony Asquith, Leslie Howard and Rodgers and Hart.

Pictorial research assistance was given on various biographical studies, such as Claire Bloom, James Fox and Ann Todd, together with books on Hitchcock, Ealing studios and Humphrey Jennings. Meanwhile, further progress was made on the eagerly-awaited Stills Catalogue to be generated from computerization of the Collection's records which is due for publication in the summer of 1982.

The Curator, David Francis, became involved as one of the advisers on the BEI's major new project, the Museum of the Moving Image, plans and funding appeals for which were launched at a special Downing Street dinner hosted by the BFI's patron, Prince Charles, who also opened the 25th London Film Festival with an announcement of the Museum's projected creation. The BFI also expects to be granted a Royal Charter in the near future.

Budgetary Matters

With the Archive's budget once again standing still, despite inflation, energetic efforts were made to raise preservation funds by commercial and private sponsorship, with some success. Several companies and individuals made small but useful donations, while one or two showed considerable generosity, including a private benefactor who gave £50,000 with the promise of much more to come. The most significant single contribution came from the National Heritage Memorial Fund, which donated £62,500 towards the rescue of important British films, and has since made a further donation of £100,000 for 1982. Inspired, perhaps, by the growing publicity surrounding the threat to the Archive's nitrate holdings, a government committee on the funding of the arts met towards the end of the year and recommended that additional public funds in the region of £700,000, index-linked, be somehow found to help solve the problem.

A decision was made to simplify the pricing structure of the Archive's Production Library. Instead of the complicated scale of charges which used to apply, there will in future be one basic charge (with minor variations) calculated on the cost of processing required footage plus 100%.

International Relations

The Curator attended FIAF meetings as usual, and at the Rapallo congress was accompanied in force by the Deputy Curator, Preservation Officer and Senior Printer. He also attended a conference ("The Film as a Cultural Product") at the Venice Biennale, which in FIAF terms was of dubious value, and a meeting in Rochester, NY, of the Federation of American Archives, to discuss mutual problems concerning English-language films, which proved to be of considerable worth.

The Deputy Curator accompanied and presented Archive film seasons at the Munich Film Museum and the Melbourne and Sydney Film Festivals, and also took the opportunity to make a week-long study visit to the National Film Archive in Canberra, which proved to be very informative.