

the editor who is much overworked as it is.

The Commission suggests that one of the non-paying archives should undertake to support such a meeting by organizing it and by covering the staying costs of the participants. It is important to hold this meeting as soon as possible, preferably in 1982, or in the beginning of 1983 at the latest.

If some of the FIAF archives can afford to pay both the travel and staying expenses of their indexers, an early meeting could be arranged with them at the PIP office in London.

International Statistics on Film Industry and Film Legislation

Frances Thorpe presented samples of data on film industry statistics and film legislation as compiled by the BFI. A questionnaire will be sent out by her to the FIAF archives asking whether they collect such information and, if not, whether they could supply it in order to publish an international tool containing data for different countries.

Translation of Commission Projects and Other Documentation Information

It is necessary to translate into French the FIAF classification scheme of film and TV literature, to up-date the French film subject headings of the PIP and to translate into French the television subject headings. Milka Staykova will try to contact the UNESCO department concerned with this kind of documentation in order to find out whether they will be willing to support financially such translations and their publication.

Nomination of Experts for UNESCO

Following a request of UNESCO for specialists in archive work, the Commission named Milka Staykova, Karen Jones, Frances Thorpe and Jana Vosikovska as experts in film documentation.

At the end of the last session Eileen Bowser announced officially her resignation as head of the Commission and handed over the post to Milka Staykova. The members of the Commission unanimously thanked Eileen Bowser for her invaluable work as President of the Commission and expressed the deep affection and admiration they had always felt for her. Eileen Bowser will remain on the Commission as member for a year or two to ensure good continuity.

There will not be a full Commission meeting before 1983. The two sub-commissions will meet in 1982 in connection with their current work.

FIAF WORKSHOP ON CLASSIFICATION AND CATALOGUING OF FILM AND TV LITERATURE, MADRID, OCTOBER 15-20, 1981

Participants

- Jan-Hein Bal, Nederlands Filmmuseum, Amsterdam
- René Beauclair, Cinémathèque Québécoise, Montréal
- Nicolas Amoroso Doelke, Filmoteca de la UNAM, Mexico
- Rosemary Curtis, Australian Film and Television School, North Ryde
- Maria Dolores Devesa, Filmoteca Nacional de Espana, Madrid
- Teresa Fernandes, Cinemateca Portuguesa, Lisboa
- Karen Foley, State Film Centre, East Melbourne
- Karen Synnøve Hansen, Norsk Filminstitutt, Oslo
- Virginia Hennessey, British Film Institute, London
- Karen Jones, Det Danske Filmmuseum, København
- John Luijckx, Nederlands Filmmuseum, Amsterdam
- Audree Maulkin, Theater Arts Library, UCLA Film/Television Archives, Los Angeles

- Ronald Monteiro, Cinemateca do Museu de Arte Moderna, Rio de Janeiro
- Michael Moulds, International Indexes to Film & TV Periodicals,
London
- Margareta Nordström, Svenska Filminstitutet, Stockholm
- Lars Ølgaard, Det Danske Filmmuseum, København
- Aura Puran, Arhiva Nacionala de Filme, Bucuresti
- Josef Schuchnig, Österreichisches Filmarchiv, Wien
- Milka Staykova, Bulgarska Nacionalna Filmoteka, Sofia
- Frances Thorpe, British Film Institute, London
- Renate Wilhelmi, Deutsche Film- und Fernsehakademie, Berlin

Observers

- Ascensión Baranano, Filmoteca Nacional de Espana, Madrid
- Mariano Cebrián, Head of Department of Printed Materials at the
Documentation Center of Spanish Radio & Television,
Madrid
- Agustín Gimenez, Head of Documentation Department of Private Archive
of Alphaville -Distribution Company-, Madrid
- Alicia Potes, Filmoteca Nacional de Espana, Madrid
- Maria Luisa de la Torre, Filmoteca Nacional de Espana, Madrid
- José Lopez Yepes, Professor, Documentation Department, Facultad de
Ciencias de la Información, Madrid

Eileen Bowser was present at the opening session.

Organizers and Lecturers

Maria Dolores Devesa from Filmoteca Nacional de Espana, Karen Jones from Det Danske Filmmuseum and Michael Moulds, editor of the International Index to Film and TV periodicals were the organizers of the Workshop. Introductory lectures to the different subjects were given by Karen Jones, Michael Moulds and John Luijckx from the Nederlands Filmmuseum.

Syllabus

- Subject no. 1: Reports by participants (a five-minute report by each participant on cataloguing and classification practices in their own library)
- Subject no. 2: Cataloguing and classification in general
- Subject no. 3: The FIAF classification scheme for film and TV literature
- Subject no. 4: Analytical indexing of books
- Subject no. 5: Subject headings vs. classification schemes
- Subject no. 6: Analytical indexing of periodicals
- Subject no. 7: General library techniques and methods in relation to cataloguing and classification.

Following the recommendations made during the assessment of the 3rd FIAF summer school in Copenhagen, the subjects were introduced by written materials to be studied by the participants on the previous day and by a short oral introduction by the lecturer. A big share of the time schedule was dedicated to discussions and practical exercises in groups.

During the open discussion at the end of the Workshop the participants evaluated this method of teaching as very effective and expressed their satisfaction with the results of the Workshop. It was underlined that even those who did not intend to use the FIAF classification scheme in their libraries had found the Workshop very useful, as the practical

exercises in classification and the exchange of opinions on this subject had been a very helpful experience for everybody.

The following recommendations were made for future workshops to be organized by the Documentation Commission: the materials for each subject to be sent in advance so that the participants could have a better opportunity to study them; shorter working hours; if possible, the accommodation and the meeting rooms to be at one and the same place, which would give the participants more chance for contacts and discussions outside working hours; more screenings to be pre-arranged for the participants.

The Workshop was organized by the Documentation Commission with the generous help of the Filmoteca Nacional de Espana and the Spanish Ministry of Culture. The sessions took place in the library of the Filmoteca Nacional, a spacious room which amply accommodated all participants. Another, smaller room was used when the participants split in groups for the practical exercises. A screening of a Spanish film was arranged on the premises of the Filmoteca. A visit to the Prado Museum followed by an excursion to El Escorial were organized for the participants. A cold buffet on the opening day and an official closing dinner were given to the participants by the Filmoteca Nacional de Espana and the Ministry of Culture.

Milka Staykova
President
FIAF Documentation Commission

PRESERVATION COMMISSION

There is no written report about the Preservation Commission this time. FIAF's President, Wolfgang Klaue, reported verbally on this Commission during the Executive Committee meetings in Lausanne in October. See your Bulletin's editor, Eileen Bowser's report on the Executive Committee.

HERBERT VOLKMANN - PRESIDENT OF FIAF'S PRESERVATION COMMISSION - CELEBRATED HIS 80TH BIRTHDAY.

To Herbert Volkmann - 80.

On Wednesday, October 10, 1945, a man entered the office of the section-head for Arts and Literature of the Central Administration for Public Education carrying a script under his arm. Both men introduced themselves: "Wolfgang Staudte" said the man with the script. "Herbert Volkmann", answered the man behind the desk. What began in this way is mostly mentioned as a tribute to the nowadays world-renowned director and author of the first DEFA-film: "Die Mörder sind unter uns" (The Murderers are amongst us). Here we rather intend to introduce the person who read the script, liked it and, together with others, took the responsibility for its production and thus for the first greatly appreciated first steps of DEFA: Herbert Volkmann. In August 1945 he had, legitimated by his anti-fascist activities during the nazi-era, started to work within the Central Administration, at that time "at a kitchen table", the only piece of furniture in his office. Yet he had the necessary complement: a remarkable amount of drive and ingenuity, energy and unusual stubbornness (which is still