

**FIAF PIP/CD-ROM Report
Final Version**

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INTRODUCTION

An earlier version of this appeared as a preliminary report in late January 1998, and was designed to give an overview of the current situation to facilitate interviewing for the post of new PIP Editor. It was always planned that once the new person was in place, a more detailed, expanded report should be filed, followed by a survey of FIAF members and selected PIP/CD-ROM users, getting their feedback, which will aid us in evolving a workable future course of action. The questions for this survey will be formulated in tandem with the new Editor, Rutger Penne, and his Assistant Editor, Anthony Blampied. It is important that this survey gets directly to those who work in the field of documentation, who are now involved in the project, or hopefully will be in the future. Careful attention must be paid to whom we target our questionnaire mailings. Time is of the essence, so ideally these should be sent by fax or e-mail for quick response.

This has been a complex project to unravel, and to this purpose I have been in touch with all the main people involved in its current production — Ronald Magliozzi (of MoMA, formerly Head of the Documentation Commission), Susan Dalton (formerly of the AFI), Nancy Goldman (of the Pacific Film Archive in Berkeley), René Beauclair (of the Cinémathèque Québécoise in Montréal), Anthony Blampied (Assistant PIP Editor), and longtime Editor Michael Moulds (recently retired) — all of whom have persevered and made it what it is today (to maintain the conciseness of this report I shall refer to this group as “the CD-ROM Group”), as well as concerned parties such as Michelle Aubert (keenly involved in its initial steps), Christian Dimitriu, Mary Lea Bandy, Steven Ricci, and the new PIP Editor, Rutger Penne. I also wish to thank Christian, Sophie Quinet, and Anthony in Brussels for additional statistical information. Everyone consulted has been eager to co-operate, and constructive, forthright, and emphatic in their views. That they care deeply is obvious. There is certainly no question that the Project is worthwhile, and deserves to be continued, and expanded if at all possible.

In the final analysis, the main concerns to be addressed are funding, encouraging more member participation (especially in indexing), putting more sophisticated computer technologies to work for us, and a new openness in structure and lines of communication, as well as practical matters such as assessing the potential of expanding the FIAF CD-ROM, continuing and updating the Treasures Database, and exploring possible avenues of revenue and distribution.

[** A note for those who have already received and read the e-mailed version: Some additional last-minute revisions have now been made. For easy reference, these are indicated by the symbols >> at the start and << at the end of the relevant texts.]

Please note

I. THE PIP

Historical Overview:

The Periodicals Indexing Project (PIP) was conceived in the late 1960s as a means of cataloguers and indexers pooling their resources and sharing information for the common good, dispensing with time-consuming duplication of work.

A project of the FIAF Documentation Commission, this extensive co-operative data scheme was set up in 1972. Film periodical entries were initially distributed on cards (some 10,000 cards a year). It was decided early on to produce a printed volume to create revenue, and an annual volume has appeared since 1973. (This year's Annual Volume will be the 26th.) Coverage of television periodicals was added in 1979.

Computerization was begun in 1984, and distribution was then improved by switching to microfiches in 1986. Full computerization in 1986 finally enabled its appearance via microfiches in 1989. Fiches were issued bimonthly at first, and then quarterly. The first FIAF CD-ROM appeared in Autumn 1993. The PIP now appears in two formats, the annual printed volume, issued in June-July, and the biannual CD-ROM, with editions in May and November of each year.

The Project's first Editor was Karen Jones of Copenhagen, followed briefly by Michael Moulds, and then by Frances Thorpe of the BFI, who after several years was succeeded as Editor in 1981 by Michael Moulds, who has recently retired. Anthony Blampied joined the Project as Assistant Editor in 1988. The PIP office was moved from London to the FIAF headquarters in Brussels in late 1996. Rutger Penne of the Cinémathèque Royale - Koninklijk Filmarchief of Brussels was appointed the new Editor at the end of January 1998.

It was originally intended that each archive would do their share. The original theory was that documentation staff in the archives should contribute the indexing, and the PIP editorial office should co-ordinate the data and oversee and effect the publishing and dissemination of all this information. (Michael Moulds also ended up doing an incredible amount of administrative work, including budget management, record-keeping, and invoicing; this has now been able to be turned over to Christian Dimitriu and Sophie Quinet at FIAF.)

This set-up worked at the very beginning, but owing to personnel changes and cuts, original contributors dropped out and weren't replaced, and the PIP Editor (and, later, his Assistant) ended up taking up the slack. What has evolved in practice is that the Assistant Editor, and a handful of people — the core group of contributors (i.e., the CD-ROM Group) — have ended up indexing the great majority of titles. The Editor and his Assistant should index, yes, but not the volume that Anthony is doing now.

Some Indexing Statistics:

A careful perusal of statistics provided by the FIAF PIP office is revealing, if not devastating.

The total of periodicals indexed at any one time seems to be constantly fluctuating, reflecting the vagaries of current periodical publication, availability, and selection, as well as participating indexers. As of late 1997, a total of ca. 150 periodicals are currently indexed by 24 people, representing 18 countries. Of these, 14 are active contributors, while 10 are unidentified.

When one really studies the detailed breakdown (see [Appendices 1 and 2](#)), the bulk of the indexing is done by essentially 4 people.

At present, the Assistant Editor, Anthony Blampied, indexes a total of 49 periodicals, almost 1/3 of the grand total.

Three members of the core CD-ROM Group (all based in North America) index the majority of the remainder, as well as contributing the compiling and editing of the major FIAF databases on the CD-ROM.

Ron Magliozzi of MoMA alone is currently indexing a herculean 24 periodicals, representing 5 countries (20 US, 1 UK, 1 BE, 1 IT, and 1 CN); this is done purely voluntarily, in his spare time (largely during his long train commute to and from work). However, this situation is highly unlikely to continue, and Ron has recently informed me in no uncertain terms that he is seriously considering severing his contributions. He has now essentially ceased indexing, awaiting the resolution of the recruitment situation, believing that other participants should be found and do their share.

René Beauclair of Montréal indexes 20 (6 CN, all of which are French-language; 12 FR, 1 IT, 1 US).

Nancy Goldman of Berkeley indexes 3 (all US).

These 4 people thus contribute almost 2/3 of all the indexing — 96 periodicals out of the grand total of 150 covered.

Selected Statistics, by Country:

When periodicals are listed by country, with their contributing indexers enumerated, some major discrepancies emerge. A sampling of these appear below.

(** For complete figures by country, please see [Appendix 1](#).)

CANADA: 11 periodicals, 6 of which (all French-language) are indexed by René Beauclair in Montréal; the other 5 (all English-language) are indexed by PIP (4) and by Ron Magilozzi at MoMA (1). Perhaps Ottawa could assume the English-language Canadian indexing?

FRANCE: 20 periodicals, 12 of which are indexed by René Beauclair in Montréal, 6 by PIP, 1 by Nadia Roch in Lausanne, and 1 which needs an indexer.

**** NB:** The majority of French-language periodicals are indexed by René Beauclair in Montréal; there are no indexing contributions from France at all, which is an ongoing problem. Hopefully, BIFI and other French institutions will be persuaded to contribute indexing.

GERMANY: 8 periodicals, 6 of which were formerly indexed by Jutta Gust at the Bundesarchiv. This has now had to be assumed by the PIP. Anthony was already indexing 1. Sabine Lenk of *Kintop* indexes 1 (*Kintop*).

****NB:** Recently the Bundesarchiv, the only German contributor, announced that they would be discontinuing their indexing participation (6 periodicals) at the end of 1997; no reason was given, nor recourse. As a consequence, there is now no German input, unless someone is recruited, and Assistant Editor Anthony Blampied must add these 6 titles to the 1 German title and the grand total of 49 he is already indexing. Anthony has written to Eva Orbanz at the SDK, hoping to enlist her aid.

ITALY: 8 periodicals indexed — 4 by an unidentified indexer in Rome, and 1 each by PIP, René Beauclair in Montréal, and Ron Magliozzi at MoMA. Plus, 1 title has no indexer at all.

****NB:** Italy, with all its wealth of cinema literature, needs to be sorted out. Evidently, some indexing is received from Rome, but attempts to communicate with the indexer have proven futile, as the PIP office has been unable to determine his/her identity. It is believed that this may be a simple language problem, which should be able to be resolved. However, perhaps Friuli and Bologna could index their publications *Griffithiana* (which up until now has been done by Ron) and *Cinegrafie*, and the rest could be taken up by these or other Italian institutions.

UK: 18 periodicals, 12 of which are indexed by PIP, 4 by the BFI (shared by Laura Pearson and an indexer named Meg), 1 (*Imperial War Museum Review*) by an unidentified indexer at the Imperial War Museum, and 1 by Ron Magliozzi at MoMA.

>> ****NB:** When Rutger Penne and Anthony Blampied visited the BFI in mid-March 1998, Stephen Pearson and Lira Fernandes were very positive about expanding their collaboration with the PIP in the future, if the technical problem of transferring data from their own SIFT system to the FIAF/PIP database system could be solved.<<

USA: 43 periodicals, of which 20 are indexed by Ron Magliozzi at MoMA, 15 by the PIP, 3 by Nancy Goldman in Berkeley, 2 by Martin Humphries of the Cinema Museum in London, 1 by Ed Carter of the Academy Film Archive, and 1 by René Beauclair in Montréal. Another, *Films in Review* (which I have recently been told has now ceased publication), was formerly sporadically indexed by an unidentified indexer at the Academy Library (their only known indexing contribution).

Major languages:

The 4 primary languages currently represented, with the number of journals indexed for the FIAF PIP, are, in descending order:

English: 81.
French: 26.
German: 9.
Italian: 8.

Total English-language journal indexers: 6.

Total French-language journal indexers: 3. (None of whom are based in France. The majority of French-language titles (18) are indexed by René Beauclair in Montréal.)

Total German-language journal indexers: 2 (formerly 3). As of Dec 1997 there are no contributions from a German archive. Hopefully this can be remedied.

Total Italian-language journal indexers: 4. (NB: 2 of these are in North America: 1 each by René Beauclair in Montréal and Ron Magliozzi at MoMA. 2 are indexed by PIP. 4 are indexed in Rome, but in a confusing situation which needs to be sorted out.)

(** For complete figures by language, please see [Appendix 2](#).)

Gaps in coverage which need to be remedied:

There are currently **no indexers** from:

(1) Africa

(2) the Middle East (especially Israel and Egypt)

(3) Asia and the Pacific (especially India and Japan)

(4) Mexico, Central America, and South America (especially Brazil)

** NB: Coverage of these areas consists of the entries in the CD-ROM's *Bibliography of Latin American Cinema* database by Teresa Toledo of Madrid, with text entries in Spanish only.

In Europe, currently there are **no indexers** from Austria, Belgium, France, Greece, Ireland, Norway, Romania, Scotland, Spain, and (since the end of 1997) Germany.

There are **no periodicals indexed**, for example, representing Egypt, Ireland, Israel, Mexico, Norway, Scotland, Turkey.

There is **only 1 periodical indexed** representing Cuba (indexer unconfirmed), India (indexed by PIP), Japan (indexed by PIP), and Russia (indexer unconfirmed).

PIP Supporters:

The 15 PIP Supporters, who contribute funds (an average of £500, currently just over \$810) annually to help keep the project going, represent 14 countries. However, the list of Supporters and the list of participating indexers are often widely divergent.

(** Please see [Appendix 3](#) for detailed PIP Supporters Statistics.)

Of the total of **15** PIP Supporters, **7** are also **active in indexing**. These are:

Amsterdam (Nederlands Film Museum)
Canberra (National Film and Television Archive)
Copenhagen (Det Danske Filmmuseum)
Montréal (Cinémathèque Québécoise)
New York (Museum of Modern Art)
Rome (Cineteca Nazionale)
Stockholm (Cinematket - Svenska Filminstitutet)

This leaves a majority of **8** who presently **do not contribute any indexing**:

Berlin (Stiftung Deutsche Kinemathek)
Frankfurt (Deutsches Institut für Filmkunde)
Helsinki (Suomen Elokuva-Arkisto) [who used to index]
Lisbon (Cinemateca Portuguesa)
Oslo (Det Norske Filminstitutet)
Ottawa (National Archives of Canada)
Vienna (Österreichisches Filmmuseum)
Washington, DC (Library of Congress)

It would be a good thing if *all* the Supporters could also offer some actual indexing contributions, to show good faith and help get the ball rolling. Almost one-half do already. Particularly important are those whose countries are currently not represented at all by indexers (Austria), or indeed in some cases by any periodical titles indexed (Finland, Norway, and Portugal). Germany's faithful contribution by the Bundesarchiv has recently been cut off; perhaps Berlin and/or Frankfurt could now step in to help. Helsinki used to contribute but I have recently been told that this has lapsed. Ron Magliozzi of MoMA has been doing a herculean job, single-handedly indexing the greatest number of US periodicals. René Beauclair of the Cinémathèque Québécoise has been cataloguing most French-language periodicals, including the bulk of the Canadian ones. What has happened to major institutions like the Library of Congress, UCLA, the Academy Library, and BIFI, all with large library staffs,?

FIAF ideally should consist not only of film archives, but also embrace the periodicals, books, paper documentation, special collections, and other related materials their institutions encompass. As the Millennium approaches, this wealth of material is waiting to be tapped for greater access, to the potential benefit of archivists, scholars, historians, and students. Film history will be in our debt.

Present Procedures and New Technologies:

It is important that the work of shared documentation continues, and that new technologies are developed for indexing. In December 1997, Steven Ricci of UCLA, Head of FIAF's Computer Task Force, visited Brussels to assess FIAF's computer needs, and subsequently submitted a report setting forth various proposals.

The present system should be completely revamped and streamlined. At present we're still using traditional methods in place for years, indexing on paper forms, which are sent to

Brussels for inputting and editing. These paper forms then have to be keyboarded in Brussels, mostly by Anthony Blampied. (At one point last year, a temp typist had to be brought in to tackle the backlog, at the cost of 11,500 BF [= \$300].)

When indexing has been submitted on diskette, often we have not had the facilities to adapt it for direct entry; instead, printouts have been made, and the information has then had to be re-entered from them, from scratch.

After entry, all indexing is edited, and checked whenever possible against actual copies of the periodicals by the Editor and his Assistant. (Complimentary subscriptions to most of the periodicals covered are maintained by the PIP office. It has been a constant struggle to keep receiving some titles, not to mention keeping abreast of publications' status and adapting to staff changes. At the end of each year, the PIP office issues an annual "Periodicals on Offer" list, enumerating copies of surplus journals available for distribution to participating FIAF indexing members.)

Since there aren't many indexers, the Assistant Editor has ended up indexing almost 1/3 of the grand total himself, in addition to keyboarding most of the remainder.

Get new technologies to help us! Indexing by diskette with a pre-set format would be one method. Recently a pilot prototype diskette for indexing was tested by Ron Magliozzi, and is currently being worked with by Nancy Goldman. This diskette was developed for the PIP by Open University, and is still having teething problems. Ron had accessing problems, which Nancy is still exploring. The final programme must be flawless, and compatible with potential indexers' software. Cost is one potential limitation: we have paid £1,000 for a run of only 10 indexing diskettes. This seems needlessly high, and limits the number of indexers who could be contributing.

>> Note: This situation has now been clarified by Rutger, following a meeting in London in March with the PIP's computer consultant, Richard Begernie. Mr. Begernie did indeed buy 10 licensed indexing diskettes at the quoted price, but in reality he used only one of these to develop an indexing diskette for the PIP, which can be copied as many times as we like. So there is no limit as to the number of indexers who could participate using this method. Moreover, the other 9 licensed diskettes could be used in future for whatever purpose we care to develop.<<

Even better, quicker, and infinitely more efficient would be developing a system of indexing online, by e-mail or attachments, following set guidelines, directly to the PIP base in Brussels. The Editor and his Assistant could then edit and clean the data and incorporate it directly into the FIAF system. (At present, this would probably necessitate Windows 95 capabilities for all participants.) Ultimately, perhaps data could be available online to subscribers.

Future considerations:

Funding and Revenue:

Two ongoing primary considerations are funding and possible revenue. The PIP was originally intended to become self-supporting. However, over the years it has continued to depend on the Federation for infusions of funding to cover its staff, office space, production, and running

costs, and now computer technology. Promotion and product development are additional considerations. Christian puts the total cumulative FIAF input over the years since the project's inception (1972) to over £80,000 (= \$130,000). Budget figures for the five-year period covering 1992-96 reveal that during that period the PIP received a cumulative total of ca. £19,000 (= \$30,780) from FIAF. Information about 1992-96 budget figures is contained in the FIAF Financial Statement dated 28 August 1995, a report to management by our accountant, ICSA. This includes a whole section on the London PIP office; Christian can supply a more detailed breakdown. Of course, this situation has changed since the move to Brussels, and will be affected even further by the future consolidation of all operations in Belgium.

Current PIP figures would look a bit brighter if all full FIAF members subscribed to the Annual Volume or the CD-ROM. There are over 100 FIAF members, in 63 countries. Right now, it is known that at least 21 members subscribe to the Annual Volume directly via FIAF [>>> unfortunately, it is at present impossible to confirm how many subscribe to the Volume via agents]; 46 members subscribe to the CD-ROM. It would also help if more members could be persuaded to become PIP Supporters. Currently, the 15 PIP Supporters' annual assistance to the project totals £7,200 (= \$11,664).

In the beginning, the PIP needed to get a publisher to put out the volume, and arrived at what turned out to be an unsatisfactory arrangement with St. Martin's Press, whereby the PIP produced and printed the volume and St. Martin's took it on and sold it. The idea was to sell more volumes; instead, St. Martin's ended up taking most of the revenue, giving the PIP a pittance per volume (a sum as low as £1 has been quoted). In recent years, thanks to the results of massive computerization in the 1980s, we have been producing it ourselves, via Computaprint (Reed Technologies) in England. The mailings are done from the warehouse of our English distributor (Douglas Distribution Services, near Kettering in Northamptonshire).

We have a small but faithful and proven market for the annual volume and the CD-ROM, basically archives, libraries, and universities. The big question is, can (and should) this market be expanded, and, if so, how? Do we have the money and staff to expend to accomplish this, and to what avail? Will further development of the CD-ROM help to turn things around?

Participation incentives and new technologies:

Separate problems — whose solution are vital to the survival of the project — are the ongoing struggle to recruit and sustain the participation of new indexers, as well as assessing and implementing new technologies to facilitate indexing procedures, participation, and access. Avenues to explore are the formulation of incentives as to availability and access, especially if the whole project were to go online someday. (These are discussed a little further at the end of this Report, in Part V: The Future.)

An issue which deserves profound consideration in the long run is the distinct possibility that developing countries and small archives without online facilities would fall by the wayside, exactly the sort of situation FIAF should try to avoid, when these organizations would most benefit from involvement. True global participation should be encouraged if at all possible. How many FIAF members, for example, have CD-ROM facilities?

Questions of Content:

We need to review and reassess the range and type of publications currently indexed at any one time. Serious cinema and TV literature, specialist literature, ephemera and short-lived publications, and occasional special issues of non-film periodicals, should all be considered. Representation ideally needs to be broadened.

The new Editor should acquaint himself with whatever international publishing lists and directories are available, seeking to expand the project's international scope. Is there an international union list of periodicals? Suggestions by documentalists and librarians in a wide range of countries should be encouraged. (Hopefully, this initiative would also encourage more indexing participation.)

Lists of film periodicals for possible inclusion, the thesaurus of terms, and cataloguing classifications, should all be reviewed, perhaps encouraging more input from indexers worldwide. This should be a two-way process, with a constant flow of ideas and suggestions. Documentalists everywhere should feel involved, instead of the current feeling of isolation which one senses, evidenced by the high level of non-participation. The project should belong to all, and be re-launched in that spirit.

The PIP is unique in that it covers both cinema and **television**. Of the grand cumulative total of 275 titles indexed over the years since 1972, 219 are film-related, while 56 represent television. Currently there are 22 television-related titles. Anthony Blampied of the PIP currently indexes a total of 49 periodicals, 17 of which are television-related. Perhaps some kind of agreement could be worked out with FIAT regarding television indexing? FIAT involvement should definitely be encouraged.

Another matter, which has arisen recently in America and will probably become increasingly common, and must be addressed, is the existence of **online journals**, notably *Bright Lights*, which now only exists in an online version, starting with issue 16 (www.slip.net/~gmm/bright.html).

There are also concurrent online versions of:

American Cinematographer (www.cinematographer.com/magazine/),

Film Comment (www.filmlinc.com/fcm/fcm.htm),

Film & History (www.h-net.msu.edu/~filmhis/),

Millennium Film Journal (www.sva.edu/MFJ/).

Note that online contents available for consultation and downloading tend to be selective.

Millennium Film Journal also has a good online cumulative index. Perhaps others will be following this path.

II. The PIP Annual (Printed) Volume

First volume (covering 1972) produced 1973. First two volumes (1972, 1973) published by Bowker; 1974, 1975 volumes published by St. Martin's; 1976, 1977 volumes by Macmillan; published by FIAF starting with 1978 volume. Appears once annually, in June-July.

Statistics (based on the volume covering 1996, which was published in mid-1997):

(1) Current purchase price:

£ 115 [= \$180].

(2) Print run vs. Sales:

A total print run of 350, of which 305 were sold.

This yields £35,075 [= \$54,900], on the basis of 305 copies sold at current prices.

(3) Production costs for most recent volume (350 units):

£2,400 (Reed Technologies, camera-ready copy) [= \$3,888]

£4,400 (Antony Rowe, printer) [= \$7,128]

£200 (additional costs) [= \$324]

Total: £7,000 [= \$11,340]

This averages to approx. £20 [= \$32] per volume.

(4) Postage and packing:

Currently distributed from our warehouse in England. Sent letter rate within England, "printed papers" rate outside UK.

£5 [= \$8] postage + packing in the UK and Europe.

£10 [= \$16] postage + packing for the rest of the world.

(5) Number and Breakdown of Standing Orders:

Of the 350 volumes produced in 1997, 305 were sold, to 21 countries.

The following statistics for the PIP Annual Volume represent general figures supplied by the FIAF PIP office at the end of 1997:

The bulk of Annual Volume sales are to libraries and universities. Per 1997 figures, of the 301 volumes sold, 189 were to universities, 21 directly to FIAF members, and 95 via agents. The 21 direct sales to FIAF members represent 15 countries.

(** Please see Appendix 4 for statistics regarding Standing Orders for the Annual Volume by Country.)

>> Note: Presently it is not possible to give an exact breakdown of how many PIP Annual Volumes are sold to FIAF members. Unfortunately, this is a very complicated situation, and will not be able to be resolved right now in time for this Report. This is due to a variety of reasons. Chief among them is that most of the information regarding subscriptions to the PIP Annual Volume is still only in paper form and has not yet been entered on FIAF's invoicing database. This probably will not happen until this summer.

An additional complication is that it appears that a large number of FIAF members (Brussels and Bois d'Arcy are just two examples) subscribe through agents, so we would need to get a detailed breakdown of customers from the agents themselves to properly assess things. This may in itself prove impossible, as the agents will understandably be reluctant to surrender their detailed client databases to us.

Hopefully, this lack of exact statistics regarding FIAF members can be remedied via a Questionnaire (currently being formulated) to be sent directly to all FIAF members in the near future. Such a Questionnaire will not only help us to assess the situation, but hopefully help guide us in working out more practical subscription, distribution, and promotion operations for the future. <<

(6) Total revenue from sales of Annual Volume:

305 volumes sold, at £115 [\$180] per volume = £35,075 [\$54,900]

Relocating our English operations to Belgium:

The main problem which needs to be resolved is that currently all printing and distribution operations are based in England:

Produced from computer programme on disc from PIP (Brussels/London) and Computaprint (London; part of Reed Technologies).

Printed by Anthony Rowe Ltd., in Chippenham, Wiltshire. (This firm specialize in short runs. Our camera-ready copy is supplied to them; they do all the printing and binding.)

Distribution is handled via mail-order from Douglas Distribution, near Kettering, in Northamptonshire. As well as handling all mailings of the current volume, our English distributor at present also houses and handles the mailings of our backlog of past volumes.

Ideally, as the PIP office is now headquartered in Brussels, we want to see the production of the printed volume and the CD-ROM, plus their distribution operations, moved to Belgium if at all possible. This will not be able to be resolved immediately.

Eventually we will need to find a warehouse in Belgium. (Our English warehouse currently houses a cumulative backlog of 352 copies, covering the 1992-1996 volumes.) However, the top priority right now is that we desperately need a new software programme to handle our expanded data and the Windows version, a programme which will facilitate the final

objective of centering our operations in Belgium and enable us to head into the future on a more independent basis.

When first investigating computerization in 1983, Michael Moulds went to see about a dozen people. Computaprint was originally chosen because they had done a similar job for the British National Bibliography. Revelation was the only software package then deemed capable of doing what we wanted; accents were a key factor to solve. The software presently used for the PIP database is Advanced Revelation. Advanced Revelation is only used by big companies for sophisticated database work, so it is necessarily expensive. A Windows version of Advanced Revelation exists, but is very costly. We must consider any replacement carefully and not rush into dismantling a system that works.

>> Note: An important factor which will affect any future production of the PIP Annual Volume at present is that Computaprint has gone out of business. This is why they can no longer produce the typesetting for us. Our typesetting programme was a casualty of their business liquidation. They sold their mainframes and seem to have dumped any programmes. We were just one client out of many, and no disc was turned over to us. Our programme literally no longer exists. This is why our consultant, Richard Begernie, has now submitted a proposal (outlined immediately below) to write a new programme.<<

Richard Begernie proposal:

Currently our everyday consultant is Richard Begernie, who has been involved in the computerization of the PIP since the beginning and understands our data needs. As an employee of Computaprint (Reed Technologies), he wrote the programme for the cards for the fiche and printed volume when the PIP was first computerized. He is now working freelance, based in Brighton. Our arrangement with him is that he is paid per job, not a flat consultancy fee. He also works on writing the PIP programmes for the CD-ROM.

After careful study, Mr. Begernie has proposed upgrading to Adobe Framemaker 5.5, with the relevant fonts required by the PIP's needs.

In January 1998 he submitted a proposal concerning the typesetting and composition of the Annual Volume, with the following charges :

- (1) To write the composition programme following the existing Computaprint specification, and liaise with the printer during testing : £2,000, for an estimated 12 week-period.
- (2) Additional basic costs, to be refunded by FIAF:
 - (a) Adobe Framemaker 5.5 software: £650 + VAT.
 - (b) Fonts to accommodate all possibilities in FIAF's database, including Eastern European characters: £50+.
 - (c) Upgrade to Windows 95: £60.
 - (d) Doubling memory on RB's machine from 16MB to 32MB: figure not cited.

The Adobe Framemaker package and the fonts would be purchased on our behalf, licensed to FIAF, and turned over to us for use in Brussels, together with the new programme.

Another possibility:

Another option being explored by Christian at the time of the final writing of this report was that of transferring the production of the printed volume to Brussels using the same firm which now produces the *Journal of Film Preservation*. Meredith Spangenberg, based in Brussels, who has been handling the layout and production of FIAF's *Journal of Film Preservation* since the Nov 1995 issue (no.51), has been approached to submit an alternate proposal. Her estimates for handling the Annual Volume (and possibly the CD-ROM) are expected later in March 1998. These figures will be based on FIAF supplying computer-ready data, which she would then use to produce the Annual Volume using her Quark software programme.

Considerations:

Both Adobe and Quark are basic, widely used publishing software programmes. However, the choice is not as straightforward as it sounds. It appears that the complex data system in our Advanced Revelation programme cannot simply be exported to Quark. Diacritical marks (accents) appear as codes. Plus, Quark does not seem to be capable in itself of constructing the complicated index needed. A new programme would have to be written.

A new programme has to be developed from scratch, structured to the needs of our complicated database, with all its accents and indexes. This could then be installed in Brussels, enabling us to produce our own camera-ready data, which could then be turned over to a Belgian printer. Only then could production effectively be relocated to Belgium. This situation needs to be carefully assessed and evaluated, and brought to a sensible, cost-effective, and workable conclusion.

>> Note: Rutger has recently emphasized that from next year onwards the programme written by Richard Begernie would run in Brussels, and produce low-cost camera-ready copies. Mr. Begernie will send Rutger the technical details of the original exportfiles; with this information Rutger can then ask different Belgian companies to make offers.<<

Rutger realistically expects that working out this situation will probably delay the appearance of this year's printed volume by at least 2 months, and that the full move of all operations (including printing and binding, and warehouse distribution) to Belgium might take up to a year to implement.

III. THE FIAF CD-ROM

Overview, with some considerations and proposals:

The FIAF CD-ROM is issued biannually (twice a year, in May and November), to keep the PIP up to date. The updating of the other FIAF Databases contained is rotated.

For many users — naturally FIAF archives and film study centers, but especially those in outside organisations, libraries, and educational institutions with cinema and media studies

departments — the PIP / FIAF CD-ROM is the public face of FIAF; to the outsider it is certainly one of the only tangible products of our co-operative efforts. It reflects the efforts of a small, dedicated core group of committed professionals, the CD-ROM Group [as outlined in this Report's main Introduction] — Ronald Magliozzi, Susan Dalton, Nancy Goldman, René Beauclair, Michael Moulds, and Anthony Blampied, all members of the former Documentation Commission — all of whom are vitally interested in the project, and despite everything are still enthusiastic and want to see it succeed and prosper. All this admirable work has been done entirely on a volunteer basis, the majority of it by this small group. They have been responsible not only for carrying out the bulk of the indexing, but for initiating and updating all the databases currently on the FIAF CD-ROM.

In the past, this CD-ROM Group has made various proposals; a detailed list was submitted to the Executive Committee by the Documentation Commission at Jerusalem in April 1996. There has also been a series of proposals regarding the Treasures database, both from the Documentation Commission and directly from Susan Dalton, who has continued the project as compiler over the past few years. A commonly-voiced complaint is that no one seems to be listening; most of these proposals appear to have gone unacknowledged, much less responded to with any concrete action.

Another common observation is that the majority of members of the Executive Committee are primarily archivists and curators, not documentalists; many of them have not personally used the CD-ROM or the PIP volumes, and are unfamiliar with their content and modus operandi. What is needed is that these reports and proposals be properly studied and digested, that attention be paid, and there be some formal response or feedback — and optimally, action — from the Executive Committee. A further complaint is that documentalists are not an active part of FIAF Congresses or initiatives, or represented in the General Assemblies. It is likely that these proposals would be more sympathetically addressed by their peers.

A key concern which all the members of the CD-ROM Group raised was the fact that the Documentation Commission, which to them seemed to be the only focused group with a concerted, concrete project, with positive results, had been disbanded and merged into a larger Cataloguing and Documentation Commission, apparently to no mutual benefit whatsoever. In their eyes, this combined commission had been tried in the past, and had failed through lack of focus. Cataloguing films and indexing and cataloguing documentation materials may sound similar, but they are two very different activities, with different rules and concerns. The CD-ROM Group was also of the opinion that in essence standing committees accomplish little; it would be better if committees were specifically project-based.

Sometimes all people need is a show of support and encouragement; praise and appreciation for a job well done — especially one developed to such an extent, on a purely volunteer basis, against all the odds and with slender funding. The CD-ROM is what it is today because these people believed in it, cared, and worked hard. I have been deeply impressed by their commitment, professionalism, and the high standard of their achievements. The foundation they have laid for the future should be built upon.

There are now FIAF publications concerning film archiving, and cataloguing, but nothing yet regarding documentation collections. A *Handbook for Film Documentation Collections* was proposed at one point several years ago; there was even a proposed table of contents and a few draft chapters.

All these projects — the PIP, the FIAF CD-ROM, the proposed *Handbook*, and other possibilities — are ripe for growth, and with new leadership and a renewed sense of purpose can be taken in new directions which will benefit the entire international community. This is precisely what FIAF has been, and should be, all about.

Actual contents of the CD-ROM (Nov 1997 edition)

-- with those currently responsible for the databases:

Basic PIP:

- (1) *International Index to Film and Television Periodicals* (PIP Editor and Assistant, plus participating indexers)
- (2) *Thesaurus* (PIP)
- (3) *List of Periodicals Indexed, 1972-97* (with publishing and contact information)

5 FIAF databases:

- (1) *List of FIAF Members* (FIAF)
- (2) *Bibliography of FIAF Members' Publications* (René Beauclair, Cinémathèque Québécoise, Montréal)
- (3) *Directory of Film & TV Documentation Collections* (Nancy Goldman, Pacific Film Archive, Berkeley)
- (4) *Treasures from the Film Archives* (Susan Dalton, now ex-AFI and based in Cedar Rapids, Iowa)
- (5) *Bibliography of Latin American Cinema* (Teresa Toledo, Filmoteca Española, Madrid)

Note: This consists of bibliographic information only, not filmographic, and is in Spanish only. This is essentially the only Spanish-language / Latin-American periodical coverage we have available, as there are no indexers from Mexico, Central America, or South America.

By general consensus of all I canvassed, the features that are the most prized and the most used are the PIP Index to Film and TV Periodicals and the Treasures database. Other key assets are the facts that the PIP encompasses both film and television; that the entries for both Film and TV include text descriptions, which are invaluable guides for researchers; and that the PIP and Treasures databases have a wide search capability, including Free Text Search.

When I investigated the CD-ROM's use at the BFI National Library in London, for example, I found it was prominently placed in the library's Reading Room, with its own terminal, and learned that many students and researchers came in already knowing about it, or were referred to it as a matter of course. BFI library staff regarded it as complementary to their own CD-ROM, *Film Index International* (representing a portion of their SIFT database, which is

available online in the Reading Room), which at present is not searchable by subject and does not include television.

PIP is presently being updated to include all past years, from 1972 onwards. The CD-ROM version of the *International Index to Film Periodicals* currently covers 1972, 1978-1997; the *Index to Television Periodicals*, 1979-1997. Michael Moulds, now retired, is working on the complex task of preparing the contents of the remaining back volumes covering 1973 to 1977, which have already been keyboarded. These are expected to be ready and incorporated in the next edition of the CD-ROM in November 1998, thus finally bringing the project up to date.

The Treasures Database:

This grew out of Ronald Magliozzi's original 1988 book, *Treasures from the Film Archives*, and has now evolved into a CD-ROM database (presently containing over 23,000 films, representing over 70 archives), co-ordinated by Susan Dalton since 1993. Alas, there have been no updates since late 1996, and currently this project is lying dormant since Susan Dalton's departure from the AFI in mid-1997. (It has been reported that Rochester recently cancelled its standing order for the CD-ROM on the basis that the Treasures database is no longer being updated.) The Treasures database was universally singled out as one of the key features of the CD-ROM, per all the users I canvassed, and is particularly valuable to archives, scholars, and historians.

Susan Dalton is undeniably dedicated, passionate, and knowledgeable, and extremely computer-literate. She is no longer an employee of a FIAF archive, so we can no longer reasonably expect her to continue this complicated project as a volunteer on her own time. She believes in this project, and has repeatedly proposed carrying it forward (and perhaps even expanding it to include nitrate era sound films) on a freelance contract, to be negotiated. This could be on a part-time basis. She informs me that she is still waiting to hear anything regarding her proposals (made in early April 1997) from the Executive Committee or any official of FIAF. I strongly urge that we contact her formally, merely to open a dialogue and discuss the situation, with an open mind. Per Ron Magliozzi, if we decide not to utilise Susan's knowledge and skills, then FIAF would have to find someone within a FIAF archive with comparable skills and commitment to throw themselves into the project and carry it forward. Hardly an easy task, or assumption.

It is vitally important to resolve the issue of this database, with all its various underlying concerns about rights, access, programming, and the confidentiality of holdings. Gabrielle Claes for one has expressed strong reservations about copyright, rights' owners, and legal deposit issues, making some extremely valid points, which merit detailed discussion and resolution.

A basic issue seems to be whether the Treasures database should have a home on a public CD-ROM, or would be better served by remaining an internal FIAF service. Ron informs me that there has never seemed to be any problem whatsoever about the existence of his original book, and Susan maintains that she has always been careful to clear any holdings information in the Treasures database with participating archives and collections. If the holdings element were removed, it would be emasculated, and simply become a film database with basic credits. There are several of these on the market, and much of its general usefulness would be lost.

There is much at stake here, and the whole situation is something which must be considered across the board, if FIAF aims to have even an in-Federation database someday (cf. the FIAF Nitrate database). Something on this order could be headquartered at FIAF in Brussels (Susan informs me that she has given a copy of the Treasures database on disc to Christian Dimitriu, so this might serve as a basis). This would be a boon for archive preservation and programming use, as well as facilitating study by scholars and historians, on a global scale. Resolving this whole issue would be of immense benefit to all members and associates, and lead to true sharing of information among archive professionals.

Comparison of PIP with other databases:

1) *Film Literature Index* (American; Film & TV Documentation Centre, State University of New York at Albany): Started in 1973; TV coverage from 1986. Indexed under title, personality, subject, and author. Broader base of periodicals covered, and widely used by libraries, but exists only in printed volume form thus far and not yet on CD-ROM. Citations by subject, but no text description.

2) *Film Index International* (BFI/SIFT CD-ROM): Designed in-house, and produced and distributed by Chadwyck-Healey for the BFI. Searchable primarily by film titles and personalities, with bibliographic references attached. Periodical citations include content descriptions, but these have to be opened, and are only wedded when printed. Not searchable by subject. Events and Awards recently added. Represents an extraction of only about 1/4 of the BFI's total SIFT database (an ever-expanding project which is constantly being added to by the BFI's Filmographic Unit and other staff). The SIFT database includes TV, but basically only TV movies are on the CD-ROM version. Advertises "New Windows Interface". Current base price £1,195 + VAT; annual updates, published in June, cost £250 + VAT.

3) *International Film Index* (Alan Goble, British, based in the Brighton area; distributed by Bowker-Saur): Extensive film database, spanning 1895 to 1996, with more than 245,000 film titles, with main credits and alternate titles; 184,000 actors' entries, with dates and places of birth and filmographies; 35,000 directors, with filmographies. Searchable by titles (with decent credits, especially for silent period, which isn't covered much by the BFI's CD-ROM), personalities (filmographies in chronological order), film type, year of release, and country of origin. No bibliographic references, but has plans to expand to include. Windows version currently costs £850. Annual updates available.

The FIAF/PIP CD-ROM's strengths should be stressed in any future promotion strategy or mailings. These include:

- Text descriptions of periodical entries indexed.
- Thesaurus of terms, which can be printed.
- Searchability by subjects, authors, periodical titles.
- Free Text Search facility.
- Existence of a scientific thesaurus with related subject headings.
- Breadth of foreign periodicals coverage.
- Extensive television coverage.
- Ability to copy or download citations, and create selective bibliographies.
- Affordably priced for archives, schools, and libraries; excellent academic value.

One of the PIP's great advantages is that it covers both cinema and television. Of the grand cumulative total of 275 titles indexed over the years since 1972, 219 are film-related, while 56 represent television. Currently there are 22 television-related titles.

Other CD-ROMS on the market:

A variety of multimedia CD-ROMs are currently available, catering to all levels of users, ranging from the popular Cinemania, *Variety*, and trade directories, as well as more specialised discs about the Thanhouser Company, Fellini, Renoir, Truffaut, and Valentino, with others in development. The Joint European Filmography, started by the LUMIERE Project, hopefully will someday join these.

Potential contents for the FIAF CD-ROM — Some Proposals:

There is a wealth of material which could find a place on the CD-ROM. These involve a varying degree of time, work, technology, and expertise, and include:

Retrospective PIP (1971-):

There was a start on this years ago, with an independently-produced volume by Linda Batty, published by Bowker in 1975, covering 1930-1971, with a restricted number of periodical titles (14), primarily American, all in English. Archives and libraries worldwide would benefit from pooling any retrospective indexing databases, which would also be a boon to archivists, film historians, researchers, and students. Indexers might be encouraged to pursue personal historical interests or periods. But one can't expect miracles on a purely volunteer basis.

Databases of collections:

- (1) Equipment [René Beauclair];
- (2) Festival catalogues and publications [René Beauclair];
- (3) Silent film music [Martin Marks, via Ron Magliozzi];
- (4) Sheet music collections [Ron Magliozzi];
- (5) Designs [Jürgen Berger or Catherine Surowiec?];
- (6) Special collections and related materials, with search capabilities [Nancy Goldman].

Descriptive catalogues:

Possibilities of at least two projects:

- (1) 9.5mm catalogue (proposed to FIAF years ago, and currently headed by Garth Pedler in Devon, England);
- (2) an annotated directory of British periodicals (compiled by London-based researcher/historian Jack Lodge ca. 1989 for MoMI in London, and never used).

* Note: Both of these extensive projects exist as typed manuscripts only, and would need to be keyboarded.

Glossary of Filmographic Terms:

Originally published by FIAF in 1985, with an expanded second edition in 1989. Purportedly already on disc somewhere, either at FIAF, or with Rolf Lindfors in Sweden. The discs for this have to be located. It would be a monster of a project to have computer-searchable, and would entail extremely careful editing to ensure all diacritical marks and accents are included, not to mention Cyrillic and other alphabets.

Bibliography of National Filmographies:

Cataloguing database. Ann Baylis (Canberra) or Rolf Lindfors (Stockholm) reportedly may have the discs for this...

Other FIAF publications:

- (1) *A Handbook for Film Archives*, ed. Eileen Bowser and John Kuiper (FIAF, 1980).
- (2) Past issues of the *Journal of Film Preservation*.
- (3) The Slapstick Symposium (41st FIAF Congress, 1985, ed. by Eileen Bowser and published by FIAF in 1988).
- (4) *Cinema 1900-1906: An Analytical Study*. Proceedings of the FIAF Symposium on the Brighton Pioneers (1978; published in 2 vols., 1982).

>> Note: One important factor to take into consideration when assessing any pre-existing publications for possible inclusion on the FIAF CD-ROM is whether or not they already exist in some kind of computer database form. Those which do not must be either keyboarded (input) or scanned.<<

Related publications:

- (1) Members' publications of great international archival interest, such as *Griffithiana* (Pordenone), *Cinegrafie* (Bologna), CinéMémoire catalogues (Paris), and UCLA's annual Festival of Preservation publication (Los Angeles).
- (2) Karel Cáslavský's extensive silent comedy series filmography (1914-1930), which appeared in *Griffithiana* 51/52 (October 1994).

The Vitaphone Project:

Another possibility might be to approach The Vitaphone Project, based in New Jersey, which reportedly maintains an Inventory of discs and films. This could possibly be linked with information regarding the "Dawn of Sound" programme which toured the US in 1989-90, as well as including the cumulative contents of all known extant Vitaphone catalogues.

FIAF CD-ROM production statistics:

Issued biannually (twice a year, in May and November), to keep the PIP up to date. The updating of the other FIAF Databases contained is rotated.

Current annual price: £295, or \$460. This has been kept at a reasonable, affordable price, within the reach of our target subscribers.

Current print run: 220.

Current subscribers: 165.

Production costs (1997 issues): £8,650 [= \$14,000].

Total current sales (1997 issues): £43, 210 [= \$70,000].

Technology overview:

Over the past 5 years CD-ROM has developed as the current format of choice, as it can hold an incredible amount of information which can be easily accessed via the proper programming.

DOS and Windows:

Until recently, the CD-ROM has existed solely in its original MS-DOS application. The DOS version is simple and easy to use, with straightforward search facilities. (However, Ron Magliozzi pointed out recently that his DOS system machine at MoMA is no longer up to the task of handling all the material on the FIAF CD-ROM; the pc balks at accessing it, and crashes.) Technology has moved on with the speed of light, and a proper Windows application is now absolutely imperative. This was announced on the cover of the recent brochure, but a perfected version is not ready yet; a prototype with glitches is on the current (Nov 1997) issue of CD-ROM, with a note to subscribers about its being "a trial version", and inviting their comments. (Users should note that this version was meant only for Windows 95, not Windows 3.1.) What we have right now is an MS-DOS application in Windows clothing — and to top it off, it still doesn't work! Any future issues of the CD-ROM need to be test-previewed before production. Open University is currently working on perfecting a proper Windows version for us (see below). We have been assured that everything will be sorted out for the next edition in May 1998. For the time being, optimally we should also continue to offer the DOS version, with minimum RAM/memory requirements clearly stated.

Present production of the CD-ROM:

At present, the programming and production of FIAF's CD-ROM are entirely based in England. The CD-ROM programme is written by Mike Peterson of Open University in Milton Keynes in conjunction with the needs set out by the PIP Editorial office via Richard Begernie, our independent consultant who works on the PIP programme. The actual CDs are from Nimbus in Wales. The CD-ROM Gold Disc and print run are produced by Open University.

Production costs seem to be high, and a comparative study is needed. The setting-up of the Advanced Revelation database cost £2,500 (= \$4,050). For a print run of 220, twice a year, Open University data preparation for each disc costs £2,000 each time (thus, a yearly total of £4,000, or \$6,480). Unit cost averages out to £9 (= \$14.72) per individual CD-ROM. (Note: Michael has estimated this at £6 per CD-ROM.)

Add to this the Nimbus figures, twice a year. These include the following breakdowns:

- Laser mastering, £500.
- Label artwork amendment, £25.
- Blank CDs, 69p each. (x 220 = £151)
- Dispatch of jewel cases, 68p each. (x 220 = £150)
- PVC wallets, 5p each. (x 220 = £11)
- Bubble-wrap, £14.

Total Nimbus costs each year currently average £1,682 (= \$2,724). For an annual print run of 440, Nimbus unit cost would average £3.82 (= \$6.18).

Open University produces the indexing of British newspapers such as *The Times* and *The Guardian*. However, given these extensive databases, they still do not appear to be on the cutting edge of technology. Granted, our database is an extremely complex one; it has taken years to get to this point. The DOS version is fine, with excellent search capability. But the project seems to continue to progress by inches and bits, with constant tinkering, and things still aren't right with the Windows situation. They are paid a flat fee, twice a year. They are currently working on the Windows version, and hopefully this time we will be able to send out a version that really works. They have quoted verbally a fee of £5,000 (= \$8,100) to produce the Windows version, and have pledged that nothing should be paid until the job is completed and we are completely satisfied. We should by necessity stick with them until we find someone else, but we should actively start seeking another consultant, preferably based in Belgium.

Mike Peterson of the Open University in England has always planned that the CD-ROM programme could eventually be turned over to FIAF for its own production use when the time comes to move the base of operations completely out of England. Richard Begernie in England has proposed developing a new PIP programme for FIAF, which we could then use to produce our own computer programme for the printed volume. Rutger is currently exploring liaising with a Belgian-based organization specialised in Multimedia applications (CD-ROM, Multimedia PC, and Internet) who have expressed willingness to help advise, and could become involved in production.

In December 1997, Steven Ricci of UCLA, Head of FIAF's Computer Task Force, visited Brussels to assess FIAF's computer needs, and subsequently submitted a report setting forth various proposals. One of his suggestions was that FIAF could possibly invest in a CD-ROM recorder, which would enable us to produce them ourselves in-house. This would be faster and much cheaper in the long run. Inquiries reveal that a CD-ROM recorder would currently cost about £800 [approx. \$1,300]. It would take about 20 minutes to produce a CD. However, I am led to understand that such an apparatus is not designed to handle the volume of complex data reproduction which FIAF would require – a print run of 200+. (Otherwise, the world would probably be inundated with bootleg CD-ROMs of every description!) Also, I am told that it is actually much more complicated than simply inserting a blank CD and pressing a button; the data programme has to be prepared, and the CD has to be encoded.

Programming and producing the CD-ROM in-house could only be developed with the aid of an outside consultant. A programme would have to be formulated and written, with technical support. An input of money is needed to accomplish this, plus time to seek and find the right collaborator(s) with an understanding of our project's needs.

In an ideal world, FIAF's Computer Task Force would be able to aid us in helping not merely to outline our needs, but to help solve these needs if at all practically possible. We should canvass our members for advice; by this time many of them surely have had to find their way in the world of computers. Hopefully, the Computer Task Force will conduct and publish an in-depth survey on the current extent of computerization of FIAF members and associates worldwide, to better assess all our needs and advise on the future. We need to assess what is practicable. The most recent in-depth FIAF computer survey was Roger Smither's study in 1989-90 — eons ago considering the leaps and bounds of modern information technology.

Redesign!

Presently, the search capability of the FIAF CD-ROM is very good, but can be improved and expanded. The Indexes to Film and TV Periodicals can be searched by Subjects, Individuals Films, Biographical Names, Directors, Authors, Periodical titles, and free-text search. The Treasures database can be searched by Films (titles A-Z), Countries (by date), Credits, Cast, Production Companies, Series, and Archives; however, the "Animated Films" search was unworkable when I attempted to open it. Ideally, all the databases will eventually be completely searchable. (A major breakthrough would be if we could expand the Directory of Film and TV Documentation Collections, with more detailed lists of holdings, and make it completely searchable, with cross-references across collections.) Indexing, linking, and reading applications can all be made more "user-friendly", while presentation can be made more attractive.

Presentation and packaging:

The packaging of the CD-ROM could certainly be made more attractive and user-friendly. The slim manual that accompanies the CD-ROM reproduces screens in black and white, often quite illegibly.

The paper identifying sleeve inside the jewel-case (plastic box) just says "International Film Archive CD-ROM", with no mention of FIAF, or an address. (The manual itself still lists the address of the FIAF PIP office in London, which moved over a year and a half ago.) A contact address now should also include any FIAF website and e-mail information.

Is it at all possible to produce the manual as a smaller-format multi-page booklet which could be inserted inside the jewel-case, similar in style to that included with any commercial CD? This would make for more convenient mailing and user storage.

Going online? Some options...

FIAF's CD-ROM data could also possibly go online, on FIAF's website (with controls as to access, via subscription and levels of passwords), or as part of a greater information website with online subscribers.

We could also explore possibly merging/collaborating with other similar databases (i.e., *Film Literature Index*, based at the State University in Albany, New York — which is not yet online, but someday plans to be).

Yet another possibility is turning our information over to an outside (commercial) provider or fees-based online service. Examples of the latter are DIALOG (online address: www.dialog.com), which bills itself as "the world's largest online information company"; or LEXIS-NEXIS (online address: www.lexisnexis.com), a widely used online legal, news, and business information service, primarily for US legal and government agencies. Both of these are mainly used by large libraries and corporations, and the fees they charge may be prohibitive for our purposes.

One model (The BFI's *Film Index International* and Chadwyck-Healey):

In mid-December 1997 I spoke to Stephen Pearson at the BFI, who deals with their *Film Index International* CD-ROM, who explained their modus operandi. The BFI has an arrangement with Chadwyck-Healey, an international group of companies specialising in publishing and distributing reference and research publications for the academic, professional, and business communities, based in Cambridge, England. They have an ambitious publications programme, with databases encompassing British, American, German, and French literature online, British Parliamentary proceedings (Hansard), major British newspapers, national library catalogues (including the British Library and the French Bibliothèque Nationale), and reference works like Webster's unabridged International Dictionary. They are currently digitising the archives at the Vatican and the Kremlin. They also publish on microfiche "The History of the Cinema, 1895-1940" and, with the BFI, "Cinema Pressbooks, 1920-1940" and the complete runs of the British periodicals *Picturegoer* (1913-1960), and *Film Weekly* (1928-1939). Chadwyck-Healey has a humanities website listing all their projects (online address: www.chadwyck.co.uk/), and is also developing a fees-based online service.

The BFI supplies their data on magnetic tape to Chadwyck-Healey, who produce the master disc in consultation with the BFI, and do all the computer programming, design, packaging, publicity and marketing, and distribution; the BFI receives a royalty. (Unfortunately, I was unable to ascertain how many they sold, or what profit they made, or what their annual royalty is.) Their product is out and highly visible — they have an extensive international mailing list, foreign agents, and stands at a number of major book fairs and conferences — but the drawbacks in terms of FIAF adopting such a course would include the loss of independence and control, and the potential for complete profit. Also, FIAF's unique, ever-expanding collaborative databases would risk being subsumed into a large conglomerate of information, and with Chadwyck-Healey controlling the access. In addition, in terms of CD-ROMs, Chadwyck-Healey tends to cater to the top of the market as far as pricing, which would make our FIAF CD-ROM needlessly expensive for our current market and any potential buyers. Right now, one of its strengths is that it is affordably priced for archives, universities, and libraries, and as such is excellent academic value.

Promotion and possible revenues — Key Considerations:

Our subscribers and users:

Everyone involved in the gathering of information is keen to expand the product and see it reach more potential users. Our target audiences are specialised, but proven. Below are some representative statistics. (** Note: For more detailed CD-ROM Subscriber statistics, please see [Appendices 5-8](#).)

CD-ROM Subscribers — by country:

Total sold worldwide: 165, representing 31 countries.

Totals by continent/region:

Europe (17 countries) : 95
North America (4 countries): 45

South America (3 countries): 3
Asia/Pacific (6 countries, including Australia): 16
Middle East (1 country): 6

Our ten top subscribers, with number sold, in descending order, are:

UK	37
USA	31
CANADA	11
AUSTRALIA	9
GERMANY	9
FRANCE	8
ISRAEL	6
ITALY	5
AUSTRIA	5
DENMARK	4

CD-ROM Subscribers by user type:

Total subscribers: 163.
Total which are FIAF members: 46

Breakdown:

- Universities/schools: 61
- Film archives/cinematheques: 37
- University libraries: 23
- Libraries: 9
- Subscription services/distributors: 8
- Television/broadcasting corporations: 6
- Film institutes: 4
- British Council: 1
- Film commissions: 1
- Film festivals: 1
- Film schools: 1
- Film societies: 1
- Mediatheques: 1
- Museums: 1 (Musée d'Orsay)
- Production boards: 1 (Canada)
- Other organizations: 7

Investment and funding questions:

A great deal of time and effort have produced a worthwhile end product. It is a genuinely useful and important development for FIAF, and it deserves our support. But for it to be refined, perfected, and advance any further will take some kind of monetary investment. For one thing, all participation has always been completely voluntary; everyone involved has worked entirely out of goodwill and belief in the project. This has all been in addition to all

their regular, full-time positions. Right now, so many archives do not participate in indexing. They need to be motivated, yes. It has even been suggested that some remuneration would help spur a much wider-based commitment. Given FIAF's basic monetary position, this is a highly unlikely prospect, but perhaps it should not be completely dismissed. Would it be possible to explore any fund-raising for the information and documentation field? With some imagination, perhaps there may be some method of raising some funding based on the concept of a worldwide FIAF Millennium database project.

A practical question to discuss is whether investing a lot more time and money will practically yield much more revenue, in the long run. The FIAF CD-ROM has carved a well-earned niche in a specialised market as an authoritative international resource. Working towards the PIP/CD-ROM becoming self-supporting should be our first goal; anything beyond that could be directed towards expanding the databases, new technologies, and encouraging new networks of indexers via workshops and seminars.

Promotion strategies:

A marketing strategy needs to be more clearly formulated. The FIAF Senior Administrator (Christian Dimitriu) and the CD-ROM Editorial Board should work together to explore all practical possibilities for promoting the CD-ROM.

Currently, promotion primarily consists of a leaflet (the recently revised version has a light green edge, with a photo of Louise Brooks), produced by FIAF. (The previous red leaflet, with a Marlene Dietrich cover photo, was produced by MoMA.) It would help to redesign our leaflet, making it more attractive and user-friendly, and having an overall Editor cast an eye on it for content and readability. Images should reflect the type of material available on our product (i.e., Periodicals, Treasures, Documentation Collections), not just be a selection of pleasing film images.

FIAF/PIP conducted a big mailing in November 1997, to over 3,000 addresses (universities, libraries, etc.), mainly in the US, UK, and Europe. (The source of this list was Hamilton House.) Expanding our mailing lists should be investigated. We should be doing targeted mailing to university libraries and film libraries and archives, using up-to-date addresses. We may be able to request more addresses via our contacts, or perhaps even purchase mailing lists. Other sources include encyclopedias of associations, libraries, and academic film programmes; there are related publications in various countries which could be mined for addresses. In our December meeting with Steve Ricci, the importance of the timing of mailings was discussed, i.e., linking them with relevant critical times in the fiscal year, times when librarians would have funds newly available, or seek to optimally use up their budgets. Such times in America are early Autumn or late Spring in America; mailings should be timed for mid-August or late Feb.-early March.

The Internet:

The Internet has been trumpeted as an information superhighway, and offers ever-growing opportunities to make information available. There is an overwhelming variety of information online. Numerous organizations, newspapers, and libraries have their own websites and online features.

Computerization has been an ongoing development in libraries, archives, and collection management since the early 1980s. Many archives are now acquiring e-mail and other online facilities; quite a few are developing their own websites.

A prominent FIAF presence is sorely missing. Right now it is buried within the UCLA website. It ideally should have its own address, with the domain “@fiaf.org”, with separate mailboxes for all staff and activities (Christian, Sophie, Anthony, the new Editor, the Assistant Editor, and PIP indexing, when a system is worked out). Unfortunately, it has been pointed out that the address “fiaf.org” has been taken by the French Institute/Alliance Française in New York City. (This is unfortunately all too true; I recently accessed the site online, and it was very professionally done.)

The FIAF website ideally should feature linkage listings of FIAF activities, including information about the Congress and any other meetings, seminars, or workshops; a bulletin board; an online Bookshop for FIAF publications; and a separate special listing showcasing the CD-ROM, with image, description, ordering information, and the capability to order online, using a credit card.

FIAF’s homepage should be linked to other websites. For example, I recently checked linkages listed on FIAT’s website, and found FIAF’s listing with the annotation “This link is dead! Does anyone know a better one?” I don’t know how long this comment has appeared, but this should never be allowed to happen. (Please note that this has now been mentioned to Rutger, and he will be checking into this with his FIAT contacts.)

Listings in reference source directories:

We should look into the possibilities of listing the CD-ROM in archival, library, and academic publishing directories, and ensure that this is done whenever feasible. For example, there is supposed to be a “CD-ROM of CD-ROMs” – is the FIAF CD-ROM listed on it?

Advertising:

Right now it’s *The Journal of Film Preservation*, with little or no budget for anything else. Another possible outlet would be online bulletin and notice boards (AMIA, etc.).

Reviews:

Another avenue to generate more subscriptions is to solicit reviews in film, professional, and library journals. The PIP has been very favourably reviewed in the past (the large orders figures in Britain, for example, are owed to a review in the BUFVC journal); however, the quotes in our current brochure do not reflect the CD-ROM and its databases, which are a recent development. There has been a recent positive review in *Film Quarterly* (Fall 1997). We should look into targeting review copies. Launching a Windows version — when it’s finally perfected and really ready — might be a propitious time for a more public profile, if that’s what we want. This course should be pursued.

Personal presence:

FIAF needs a presence at professional conferences (e.g., AMIA), book fairs (e.g., Frankfurt), and archive-based festivals (i.e., Pordenone, Bologna, CinéMémoire). Exhibition booths and demonstrations at library and film study conferences (e.g., American Library Association, Society for Cinema Studies, Domitor) would help, but would require money, time, and staff.

Distribution:

It should be obvious that any current CD-ROM mailings should originate directly from the FIAF Secretariat in Brussels. Especially if the necessary equipment someday becomes available which would enable us to produce them in-house. Yet another possibility is

contracting with an outside distributor, in the UK, Europe, or the US. A US distributor is an important option which has always been lacking. There are various online websites where books, videos, and other publications can be ordered with comparative ease. Another proposal is that FIAF archives with bookshops or publications programmes (such as MoMA, George Eastman House, the BFI, or the UCLA bookstore) could hold copies on consignment for FIAF. Susan Dalton even offered at one point that she was willing to be commissioned as a possible US distribution point for the CD-ROM (as well as other FIAF publications). In the past, Michael Moulds has discussed having the CD-ROM picked up by at least one publisher — the British-based Flicks Books — but he felt the loss of revenue this would cause the project would be greater than the gain from selling more subscriptions.

IV. The PIP Editor

We are pleased to welcome Rutger Penne as the new Editor, and wish him all success. For the record, an earlier version (now slightly revised) of the following 4 paragraphs appeared in the original January report as guidelines for the selection of the new PIP Editor. We trust this description will help to inspire him, and to imbue the Editor and the Project with a new scope and vigour.

The new Editor should ideally possess a wide range of qualities and skills. Of great importance are the ability to consult, work with, and supervise a range of people, and deal with a variety of personalities; and the ability to tackle a variety of duties, the foremost of which is co-ordinating and editing the PIP and CD-ROM.

Experience in archive and/or library work, plus cataloguing and/or indexing, are desirable assets, as well as a keen eye for detail. The person should have a vast knowledge and love of cinema history and its literature, and a feeling for their place in the wide spectrum of the arts and humanities. The person should be a reader, as well as a viewer, able to constantly keep abreast of all new developments in film literature, and be acquainted with a wide range of current and past film literature. The fields of television and video, in all their many manifestations, should also be part of his focus.

Other qualities are a sound library background (but not necessarily a library degree); indexing, editorial, and writing skills, and ideally, some publishing experience; computer literacy and interests, with an understanding of and familiarity with new technologies. Not to forget practical considerations, such as devising and co-ordinating a workable indexing system, and the ability to work creatively within budgets. Vitally important is a knowledge of languages, especially the FIAF official languages of French and English, plus ideally others reflecting the international scope of the project. As the project is based in Brussels, the person must be willing to live in or re-locate to Brussels to work at the current PIP headquarters at the FIAF Secretariat.

The recruitment of indexers has been an ongoing problem. The new Editor must be an individual who understands and fosters the concept of working together on an international level. He will ideally be an articulate advocate, with a global outlook, and a person of openness and communicativeness. He should be a person of vision, with exceptional communication skills and the ability to mobilize, lead, inspire, and motivate others with his enthusiasm and commitment.

V. THE FUTURE:

The newly-appointed Editor, Rutger Penne of the Cinémathèque Royale de Belgique, will be formally introduced at the FIAF Congress in Prague in April, where he is scheduled to meet PIP Supporters and to speak and re-launch the project. New ideas will be formulated, to take the project in a new direction, with a renewed sense of purpose. He should be presenting some proposals to act upon, and invite participation and involvement on an international scale.

A CD-ROM Editorial Board

FIAF publications are a by-product of our international co-operative projects and aims. They generate professional, specialist interest, and prestige, but have never been big money-makers. They are not meant for the general public, but for a specialist audience. The PIP — and particularly the FIAF CD-ROM — are now somehow seen as different, because of the range of information and the format of the technology.

FIAF was never founded as a commercial organization. Its running expenses derive primarily from FIAF memberships and subscriptions, and its publications. Its primary reason for existence is as a professional consortium, network, and forum, to promote international co-operation and enable members to share knowledge and expertise and professional contacts.

Most FIAF publications have arisen out of individual projects and concerns. The FIAF CD-ROM and its databases exist because the PIP and the Documentation Commission had the imagination, and saw and took the initiative.

The CD-ROM format has the capacity for a wide range of information. Perhaps it is now time to re-examine FIAF's entire publications programme, which has just grown haphazardly, and see if there are other projects which could enrich the FIAF CD-ROM, if this is the technology to go with.

Establishing a **CD-ROM Editorial Board** would be an important first step, and get the project back on track. The Editorial Board for the FIAF/PIP CD-ROM should ideally consist of the new PIP Editor Rutger Penne, his Assistant Anthony Blampied, the core CD-ROM Group (Ronald Magliozzi, Nancy Goldman, and René Beauclair), with Susan Dalton and Michael Moulds approached to be consultants. New members should also be invited to participate, which will help to renew and broaden the whole project. PIP Supporters should also be involved. The FIAF Senior Administrator should be involved in an advisory capacity, especially regarding helping to formulate workable practical solutions as to facilities and monetary matters.

There should also be a direct liaison with the Executive Committee. The "rapporteur" idea put forth by Steven Ricci in his December 1997 report, designating a representative or go-between on the Board's behalf to the EC, should definitely be considered and implemented. Ideally, this person should be the new Editor, or a chosen spokesperson from the CD-ROM Editorial Board.

The Executive Committee, or a chosen representative thereof with specific documentation interests and expertise, should be consulted and involved in approving any texts for public

mailings, brochures, and CD-ROM databases, and other policy matters. This process should be implemented as a major priority.

>> Note: At the latest EC meeting, in Beijing in late 1997, a **FIAF Publications Committee** was created. Two of its primary tasks will be to define FIAF publications policy and co-ordinate all FIAF publications, paper and non-paper. A body with such powers has long been needed. The Publications Committee will review and supervise any publication projects. This would include the FIAF CD-ROM. In this new context, a CD-ROM Editorial Board should function as a permanent subcommittee of the Publications Committee, dealing specifically with that one project (i.e., the FIAF CD-ROM).

The “rapporteur” idea could also be retained. This “rapporteur” could either be the PIP Editor liaising with the new Publications Committee head, or the Publications Committee head liaising with the Executive Committee on behalf of the PIP and the CD-ROM Editorial Board. In terms of the PIP itself, it would be ideal if the PIP Editor is personally able to keep everyone informed at all levels — the CD-ROM Editorial Board, the Publications Committee, the [Cataloguing and] Documentation Commission, and the Executive Committee. The new Editor should be given full confidence in the authority invested in him as the head of the Project. This new transparency, with lines of communication open at all levels, should not be seen as an infringement on that authority, but ultimately as working for the greater benefit of the Project in the long run.<<

Getting more people involved!

The PIP was born as a project to share indexing and avoid duplication. We need to develop a systematic method for future expansion. One of the missions of the FIAF headquarters/PIP Office should be to help members foster co-operative activities. We need to establish a climate to encourage a positive approach to recruit new indexers, and make them feel a part of things. To develop a lively, interested network of contributors, and a spirit of exchange and involvement. Those already on the Board work hard, charged with enthusiasm and belief in the project — but they are a small group. The spirit of the project needs to be renewed, and imbued with a sense of global partnership. We need to instill and renew the *raison-d'être* of FIAF, and what it stands for : to share information and expertise, and create collaborative opportunities, for the benefit of all.

A start would be to explore the feasibility of internet connections among all our members. We need to get people connected, and develop networks to discuss common concerns and practices. This will help renew a sense of affiliation with each other, on an international basis. An online network linking concerned parties would be a good start. An online PIP Newsgroup has been proposed by at least one party, so library and documentation members can express and exchange ideas, concerns, and suggestions.

From what I have been told, documentalists, librarians, and special collections personnel amazingly often do not seem to be a part of FIAF Congresses (except, of course, for the host archive). In many cases, they are not sent as a matter of course. Congresses would be ideal venues for indexing seminars and workshops, and establishing all-important personal contacts and working relationships. The sense I get is that archives and archivists are the active members of FIAF, but sometimes not their affiliated libraries — e.g., the Academy Film Archive is an active part of FIAF, but not the Academy Library; the NFTVA, but not the BFI

National Library; the Library of Congress Motion Picture Division, but not the Library itself. Representatives of these organisations, for instance, and BIFI, should be encouraged to participate and get involved in the PIP, as well as possibly the [Cataloguing and] Documentation Commission, and the CD-ROM Editorial Board. This situation needs to be addressed. Perhaps these — and others — should be actively courted?

Time should also be allowed at FIAF Congresses for a formal meeting of the PIP Supporters. They need to be able to discuss the project and learn about the issues firsthand. Their understanding and support is important.

Exchange and sharing are important, and should always be the key to FIAF. We need to study all possible activities to help encourage and evoke participation. Perhaps via the FIAF Summer School, or other workshops, or regional meetings, or international exchanges for on-the-job training. Active recruiting should be a priority, starting now.

Seminars on indexing are essential. The PIP grew out of the only comprehensive FIAF workshop involving documentalists from all over the world, held in Denmark in 1970 under Karen Jones. Over the years Michael Moulds has conducted 10 workshops; the last was at Karlovy Vary in 1991. Such events are invaluable. Besides the all-important making of personal contacts, participants come away with a deeper understanding of the project, and work with much greater willingness. FIAF Congresses should be ideal venues for the gathering of documentation specialists. A FIAF summer school for documentation is also much needed. Perhaps we could organize something with Archimedia, which is planning special sessions for indexers in Brussels next year.

As far as indexing is concerned, we also need to develop incentives to encourage participation, including subscription discounts, or even free CD-ROMs, to those who contribute a certain amount of indexing, or work on databases. At present all subscriptions are on the same level; perhaps a tiered system could be worked out. (The same could apply to any future online access system.) Incorporating PIP indexing as one of duties in periodical librarians' job descriptions might be another way to ensure participation. Encouraging new initiatives and collaborative projects would also help.

It has recently been suggested that one basic incentive which would help encourage participation is to give contributing indexers some formal acknowledgement, by listing them both in the annual printed volume and on the CD-ROM. (This has already been mentioned to Rutger, who hopes to incorporate such credits in the next editions.)

Some remuneration or funding has even been suggested. This would certainly help, and deserves discussion. Perhaps there may be some method of raising some funding based on the concept of a worldwide FIAF Millennium database project. It is vital that we all work together now to lay sound foundations for the future.

APPENDICES

- 1 Number of Periodicals Indexed, listed by Country [with indexers] (1997)
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APPENDIX 1

NUMBER OF PERIODICALS INDEXED, BY COUNTRY (1997)

COUNTRY	NO. of PERIODICALS	INDEXED BY
AUSTRALIA	5	3 (Meg Labrum, Canberra) 1 (PIP) 1 (indexer to be confirmed).
AUSTRIA	1	Indexer needed.
BELGIUM	6	2 (Jasper Koedam, Amsterdam) 3 (PIP) 1 (Ron Magliozzi, MoMA)
BULGARIA	1	1 (Bojka Jordanova, Sofia)
CANADA	11	6 (Fr-lang) (René Beauclair, Montréal) 4 (PIP) 1 (Ron Magliozzi, MoMA)
CUBA	1	1 (formerly indexed in Havana)
CZECH REPUBLIC	2	2 (unidentified indexer in Prague)
DENMARK	1	1 (Lars Ølgaard, Copenhagen)
FINLAND	1	Indexer needed (used to be done by Helsinki)
FRANCE	20	12 (René Beauclair, Montréal) 6 (PIP) 1 (Nadia Roch, Lausanne) 1 (Indexer needed)
GERMANY	8	6 (formerly by Jutta Gust at Bundesarchiv, now by PIP) 1 (PIP) 1 (Sabine Lenk, Kintop)
HUNGARY	1	1 (unidentified indexer, Budapest)
INDIA	1	1 (PIP)
ITALY	8	4 (unidentified indexer, Rome) 1 (PIP) 1 (René Beauclair, Montréal) 1 (Ron Magliozzi, MoMA) 1 (Indexer needed)
JAPAN	1	1 (PIP)

NETHERLANDS	2	2 (Jasper Koedam, Amsterdam)
NEW ZEALAND	2	1 (unidentified indexer, Wellington) 1 (unidentified indexer, Wellington?)
POLAND	3	3 (unidentified indexer, Warsaw)
RUSSIA	1	1 (unidentified indexer, Moscow)
SPAIN	1	1 (PIP)
SWEDEN	2	2 (formerly by Kritsin Olofsson, now by Margareta Nordström, Stockholm)
SWITZERLAND	4	3 (Charles Martig, Zurich) 1 (PIP)
U.K.	18	12 (PIP) 4 (Laura Pearson, plus Meg ~, BFI) 1 (unidentified indexer, IWM) 1 (Ron Magliozzi, MoMA)
U.S.A.	43	20 (Ron Magliozzi, MoMA) 15 (PIP) 3 (Nancy Goldman, Berkeley) 2 (Martin Humphries, Cinema Museum, London) 1 (Ed Carter, Academy Film Archive) 1 (René Beauclair, Montréal) 1 (formerly by unid. indexer, AMPAS)

GRAND TOTAL: 134 periodicals

APPENDIX 2

NUMBER OF PERIODICALS INDEXED, BY LANGUAGE (1997)

TOTAL LANGUAGES: 13.

Breakdown by Language:

English: 81.

Representing 12 countries:

US 43
UK 17
Australia 5
Canada 5
Belgium 3
New Zealand 2
France 1
India 1
Italy 1
Japan 1
Spain 1
Switzerland 1

Total indexers: 6.

PIP: 46. (17 US, 12 UK, 4 CN, 2 AT, 2 BE, 1 FR, , 1 India, 1 JA, 1 SP, 1 Switz)
Ron Magliozzi, MoMA: 24. (20 US, 1 UK, 1 BE, 1 CN, 1 IT)
Nancy Goldman, Berkeley: 3. (3 US)
Meg Labrum, Canberra: 3. (3 AT)
unid. indexer in Wellington: 2. (2 NZ)
Martin Humphries, Cinema Museum, London: 2. (2 US)
Ed Carter, Academy Film Archive: 1. (1 US)

French: 26.

Representing 3 countries:

France 18
Canada 6
Belgium 2

Total indexers: 3.

René Beauclair, Montréal: 18 (6 CN, 12 FR).
PIP: 7 (5 FR, 2 BE).
Nadia Roch, Lausanne: 1 FR.

German: 9.

Representing 2 countries:

Germany 8
Austria 1

Total indexers: 3.

Jutta Gust, Bundesarchiv: 6 (now discontinued).
PIP: 1.
Sabine Lenk, Kintop: 1.

****NB:** There is no indexer for the Austrian periodical. Plus, recently the Bundesarchiv, the only German archival contributor, announced that they had decided to discontinue their indexing contribution (6 periodicals), effective as of the end of Dec 1997. No reason was given, nor recourse. As a consequence, there is now no German input, unless someone is recruited, and Assistant Editor Anthony Blampied must add these 6 titles to the grand total of 49 he is already indexing.

Italian: 8.

Representing 1 country, Italy.

Total indexers: 4.

Unidentified indexer, Rome: 4
PIP: 2
René Beauclair, Montréal: 1
Ron Magliozzi, MoMA: 1

****NB:** Italy, with all its wealth of cinema literature, needs to be sorted out; evidently, some indexing is received from Rome, but attempts to communicate with the indexer have proven futile, as the PIP office has been unable to determine his/her identity. The one indexed by Ron Magliozzi is *Griffithiana*, which is bilingual (It/Eng).

Dutch/Flemish: 4.

Representing 2 countries:

Belgium 2
Netherlands 2

Total indexers: 1 (Jasper Koedam, Amsterdam).

Polish: 3.

Representing 1 country, Poland.

Total indexers: 1 (unidentified indexer in Warsaw).

Czech: 2.

Representing 1 country, Czech Republic.

Total indexers: 1 (unidentified indexer in Prague).

Swedish: 2.

Representing 1 country, Sweden.

Total indexers: 1 (Margareta Nordström, Stockholm [formerly indexed by Kristin Olofsson, who has left]).

Danish: 1.

Representing 1 country, Denmark.

Total indexers: 1 (Lars Ølgaard, Copenhagen).

Finnish: 1.

Representing 1 country, Finland.

Total indexers: 1 (formerly done by Helsinki, now PIP)

Hungarian: 1.

Representing 1 country, Hungary.

Total indexers: 1 (unidentified indexer in Budapest).

Bulgarian: 1.

Representing 1 country, Bulgaria.

Total indexers: 1 (Bojka Jordanova, Sofia).

Russian: 1.

Representing 1 country, Russia.

Total indexers: 1 (unidentified indexer at Gosfilmofond, Moscow).

APPENDIX 3

PIP SUPPORTERS

Some PIP Supporters Statistics:

15 PIP Supporters, representing 14 countries.

Indexing:

Contribute indexing : 7 (Australia, Canada [Montréal], Denmark, Italy, Neth, Sweden, USA [MoMA]).

No indexing contributions : 8 (Austria, Canada [Ottawa], Finland, Germany [DIF and SDK], Norway, Portugal, USA [Lib. of Congress]).

Subscriptions:

PIP Annual Volume only : 1 (Portugal).

FIAF CD-ROM only : 3 (Canada [Ottawa], Finland, USA [Lib. of Congress]).

Both PIP Annual Volume and FIAF CD-ROM : 11.

Commissions and Groups:

Member of ex-Documentation Commission : 2 (Montréal, New York).

Member of newly-combined Cataloguing and Documentation Commission : 2 (Canberra, Montréal).

Member of CD-ROM Group : 2 (Montréal, New York).

Member of Executive Committee : 2 (New York, Vienna).

Breakdown of PIP Supporters by country:

AUSTRALIA:

National Film and Sound Archive, Canberra : Current Head of newly-combined Cataloguing and Documentation Commission; index 3 periodicals; subscribes to both FIAF CD-ROM and PIP Annual Volume.

AUSTRIA:

Österreichisches Filmmuseum, Vienna : Executive Committee member; no indexing; subscribes to both FIAF CD-ROM and PIP Annual Volume.

CANADA:

Cinémathèque Québécoise, Montréal : Cataloguing and Documentation Commission member; CD-ROM Group member; index 20 periodicals; subscribes to both FIAF CD-ROM and PIP Annual Volume.

National Archives of Canada, Ottawa : No indexing; subscribes to FIAF CD-ROM.

DENMARK:

Det Danske Filmmuseum, Copenhagen : Index 1 periodical; subscribes to both FIAF CD-ROM and PIP Annual Volume.

FINLAND:

Suomen Elokuva-Arkisto, Helsinki : Used to index 1 periodical; subscribes to FIAF CD-ROM.

GERMANY:

Deutsches Institut für Filmkunde (Filmmuseum), Frankfurt : No indexing; subscribes to both FIAF CD-ROM and PIP Annual Volume.

Stiftung Deutsche Kinemathek, Berlin : No indexing; subscribes to both FIAF CD-ROM and PIP Annual Volume.

ITALY:

Centro Sperimentale/Cineteca Nazionale, Rome : Index 4 periodicals; subscribes to both FIAF CD-ROM and PIP Annual Volume.

NETHERLANDS:

Nederlands Filmmuseum, Amsterdam : Index 4 periodicals; subscribes to both FIAF CD-ROM and PIP Annual Volume.

NORWAY:

Norsk Filminstitutt, Oslo : No indexing; subscribes to both FIAF CD-ROM and PIP Annual Volume.

PORTUGAL:

Cinematca Portuguesa, Lisbon : Formerly had member on Documentation Commission; no indexing; subscribes to PIP Annual Volume.

SWEDEN:

Cinematket - Svenska Filminstitutet, Stockholm : Index 2 periodicals; subscribes to both FIAF CD-ROM and PIP Annual Volume.

USA:

Library of Congress, Washington, DC : No indexing; subscribes to FIAF CD-ROM.
Museum of Modern Art, New York : Executive Committee member; formerly Head of Documentation Commission; have been indexing 24 periodicals; subscribes to both FIAF CD-ROM and PIP Annual Volume.

APPENDIX 4

The PIP Annual (Printed) Volume (1997 figures)

Total print run: 350.

Number sold: 305.

Number and Breakdown of Standing Orders:

Of the 350 volumes produced in 1997, 305 were sold, to 21 countries.

>> Unfortunately, it is not presently possible to give an exact breakdown of how many Annual Volumes are sold to FIAF members, as most of the information regarding subscriptions to the PIP Annual Volume is still only in paper form and has not yet been entered on FIAF's invoicing database. An additional complication is that it appears that a large number of FIAF members (Brussels and Bois d'Arcy are just two examples) subscribe through agents, so we would need to get a detailed breakdown of customers from the agents themselves to properly assess things. We plan to send a Questionnaire directly to all FIAF members in the near future, which will help to yield the statistics we need. This Questionnaire will not only help us to assess the current situation, but hopefully help guide us in working out more practical subscription, distribution, and promotion operations for the future. <<

The following statistics for the PIP Annual Volume represent general figures supplied by the FIAF PIP office at the end of 1997.

The bulk of Annual Volume sales are to libraries and universities. Per 1997 figures, of the 301 volumes sold, 189 were to universities, 21 directly to FIAF members, and 95 via agents.

Standing Orders by Country, in descending order:

USA	122
UK	61
Germany	44
Denmark	16
Switzerland	12
Spain	8
Canada	8
Netherlands	5
Italy	4
France	3
Norway	3
Finland	3
Austria	3
Sweden	2
India	1
Taiwan	1
South Africa	1
Australia	1
Portugal	1
New Zealand	1
Brazil	1

APPENDIX 5

CD-ROM Subscribers — by country:

Total sold worldwide: 163, representing 31 countries.

Total sold to FIAF Members: 46, representing 28 countries

Totals by continent/region:

Europe (17 countries) : 95
North America (4 countries): 43
South America (3 countries): 3
Asia/Pacific (6 countries, including Australia): 16
Middle East (1 country): 6

Subscriber countries, with number sold, in descending order:

UK	36
USA	30
CANADA	11
AUSTRALIA	9
GERMANY	9
FRANCE	8
ISRAEL	6
ITALY	5
AUSTRIA	5
DENMARK	4
NETHERLANDS	4
NORWAY	4
SWEDEN	4
BELGIUM	3
FINLAND	3
SWITZERLAND	3
SPAIN	2
JAPAN	2
MEXICO	2
TAIWAN	2
ARGENTINA	1
COLOMBIA	1
CZECH REPUBLIC	1
HONG KONG	1
IRELAND	1
JUGOSLAVIA	1
NEW ZEALAND	1
POLAND	1
PUERTO RICO	1
SINGAPORE	1
VENEZUELA	1

APPENDIX 6

CD-ROM Subscribers — by user type:

Total subscribers: 163.

Total of these which are FIAF members: 46. (see Appendix 7)

Breakdown by subscriber type:

Universities/schools: 61
Film archives/cinematheques: 37
University libraries: 23
Libraries: 9
Subscription services/distributors: 8
Television/broadcasting corporations: 6
Film institutes: 4
British Council: 1
Film commissions: 1
Film festivals: 1
Film schools: 1
Film societies: 1
Mediatheques: 1
Museums: 1 (Musée d'Orsay)
Production boards: 1 (Canada)
Other organizations: 7

APPENDIX 7

FIAF Members Subscribing to FIAF CD-ROM: 46

Total countries represented: 28

Detailed listing, by country:

ARGENTINA: 1

Fundacion Cinemateca Argentina, Buenos Aires

AUSTRALIA: 1

National Film and Sound Archive, Canberra

AUSTRIA: 2

Filmarchiv Austria, Vienna

Österreichisches Filmmuseum, Vienna

BELGIUM: 1

Cinémathèque Royale, Brussels

BRAZIL: 1

Cinemateca Brasileira, São Paulo

CANADA: 2

Cinémathèque Québécoise, Montréal

National Archives of Canada, Ottawa

CHILE: 1

Fundacion Chilena de las Imagenes en Movimiento, Santiago

COLOMBIA: 2

Fundacion Cinemateca del Caribe, Barranquilla

Fundacion Patrimonio Filmico Colombiano, Bogota

CUBA: 1

Cinemateca de Cuba, Havana

CZECH REPUBLIC: 1

Narodni Filmovy Archiv, Prague

DENMARK: 1

Det Danske Filmmuseum, Copenhagen

ECUADOR: 1

Cinemateca Nacional del Ecuador, Quito

FINLAND: 1

Suomen Elokuva-Arkisto, Helsinki

FRANCE: 3

Bibliothèque du Film (BIFI), Paris

Cinémathèque de Toulouse

Musée d'Orsay, Paris

GERMANY: 4

Bundesarchiv-Filmarchiv, Berlin
Deutsches Filmmuseum, Frankfurt
Filmmuseum / Münchner Stadtmuseum, Munich
Stiftung Deutsche Kinemathek, Berlin

ISRAEL: 1

Israel Film Archive / Jerusalem Cinematheque, Jerusalem

ITALY: 3

Centro Sperimentale / Cineteca Nazionale, Rome
Cineteca del Friuli, Gemona
Museo Nazionale del Cinema, Turin

JUGOSLAVIA: 1

Jugoslovenska Kinoteka, Belgrade

MEXICO: 2

Cineteca Nacional, Mexico
Filmoteca de la UNAM, Mexico

NETHERLANDS: 1

Nederlands Filmmuseum, Amsterdam

NEW ZEALAND: 1

New Zealand Film Archive, Wellington

NORWAY: 1

Norsk Filminstitutt, Oslo

POLAND: 1

Filmoteka Narodowa, Warsaw

SPAIN: 2

Arxiu d'Audiovisuals (Filmoteca), Barcelona
Filmoteca Española, Madrid

SWEDEN: 1

Cinematket - Svenska Filminstitutet, Stockholm

UK: 2

Cinema Museum, London
National Film and Television Archive, London

USA: 6

Academy Film Archive, Beverly Hills
George Eastman House, Rochester
Library of Congress (MP/B/RS Division), Washington, DC
Museum of Modern Art, New York
Pacific Film Archive, Berkeley
UCLA Film and Television Archive, Los Angeles

VENEZUELA: 1

Fundacion Cinemateca Nacional, Caracas

APPENDIX 8

FIAF Members Subscribing to FIAF CD-ROM: 46

Breakdown by Continent/Region:

AFRICA: 0

ASIA/PACIFIC : 2 countries, 2 CD-ROMS

AUSTRALIA: 1

National Film and Sound Archive, Canberra

NEW ZEALAND: 1

New Zealand Film Archive, Wellington

EUROPE: 15 countries, 25 CD-ROMS

AUSTRIA: 2

Filmarchiv Austria, Vienna

Österreichisches Filmmuseum, Vienna

BELGIUM: 1

Cinémathèque Royale, Brussels

CZECH REPUBLIC: 1

Narodni Filmovy Archiv, Prague

DENMARK: 1

Det Danske Filmmuseum, Copenhagen

FINLAND: 1

Suomen Elokuva-Arkisto, Helsinki

FRANCE: 3

Bibliothèque du Film (BIFI), Paris

Cinémathèque de Toulouse

Musée d'Orsay, Paris

GERMANY: 4

Bundesarchiv-Filmarchiv, Berlin

Deutsches Filmmuseum, Frankfurt

Filmmuseum / Münchner Stadtmuseum, Munich

Stiftung Deutsche Kinemathek, Berlin

ITALY: 3

Centro Sperimentale / Cineteca Nazionale, Rome

Cineteca del Friuli, Gemona

Museo Nazionale del Cinema, Turin

JUGOSLAVIA: 1

Jugoslovenska Kinoteka, Belgrade

NETHERLANDS: 1

Nederlands Filmmuseum, Amsterdam

NORWAY: 1

Norsk Filminstitutt, Oslo

POLAND: 1

Filmoteka Narodowa, Warsaw

SPAIN: 2

Arxiu d'Audiovisuals (Filmoteca), Barcelona

Filmoteca Española, Madrid

SWEDEN: 1

Cinematket - Svenska Filminstitutet, Stockholm

UK: 2

Cinema Museum, London
National Film and Television Archive, London

MIDDLE EAST: 1 country, 1 CD-ROM

ISRAEL: 1

Israel Film Archive / Jerusalem Cinematheque, Jerusalem

NORTH AMERICA: 3 countries, 10 CD-ROMS

CANADA: 2

Cinémathèque Québécoise, Montréal
National Archives of Canada, Ottawa

MEXICO: 2

Cineteca Nacional, Mexico
Filmoteca de la UNAM, Mexico

USA: 6

Academy Film Archive, Beverly Hills
George Eastman House, Rochester
Library of Congress (MP/B/RS Division), Washington, DC
Museum of Modern Art, New York
Pacific Film Archive, Berkeley
UCLA Film and Television Archive, Los Angeles

CENTRAL AND SOUTH AMERICA: 7 countries, 8 CD-ROMS

ARGENTINA: 1

Fundacion Cinemateca Argentina, Buenos Aires

BRAZIL: 1

Cinemateca Brasileira, São Paulo

CHILE: 1

Fundacion Chilena de las Imagenes en Movimiento, Santiago

COLOMBIA: 2

Fundacion Cinemateca del Caribe, Barranquilla
Fundacion Patrimonio Filmico Colombiano, Bogota

CUBA: 1

Cinemateca de Cuba, Havana

ECUADOR: 1

Cinemateca Nacional del Ecuador, Quito

VENEZUELA: 1

Fundacion Cinemateca Nacional, Caracas