staff news
INTERNATIONAL MONETARY FUND
MAY 1988

***Interim Committee conference:** (front, left to right) Managing Director Michel Camdessus, Interim Committee Chairman H. Onno Ruding, and Fund Secretary and Counsellor Leo Van Houtven. Behind, H. J. Blommestein (left) and C. Maas.*

A "SPRING" MEETING INDEED

The sun shone and the flowers bloomed this time around. Unlike 1987 when the spring session of the Interim and Development Committees and associated meetings got under way amid a brief but messy snowfall, this year the setting was seasonably and gloriously colorful for the nearly 850 delegates who conferred in Washington during April 11-14. On substance, and despite a surprise plunge in stock and foreign exchange markets triggered by a higher-than-expected U.S. trade deficit for February, participants agreed that the meetings were "constructive and fruitful" and that progress was achieved on matters of importance to the Fund.

Managing Director Michel Camdessus summed up the outcome of the discussions at an early morning press conference on April 15, which concluded the Interim Committee meetings. On the world economic outlook he noted the meetings' consensus that the industrial countries appear to have sustained their economic activity despite stock market problems and he cited the prospects for continued steady, moderate economic growth. The Executive Board will keep the international monetary system under review, particularly the stability of the exchange markets.

On the debt strategy the Managing Director noted some positive developments but at the same time emphasized that strong cooperative efforts will continue to be essential if the remaining problems are to be overcome. Members agreed that the Fund should continue to support market-based approaches, voluntarily negotiated between debtors and creditors, that would help restore normal access to external financing within a reasonable time frame.

There was full agreement, the Managing Director also added, that the Fund must continue to play a central role in the debt strategy. The meetings stressed the Fund's contribution in providing technical and financial assistance in the adjustment process, particularly the Fund's role in catalyzing financial flows from other sources. Nevertheless it was unanimously agreed that neither the Fund nor the Bank could be expected to take on the financial role of private and official creditors.

To enhance the Fund's regular and special lending windows, participants agreed on an expanded role for the longer-term extended Fund facility (EFF) and on combining the existing compensatory financing facility (CFF) with a newly introduced external contingency mechanism (ECM). The search is on for a suitable name for the combined facility (suggestions anyone?). The deadline for the Ninth General Review of Quotas was postponed to April 30, 1989, and the Managing Director reported that he did not find the broad support needed for a new allocation of SDRs.

The meetings, covering five days, followed the usual format, with the Group of 24 developing countries opening their discussions at the Deputies level on Monday and Tuesday, April 11-12. The Group of 24 Ministers then met on Wednesday, April 13, to review the work of the Deputies, and approve their communiqué outlining the Group's position on matters before the Interim and Development Committees. At this session, Ken Friedman (SEC) took over from Bob Franklin the organizational responsibility for the Group of 24 meetings. Bob Franklin continued to lend a hand, and the wheels turned as smoothly as ever.

Concurrently the industrial countries were engaged in their own coordination efforts within the Groups of 5, 7, and 10; these culminated in an early morning meeting of the Group of 10 Ministers on Thursday, April 14, just before the Interim Committee got underway at 9:30 a.m. The next day the Development Committee met and

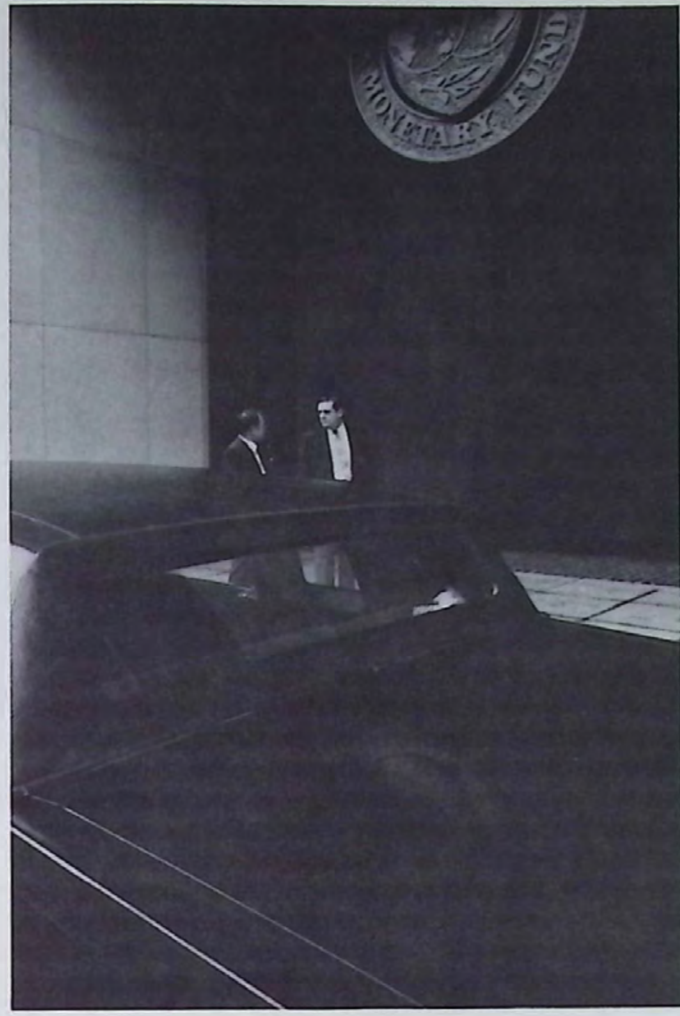
Getting the news. *Some 350 journalists converged on the Fund to cover the meetings. Filing stories and interviewing delegates occupied much of the reporters' time over the course of the Interim and Development Committee sessions.*

completed its deliberations in time for a 6:15 p.m. press conference. Following this press conference, the Managing Director hosted the traditional reception for members of the press who cover the meetings. The reception, sponsored jointly with the World Bank, is an occasion for an informal exchange of views with the press, and it caps the news hunt that stretches throughout the meetings.

Organizationally, the meetings were impeccably run, with a remarkable effort being made to trim the set-up time and alleviate the degree to which the meetings interfere with "regular Fund life." For Fund staff leaving the building the evening of Friday, April 8, for instance, there was barely a sign of the preparations under way to host a series of major ministerial meetings, involving over 1,200 participants and journalists. For those who did not read Administration's circular announcing procedures for the staff and various facilities in the building, it was a total surprise to see an elaborate security screening system (and the usual crowd of early arrivals before the registration desk in the main lobby) on Monday morning.

In this regard, Bob Callis, Eric Friis, and Jim Humphries of the Bank/Fund Conference Office were unanimous in giving much of the credit for the smooth running of arrangements for the spring meetings to Barbara Hughes and her able team. Backed by the Joint Secretariat, as well as other Fund and Bank staff, Barbara Hughes was responsible for meeting arrangements, including the Interim Committee dinner, as well as registration, throughout the week. Staff in all the concerned areas managed to pull the various pieces together with efficiency and good cheer.

The Bureau of Language Services is one of the major supporting players involved in these Fund meetings. For



***Outside the Fund** (above), a quiet moment during the meetings. Inside (right) Bank/Fund Conference Office staff huddle with several colleagues from the Fund's Information Division—(from left, clockwise) Eric Friis, Bob Callis, Hellmut Hartmann, George Kyritsopoulos, and Graham Newman.*

Patricia Chabrier, the Fund's Chief Interpreter and a veteran of almost twenty years, every meeting is a challenge. She is responsible for scheduling interpreters in the Arabic, English, French, and Spanish booths and that work begins several months beforehand. She also likes to have stand-by interpreters ready to meet any contingency and uses beepers to keep in constant communication with her interpreters. Translation support for the meetings was coordinated by Larry Skrivseth, of BLS, assisted by a team of 20 translators and transcribers from the Fund and the Bank.

Security, and the cafeteria and dining room operations, are vital contractual services that assure the physical and nutritional well-being of the conferees. Staff from both services stretch their hours, and their efforts, well beyond the normal call of duty to accommodate the meeting's additional demands. A full complement of uniformed Fund guards is augmented during the meetings with familiar faces on leave from the U.S. Coast Guard. Their services are provided on a contractual basis, and on their own time, and ensure greater protection for everyone.

During the Interim Committee meetings the cafeteria offered dinner service three evenings (serving one hundred to two hundred meals each night). It also coped with an average of three hundred more lunches each day and nearly four times the normal lunch service in the dining room. Twenty additional waiters were brought in to assist with the dining room demand, but for all kitchen and cafeteria staff the Interim Committee week meant a fifty to sixty hour work week to meet the added demand.

The Print Shop, as always, performed impressively under the pressure of constant deadlines. In addition to providing thousands of copies of various documents originating at the meetings, the Print Shop, under George Marshall and Tony Chin kept the Press Room hopping with almost instantaneous reproductions of communiqués and major ministerial presentations. Jacqueline Greene and Irmgard Svenson kept the lifeline flowing between the Print Shop and the paper-hungry press corps. Irmgard Svenson, who had just joined the Information Division from Treasurer's, had to master the art of discretely placing news releases on the documents table in the press room and then disappearing before the crowd of journalists could sweep her off her feet!

The *World Economic Outlook* received special attention as the source of analysis and data for the week's stories on the world's problems. Six hundred copies of the main text were marshalled by Graphics and the Print Shop for journalists for the first day of the meetings, and Andrew Crockett gave a press briefing on the publication to a full Visitors' Center on the day before.

Finally a personal note. The most difficult part of writing a wrap-up of these meetings is attempting to give proper credit to all the important players. It is simply impossible. For one, there are literally thousands of details and hundreds of staff involved. Then, too, everyone eschews individual attention, insisting that the team should be credited for the work accomplished. For everyone involved, then, congratulations for a job well done!

Ahmed Abushadi

"TRAFFIC LIGHT" KEEPS MEETINGS ON THE MOVE, AND ON SCHEDULE

The recently appointed Executive Secretary of the Development Committee, Canadian-born Yves Fortin, successfully introduced a new computerized system to time the various speakers at the meetings of the Development Committee. Sitting at the Head Table was a pre-timed "traffic light" system with green, yellow, and red lights electronically controlled to alert speakers when they were close to the end of their allotted time or had, if the red light flashed, in fact exhausted it.

The innovative system worked! To everyone's relief, the meetings concluded noticeably earlier this year, ending around 6 p.m. on Friday rather than at the weary midnight hour of last year's session. Committee Chairman B.T.G. Chidzero was pleased to be spared the task of reminding speakers about the time constraint.

***Development Committee Chairman B.T.G. Chidzero** (left) with the President of the World Bank, Barber Conable, and the Fund's Managing Director Michel Camdessus.*

***Dominique Berthet** at work in his studio--his "other room" at his home in Bethesda.*

THE ECONOMIST AND THE PAINTER

An Interview with Dominique Berthet

After several years' work with the Art Society, and with several paintings donated to the United Way Raffle in recent years, Dominique Berthet's talent isn't a well-kept secret in the Fund. It is a surprise, though, to learn that painting has been a relatively recent pursuit.

Dominique Berthet came to the Fund in 1975 to serve as a technical assistant to the French Executive Director. "I was supposed to stay two years," he says with a wry smile, "but then, you know, I bought a house. I decided to stay a little bit longer." He accepted a position with the Treasurer's Department and has been with that department since. At present he is the Assistant Division Chief of the Special Operations and SDA Division. He talks here about how an early interest in sketching has blossomed into something much more.

How did your interest in painting develop?

I have always been interested in drawing. Unfortunately everybody in my family was so gifted that I did not pursue the matter. I have one sister who was an amateur painter and another sister who was a ballet dancer. My brother is a high-ranking civil servant and a writer, and my father is a poet. So my family, you see, is a little bit special.

I waited to go abroad before trying my hand at art. Since I came to the United States I've done lots of things that I never thought I could do in France. It's more open, I guess. You can start painting, like me, and be exhibited. There are, it seems to me, no barriers or restrictions.

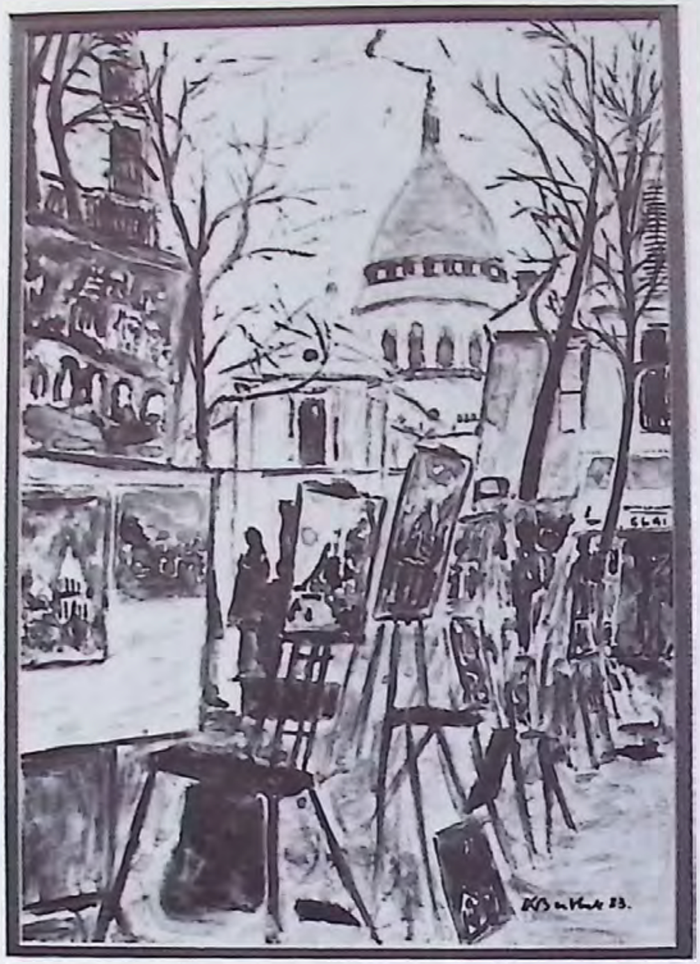
I had not painted until about ten years ago. Then a good friend, a watercolorist, one day urged me to use her brushes while we were in Chincoteague. "Why not try it," she said. She then encouraged me to continue, and one day a drawing and painting teacher at the French School gave my name for an exhibition in Georgetown. So I started exhibiting my paintings a little bit by accident.

Once I began selling my paintings, people started to come to me. I was not doing it in a very professional capacity, but I would exhibit in various clubs. You have to sell a bit to be encouraged to continue painting. Plus there's no space left on the walls of my home and my wife complains that there are already too many things to dust and clean. So I am forced to sell my work!

Do you have a studio at home?

A kind of a studio. It is perhaps more accurate to call it my other room; it is reserved for me. I paint there and in our garden. With watercolors you don't really need a studio as such. There aren't many things to carry, so you can paint on location a lot.

I first find the place I want to paint—that's very important. Once I've found a place, I often make sketches. I take my sketch book, walk around, and try to find the mood. Sometimes I work right there; other times I take it home. I may then go back to check the color, the light, or other details. I tend to finish my paintings at home. When you paint on the spot, you often get disturbed.



I think I am drawn to watercolor because it is quick—and I don't think I'm very patient. I like to see the result right away. Of course watercolor is very difficult to manage. You have to control the amount of water, depending on the various techniques you use. With the dry technique, you just take the color and put it on the canvas; with the wash technique, in which you use much more water, the colors blend together and serve to create different effects or finishes. The wash technique is the more difficult one to control.

I like watercolor because you can really capture the effects of light and the feeling and the mood of the moment. You cannot come back on it, as you can with oil—that is its drawback. But its strength is that it gives you an infinite variety of color mixtures and allows you to seize the light and capture a fleeting impression.

I started with very small paintings, but now work with larger sizes, often 20 x 30 inches. This is quite a convenient size because you can use it when you are working on location—it's not too big. You have to think of the wind and various things that could happen. It also seems to be a size that people like. When people commission me to do a watercolor, it's often this size they want.

Do you enjoy working on commission?

Not really, I must say. You always run the risk of disappointing someone. At the same time, it is nice to be asked. Usually people are not too specific about what they want; they often ask for Georgetown, Alexandria, or Chincoteague. That's broad enough to give you room to maneuver. Normally I am commissioned by people who are leaving the country; they would like something to remember from this area.

I am aware that people have an a *priori* view of painting, or of what they would like. I always encourage them to come to my home, or office, to see if they like the type of painting I do. Most of the time they have already seen my paintings elsewhere—at friends' homes or exhibitions. Sometimes people express a preference for a certain style. My own style is very classical, and I mainly do landscape and marines. I'm told it's very French—that's possible. I insist that people like what I do; otherwise it's very frustrating.

I attach quite a lot of importance to the contact I have with people and the discussions we have on how they feel about my work. They have to connect in some way to that piece of art. It's quite interesting to go to exhibitions and see how people look at your work and what comments they make. I like to know as much as I can about the people who buy my work and why they buy it. Of course, in exhibition works are sold to people I've never met. Quite often, though, they'll call me afterward and say 'you know, I've put up your painting and this is why I like it. I would like to be kept informed of your work.' Sometimes they come to my place and we have a drink and chat. I like that very much.

Is the process of exhibiting difficult at all for you ?

It's a strange world, and a new one for me. You have two types of galleries: local clubs, which are quite open, and professional galleries. The local clubs feature lousy painters as well as good ones. They often are small groups who know one another and support each other's work. Then you have the people who consider themselves professionals. They only talk about big names and always ask you for references and prices. If you're unable to show something big, they're not interested. They're more like merchants. The Washington galleries carry some ten to fifteen painters and they try to stick to a certain style. Perhaps if you run a gallery, you have to create a certain market for yourself. I don't know, but that's the way they seem to work.

Paris also has a lot of galleries and some carry only very well known painters. But others exhibit a mix of established and emerging artists. My brother-in-law, who is a painter and architect, says that the Paris galleries usually have a list of fifteen to twenty painters whose works they exhibit every year or two. For young artists these Paris exhibitions serve more as reference points than as a source of big sales. After an exhibition, they go outside Paris, where they sell very well. They exhibit in small towns, through chambers of commerce and the like. There is a good deal less cost involved in these local exhibitions; Paris is extremely costly for young artists because they have to bear all the costs. They must print their own posters and give the gallery a very high commission.

How has your technique evolved over the years?

I believe my strength to start with was drawing. I began working with color later, largely at the urging of friends who felt I was a colorist. I didn't know that. I still combine both techniques—ink drawing and watercolor. That's my preferred style. I believe watercolor enhances my ink. I first sketch, then use ink, and then apply watercolor. By applying water after you've used the two other mediums, you can mix the ink and the watercolor, and the colors themselves. It's a bit delicate–it's difficult to control the water level. The effect, though, is very nice.

I also use different types of watercolor paper. I sometimes use bristol, which doesn't absorb water and is, of course, more difficult to use with watercolor. You must apply very little water with bristol, but it does allow you to use ink very efficiently. If you put ink on standard watercolor paper—unless the paper is totally dry—the ink expands and you get very fuzzy lines, which destroys the effect you want to achieve.

I've also used watercolor on foamboard. I frame my own paintings and one day when I was in a shop, I saw them using foamboard, which is a kind of a plastic material, as a backing for paintings. I asked whether I could do watercolors on it and they said no. So I bought some and I started working with it, because I am intrigued by things that offer a challenge. It was difficult to manage, I must admit it, but I did three or four watercolors on foamboard, and sold one of them at an exhibition at the French Embassy. I felt it was something to explore, but eventually I stopped because I feared the color might fade over time. I wasn't sure, so I returned to more standard types of paper.

Have you experimented much with oils or acrylics?

No, but I am tempted at the moment to work with oil; acrylic is probably just a step between watercolor or gouache and oil, because it uses a lot of water too. I find myself now more attracted to oil. The first oil painting I did, in fact, was bought at the Annual Art Society Drawing. It was a small marine painting of Brittany that I had painted much like a watercolor. I wanted to see what people's reactions might be, and a lady—an oil painter—decided to buy it. In retrospect I have mixed feelings about giving it up; I felt perhaps I should have kept it, and yet I was pretty happy someone chose to buy it.

I should try more oil paintings, but I am a slowpoke, I don't like to be pushed. I am seriously considering oil, though, because people have told me I should and it's so totally different from watercolor. In the beginning I thought oil was not quick enough, and that each painting would require much more of my time. You can create and come back to it at will, though, which is a big advantage.

Then, too, you can achieve different effects with colors. The difficulty, and the charm, of watercolor is lighting, and the lightness that can be conveyed. I found out that with oil the contrast in colors and the various values are easier to produce. Maybe one reason I'm attracted to oil is the opportunity to use much stronger color and contrasts. For marines or the kind of landscapes I have been painting, strong colors are less important. But if I begin working with oil, I would like to incorporate human figures and work on different types of subjects, because I feel oil might allow me to work more artistically on figures and compositions with stronger contrasts.

Technique seems a more important factor in oil painting than in watercolor. To handle color and texture properly, you have to have a pretty good technical grasp of the art. I have found watercolor more intuitive, although those who teach watercolor do insist it's a very difficult technique to master and control. I wouldn't disagree, but I was able to learn a number of different things on my own.

Are you completely self-taught?

I attended a few evening classes with friends, but I was disappointed. It was too school-oriented, too structured. There was insufficient scope for creativity and innovation. I also felt the teacher was not an artist, which for me was a major weakness. They would try to correct you, which in art, beyond the purely basic technique, of course, is counterproductive. You must have freedom to interpret your vision in a certain way; you must allow people to see things with their own eyes. I felt with classes I would be unduly influenced and perhaps lose my natural strengths. Plus I like to discover things, I really am very excited when I have to try something new, or, as I did with the foamboard, when I am working at something I was told couldn't be done. I have discovered that quite a few things that were said to be very difficult or not possible can be done. If you have almost total freedom to try, and in trying you refuse to stay within limited fields of art, you can improve a lot. I feel much more at ease and free to try anything, and I think my painting has improved tremendously because of that freedom and that absence of barriers.

Are there artists whose work has influenced you?

I have been very much influenced by the Impressionists. Among individual artists I am very fond of Raoul Dufy, who was a very good technician, but whose work combines both liberty and expression. I also like his combination of drawing and painting. On a bit higher level, Henri Matisse is a favorite, because of his color mixture and color composition. His composition is unique.

I have also been much influenced by French artists who may not be as well known here. I would mention Dunoyer de Segonzac, an artist who was well known from the very beginning of his career. His work sold extremely well, which is rather rare for someone who was essentially a watercolorist. His artwork took several forms, including engraving, but he typically mixed ink drawing and watercolor beautifully. He influenced me a great deal.

Perhaps the person who most influenced me, though, was someone who lived next door to us when I was a kid. He is a friend of my father, and a professional painter. His name is Paul Perraudin, perhaps one of the ten most famous contemporary watercolorists in France. He met my father about 40 years ago. Because my father was a poet and writer, and he was a painter, they became friends. I used to see his paintings at my father's apartment all the time. Just before I came to the United States I started discussing his work with him. In fact I brought several of his paintings with me when I came here. They were the first in my collection. His painting has had a tremendous influence on me.

How do you balance the demands of your work with your interest in art?

I have to balance both, too, against the cries of my family! When I started painting, I worked at night. I had just joined Treasurer's and there was a lot of pressure. It was a new job, and I felt a very strong need to find a release for that tension. I began to sketch in ink after dinner. It was very relaxing; sometimes I found myself still drawing well after midnight. I had to slow down—it tired me a little bit—but I soon had a full sketch book.

Then I began working with color. I went outside, splitting my time between the kids—soccer, Bretton Woods, etc.—and my watercolors. It is difficult, because you have to concentrate a lot. You can't just play with the kids and do watercolors—the result would be disastrous. Very original, though, if they could participate! Eventually I organized my time slightly differently. Now I work primarily over the weekends, and am very active on vacation. I vacation mostly in France and that's one of the critiques I have received. People say I should vacation—and paint—more in the United States. Sure, but we have family ties and for various reasons we vacation in France. I always try to have enough time to relax and do artistic things. I may leave the family at the beach and take the car around and paint for half a day.

Being an economist and a painter might seem a rather schizophrenic lifestyle to some people. Do you find one complements the other or have you compartmentalized these two aspects of your life?

I don't see why an economist cannot be a painter. The reasoning and organizational mind that you associate with economic or financial work in no way contradicts the organization or thinking required of painting or other art forms. In fact if an economist is a painter or something like that, I take that as a good sign. I am very suspicious of people who have only one facet to their lives. The most boring economists I know are those who do nothing apart from their work.

At the very least, I would say, you need to do something to cope with family and office pressures. It is fantastic to be able to translate your feelings and be able to express yourself, to ease the pressure on a day-to-day basis. Having an outlet such as painting has been very rewarding for me and has helped me balance my life in a much more efficient way.

Whatever your job, it is essential that you nurture your potential to create—whether that expresses itself in music, writing, sports, or whatever. I find art a very satisfying way to do this because there is both the pleasure of creation and the feeling that you have achieved something. You have something to show for your effort and you are able to see others react to it and be touched by it. That's a very strong reward, I think. For me, it has been essential. If I were not painting, some part of me would be very frustrated.

RENOVATING THE FUND'S DATA CENTER: HOW "AN AMAZING PROJECT" WORKED

It was 7 a.m. and a cold gray morning at the end of March. An expectant, casually dressed crowd gathered on the steps outside one of the District's more nondescript buildings. Bruce Derricotte paced the driveway, video camera in hand. Dave Beach had just set his camera down on the concrete to sip his soda. Pam Westcott stood by the sidewalk, cracking wise with Nick Avignone, but the mood wasn't jovial so much as watchful. After over two years of planning, negotiating, rearranging, and constructing, much of the Bureau of Computing Services' Computer Facilities and Operations Division had turned out to see the last major element in the renovation of the Fund's Data Center—the move of the IBM mainframe from temporary quarters in the Comnet Building on MacArthur Boulevard to a newly refurbished location on the Fund's concourse level.

Under watchful eyes. *Bruce Derricotte (left), Comnet's Tom Kenton, and Mike Handelman keep a careful eye on the move of the IBM mainframe from the Comnet Building.*

With many of the IBM components too large to be accommodated by the Comnet Building's elevator, the move had to be handled through a second-story window after a decorative slab of the building's exterior was blow-torched and carried off by a huge crane. Much of the early morning drama revolved around the removal of that slab. When it finally swung clear of the building, Dave Beach solemnly intoned, "there goes the mainframe," and the move was under way. The first load of equipment contained the CPU, the most costly component in the IBM system. When that had been safely stored aboard a large Mayflower moving van, the crowd thinned quickly. It was nearly 8:30 a.m. Time to begin the official workday.

Years before, when the Fund realized it would have to purchase another mainframe to cope with rapidly expanding needs, it opted to lease space at the Comnet Building on MacArthur Boulevard and Arizona Avenue to house the new IBM equipment. Cramped space and a chaotic cable system at the existing data center on the concourse level precluded any thought of placing the IBM equipment in the Fund's data center, but the MacArthur location was always deemed an interim solution while other alternatives were being studied. In 1985 the Executive Board weighed a number of options for a permanent data center, including relocation of the entire facility to a suburban site, a joint Bank-Fund center, and an expansion of the existing center to accommodate both the Burroughs (now UNISYS) and IBM mainframes.

Ultimately it was the last of these options, the renovation and expansion of the existing facility, that the Board approved. Geoffrey Vaughan, Chief of Administration's Facilities Section, began work on the renovation project two years ago. The architect and construction manager were hired in 1986 to begin preconstruction planning and in February 1987 the Facilities Section appointed Pam Westcott, then Chief, Telecommunications, as project manager for the renovation. Her counterpart in the Bureau of Computing Services was to be Nick Avignone, Computer Facilities Project Coordinator. Both would be working closely with the Kling-Lindquist Partnership, the original architects of the Fund building, who were brought in to design the renovation.

A decision was made by the Bureau of Computing Services to keep the DCA room (which "switches" user terminals to the proper computer system they need). This was a decision that influenced the design of the remainder of the data center. Everything around the DCA room would be gutted, but the work was to be done in phases so that the data center never shut down. While work was being done in one phase, equipment and staff were temporarily shifted elsewhere and plastic walls constructed to shut off the work area from the operational areas.

The project was a very unusual one for a data center. Few large-scale renovations are attempted around a functioning data center. The equipment is so sensitive—to dust, to vibration, to variations of heat and cold—that data centers are normally constructed anew rather than renovated. In 13 months of work, the Fund's data center had two or three planned outages and two unplanned ones (one compliments of Pepco, the other when disk drives shut down due to accumulated dust, a problem that took some 45 minutes to correct). By all accounts a renovation on this scale, with so little disruption of normal workloads, was an extraordinary accomplishment.

The early morning move drew quite a crowd. Here (from left to right) Nick Avignone, Pam Westcott, Dom Turchi, and Dave Beach follow the progress of the operation.

It was, by necessity, a lengthy, difficult renovation, but both the Bureau of Computing Services and Administration personnel have been quick to compliment the diligence and good humor that pervaded the project and helped minimize the sense of dislocation and avoid the frayed nerves that normally accompany any lengthy renovation of a working unit. Facilities hoped that extraordinarily detailed planning and a sense of concern for the Bureau's needs would ease anxieties. "We spent a lot of time with BCS," Pam Westcott said, "figuring out what was right and what was wrong. We wanted to reassure them that Administration was concerned and we were not making preemptive decisions. We spent one entire day sitting around saying 'what if such and such happens.' It became the basis for our reliability study."

"We also did," she continued, "a very detailed project schedule on our Macintosh computer." The massive schedule, which ultimately measured 2' x 4', provided a step-by-step guide to the renovation and combined the inputs of the architects, the construction firm, the electrical wiring specialists, the telephone people, the Bureau of Computing Services, and others. Pam Westcott went over this for logic, questioning how you could do this or that, for instance, if you didn't have the floor in place yet. The schedule continued to be adjusted as realities occasionally got the better of the best laid plans.

"Things we thought wouldn't be a problem—like the carpeting—were terrible issues," Pam Westcott observed. The carpet—which could not use asbestos or fiberglass backing, needed to be treated with a number of properties, and had to be of one dye lot—required special ordering. The carpet then had to be sent to a floor manufacturer that would bond it to cement-filled floor tiles for the raised floor system. "Because a delay in delivery threatened our schedule, I ended up yelling at the president of the carpet company who swore to God the carpet was on the truck," she laughed.

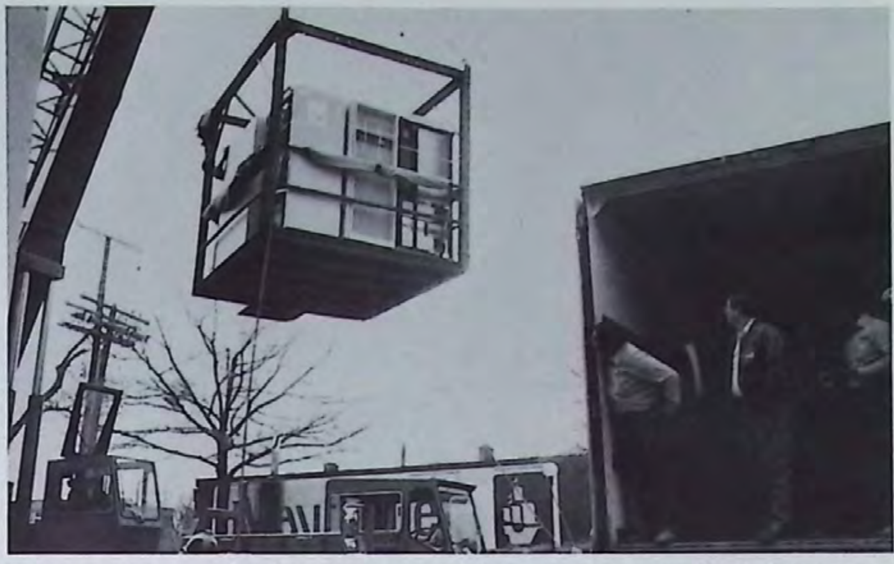
Obtaining large items, such as the motor generator sets and huge air conditioners, proved disarmingly easy. "They were almost shelf items," Pam Westcott explained, "and we didn't understand that. We learned some strange things." For Pam Westcott much of the project was a learning experience. She had come to the Fund as a telecommunications expert. When commotion over the new phone system settled down, as she says, to a dull roar, she was anxious for new challenges. "Once you get into a routine, it isn't fun any more. I enjoy going in where there's a problem and everyone's screaming and yelling."

Despite familiarity with computers from telecommunications work and a background as a project manager, much about the data center renovation was new for her. "I'm sure the old line construction guys and the engineers had a hard row to hoe in the beginning because I didn't understand a lot of things. They were great at explaining, though, and at the end I think they'd deliberately throw in a strange term just to tease me."

The data center renovation necessitated conversion of areas on the concourse level that had been used by the Graphics Unit and the Stockroom (ADM), or had served as storage areas for the Publications Unit (EXR) and the Communications Division (SEC). The breakthrough that allowed Facilities to free up sufficient space was an unusual design of a storeroom facility inside the garage helix. A remarkable four-story storage area was created by installing special shelves and a power lift capable of rising vertically. The project also involved a renovation of Graphics' Photo Lab and insulation of part of the ceiling on the Red Level just below the data center. With interruptions in service minimal during the renovation, little attention was focused on the renovation.

The work on the Red Level garnered perhaps the most attention. At one point, Pam Westcott recalled, "Jim Kaiser got a call from someone saying 'I don't think you need to spend all this money making the ceiling look so good.' We needed to insulate underneath the concourse floor to keep the air cool and the moisture level right. We notified staff of planned outages and what not, but we probably should have sent an explanation to the Red Level parkers because it was a mess there for quite awhile."

The renovation operated under significant time constraints. The lease for the Comnet building was set to expire on April 30. If the lease were not extended or placed on a month-to-month basis, the penalty would be high ($600,000-$800,000). The project came in ahead of schedule and under budget. The IBM equipment was ready to move on March 31.



With the slab dislodged (above), a crane is used to transport the IBM equipment to a waiting moving van (right).

Mike Handelman, Computer Center Manager, supervised the move for the Bureau of Computing Services, and started to plan for it in October 1987. The move would entail a weekday outage, covering two working days plus a weekend. A notice was sent to all IBM users. Most were able to cope with the outage. The Treasurer's Department, which produces reports for the Managing Director and calculates SDR rates on the IBM, could not be shut down. They were transferred to another IBM system under a time-sharing arrangement. "The arrangement was a challenge from a communications and software standpoint," Mike Handelman noted. "It took nearly a month to set up, but the data was processed without problems on Thursday and Friday and reintegrated with the Fund system over the weekend."

The move itself went off without incident. At 1:30 a.m. Thursday IBM came in to shut the equipment down; components were packed and ready to move by 7 a.m. The equipment was transferred to the Fund by 11 a.m. and power had been applied to the CPU by 3 p.m. that same day. IBM certified the system and handed it back to the Fund operators by Friday 8 a.m. The Fund spent the next 24 hours checking the system out. IBM came back briefly to check a water leak, but the system was up and open to users by Sunday night. "IBM," commented Mike Handelman, "did an impressive job."

"There was a lot of real satisfaction from this project," Pam Westcott noted. "It really was an amazing project," Mike Handelman said, and Nick Avignone agreed. "It was historic to have kept this operation running throughout the renovation. Of course we had construction and computer people complaining that each was in the other's way. And the walls kept moving! You never knew how to get to the other side." "We got through it all," Pam Westcott reflected, "with a sense of humor. You need that to pull through a project this long."

Nick Avignone cited the renovation's tangible benefits: "The system is a little bit faster now and the communication concerns are less now that we don't have to go outside. Our power sources are more controlled and thus more reliable. It's less expensive and more secure to have our data center on site here."

Pam Westcott was pleased that the data center was now both a pleasant and a practical place to work. "Most data centers are strictly utilitarian, but I think it's important to feel comfortable in a place you're going to spend so much of your time. You can work anywhere if you have to, but I believe you're more productive if you are happy with your environment."

WHAT'S IN UNISYS, WHAT'S IN IBM...

The Fund uses two mainframes: one a UNISYS system; the other, an IBM. What data is available on which system is largely a matter of chronology. The older systems, for example a number of Administration and Treasurer's needs, such as payroll, can primarily be found on UNISYS. RAL, which area departments and the Research Department use for analysis of data, is on UNISYS as well, as is the World Economic Outlook data and the Annual Meetings system, which Michael Dennison's Communications Division handles.

Most of the newer systems, including EIS (the Economic Information System, which supports the Bureau of Statistics and its publications, and which has replaced DFS); OASIS (the system used by Administration for purchasing, and budget and planning, and is soon to handle property administration); TIFS (the Treasurer's Integrated Financial System, which maintains exchange rate information, the repayment-repurchasing facility, and the Trust Fund), and TROLL (which furnishes an economic modeling system) are all on the IBM mainframe.

Lorene Lane (left) and Marian Johnson, *who have worked at the Fund since Marriott first set up operations here in 1958, were honored on April 28 during a tribute to Marriott's long relationship with the Fund.*

HONORING 30 YEARS AT THE FUND

On April 28 Private Dining Room Number 3 filled with Marriott officials, cafeteria staff, and Administration Department personnel involved with food services in the Fund. Thirty years had passed since Marriott first set up its dining room and cafeteria operations in the Fund. In those years both the Fund and Marriott have grown, Managing Directors have come and gone, and many staff have retired. Marriott and the Fund took this opportunity to salute their long relationship with an exchange of gifts and tributes and to honor two of Marriott's staff, chef Marian Johnson and cashier Lorene Lane, who have been with Marriott for 35 and 30 years respectively and who have worked at the Fund since Marriott's first crew arrived to prepare the kitchen here in March 1958.

It was a small food service operation then, serving 433 staff. Much as it does today, Marriott offered breakfast and lunch as well as mid-morning and mid-afternoon teas in the cafeteria. But then it prepared perhaps twenty-five lunches for the dining room. One kitchen served both the dining room and the cafeteria.

"I did it all," Marian Johnson says with unabashed pride, "I cooked for both the cafeteria and the dining room. We had just one manager then, Henry Langstadt. He took charge of every detail. He handpicked his staff. He chose every one of us. He made sure all the nationalities were represented in the waitresses. He made sure we were all signed up for the company's profit-sharing plan. He was a great man in my eyes."

Lorene Lane, who was the Fund's only cashier for many years, nodded her agreement. "Henry always found time to talk to you. Even if it was something personal, he'd always have time for you. He would call you at your home. He talked us into being interested in the place and when we'd think about quitting, he'd always encourage us to stay."

What both remember about those early years was the uncompromising insistence on the finest quality available. Marian Johnson remembers that "everything had to be fresh. We made our fruit cocktails from scratch. Henry insisted on the best; he couldn't have had anything less."

Inevitably, though, the Fund grew, and with it the size of the food service operations. When the Fund moved to its present location, two separate kitchens were built and Henry Langstadt became manager of the dining room, a position he retained until 1985, shortly before he died. The cafeteria now serves 700 breakfasts and 1,800 lunches. It averages 900 customers for its mid-morning and mid-afternoon breaks, and serves coffee for 250 in conferences and Executive Board meetings. Sean Donlon, the General Manager of Food Services for Marriott here, heads a staff of 65. With a quadrupling of the Fund's size, personal touches have inevitably, and perhaps unfortunately, given way to institutional procedures.

Marian Johnson cherishes the intimacy that the smaller size in the earlier years made possible. She remembers all of the earlier Managing Directors visiting the kitchen and she and Lorene Lane have fond memories of the very personal, and detailed, interest that Peggy Miller, Bill Avery, Cecil Buchanan, and Tom Berda exhibited in the running of the operation. "They were very involved with what you put on the menu and how things were priced. There were always discussions about these things," they recall.

The Fund was a smaller, friendlier place then. "Everyone knew everyone and always smiled when they greeted you," Lorene Lane said. "Now it seems people are more unhappy."

"Thirty years seems like it just slipped by," Marian Johnson says shaking her head. "It's been wonderful. Wonderful years. So many changes, but I really have enjoyed myself. I was working for A&W at what was one of the oldest Marriott shops. I came here to be able to get my Sundays off. I love to spend my Sundays in church. So when I heard about the Fund, I came right over to apply. Mr. Langstadt picked me. Thirty years is a long time and I think about it. I think about who's not here with us now."

"I have a fellow," Lorene Lane smiles, "who comes in my line every day. He says, 'you've never changed.' And maybe I haven't. Mr. Langstadt taught me to keep four one-dollar bills in my hand to speed up giving change. The new managers tell me you shouldn't keep money like that, but I can't help myself now—it's a habit. When I came to work here I only planned to work a year. My husband didn't want me to work. But I just kept on staying, and months ran onto years."

Fund Dining Room Menu

Friday April 4, 1958

Appetizers 25¢

Fresh Fruit Cup — Choice of Juices
New England Clam Chowder — Vegetable Soup

Shrimp Cocktail 50¢

ENTREES
(Price of entree includes two vegetables, rolls and butter and beverage)

Roast Sirloin of Beef, Forestière with Mushrooms	1.45
Filet of Sole, Sauté Belle Meuniere	1.10
Chicken Sauté, Paysanne	1.20
Baked Halibut, Suprême	1.00

VEGETABLES

Whipped Potatoes	Buttered Rice	Blackeyed Peas
Buttered Broccoli	Stewed Tomatoes	Escalloped Apples

Choice of Salads 25¢

DESSERTS 25¢

Apple Pie — Blackberry Pie — Pecan Pie — Layer Cake
Ice Cream — Hot Cherry Cobbler — Jello
Fresh Fruit — Choice of Cheeses

BEVERAGES

Coffee — Tea (Hot or Iced) — Milk

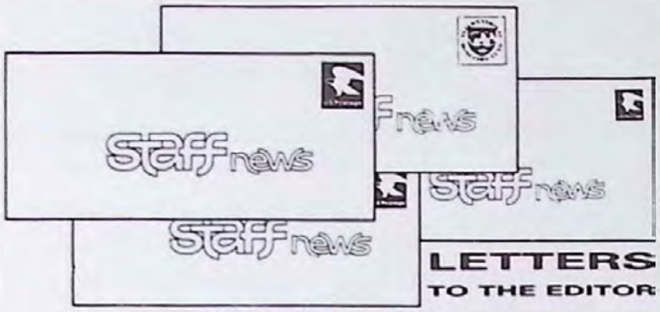
STAFF NOTES

SALARY ADVANCES FOR EDUCATIONAL PURPOSES. The peak summer season for salary advances is fast approaching and the Insurance and Salary Advance Unit urges staff to submit their applications as soon as charges for tuition, room, and board for the 1988/89 academic year are known. For staff who have previously received advances for educational purposes, please note that new requests cannot be processed until proof of payment and attendance for earlier advances has been received. Please note that a **minimum of three weeks** must be allowed to process applications. Checks are issued three weeks in advance of the date payment is due.

IMMUNIZATIONS FOR HOME LEAVE. With summer nearly here and many Fund families preparing for home leave, the Health Room reminds you that demand for its services increases dramatically at this time of year. To minimize the waiting time for families needing immunizations, the Health Unit is setting aside specific hours: **2:00-4:30 p.m. Tuesdays and 9:00-11:30 a.m. Thursdays** for family service. Please encourage your families to use these hours whenever possible.

G6PD TESTING. The Health Unit reminds staff that anyone traveling to malarious areas should have a G6PD blood test to screen for intolerance to antimalaria drugs. This test, available at A-142 in the World Bank, need only be taken once. Staff members may have this test done between 11:30 a.m. and 12:45 p.m. weekdays, on a walk-in basis. Family members, however, must be scheduled for testing. For an appointment, please call 477-8227. With early planning, at least two months before departure, it is possible to do the blood test and some immunizations on the same day.

YOUR GUIDE TO GOOD HEALTH IN THE TROPICS. An updated version of this publication is now available at the main and satellite health rooms.



What Becomes of Fund Furniture?

I would like to know what the Fund does with the furniture that it no longer uses, such as desks and bookshelves. I believe a lot of people would be interested in buying some of these items.

Noella Jachens
Fiscal Affairs Department

James B. Kaiser, Chief of the Administrative Services Division, replies:

While I can sympathize with Noella Jachens' desire to see staff given an opportunity to purchase the Fund's surplus furniture, it is, unfortunately, not practicable.

Several years ago we looked into this question with some rigor to see if a way could be worked out. After review, it was decided we would not be able to offer surplus furniture to staff. The primary reasons for coming to this conclusion were, and remain, that additional manpower would be needed to implement and administer such a program and the Fund could obtain a better price from outside vendors who are also prepared to take large amounts of badly damaged furniture, saving the Fund storage charges.

As you can imagine, the Fund has a large amount of surplus furniture to dispose of, and altering its present disposal program by offering staff a choice of what would presumably be the best items would make the sale of the remainder considerably less attractive. Furthermore, there is insufficient storage space available in the Fund these days to display items of furniture, even were it feasible to put them on sale.

Overtime On Fund Missions?

Al Goltz, Chief of the Staff Development Division, responds to Valerie Pabst's inquiry (Staff News, *April 1988) regarding overtime for secretaries on mission:*

I read Ms. Pabst's letter to the editor concerning overtime payments to secretaries on Fund missions with great interest. The principal reason that secretaries are ineligible for overtime payments related to mission work is the generally unstructured nature of the average mission workday, which does not readily lend itself to the provision of overtime. Unlike a normal workday at headquarters, or even at the Annual Meetings, which have a prescribed official start and end time, each mission differs in terms of length, intensity, and the distribution of the secretarial workday and schedule. Some missions require secretaries to work on a rather intensive schedule from the first day, while others involve more limited duties the first few days followed by a much busier schedule toward the end of the mission.

The provision of overtime to a mission secretary would require the establishment of standards for ensuring the equitable treatment of all secretaries traveling under very diverse mission circumstances. Even if such standards could be defined, they would invariably prove difficult for mission chiefs to monitor and control. Ad hoc decisions regarding such standards could be counterproductive and lead to contentious problems of fairness and equity. For these reasons, it was concluded from the very outset of secretarial mission travel that secretaries would be treated on missions in an identical fashion to staff in Grade A9 and above and be eligible to receive compensatory leave, where appropriate, in recognition of an intensive mission work schedule.

By and large, this policy has served the Fund well and we see no reason to alter it at this time. We are very mindful of the issues related to health and personal safety that arise from mission travel. In our view, these very important and sensitive issues, which impact equally on all members of a Fund mission, need to be addressed directly and do not lend themselves to solutions associated with overtime pay.

There has been a small reduction recently in the number of secretaries available for mission travel, and departments are at times less inclined to release secretaries for mission travel in light of growing work pressures at headquarters. Nevertheless, no significant difficulties are currently being encountered in identifying a sufficient number of secretaries to participate in mission travel. The Fund does face a shortage of bilingual secretaries—particularly French- and Portuguese-speaking secretaries—who are available for mission travel. This development, however, is not related to the willingness of secretaries with the requisite skills to participate in mission travel.

The Administrative Officers and staff of the Administration Department will be meeting over the course of the next several weeks to review a number of issues surrounding secretarial mission travel, including the availability of secretaries for missions, the intensity of the mission work schedule, and the practice of delaying secretarial travel until the mission has been in the field for a period of time, as well as issues surrounding the use of mini-computers on missions. It is hoped that these discussions may generate some constructive ideas for addressing specific problems that have arisen surrounding secretarial mission travel.

STAFF NOTES

March 1-31, 1988

TWENTY-FIVE YEAR STAFF

Gulnar Djeddaoui

TWENTY YEAR STAFF

David Beach
Surinder Nath

RESIGNATIONS

Filippo Di Mauro
Ooi Voon Khosrofian

RETIREES

Patricia L. Newton

DEATH OF RETIREES

Ciro Tognetti

TRANSFERS

Paul Acquah to the Exchange and Trade Relations Department from the African Department

Gerard Belanger to the European Department from the Exchange and Trade Relations

Finnie Evangeline John to the Administration Department from the Asian Department

Thomas P. McLoughlin to the Bureau of Statistics from the African Department

TRANSFERS *(Continued)*

Ichiro Otani to the IMF Institute from the Research Department

Jukka M. T. Paljarvi to the IMF Institute from the Exchange and Trade Relations Department

Irmgard G. Svenson to the External Relations Department from the Treasurer's Department

John Thornton to the Western Hemisphere Department from the Support Group, Resident Representatives and Advisors (Nepal)

NEW STAFF

Mohamad Saad Amerah
Jordanian, is an Economist with MED. Educated at the University of Keele, he was previously a Division Chief with the Royal Scientific Society in Amman.

Moon Beeharilal
Guyanese, is a Periodicals Clerk with the Library. She holds a masters in business and public administration and previously taught. She is married and has two sons.

Chitrapee Chowadee
Thai, is a Secretarial Assistant with OED. She has a masters in business and public administration, has worked for Stouffer Hotels, and enjoys golf and skiing.

Usha Rani David
Indian, is a Secretary in RES. She has a B.A. in office administration and previously worked for the PAHO. Her interests include reading and traveling.

Tarisa Deeithinant
Thai, is an Economist with CBD. A Ph.D. candidate (economics) at Washington University, she was previously Assistant Director of the Research Department, Bank of Thailand.

Georges De Ridder
Belgian, is a Personnel Officer with ADM. He holds an M.B.A. from the University of Louvain and had served as a Personnel Officer with the Belgian Central Bank.

Fakhry El Fiky
Egyptian, is a Technical Assistant with OED. He holds a Ph.D. from Clark University and, before coming to the Fund, was an Assistant Professor at the University of Cairo.

Florencia Frantischek
Chilean, is an Economist with BUR. She is a Ph.D. candidate at Boston University and had been an Assistant Professor and Researcher at the University of Chile.

NEW STAFF
(Continued)

Basil R. Fuleihan
a citizen of the United Kingdom and Lebanon, is a Technical Assistant with OED. He holds an M.A. in economics from Yale and is a doctoral candidate at Columbia.

Sharon Henry
Canadian, is an Assistant Librarian at the Joint Library. She was most recently Associate Director, Library and Bibliographic Services, International Development Research Centre.

Robert Holzmann
Austrian, is an Economist with FAD. He taught at the University of Vienna and was a Senior Economist with OECD. He enjoys music, tennis, skiing, wind surfing, and diving.

Jean H. Laidlaw
a U.K. national, is a Float Secretary with AFR. She previously served as a Personnel Clerk with ITC as well as holding other posts with UNCTAD and with OECD.

Atsushi Miyauchi
Japanese, is an Economist with ETR. He studied at the universities of Tokyo and California, Berkeley, and previously worked as an Economist at the Bank of Japan. He enjoys golf.

Deirdre M. Shanley
Irish, is a Reference Assistant with the Library. She holds a post-graduate degree in library and information science and spends her free time reading and bringing up her baby.

Philippe J. P. Szymczak
French, is in the Economist Program with AFR. A graduate of the University of Paris, he formerly worked as an Economist in the French Ministry of Economy, Finance, and Privatization.

Alwyn B. Taylor
from Sierra Leone, ia an Advisor (AFR). Educated at the universities of Glasgow and Newcastle-Upon-Tyne, he was previously Director-General, African Centre for Monetary Studies.

Jiansheng Wang
Chinese, is an Economist with BUR. He holds a Ph.D. in economics from New York University as well as undergraduate degrees from Beijing Language Institute and Haverford.

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