

FIRST MEETING OF  
THE F.I.A.F. PROGRAMMING COMMISSION

PONTA DELGADA - AÇORES

9, 10, 11 and 12 February 1991

AGENDA'S PLAN

February, 9

- 10h - Discussion and approval of the agenda  
- Commission's Name  
Programming Commission  
Programming and Access Commission  
Programming Commission and Cultural Uses  
- Discussion of the several levels implied in each one of these designations  
(Deontology (programming) and access (technique) or two purposes both deontological and technical?)  
- Advantages and inconvenients of the expression "cultural purposes"
- 11.30h - Coffee break
- 12h - Continuation of the precedent discussion  
- Trying to find a common definition of the word programming
- 13.30h - Lunch
- 15h - Programmation Policy  
a) The need of a programmation policy to be applied by each Film Archive;  
b) Programmation and Conservation;  
c) Programmation and diffusion  
d) Programmation and F.I.A.F. Exhibitions
- 16.30h - Coffee break
- 17h - a) Relations between the Commission and the "owners"

- b) Relations with the profession (distributors, exhibitors, cine-clubs, festivals)
- c) Problems concerning viewing copies
- d) Problems concerning standards of projections (image format, framing, optimum speed, etc.)
- e) Exhibition and programmation as a recreation of the experience of watching films as they were originally intended to be seen.

18.30h - Closure

Sunday, 10

10h - Guidelines to immediate actuation

- a) Inquiries to all Archives
- b) Draw-up of some guide-lines of programmation
- c) Promote exchanges of programs
- d) Draw-up lists of rare or little known films

11.30h - Coffee break

12h - Continuation of the precedent discussion

- a) Relationships between film archives and producers and distributors (19 March 1971 Resolution)
- b) Circulation of information about viewing copies
- c) Idea of "a classic feature film collection" (London)
- d) Programmation and silent movies

13.30h - Lunch

15h - The Commission and the Centenary of Cinematograph

(Discussion of possible ways of intervention taking advantage of the opportunity as a means of conveying some basic ideas)

16.30 - Coffe break

17h - Programmation and cultural support (contextual programming - documentation, presentation, information and discussion)

- a) Editions
- b) Informative booklets

- c) Debates, lectures
- d) Meetings with programmers
- e) Meetings with creators

18.30h - Closure

Monday, 11

- 10h - The Commission and the historical research
- a) Circulation of rare historical works
  - b) Search for rare films or those believed lost
  - c) Securing of international support for the restoration and copying of film classics
  - d) Gradual world-wide inventory of information on surviving film material and on right holders
- 11.30h - Coffee break
- 12h - New Researches
- a) The Commission and the new technologies
  - b) The use of materials in educational and teaching contexts
  - c) The question of research - access to collections
- 13.30h - Lunch
- 15h - Listing of the immediate works and its distribution among the members of the Commission
- 16.30h - Coffee break
- 17h - Main tasks for the next meetings of the Commission.
- Establishing a schedule for the next meetings.
  - The Commission versus F.I.A.F E.C. and G.A.
  - Composition of the Commission.
  - Proposals to be presented to the next E.C. meeting in Athens
- 18.30h Closure of the Meeting

THE FIAF PROGRAMMING AND ACCESS COMMISSION

Summary of the meeting held in Ponta Delgada, Açores, Portugal  
on February 9-12, 1991

The meeting was attended by João Bénard da Costa (chair, Cinemateca Portuguesa), Gabrielle Claes (Cinémathèque Royale de Belgique), Erno Patalas (Münchener Stadtmuseum/Filmmuseum), Paolo Cherchi Usai (George Eastman House), and Steven Ricci (UCLA Film and Television Archive), appointed members of the Commission by the E.C. decision taken at Bologne, November 1990. The Chairman also invited Catherine Gautier (Filmoteca Española) Clyde Jeavons (National Film Archive) and Alain Marchand (Cinémathèque Française). Catherine Gautier and Clyde Jeavons attended, Alain Marchand was unable to attend.

After the approval of the agenda proposed by the chairman, the chairman read a letter addressed to him by Robert Daudelin, President of the Executive Comité, wishing the best work for the Commission.

After that, the discussion was around the name of the Commission. After voting and approval by a majority of the participants (5 votes against 2) the Commission was renamed "Programming and Access Commission". All the participants agreed upon the following definition of its purposes:

Mission Statement

The main objectives of the FIAF Programming and Access Commission are to set standards and provide guidelines for the programming of moving images; to make recommendations to FIAF archives for the most effective use of their viewing collections and screening resources; to promote access to FIAF's archival materials for research, study and recirculation.

During the discussion of the agenda that took place during the days of February 9, 11 and 12 (February 10 was a free day for a visiting tour on the S. Miguel Island) the Commission agreed upon the definition of the following program of aims

PROGRAM OF AIMS

1. Technical Standards

The Commission will establish technical standards for the projection and presentation of moving images. Issues such as acceptable print quality, correct aspect ratio and projection speed will be addressed.

The development of such standards should lead to the publication of a reference manual.

2. Standards and Guidelines for Archival Viewing Facilities

The Commission will make recommendations and provide a set of alternative solutions for the establishment, development and improvement of on-site viewing facilities (film viewing machines, video monitors, laser discs, etc.), taking into account the possibilities afforded by new and changing technology.

The collation of such information should lead to the publication of a reference guide.

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### 3. Programming Policy Guidelines

The Commission will try to define the tasks and aims of programming in an archival context, and will construct a set of policy guidelines for their achievement.

Issues to be confronted will include:

- the notion of both "classic" and "national" print collections;
- programming from archival and non-archival sources;
- the relationship of programming to preservation priorities and acquisition policies;
- the constructive use of documentation in programming;
- the problems posed by relations with the industry (producers, distributors, copyright owners, donors, depositors etc.);
- the concept of bona fide archives and cinemathèques having cultural rights in relation to the use of their collections;
- moral and political censorship.

### 4. Access Policy Guidelines

The Commission will try to define the role and duty of archives in providing access to their collections for the purposes

of research, study and recirculation. A further aim will be to establish and recommend conditions of and criteria for access, both on and off archive premises.

Special attention will be paid to the common problems raised by demands made upon archives by film festivals, commercial users, educational institutions and other external agencies.

5. Central Information

The Commission wishes to see established as a matter of urgency centrally based mechanisms with the following objectives:

- a databank of archive viewing copies, implying a commitment on the part of all FIAF archives to reveal such information;
- systematic exchange of up-to-date information between archives about their programming initiatives and activities, e.g. via publication of a regular newsletter or bulletin, mailings of program brochures, etc.;
- the holding of an annual international forum for discussion and presentation of programming and access topics, including screenings, exchanging of ideas and innovations, setting up of collaborative projects, etc.;
- the publication of a central register of "missing" films and incomplete materials, to which the FIAF archives would



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be invited to contribute and to whom the register would be circulated with periodical updating;

- publication and circulation, as an information service, as an updated selective bibliography of books and documents relevant to programming and access activities in film archives (e.g. authenticated filmographies, dossiers and other materials).

#### 6. Immediate Action

The Commission planned to conduct without delay a formal survey of FIAP archives in order to compile data within the following areas of enquiry:

- a) What kind of programming is done in each archive (date, examples to be given)?
- b) What kind of study access is provided?
- c) What kind of commercial access is provided?
- d) What screening and/or viewing facilities exist in each archive?
- e) Feedback -- suggestions, proposals, problems, constraints, etc., which archives may wish to address to the Commission.