

REPORT FROM THE
FIAP COMMISSION FOR PROGRAMMING AND ACCESS
TO THE COLLECTIONS

ANNEX 9

LOS ANGELES 1965

UNESCO
INTERNATIONAL
CENTRE FOR
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France

Since our last report, presented at Bourges, the Commission had held two meetings:

- 1) in Paris, on 29 and 30 June 1964, hosted by the Cinéma Musée Française;
- 2) in Madrid, on 23, 24 and 25 February 1965, hosted by the Biblioteca Española.

In order to balance its current composition, it was decided in Paris, to invite another member onto the Commission. We unanimously chose Suresh Chandra, Director of the National Film Archive of India. After Suresh Chandra's acceptance, the Commission, in accordance with FIAP rules, proposed his name to the EC which gave its final approval at the Tunis meeting in November 1964. So, Suresh Chandra is, now a member of our Commission and, in that capacity, he has already attended the Madrid meeting.

ACTIVITIES AND RELATED PROJECTS UNDER DISCUSSION

1- SURVEY ON PROGRAMMING AND ACCESS IN FILM ARCHIVES

After the presentation, last year in Bourges, of the final results of the Survey both the answers of 76 archives, and of the report summarizing the general patterns observed, the Commission decided to undertake a comparative study of FIAP Archives programming from 1960 to 1965.

This study will be made in Lisbon, under João Bénard da Costa supervision, and we hope to present it at the FIAP's Congress in 1966.

**REPORT FROM THE
FIAF COMMISSION FOR PROGRAMMING AND ACCESS
TO THE COLLECTIONS**

LOS ANGELES 1995

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Internationale des
Archives du Film
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Since our last report, presented in Bologna, the Commission had held two meetings.

1) in Paris, on 29 and 30 June 1994, hosted by the Cinémathèque Française;

2) in Madrid, on 23, 24 and 25 February 1995, hosted by the Filmoteca Española.

In order to balance its current composition, it was decided in Paris to invite another member onto the Commission. We unanimously chose Suresh Chabria, Director of the National Film Archive of India. After Suresh Chabria's acceptance, the Commission, in accordance with FIAF rules, proposed his name to the EC which gave its final approval at the Tunis meeting in November 1994. So, Suresh Chabria is, now, a member of our Commission and, in that capacity, he has already attended the Madrid meeting.



I
ACTIVITIES AND RELATED PROJECTS UNDER DISCUSSION

1- SURVEY ON PROGRAMMING AND ACCESS IN FILM ARCHIVES

After the presentation, last year in Bologna, of the final results of the Survey (with the answers of 76 archives) and of the report summarizing the general patterns observed, the Commission decided to undertake a comparative study of FIAF Archives Programming from 1990 to 1995.

This study will be made in Lisbon, under João Bénard da Costa supervision, and we hope to present it at the FIAF's Congress in 1996.

We kindly request all Archives with programming activity to send all programs, from that period, to the CINEMATECA PORTUGUESA by August 31 1995 - unless, of course, those who have already done so.

2- CENTENNIAL COMMEMORATIONS

After the general presentation of the so-called "Categories Game" in Bologna, the Commission decided to publish a book with all of the 40 answers received and the general results of this survey. This volume will contain also alphabetical and chronological indexes of the 2.253 titles mentioned, and a list of all the directors quoted. Three introductory articles, by Dominique Païni, Edith Kramer and João Bénard da Costa will complete this book, prepared by the Cinémathèque Royale de Belgique under the supervision of Gabrielle Claes and Ludo Bettens and published in Lisbon.

For this publication the Commission received the generous financial support of the Fundação Calouste Gulbenkian of Lisbon. The book will be in circulation by June 1995, in time for the Festival "Il Cinema Ritrovato" in Bologna.

All Archives, wishing to "play" that "game" and to base their programming on its results, will be kindly requested to propose practical ways of mutual help and exchange when the book comes out.

Suresh Chabria will present, in Los Angeles, a list of films from western collections which Eastern Archives would most like to show and that could be made available for circulation. Western Archives could also compile a list of lesser known eastern films which they would be interested in showing. If we find practical ways to do this, two "circulating programs" could be prepared for 1996.

3- MANUAL FOR TECHNICAL STANDARDS AND GUIDELINES FOR PROJECTION

As decided, by the EC, at its Rome meeting, in 1994, this Manual entrusted to Jean-Pierre Verscheure by our Commission at Montevideo, in 1992 is, now, considering the highly specialized nature of the manuscript, the responsibility of the Technical Commission of which Jean Pierre Verscheure is presently a consultant.

The book is nearing completion. However, we hope that the Technical Commission will include precise and practical guidelines for projection, accessible to all Archives, if not as part of the manual, at least as an appendix to it.

4- MANUAL FOR ACCESS TO COLLECTIONS

Considering that Paolo Cherchi Usai, to whom this Manual was entrusted in 1992, was unable to give us a date of completion, and considering that it was not possible to wait indefinitely, the Commission decided to ask Sabine Lenk, a German historian and researcher experienced in the field of access, and presently employed at the Cinémathèque Royale de Belgique, to write the manual.

Sabine Lenk accepted the job and the Commission will present it in Los Angeles, in the form of a loose-leaf manual in English of about 60 pages, to be circulated among FIAF members for discussion.

The following topics are particularly highlighted in this Manual:

a) What is access?

1. Access - why?
2. Access, well, naturally. But...
3. Access - to what?

b) The users:

1. The internal user
2. The external user
3. Regulation Access: Selection

c) Communication between users and archives

1. Direct access to the in-home catalog
 - * Legal difficulties
 - * Complexities
2. Other Ways
 - a. By phone
 - b. By correspondance
 - c. Personal contact
 - d. Internet
 - e. CD-Rom and floppy disks
 - f. Publications
3. The archive carrying out the research
4. Priorities

d) Giving access to the prints

1. Right owners and depositors
2. The procedure
3. Organization of access
4. Technical facilities
 - a. Viewing table

- b. Staff assistance
- c. Video and laser disk / CD-Rom
- d. Projection room and/or cinema

5. Limitations

e) Reproduction

- 1. film on film
 - a. Legal conditions
 - b. Laboratory work
 - c. Print status
 - d. Formalities
 - e. Price
- 2. Film on video and CD-Rom
- 3. Reproducing filmframes

f) Distribution

g) Relationship with the users

- 1. Clarity and list of titles
- 2. Preparation
- 3. Priority and alternatives
- 4. Flexibility
- 5. The user, a friend

5- GUIDELINES FOR THE CIRCULATION OF COPIES AMONG THE FIAF ARCHIVES

During the workshop to take place in Los Angeles, April 29, Gabrielle Claes will make a presentation on this issue.

We want to discuss it in relation to the growth of the Federation and also to the fact that many new applicants, not always properly equipped to meet FIAF's technical standards, expect access to the collections, without considering these standards. The Commission does not want to eradicate areas of projection and presentation where less than ideal standards exist, but wishes to emphasize and spread within the membership the need for the adoption of certain standards.

6- PROGRAMMING IN FILM MUSEUMS

"How to use our collections" will be the theme of the workshop to take place in Los Angeles.

We would like, in connection with this issue, to rediscuss the concept of a "cinémathèque" as a film museum in the wider sense and, also in the

wider sense to consider the links between "programming" in a Film Archive and exhibiting in a Museum.

Programming - like exhibiting - is not a neutral activity. But if everyone agrees with that, what the programmer's philosophy should be is a very controversial issue. Should we program films considering them mainly on their historical or sociological relevance? Should we program in order to "legitimize" certain works, and in order to reshape the history of the cinema?

To provoke a debate based on these questions, the Commission has asked Dominique Païni to lead a discussion at the workshop, drawing on his own experience at the Cinémathèque Française.

II THE WORKSHOP "HOW TO USE OUR COLLECTIONS" AND THE FUTURE OF THE COMMISSION

As we said, in the letter Edith Kramer sent to all Archives, inviting them to participate in our workshop, we intend to hear from our colleagues their major issues of concern and to determine which issues the Commission can properly, responsibly and practically address.

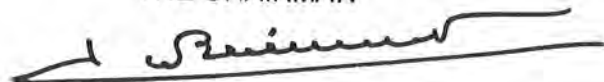
Having completed the program of aims we had fixed for ourselves at our inception in 1991 (v.g. the survey on programming and access, the reference manual of technical standards for projection, the manual access to collections, the discussion of the tasks and aims of programming in an archival context) and having made our contribution to a centennial program (v.g. the booklet on "the categories game") it is time to hear from the Archives what they expect us to do in the near future.

After four years of existence our Commission thinks that our work in the future should be discussed and decided by the whole membership.

For us, the Los Angeles workshop is an essential event. Its success or its failure will also be the success or the failure of this Commission, which was originally created by "a floor's vote" and by the will of the majority of the Archives.

Los Angeles, for us, is a turning point. We hope that, together, we can advance towards a new phase.

THE CHAIRMAN



(João Bénard da Costa)