

Report from the Commission for Programming & Access
to the Collections - 1996

I. Members

Suresh Chabria, Gabrielle Claes (Chairman), João Bénard da Costa (Vice-Chairman), Catherine Gautier, Edith Kramer, Dominique Païni

II. Meetings

Since our last report was drawn up at the General Assembly in Jerusalem, no more formal meetings of the Commission were organized. However, an informal meeting was held in the presence of all members of the Commission (except for Edith Kramer, who unfortunately couldn't attend the Congress) during the Congress itself. We mainly discussed Jorge Nieto's proposal to organize a program devoted to amateur films, to be presented in the evenings throughout the week of the Congress. As announced in the General Assembly, we decided to accept this proposition, provided that we keep our entire freedom as to this concept and its presentation. This means that the program doesn't necessarily have to follow the topics chosen for the symposium. A second, very brief and even more informal meeting was held in Bologna during the *Mostra di Cinema Ritrovato*, attended by Gabrielle Claes, João Bénard da Costa, Catherine Gautier and Dominique Païni. We discussed the financial problems of the Commission since the release of the Category book. In spite of the considerable sponsorship the Cinemateca Portuguesa managed to contract for the publication of this book, there is still an important debt towards the Cinemateca; together with FIAF treasurer Mary Lea Bandy we will have to find a way to reimburse this sum. We have to insist on the fact that the Commission, since the beginning of its functioning, was always very careful in spending money, with most of its members systematically paying for their travelling and other expenses themselves, this in order to permit us to compile a few publications. On this occasion, I would like to insist that the FIAF should follow a clear policy concerning how the funds for all its Commissions are to be spent. During our conversation in Bologna, we also decided not to wait any longer to start research on the East-West Touring Program, which was received with open arms after Suresh Chabria's presentation during the General Assembly in Jerusalem. Finally, we thought it was necessary to plan a new meeting where all members should be present, in order to seriously discuss the actual composition of the Amateur Program. Thanks to Hoos Blotkamp's hospitality and the presence of Suresh Chabria in Amsterdam at the end of November, we decided to organize the meeting there.

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III. The Amsterdam meeting

This meeting will be held on Nov 30 and Dec 1; hopefully, all members will attend. The following topics will appear on the agenda: the Amateur Program for the Cartagena Congress, the East-West Touring Program and further plans for the Commission.

IV. East-West Touring Program

The concept of this program is to make up a list of roughly 25 major occidental film classics; the list was put together by Suresh Chabria (see the adjoining list). However, some changes could be suggested -and were already suggested- by some of the archives we contacted. The general idea is that the archives who accept to participate in this Program should provide for an English-subtitled 35mm-print of one of the listed films. In return, Suresh Chabria will be charged with organizing a similar program composed of "oriental" film classics, to be shown in Western archives. Until now we received numerous positive reactions from archives who accepted this proposition. Of course, the concrete aspects of the Touring Program are yet to be settled (the amount of screenings, financial arrangements, right ownership, venues, projection conditions, etc.) and will be discussed during our Amsterdam meeting.

V. Manual for Acces

This Manual, written by Sabine Lenk under the supervision of the Commission for Programming and Acces, was presented under the form of a work in progress at the FIAF congress in LA (1995). We expected from the members that they should react to the practices as described in this Manual and to the fundamental issues of the discussion. The few reactions were very valuable. The first one came from Wolfgang Klaue and Meg Labrum and were already discussed in the Journal of Film Preservation from April - May 1986. Inbetween a very long and detailed reaction came from Roger Smither. We thank warmly those three colleagues and a possible modified edition of the Manual will be one of the topics we will discuss at our next meeting.

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