

4.2. Programming and Access to Collections Commission

REPORT FOR 20004
TO THE FIAF CONGRESS IN LUBLJANA
FROM THE COMMISSION FOR PROGRAMMING AND ACCESS TO
COLLECTIONS

The Programming and Access to Collections Commission was created in 1991 and works in defining the qualifications and role of the programmer, elaborating new criteria for programming, organising joint programming projects, developing contacts between the film archives and the film schools, defining the access policy guidelines for cultural uses.

The Commission members elected in Helsinki were:

Kjell Billing, Norsk filminstitutt, Oslo, Head of the Commission
Antti Alanen, Suomen Elokuva Arkisto, Helsinki
Elaine Burrows, BFI Collections, London
Steven Higgins, Museum of Modern Art, New York
Meg Labrum, Screensound Australia National Film And Sound Archive, Canberra
Patrick Loughney, Library of Congress, Washington
Francisco Ohem, Filmoteca de la UNAM, México
Dinko Tucakovic, Jugoslovenska Kinoteka, Beograd

Besides the regular meetings at the congresses the Commission had a meeting in Sacile.

Main projects in 2004:

THE ADVANCED PROJECTION MANUAL

This long awaited FIAF project is now on the net and will be presented by the author Torkell Sætervadet in the workshop the Commission will hold in Ljubljana. Hopefully it will meet a wish, and prove useful in the years to come.

But - it must be followed up and maintained.

And there are questions to be answered:

- Who should have access?
- Should the whole or parts be printed?
- Should there be a kind of feedback, and a possibility of correspondence with the author?
- Should it be translated into more languages?
- How to renew it in the digital era?

These are the main questions the Commission have to deal with in the next two year period, as suggested to the EC.

ELECTRONIC SUBTITLING

In the Helsinki Congress of 2003, a FIAF electronic subtitling network was launched. Quickly, 17 archives joined or reacted to the initiative:
Athinaï, Barcelona, Beograd, Bologna, Budapest, Helsinki, Hong Kong, Köbenhavn, London's

National Film Theatre (NFT), Luxembourg, Madrid, München, New York's MoMA, Oslo, Stockholm, and Valencia.

Every FIAF archive and affiliate is invited. We decided to drop the ideas of a common standard and a common language for electronic subtitling. However, a lot can be done for mutual benefit, most importantly exchanging translations, intermediary translations, and original-language scripts. The administrative burden of the network is to be kept to the minimum, although we are dealing with massive amounts of information. Each member of the network can take steps to negotiate rights for its translations, give access to other members to its translations and script collections, and, whenever possible, make materials accessible as data files.

In Ljubljana, various approaches and technical solutions to electronic subtitling will be presented. This part of the work-shop is hosted by Mr. Antti Alanen.

The project will at least continue till 2007 when a conclusion should be possible to reach.

These are the main projects the Commission has been able to deal with.

THE DIGITAL FILM ARCHIVE

In the report to the Congress in 2003 we raised many questions concerning archival material on net concluding with a the aim to present in the following year a report of the experiences so far. We have not been able to make out such a report, but in the workshop Mr. Erlend Jonassen will present the successful Norwegian experience along with examples from the net. We have also suggested to the EC to make such a report based on the experiences gained by the different archives. This should be presented to the Congress in 2007.

We have furthermore discussed the access to prints inside FIAF without being able to reach a conclusion. The same goes for the Copyright question. Both questions will be taken into the next period.

Other topics the Commission will deal with for the next two years is a.o:

- Access to 35 mm prints in a world where there are less and less 35 mm commercial re-releases of classics
- Questions of disproportional copyright fees such as for instance Hollywood Classics, French major Companies, the Japanese companies etc.
- Music for silents; original scores professionally recorded to be synchronized to a print when screened, for instance from a DVD.

May 2005
Kjell Billing
Head of the Commission