

- 1) what are exactly the items contained (and to be added in the future) in the CD-ROM as well as in the public and the private databases of archives' holdings ?
- 2) who is contributing to what ?
- 3) what are the criteria upon which access is or is not provided to the unpublished parts of the database ?
- 4) Who gives access to the database ? Who owns it ? What is the databases' institutional basis ? This was essential to know before building up a centralized database on the work achieved so far by Ms DALTON
- 5) an outline of the cost (staff + equipment) for keeping and building up such a database.

Ms AUBERT thanked Mr MAGLIOZZI for his report, recalling that formally, we needed to appoint a new President to the Commission.

#### b.2. Cataloguing Commission

Ms BAYLIS, Head of the Commission, went through the various projects described in her written report and made the following comments :

Cataloguing Rules : Ms BAYLIS wanted to receive an account of the sales from, SAUR, AFNOR and the Secretariat. Following Mr CHERCHI USAI's suggestion, it was agreed that the Brussels office would from now on keep an update of all publications sold or distributed for free by the Secretariat. Mr SMITHER repeated his warning already expressed in Cancun that our contract with Saur stipulated one year notice to stop collaboration and recommended to initiate the procedure. Ms AUBERT wished to extend the list of translated editions (French, Italian and Chinese) to Spanish.

Ms BAYLIS firmly called for response from FIAF archives to the circulated list of Genre terms and Carlos Roberto de Souza's Computer data survey. Both projects would be very useful if everyone contributed at this point and the latter would otherwise never set off the ground.

As agreed with Mr CHERCHI USAI, the Commission would contribute a section to the next issue of the Journal about Cataloguing of Early Untitled Films with specific focus on amateur films.

Illustrated list of Film logos : Mr OPELA described the project which he intended to present at the 1998 FIAF Congress in Prague. To Mr JEAVONS, this was a crucial project that should also be linked to other means of identifying films. Mr SCHOU noted that this was connected with Harold Brown's *Physical characteristics of early films as aids to identification*, published by the Technical Commission in 1990. Ms AUBERT underlined that even as a scientific publication, this project would have to beware copyright if it used the logo of film production companies, at least in France.

Ms AUBERT finally thanked Ms BAYLIS for her report.

#### b.3. Commission for Programming and Access to Collections

Ms CLAES, Head of the Commission, reported that the Commission had not met since Cancun, while it had focused on assembling the programme to be presented during this Congress. She wanted to hear what the EC expected from this Commission, confirming the lack of response from the membership to their work. To Ms AUBERT, one solution to this absence of feed-back was to present specific topics at seminars or within specific programmes. Mr SMITHER said that at least EC members should respond to the work of the Commission.

Mr RICCI's asked about Suresh Chabria's project for a "Touring East-West program". In reply, Ms CLAES explained that the big obstacle to Suresh Chabria's project was copyright. This raised an issue to be covered by The Rights Thing symposium.

Ms AUBERT thanked Ms CLAES for her report.