10. REPORT OF THE COPYRIGHT COMMISSION.

In the absence of Mr Lindgren, Chairman of the Commission, Mr Kuiper introduced the written report which had already been sent to all the members (annex 6).

He gave the names of the members of this new commission: Mr Lindgren, chairman, Mr Acimovic, Mr Kraus, Mr Ledoux, Mr Monty and himself.

This report, he said, was the result of the Commission's meeting in Oslo, after a draft which had very carefully been prepared by Mr Lindgren and Mr March Hunninge.

Having stressed the importance of the underlined paragraph on p. 3:
"The best FIAF solution is for each FIAF member to become as familiar as possible with its own national copyright law, and to have access to its own legal experts, so that it can advise other FIAF members in case of necessity."

and the conclusions on p. 4 and 5 which were in fact the program for the Commission's future work, Mr Kuiper detailed this program in a more precise way. One could divide it into short-term and long-term programs.

As a relatively short term program, the Commission proposed points b) and c) of the report's conclusions:

b) "That pending such legislation, individual members should equip themselves to assist each other on questions concerning their own copyright law, and the contractual history of films produced in their own countries."

One could perhaps link to this point the proposal made by the Finnish archive for a new FIAF project which asked the Executive Committee and the Commission to consider the possibility of setting up a central file of ownership and rights information.

c) "That individual members should try to prepare national reports on their respective laws for co-ordination by this Copyright Commission."

Mr Kuiper thought that this work should take 12 to 24 months at the most.

As long-term objectives, the Commission suggested points a) d) and e) (P. 5 of the report).

a) That FIAF should work to secure the enactment of provisions to enable films archives to use the films in their collections for their own legitimate purposes without infringement.

b) That individual FIAF members should explore and contact other groups in each country—librarians, historians, general archives, museums, already interested in greater access to copyright works.
a) That, while the present Copyright Commission continues to have as its main task the study of problems relating to acquisition and use of films by film archives and the recommendation of reforms, it should expand its field of concern to cover the critical examination of national and international laws and administrative practices relating to the cinema, with particular references to copyright laws, registration rules, legal deposit, film aid systems, standard form contracts and censorship administration.

Not included in the written report were also the following suggestions:

1°) That one of the FIAF archives, if it had the right type of staff for this work, should prepare a complete report on the existing copyright laws in its country. This report could be circulated amongst all the other archives which would then easily comment on it, stating the differences or similarities with their own legal situation.

2°) To make a list of all the rights and advantages in this field which archives would like to benefit from, (usually exceptions to the general copyright laws, as well national as international,) and collect from the members information on all the facts, particular laws, common practices which already exist in some countries and on which they base their work.

Mr Kuiper asked the members for their comments on this program.

Mr Gabor encouraged the Commission to proceed with this program which he found very valuable. Giving as example the situation in Sweden (State Commission on the storing and preservation on all types of records, books, films, etc. . . . . which was constantly seeking for the archives's advice), he felt that the governments were in general not so reluctant to change the rules on c.r. but they lacked the necessary information.

Mr Morris also acknowledged the necessity and value of the Commission's proposals but he thought some archives would find it very difficult to prepare the asked report on their respective laws without a more specific questionnaire or a model report.

The Secretary-General, having greeted the Cuban delegates: Mr Hector Garcia Mesa and Mr Saul Yelin, which had just joined the meeting, said that he much preferred the second proposal, i.e. to make a list of all the particular cases relevant to film archival work and collect from our members, perhaps with the help of legal advice, information on the laws and practices enabling them to carry out their work, practices which already existed in some countries, but which we would like to see adopted elsewhere whenever necessary.
He thought that the first proposal to collect national reports on the general copyright laws would mean a tremendous work with finally not great utility.

Dr. Roads however made an appeal to the Commission not to overlook legal help from specialists since, from his own experience, he knew how complicated and frustrating this field of copyright laws could be.

To conclude, Mr. Kuiper informed the members that the Commission had changed its name to "FIÄF Copyright and legal Commission" to reflect its more expanded role, including amongst others the study of legal deposit, which answered to a request of Mr. Pogacic.

11. PROJECTS AND PUBLICATIONS UNDER WAY.

Mr. Pogacic introduced the discussion on this item of the agenda. Following a decision of the Executive Committee and in order to accelerate the work of the General Meeting, each group of projects (Preservation and acquisition, Filmography, Bibliography and Miscellaneous) would be presented by a "rapporteur" to whom written reports on each project had been sent in advance.

It was agreed that the projects which had not formed the object of a written report would not be discussed at the General Meeting.

All the members had already received a short summary of these reports.

Mr. Lauritzen introduced the group of projects: Filmography

a) Embryo 2.

Staatliches Filmmuseum has undertaken in this project to make a new edition of Embryo 1, census of short, silent, fiction films in the member's collection. A considerable number of changes and additional information has been incorporated in the new edition which will include 6,091 titles. 25 archives contributed to it.

Mr. Kleve had brought with him at the congress, a dummy copy of this work to show to the interested members and said that the printed volume was expected to be ready very soon.

b) T.V. programs on the cinema (Copenhagen).

This second part of the project, "films on the cinema", started by the Hungarian archive and shared after the congress in Lyon, by the Dansk Filmuseum, was almost ready. Mr. Monty had promised to send it directly to the members in the coming months.