

Meeting of the International Organization for Standardization—June 14–28—Moscow, USSR

On January 25, the USASI Photographic Standards Board called a meeting of the delegates who will be presenting this country's position on standards for cinematography and photography at the next Plenary Meeting of ISO Technical Committees 36 and 42—the photographic section of the International Organization for Standardization (ISO). These Committees last convened at Milan, Italy in 1965.

The meeting of the delegates marked the beginning of preparations for the forthcoming conference, which will coincide with the Seventh Session of the ISO General Assembly, scheduled for June 14–28 in Moscow. The Session will bring together leading experts from fifty national standardization bodies, as well as representatives of developing countries that are not yet members of ISO, for the purpose of enhancing the quality of products and promoting world trade through improved understanding. The International Recommendations adopted at these Sessions, by eliminating the differences often found in standards originating from separate countries, provide for greater interchangeability of goods. Twenty-six Technical Committees have accepted the invitation to come to Moscow. The work of the Committees is continued in the three-year period between Sessions by Interim Working Groups in which the United States participates fully. Although a great deal is accomplished through correspondence, the international conference table remains the most effective means of dealing with the complex questions involved. For the convenience of the large assemblage, the facilities of the Moscow University are being placed at its disposal.

Following the practice of previous years, the SMPTE, as sponsor of national motion-picture standards, is again taking the initiative in organizing the USA representatives

for Technical Committee 36, Cinematography. Heading the delegation is SMPTE Executive Vice-President, Deane R. White of E.I. du Pont de Nemours & Company. Representation on Technical Committee 42, Photography, is being arranged by Paul A. Arnold of General Aniline and Film Corporation. Mr. Arnold, as Chairman of the USASI Photographic Standards Board—the official voice of this country on international photographic matters—is coordinating the delegations to both TC 36 and TC 42. He and Dr. White are working closely with the following men who are members of one or both delegations: Alex E. Alden of SMPTE; Gordon A. Chambers of Eastman Kodak Company; Richard J. Goldberg of Houston Fearless Corporation; Donald C. Holmes of The Library of Congress; Richard N. Linkhart of E. I. du Pont de Nemours & Company; Calvin S. McCamy of the National Bureau of Standards; Leland M. Porter of Eastman Kodak Company; Warren G. Reese of Macbeth Corporation; Fred J. Scobey of Deluxe Laboratories; Sidney P. Solow of Consolidated Film Industries; D. L. Vandervort of Eastman Kodak Company; and Roland J. Zavada of Eastman Kodak Company. Charles E. Hilton, Secretary of the USASI Photographic Standards Board, who administers the Secretariat for TC 36 and TC 42, will officiate in this capacity at the Moscow meeting.

Standardization in the United States, contrary to European custom, is entirely voluntary; consequently, it is financed by private means. The SMPTE assumes a large portion of this responsibility, but many commercial organizations, which understand the significance of international standardization, assist in defraying the expenses of the representatives, as well as donating the valuable time of the men themselves.—
A. E. Alden

The Preparation of British Standards for the Cinematograph Industry

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The preparation of motion-picture standards is a cooperative activity between the British Standards Institution (BSI) and the film industry conducted by technical experts. The function of BSI is, essentially, to provide the national meeting place for different interests and viewpoints and to keep the necessary administrative machinery running smoothly. Its technical staff act as committee secretaries, responsible for the detailed drafting of documents and coordinating work within related fields.

Requests for a standards project to be undertaken come to the BSI from many sources: from manufacturers or users of a particular product, who feel, for instance, that it would be helpful to confine dimensions within certain limits; from government departments or local authorities, who require a simplified means of ordering on bulk purchase contracts; from technical societies, such as the British Kinematograph, Sound and Television Society (BKSTS), when they believe that a common practice would be beneficial to the industry;

or from within one of the BSI technical committees, which lie at the heart of the entire standards production system.

Before preparation of a standard is considered, a need for it must exist. In other words, a recommendation is not forced upon an unwilling public, but is made to reflect and transform the impetus and ideas of current trends. Every standard is expected to make a significant contribution to greater efficiency in some section of the manufacturing or consumer world. Equally important—perhaps more so—is that the content of the standard, whether it is for screen luminance, dimensions of sprockets, or magnetic sound recording, should measure up to the needs of its potential users. Without the support of the industries most closely concerned, a standard would be an ineffective document of no value. For these reasons BSI publicizes new work as it is begun, canvasses authoritative opinion, and secures representation on the technical committees that covers all viewpoints—makers, buyers, sellers, distributors, users, designers, and research workers.

When a request is accepted by the Industry Standards Committee, it is forwarded to the appropriate technical committee for action. There are a number of technical committees, but the more important ones dealing with motion-picture affairs are listed below: