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Minutes
of the Commission on Cataloguing and Documentation

Leipzig, November 18th, 1968

9.00a.m. to 1.00 p.m. at the Hotel "Stadt Leipzig"

Members present:

Mr. Roger Holman, National Film Archive, London
Mr. Wolfgang Klaue, Staatliches Filmarchiv, Berlin
Mrs. Coppens, Cinémathèque Royale de Belgique, Brussels
Dr. Spiess, Deutsches Institut für Filmkunde, Wiesbaden
Mr. Acimovic, Jugoslovenska Kinoteka, Beograd
Mr. Pogacic, Jugoslovenska Kinoteka, Beograd
Mr. Leszek Armatys, Centralne Archiwum Filmowe, Warschau
Mr. Nicolas Kaftanjiiev, Bulgarska Kinoteka, Sofia
Mr. Günter 'Schulz)
Mr. Vogel)
Mrs. Britting) Staatliches Filmarchiv der DDR
Mr. Gogolin)
Mrs. Schirmer)
Mrs. Lies)

The commission agreed to the proposal of Mr. Klaue that Mr. Roger Holman should chair the meetings at Leipzig on behalf of Miss Brenda Davies.

The acting chairman, Mr. Roger Holman, read a letter which Brenda Davies had sent to the commission together with a draft agenda for the meetings.

Mr. Holman drew the attention to the agenda of May 1968 concerning the catalogue cards sent in by each archive to the NFA explaining their method of documentation. The commission's task is to consider these examples and to decide on a common format.

Concerning the allocation of time between cataloguing and documentation it was agreed that there should not be a time limit for cataloguing or documentation, but that some results should be reached for each subject discussed.

The chairman mentioned the IFTC (International Film and Television Council), which is part of UNESCO. He reported that Colin Ford of the NFA had attended the Rome meeting of this organization and had brought back some valuable material. Mr. Holman also got in touch with the chairman of the IFTC, Mr. Madison (London) from whom Mr. Holman got a draft report of the Rome meeting and will be glad to show it to the commission members later.

Dr. Spiess who had sent out his questionnaire on coordination of indexing reported that he had only received 14 replies.

Other reports to be considered by the commission:

1. A report from Mrs. Bowser on the newspaper clippings
2. Mr. Holman on microfilm project at NFA
3. NFA report on mechanization
4. Short report on stills by Mr. Acimovic
5. Standard paper for exchange of filmographic information by Mr. Klaue.

A folder with documents of the Amsterdam archive was passed round, these were the documents that had been sent to Mr. Holman as a result of a circular. Mr. Klaue suggested that typical sample cards for different archives should be compared and others be eliminated, these were from the following archives:

National Film Board, Canada,
Staatliches Filmarchiv der DDR,
Cinémathèque Royale de Belgique,
Österreichisches Filmarchiv and
Deutsches Institut für Filmkunde.

Mr. Acimovic suggested that the commission deal with feature films and then move on to documentaries, newsreels and compilation films.

Since the NFA may in the near future computerize its film records Mr. Holman reported that he assembled items of information (data elements common to all four categories of film) by going through the vaults and the acquisitions department of the NFA in order to know what information they wanted for the new system of data processing.

The commission then decided that there is a minimum number of data necessary to identify a film, and they felt they should start with that problem.

MINIMUM INFORMATION OF A CATALOGUE CARD

The discussion was made on the basis of the NFA data.

DATA ELEMENTS

Title of film

All members agreed to record the original title in the country of origin. Dr. Spiess added that they put the German release title behind the original title, if there is one, or the literal translation in brackets. Mr. Klaue brings up the problem that it is difficult for the people in the vaults to handle the original title for practical purposes, the SFA therefore uses the German release title or the literal translation on the labels of their film cans. The SFA also considers the title of the copy, episode titles.

The commission reached the conclusion that it is very difficult to index the unidentified films, sometimes there could be a brief description of the film instead of a title; Mr. Klaue felt that the films coming from China, Japan, India and the Arab countries are difficult to transliterate. Mr. Armatys pointed out that in Poland the titles of feature films can be changed for television.

Country of origin

It was felt that ~~is~~ it is sometimes difficult to determine the country of origin in cases of a co-production. The country of origin should be the one in which the company paying for the film is located. Sometimes this depends on the share, but it is difficult to find out which nation has contributed the biggest share.

Mr. Klaue feels that if three countries are involved in a co-production the film should be listed under all three countries. It seems to be difficult to distinguish between co-production and cooperation. Does technical cooperation mean co-production? Dr. Spiess spoke for the Federal Republic where the Ministry of Trade has to give its permission for a co-production. This problem is handled in a different way in various countries. If a co-production is released under

two titles both should appear on the reference cards. It should be recorded if the ownership is discovered.

It was felt that no rules concerning country of origin could be set up, each archive has to decide ~~xxx~~ in individual cases.

Concerning compilation films:

The location of the production company determines the country of origin: e.g. American comedies compiled for British Television, the compilation is British. Thus, a compilation film counts as a new, independent work and will be recorded as such, it would be advisable to put the sources in brackets so that the original material can easily be traced.

Name of director

If there is more than one name, all co-directors should be recorded.

Vault location number:

Discussion took place regarding the allocation of series of numbers for specific groups of films. The size of an Archive would determine the degree to which this was necessary but the commission felt it advisable to group films into nitrate, acetate and colour at least. Further subdivision by genre, subject content or other physical characteristics could well be developed.

Date of production/date of release

The first presentation in the capital or other city of a country. Sometimes end of production and date of release differ widely.

Mr. Klaue: for national productions four dates should be recorded: beginning of production, end of production, date of censorship, first release. Concerning international productions we use what information we can get. Dr. Spiess suggested that festivals could help. All members agreed that date of production means the end of the production, the NFA should bear this in mind since they ~~give~~ ^{record} the date of release.

Review reference

There is no room to give the sources, just a remark, yes or no. The Polish archive and SFA have a separate catalogue to related material. And it should record the source used for identification (Mrs. Coppens).

Printing material sources

Dr. Spiess would like to have the name of the ~~ing~~ dubbing firm added in order to get the original copy when needed. For Arab countries and others the distribution company serves for the source of negatives since they bring in the films already dubbed, in order to trace the printing material sources.

Length of copy in your archive

Gauge

8, 16, 35, 70 mm

Technical system

Cinemascope, etc.

Concerning the language condition the NFA understands that no mark is necessary when the film is in English, they only add the language if foreign.

SUMMARY OF CONCLUSIONS RE: MINIMUM DATA

1. Title of film - using original title in country of origin
2. Country of origin
3. Name of director/co-director
4. Date of production (completion)
5. Indication that review/critique exists
6. Length of copy in Archive
7. Gauge of film
8. Technical system

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Minutes

COMMISSION ON CATALOGUING AND DOCUMENTATION

Tuesday, November 19th, 1968 at the Hotel "Stadt Leipzig"

Members present:

Mr. Holman, National Film Archive, London
Mr. Klaue, Staatliches Filmarchiv der DDR, Berlin
Mrs. Coppens, Cinémathèque Royale de Belgique, Brussels
Mr. Spiess, Deutsches Institut für Filmkunde, Wiesbaden
Mr. Acimovic, Jugoslavenska Kinoteka, Beograd
Mr. Pogacic, Jugoslovenska Kinoteka, Beograd
Mr. Armatys, Centralne Archiwum Filmowe, Warschau
Mrs. Bowser, Museum of Modern Art, New York
Mr. Nicolas Kaftanjiiev, Bulgarska Kinoteka, Sofia
Mr. Schulz)
Mr. Vogel)
Mr. Klamt) Staatliches Filmarchiv der DDR
Mr. Gogolin)
Mrs. Schirmer)
Mrs. Britting)
Mrs. Lies)

The members of the commission agreed that the minimum data concluded upon concern films that have not been viewed. A minimum of research is necessary to establish the minimum file. Mr. Holman pointed out that it would be ideal to add more data to the minimum catalogue, but he could speak for the NFA that the NFA is understaffed and the catalogue workers overworked. As a consequence they are behind in their cataloguing work by 6 years.

It was suggested that when the length (which is recorded in the minimum card) of a film copy is checked, the colour (black and white or colour) and the type of material (lavender, positive, etc) should be recorded as well, and whether the copy is titled or subtitled.

Mr. Kaftanjiiev suggested that there should be a small rubrique 'varia' on each card that could be filled in if necessary.

The commission members agreed that the following items should be added to a MINIMUM catalogue card:

9. Type of emulsion (negative, positive, lavender, etc)
10. Type of base (nitrate, acetate, ~~mix~~ etc)
11. Titles
12. Number of reels
13. Location number
14. Condition of film copy as per FIAF standard
15. Silent or sound version

Mrs. Bowser referred once more to co-production. She thought that a co-production is intended for a certain market. If a co-production is made in Spanish for example, the ownership should go to Spain.

But Mr. Spiess said that this is not a question of the market.

Mr. Acimovic and Mr. Holman felt that it is very difficult to standardize the category 1-5 of films. When for example the Yugoslave archive gives category 3 to a film, another archive will perhaps put it under category 5.

The decision as to whether a film is a feature film or a documentary can only be given after the film in question has been viewed.

Mr. Acimovic mentioned that about half of the films stored in his archive had been viewed.

Mr. Klaue pointed out that it is a ~~great~~ genuine research task to compare the different copies that exist of a film title to find out how complete they are.

The Polish archive has two catalogues: one minimum catalogue for practical purposes and one for research work. The data of the research catalogue are the ones established after the viewing of a film.

Mr. Klaue talked about having the title of the copy on the label of the can and also in the minimum catalogue. This is a practical problem also for Poland. When they send a film to the lab to be printed the lab will refuse to take the responsibility of copying it if the title of the film copy differs from the one on the card.

Mr. Acimovic replied that all the vault workers have to do is to find the numbers; there is no necessity for them to read the labels. But Mr. Klaue said the STA experienced showed that it is impossible to handle film copies only by numbers.

Mr. Holman felt that the commission should turn its attention to the MAXIMUM information wanted after a film has been inspected.

MAXIMUM information

Mr. Holman presented an AFI sheet with the maximum of credits.

This kind of sheet was made out by the American Film Institute in 1925. Some ~~13~~ 81 data were collected without having seen the film as far as the credits are concerned. This ~~ink~~ institution has no film collection, they wanted these informations for mere documentation, in order to program a computer which would produce a printed catalogue.

The commission felt they should use this card as a basis for their maximum card and add to or subtract from it.

Mrs. Bowser indicated that the commission should not necessarily follow the form or adopt the terms used in the sheet.

The Commission agreed upon the following items for MAXIMUM information:

1. Original title in the country of origin
2. Title on copy in archive
3. Title of series
4. Release title in country of archive
5. Working title - provisional title
for national productions
6. Episode title (different episodes with different directors)
7. Television title
8. Translation title (made up by cataloguing staff)
9. Production companies
10. Sponsor (Auftraggeber)
11. World/Original/National distributor
12. Local distributor

(Concerning socialist countries there is only one production company, which is DEFA for the GDR, for example. The term original distribution is misleading because the films are sometimes sold many times in capitalist countries and the distributors change.)

13. Date of production
 - a) Shooting began (tournage commencé)
 - b) Shooting completed (tournage terminé)
14. Date of first public showing (date de sortie, Uraufführung) in archive's country
15. National ~~copyright~~ censorship certificate, date and number
16. For the USA this would be the Copyright date

16. Censorship date of the dubbed version. ~~Occasionally~~
(Occasionally, some time elapses between the censorship/of the original version and the final dubbing. date
At the end of the dubbing process another commission censors the dubbed version. This paragraph is valid for socialist countries only.)

17. Duration of distribution rights
(This would be easy to define in socialist countries since there is only one distributor. In the GDR, the archive may use a film of the national production for non-commercial screenings when the film is out of distribution.)

18. Silent/silent sonorisé or sound
19. Sound system (magnetic or optical)
20. Colour (black and white, colour, tinted, hand-coloured)
21. Gauge (8,16,28,35,70 mm and videotape)

22. Length
- a) Original length
 - b) Length of national-release copy
 - c) Length of copy in ~~ex~~ archive (given in m)

23. Presented by
(Mrs. Bowser pointed out that this exclusively concerns British and American productions. It is more a matter of courtesy and the commission should not bother too much to record it.)

24. Producer
25. Director
26. Scenario
27. Author or original source (book or play)
28. Adaptation

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COMMISSION ON CATALOGUING AND DOCUMENTATION

Nov. 20th, 1968 at the Hotel "Stadt Leipzig"

morning

The commission members agreed to add Assistant Director as 23a and also Production manager (Aufnahmeleiter).

Mrs. Bowser said that the MMA intends to record their newspaper clippings on Xerox cards. But since their financial situation prevented them from doing it she could not present any examples before next year.

Mrs. Bowser also pointed out that due to the financial strain or their budget for next year's FIAF Congress in New York they cannot offer hospitality to the commission members. But the MMA could afford to send her over to Europe to participate in the commission's meetings.

Mr. Klaue mentioned that the commission should meet before next year's FIAF Congress in order to reach some final results.

Some photocopied catalogue cards of various archives were distributed.

MAXIMUM DATA (continued)

27. Animator

28. (Special effects/Photography)

29. Art director (Architekt)

(Mr. Klaue: The assistants to certain professions should be considered, in a maximum list, since an assistant could become important in a few year's time).

30. Assistant and director

31. Set designer (drawing)

(It was agreed that the American film industry is very rationalized with the different degrees of responsibility. Mr. Acimovic wondered what practical reason there is to have all these people recorded. Mr. Spiess thought that thus the development of the artists can be traced and Mr. Klaue added that all these persons have certain influence on the overall value of a film).

32. Production designer (handwerkliche Ausführung der Bauten)

33. Film editor

34. Assistant editor

35. Music / Composer of film music (written especially for that particular film)

36. Lyrics

37. Songs/compositions (titles and composer of songs if not identical with the composer of the film music)

38. Music arranger (Musikalische Bearbeitung)
39. Musical performers (choir or orchestra)
40. Musical selection
41. Choreographer
42. Sound recording
43. Sound effect
44. Sound system
45. Costume designer/Costume maker
46. Make-up (maquillage (including transformations))
47. Special effects (excluding sound effects)
48. Advisor (technische Beratung)
(Trickage)

49. Cooperation (outside body in making the film)

50. Miscellaneous

51. Cast and Role

52. Genre

(It will take a long time to elaborate standardised genres, meanwhile use as necessary e.g. western, horror, detective, etc.)

53. Synopsis

It was agreed to add to the maximum information:

54. Time of action

55. Place of action

56. Commentary written by

57. Commentary spoken by

Here are the ADDITIONAL ITEMS that the members thought necessary for a maximum file:

58. Supervisor (Kunsttischlerische Oberleitung)

59. Shooting script (découpage, Drehbuchbearbeitung)

60. Location of shooting (- exterior
- location of studio)

61. Dubbing

Dubbing studio

Dubbing director

Dubbing speakers

Dubbing cutter

Text

62. Foreign version prepared by (implies newly added footage)

63. Subtitles

64. Censorship
 - a) Amount of footage out (if known, in m)
 - b) Description and footage of section deleted)
 - c) Reason of deletion (if known)
65. Festivals at which film was accepted and awards given;
any other prizes and awards

PHYSICAL DESCRIPTION OF FILMS

(Description technique des Films)
elaborated by the commission members.

Refer to points 18.19.20.21.22. already included in maximum information.

Mr. Holman suggested other items from the NFA technical record card.

Concerning the condition of films it was agreed upon at yesterday's meeting that FIAF scale 1-5 should be applied.

1. Silent/Sonorisé/Sound
2. Sound system
3. Colour
4. Gauge
5. Length a.) original length
b.) length of national release copy
c.) length of copy in archive
6. Condition of film as per FIAF scale
7. Type of emulsion
8. Type of base
9. Number of reels
10. Location number
11. Frames per second (images par seconde)
12. Type of perforation
(Mr. Holman agreed to ask Mr. Brown of the NFA to classify the different perforation and make this study available to all archives).
13. Flash titles
(Mr. Acimovic wanted to know what should be done when a silent film is printed on sound stock by mistake, and if that should be recorded.
14. Colour system of archive copy
(It is advisable to have a separate card for each archive copy)
15. Date of printing of the new copy (date de tirage)
16. Source and generation of copy

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Concerning data that change: shrinkage, stability test ect. the commission doubted that they should deal with this aspect of preservation work. The technical control of ~~z~~ a film copy is not important for film research work.

(The Austrian catalogue card lists under physical description:)

17. Language condition:
- a) Language of credit titles
 - b) Language of titles
 - c) Language of dialogue
 - d) Language of subtitles

Commission members felt that it should clearly be indicated on the card if the credits are taken from the ~~fa~~ film copy or from some other source. In the latter case the NFA puts the data in square brackets.

18. Documentation of reviews

The members agreed that it was necessary to indicate on the minimum card if a review/critique exists or not. Mr. Klaue said he thought that only press critics and advertising material should be recorded thus excluding all material of museum character, e.g. posters, costume designs, etc.

Mr. Klaue at this point felt it necessary to talk about how many catalogues an archive should have. It would be confusing for SFA, for example, to have film information and documentation data together on one card; SFA has two separate catalogues.

Mr. Holman expressed himself in favour of having one MASTER card with all possible data recorded on it, but on a separation of film information and documentation data (reviews, related material etc.)

Mr. Klaue pointed out thta the data for documentation change, since stills or posters are continuously added. With a mechanization these changes can easily be corrected at a very low cost.

But it was felt that the recording of documentation infromation should be excluded until we come to questions of documentation as a whole.

METHODS OF CATALOGUING (MINIMUM)

What indexes are wanted for a film collection after the film has been viewed?

- a) by titles
- b) by directors
- c) by country of origin
- d) by ~~xxx~~ production companies

Should such a minimum index be published and made available to other archives? No, it is intended for internal use only.

Will this index be duplicated for the vaults or do they have their own records and cards in different countries (e.g. red for nitrate, green for acetate).

Mr. Klaue: There is the question of different acquisitions lists for nitrate and acetate material. From these entries an archive should know if the material is acetate or nitrate. The archives should from the very beginning separate acetate and nitrate and work out a different numbering system for each.

- Acquisition -
1. Separation into nitrate or acetate
 2. Checking of nitrate stock for condition
 3. Location number
 4. Develop minimum card
 5. View the film (preferably national production first) and make minimum card

If every archive concentrates on its own ~~xx~~ national production first, a mutual exchange of information on national production between FIAF members should be possible. An archive should not hesitate to ask another archive for a photo-copy of the catalogue cards with all data filled in (without having to pay for it) on an exchange basis ϕ in order to help cataloguing its acquisitions.

Mr. Klaue: this should be considered for national filmographies. And the commission's task is to decide how complete this information should be and it could then be presented and recommended to FIAF in the three FIAF languages.

MINUTES

COMMISSION ON CATALOGUING AND DOCUMENTATION
Afternoon session, 20th November, 1968
at the Hotel "Stadt Leipzig"

MAXIMUM INDEXING

Each name can have an index card, but such volume could only be done by a computer. Mr. Holman said 4 indexes are enough, everything else is registered anyway and this is important.

Mr. Acimovic proposed that only the creative staff should be indexed and Mrs. Bowser would even go further, to eliminate the actors.

Mr. Klaue: Those data should be selected as we decide upon are the most important by the experience of an archive. And here again every archive should take special efforts to catalogue its own national production first and thus ~~ix~~ be able to supply filmographic information to other archives.

INDEXES:

- | | |
|--------------------|------------------|
| Country | Photography |
| Company | Music |
| Title | Art Director |
| Year of production | Choreography |
| Director | Editing |
| Dialogue | Principal actors |
| Screenplay | |

Here is a practical example: if we take e.g. 100 names for 1 film, the catalogue cards for 1000 films would occupy a space of 5 sqm with traditional methods.

It was felt that for a subject index any combination should be foreseen. A subject index exists in the television studio in Berlin. Mr. Klaue will study the possibilities as to how a subject index can be established there and also in the socialist countries. The members agreed that subject indexing should be excluded for the time being so far as the commission is concerned.

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The members of the Commission wondered how much work would be necessary to index for example 100 cards. The traditional work methods will be insufficient for maximum information indexing. Mrs. Bowser said that once all archives have adopted one standard format of the catalogue card and talk about the same thing at the same time a firm could be hired for FIAF needs.

In England it is hoped one day, to have all holdings of NFA, the Imperial War Museum and of other film institutions printed in one information bank and each institution could extract whatever information it wanted for catalogue production or other purposes.

The SFA will need 3 or 4 years preparing for programming, a different point of view would be to prepare the material. One must exactly know what indexes are wanted.

Mr. Acimovic wondered if film genres could be evaluated with FIAF or UNESCO as sponsors.

Mr. Klaue said it would be checked if our maximum card would be suitable for any other categories (documentary film, newsfilm) and if not, what should be added to or subtracted from it.

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Minutes

COMMISSION ON CATALOGUING AND DOCUMENTATION

Afternoon 3.00 p.m. - 7.00 p.m. /Nov. 21, st, 1968
at Hotel Deutschland

A proposal from SFA was read which offered to consolidate the maximum data so far compiled by the commission. The SFA further volunteered to translate the categories into the three official FIAP languages (Russian, French, English) and to circulate this form to members of the Commission for their comments and final approval prior to the next FIAP Congress.

Mr. Holman welcomed the unofficial observers, Mr. Ledoux, Mrs. Recht and Mr. Peter Morris.

The form that would be passed from archive to archive would have to be very large to gain filmographic information of such complexity and furthermore provide categories in three languages, but the form is not important, since the object is to get information and enter it on the archive's own record.

Mr. Acimovic raised the question of priorities in gathering information; an archive faced with over eighty possible items should be given some directions as to which of these items are more important. It was felt that this question could only be answered by an archive when it came to compile this information.

Two papers prepared by the Yugoslovenska Kinoteka were distributed to the members:

1. CATALOGAGE DES PHOTOS ET DES NEGATIFS DE PHOTO
2. ANWEISUNG ZUR ZUSTANDSBEWERTUNG VON FILMKOPIEN

Mr. Ledoux said that he didn't think that the MMA should struggle to get filmographic information which already existed; it would be a simple matter merely to give the reference number in the American Film Institute printed catalogue, and thus save work.

Mrs. Bowser explained that the MMA did not conform with the information gathered by AFI and on occasion had cause to question their accuracy since the AFI had not acquired this information directly from film copy.

Mr. Spiess spoke about his project concerning

COORDINATION OF INDEXING

and said that he had so far received only 14 replies.

The members felt that a circular should be sent and Mr. Holman said that the chairman, Mrs. Davies, ~~xxxx~~ would draft an accompanying letter to be sent out with the questionnaires from Wiesbaden to those members who had not yet replied.

Mr. Morris said that ~~dispite~~ ~~the~~ ~~disappointing~~ number of returns made we could discuss the mechanic of exchanging the results of such an indexing project.

Mr. Ledoux suggested that there be two different categories. Each archive should present a list of periodicals which it felt should be indexed at once. Secondly, other periodicals ~~xxxx~~ for which immediate indexing is not imperative. It was suggested that multiple cards could be sent to participating members but some concern was expressed regarding the delay between receipt of a periodical and the dispatch of index cards.

A further difficulty was seen with regard to duplicating cards since socialist countries appeared to lack up-to-date duplicating facilities. It was agreed that such an index card would have to be standardised as to format and layout.

Mr. Klaué summarised this as follows:

1. Which archives are willing to participate in such a project
2. Each participating archive should list the periodicals it considers desirable to index
3. Definition of content of each index card
4. A decision on technical process which would depend upon the archives participating

Mr. Morris suggested an alternative whereby indexing would be entered on a sheet sent to members who could then use this information on existing cards of their own design. This would avoid the necessity of re-recording information already held.

Mr. Ledoux suggested that that valuable indexing could be done on books dealing with film history which themselves had no index at all. He suggested that such indexes, if compiled, could be published by FIAF.

Resulting from this discussion Mr. Ledoux suggested that for the next FIAF meeting of this commission each archive should propose the titles of books to be indexed. As an example of an old film magazine, FILMKURIER was cited as one which is virtually useless without such an index.

Summarising this discussion Mr. Ledoux said that there were three aspects to indexing;

1. New film reviews
2. Books which have no index
3. Old film magazines

Mr. Ledoux felt very strongly that a start should be made on the indexing of old film magazines and suggested that the task was no so formidable if one undertook to index one volume each year.

Mr. Spiess said that he had already tabulated the results of his project which included returns from 14 archives and this indicated which magazines were currently being indexed.

The commission decided to introduce a pilot indexing project which would perhaps cover six months of a given periodical in each archive, three or four of whom volunteered their participation. It was felt for this purpose that the commission should establish who now indexes recent magazines, giving titles;

who has started the indexing of books and
who has started the indexing of any old film magazines.

Two film magazines were suggested for a pilot indexing project; CINEA-CINE (Cin  math  que de Belgique)
and PHOTOPLAY (NFA or MMA)

NEWS CLIPPINGS

Mr. Ledoux opened the discussion by pointing out that each archive clips its national press and he would like, through photocopying process to make such clippings available to other archives. An exchange of xeroxed clippings could be arranged, Brussels for ex. clips six daily papers but does not attempt to do the same for British national newspapers. Surely it would not be difficult for the NFA to provide photocopies of film reviews from such newspapers as the "Financial Post", "Guardian" and "Observer". While sympathetic to this idea in general Mr. Klaue said that before such a scheme could be initiated it would be necessary to formulate principals and conditions upon which such exchange could be carried out.

Mr. Ledoux expressed his opinion that the commission on cataloguing and documentation would be better advised to concentrate its efforts in one direction only, namely, that there should be one commission on cataloguing and another on documentation each of these commissions devoting itself entirely to these respective subjects.

The acting chairman asked Mr. Spiess whether the commission might consider his ABBREVIATIONS FOR INTERNATIONAL PERIODICALS AND NEWSPAPERS. It was hoped that this list could be considered and adopted by the commission on the following day (Friday).

Mr. Ledoux drew attention to the fact that international standard organization had already published an International Code for the Abbreviation of titles of periodicals.

Switzerland, 1st edition March 1954. English edition.

This had also been issued in French and Russian and copies might be obtained through national standards organizations. It was also learned as a result of a lengthy discussion regarding standards of transliteration (particularly Russian and east European proper names that a similar international standardized code for the transliteration of cyrillic letters existed.)

FUTURE MEETINGS OF COMMISSION

Since Mrs. Bowser would not be able to attend the last meeting of the commission on Friday she informed members with regret that the IMA was not able to offer hospitality to the commission at the time of the FIAT Congress which will be held in New York 21 st to 24th of May 1969. Members of the commission considered two alternatives for a meeting which they felt necessary in April 1969. There were nine members originally appointed to the commission and if the offer made by Mr. Ledoux to provide a meeting place the commission estimated that it would be necessary to raise 360 US \$ for a three day meeting proposed for Brussels.

Members wished to ask the FIAT Executive for this sum. The alternative would be for each member archive to send its representatives to the commission meeting at its own expense.