

Cataloguing Commission

**INTERIM REPORT
TO THE FIAF EXECUTIVE COMMITTEE**

Paris, November 5 - 9 1993

The Future of FIAF

October 15, 1993

Dear Colleagues:

Prague is a great city in which to speculate about the future of anything. Bustling and full of hope, it seems to be trying to combine a vibrant new commercial life with the best of the past, a concern for social justice. Through it all there shines an over-arching love for the arts. In this historic city last month, the Cataloguing Commission gathered to work and to think about the future of FIAF. Sitting in Vladimir's sunlit downtown office, with the city flowing past beneath our window, we thought and debated and discussed. Street noises filtered up -- the hums and drones of multifold vehicles, the rise and fall of murmuring voices, and once even, a clown band passing in parade. Perhaps it should be no surprise that our thoughts melded into the atmosphere of the city -- attempting to adapt to and embrace the realities of the present, all within a framework which could preserve the best of the past. What emerged can be distilled as follows:

- The basic aims of the Federation:

- to promote the collection and preservation of films and film-related documents;
- to encourage the development of film archives throughout the world and to provide an organizational setting which nurtures interarchival cooperation;
- to insure access to collections and to promote the study of film as art, as culture, and as historical document

all these aims are sound.

But something is lacking here and needs to be added. And this something is a specific, written recognition of the importance, indeed the central archival role, of organizing and providing intellectual access to our collections. We as archivists must stop kidding ourselves that we can carry out our essential aims without a serious commitment to the task of cataloging. We must take that sometimes maligned and often misunderstood word, "cataloging," out of the closet and add it to our thoughts, our budgets and our plans, as well as to FIAF's statement of aims. We, the members of the Cataloguing Commission, suggest to the members of FIAF that the responsibility to catalog is as important as the responsibility to preserve. What is needed is no less than a formal FIAF recommendation which states, in essence, that an uncataloged collection is as useless as an unpreserved one.

● The economic climate of the latter part of the twentieth century has made its impact felt on all aspects of archive and Federation work, but its impact has been most burdensome for FIAF's Commissions -- who function as the Federation's technical experts. The Commissions and their members have, in a very real sense, served as a kind of professional secretariat for the Federation, complementing the salaried administrative one in Brussels. They have performed research, provided advice to members, conducted surveys, produced publications, and promulgated standards. The primary purpose of all this activity has always been to serve the membership, but it must also be noted that the work of the Commissions serves to enhance the professional reputation of the Federation.

While we believe there is general agreement that Commission work is viewed as essential to the health of the Federation, economic difficulties within FIAF have dictated that overall funding for our work has, in actual terms, declined seriously in the past several years. These cuts have been reflected, first, in a reduction in the number of Commission meetings which can be supported in any given year, and, more recently, in the number of members permitted to serve on each Commission. The reduction in funding resources comes at a time when individual archives, also under the constraints of reduced means, have often cut, or even eliminated money to support staff participation in professional organizations. Many a potential Commission participant cannot realistically be considered for membership because his or her archive cannot make time available for the performance of Commission work and/or cannot afford travel costs to meetings. This situation is particularly vexing for the Federation and for developing archives whose staff expertise our Commissions most sorely need if they are to be truly representative. If the work of the Commissions is to remain relevant to those archives we would most wish to serve, we must have benefit of the knowledge and experience of those most intimately acquainted with their special problems. At the same time, pressure grows for Commissions to assume more responsibilities and to complete projects "in a more timely fashion." This puts our Commission members in a kind of triple-bind. Lest the quality of Commission work suffer severe damage, something must give.

The Cataloguing Commission members thought of several potential methods for alleviating or responding to these problems:

- Reinstate a larger membership for Commissions -- possibly on a project-related basis, for example, 2-3 members could be appointed temporarily for the purpose of completing a top-priority project.
- Provide travel funds for attendance at Commission meetings for members from "indigent" and developing archives. (This year, for example, the lack of travel funds caused us to miss Carlos Roberto de Souza, our Brazilian member who is in charge of the computer formats project. Brazil's inflation rate is astronomical, so his absence was understandable, but it hindered progress not only with his project, but also deprived us of his special insight into the needs and possibilities of developing archives vis à vis our other projects as well.)

- Hire consultants for certain aspects of Commission work, for example, a Commission might design a project and gather data; then hire a contractor who could analyze and write up the results, preparing them for publication.
- Send a member of the Brussels Secretariat to meetings for the purpose of taking notes and drafting minutes.
- Change the aims of Commission work to include only short-term projects which would require minimal expenditures of time and effort, for example, defining questions rather than providing solutions.
- Encourage members of the Executive Committee to launch an informal information campaign with members which would be designed to temper unrealistic member expectations.

● Finally, let me request on a personal note that whatever we do to change FIAF, we should never lose sight of the Federation's most important asset -- its people. Many colleagues have spoken about the importance of training young archivists, and I will not reiterate that point here. What I speak of instead, is the importance of respecting and caring about one another as individuals. More than any other organization to which I have in the past belonged, I have found FIAF to be a place which promotes the growth and development of its members, indeed which fosters and encourages each of us to give the very best we have to offer. We have a spirit of mutual caring and concern which distinguishes our conferences, engendering both a spirit of cooperation and a tolerance for individual differences. I urge us to recognize this uniqueness of our Federation and to cherish, nurture, and exploit it as the very best and most central means of assuring a prosperous future for our Federation.

For the Cataloguing Commission
Harriet W. Harrison

COMMISSION MEMBERSHIP

CATALOGUING COMMISSION MEMBERS

Carlos Roberto de Souza

Harriet Harrison

Rolf Lindfors

Vladimír Opela

Roger Smithers

Olwen Terris (proposed)

Curriculum vitae

Rolf Lindfors

<i>Full name</i>	Rolf Bertil Lindfors
<i>Date of birth</i>	19 August 1939
<i>Place of birth</i>	Byske, north of Sweden
<i>Nationality</i>	Swede
<i>Present home address</i>	Ringvägen 54 S-181 34 Lidingö Telephone 08-767 63 85

Education

School (- May 1962)	Secondary School, Piteå, graduated in May 1962. Special subject: Mathematics
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University

Uppsala August 1963 - May 1968 Subjects:
Mathematics, Aesthetics

Other activities at the University:

Set decorator and Costume designer for several productions of the student theater i Uppsala, such as plays by William Shakespeare, Edward Albee, Jean Genet.

the

Filmprogrammer and librarian for the library at the Student Film Club in Uppsala (the biggest film library in Sweden at the time) 1965-1968
Also worked as a teacher in mathematics, chemistry and physics for one year.

Employment

August 1968 to date

Swedish Film Institute
Box 27 126
S-102 52 Stockholm
Telephone 08-665 11 00 (direct line 08-665 11 27)
Telefax 08-661 18 20

From August 1968 employed to catalogue the film collection at the Swedish Film Institute's film archive.

From 1981 curator of the Film Archive and still cataloguing.

Since 1990 working in a group at the Swedish Film Institute to organize and construct an online film fact database built in Oracle and operating under Unix. 40 Macintosh and PCs are connected to the Unix minicomputer in a network.

Other activities

1969-1980 Editor in chief for the Swedish film quarterly FILMRUTAN (Sweden's oldest film magazine still in publication)

1970-1981 Columnist in the weekly TV-magazine Röster i Radio with writings on all features shown in Swedish television every week.

Publications (books)

(all with Bertil Wredlund)

Långfilm i Sverige 1910-1919, Proprius 1991

Långfilm i Sverige 1920-1929, Proprius 1987

Långfilm i Sverige 1930-1939, Proprius 1983

Långfilm i Sverige 1940-1949, Proprius 1981

Långfilm i Sverige 1950-1959, Proprius 1979

Långfilm i Sverige 1960-1969, Proprius 1982

Långfilm i Sverige 1970-1979, Proprius 1983

Långfilm i Sverige 1980-1989, Proprius (to be published in winter 1992/93)

In preparation:

Bibliography of National Filmographies, the updated version.

CURRICULUM VITAE

1. Name: Carlos Roberto Rodrigues de Souza

Birth: Andradina (SP), 25.09.1950

Address: Alameda Tietê 709/3, CEP 01417, São Paulo, SP, Brazil.

Phone: (011) 282-2451

2. Studies

- Graduated in Cinema by the Departamento de Cinema, Teatro, Rádio e Televisão da Escola de Comunicações e Artes - Universidade de São Paulo - 1969/1972

- Master in Arts by the Universidade de São Paulo (1979). Work:
Uma Hollywood Brasileira / O Cinema em Campinas nos Anos 20

3. Professional activities

1992 - Cinemateca Brasileira's Head of the Collections

1988/91 - Head of Cinemateca Brasileira's Preservation and Cataloguing Department

1986/87 - Cinemateca Brasileira's Technical Director

1985 - Cinemateca Brasileira's Deputy Curator

1984 - Cinemateca Brasileira's Adjoint-Curator

1980/84 - Professor of Universal and Brazilian Cinema - Escola de Comunicações e Artes - Universidade de São Paulo

1979/84 - Fundação Cinemateca Brasileira's Curator

1978 - Fundação Cinemateca Brasileira's Adjoint-Curator

1977/80 - Teacher of History of Cinema - Escola de Comunicações e Artes - Universidade de São Paulo

1975/77 - Head of the Cinema Research Group of the Centro de Pesquisas sobre Arte Brasileira - Departamento de Informação e Documentação Artísticas da Secretaria Municipal de Cultura de São Paulo

4. Related activities

1992 - Organizer and participant in the meetings of the FIAF Cataloguing Commission, held in São Paulo, in april

- Head of the project "Cataloguing the Tupi Broadcasting Collection - 1960/1964", held at Cinemateca Brasileira, sponsored by the Vitae Foundation (in process)

1991 - Participation in the Séminaire sur la conservation et la mise en valeur du patrimoine cinématographique et audiovisuel, held at Cinémathèque Suisse, Lausanne (Switzerland), in november. Speech: "Cataloguing Moving Images: An Adventure in Knowledge". Participation in the meetings of the FIAF Cataloguing Commission, held immediately after the Séminaire.

- Participation in the seminar Arte e Informação: Diagnóstico e Perspectivas, held in Rio de Janeiro by the Instituto Brasileiro de Arte e Cultura, integrating the work group about collections

1990 - Speech "Utilización del MICROISIS en el marco de un archivo filmico/Using MICROISIS in a film archive setting", in the Technical Symposium held in Havana (Cuba) after the XLVI FIAF Congress. Participation in the meetings of the FIAF Cataloguing Commission

- Speech about Moving Image Materials as Study Sources during the XXXV Seminar on the Acquisition of Latin American Library Materials - SALAM - held in Rio de Janeiro

- 1989 - Participation in the XLV FIAF Congress, held in Lisbon (Portugal): I Encontro de Cinematecas de Países de Expressão de Língua Portuguesa, General Assembly, guest expert in the meetings of the FIAF Cataloguing Commission. After the Congress, visited the Deutsche Institut für Filmkunde (Wiesbaden) and the Staatliches Filmarchiv der DDR (Berlin), getting in touch with their cataloguing work
- 1989 - Classes at the course for archivists, held in Rio de Janeiro, by the Arquivo Nacional, under the sponsorship of the FNUD/UNESCO
- 1988/90 - Head of the project "Restoring Brazilian Films - The Nitrate Collection", developed at Cinemateca Brasileira sponsored by the Vitae Foundation
- 1987/90 - Head of the project "O Instituto Nacional de Cinema Educativo - História e Produção", held in Cinemateca Brasileira under the sponsorship of the Conselho Nacional de Desenvolvimento Científico e Tecnológico - CNPq
- 1987 - Speech at the Maison de L'Amérique Latine, Paris (France), about Humberto Mauro and his films, during the Brazilian Cinema Retrospective, held at the Centre Georges Pompidou (Beaubourg)
- 1987 - Travel to Europe for contacts with the UNESCO's Communication Department referring to the project "Preservation of the National Heritage", under development at Cinemateca Brasileira, and to make reports about the computerized system using CDS/ISIS; researches at the Stiftung Deutsches Kinemathek for the project "O Instituto Nacional de Cinema Educativo - História e Produção"; visit to the technical facilities of Staatliches Filmarchiv; participant of the XLIII FIAF Congress, General Assembly, the Joint Technical Symposium - Archiving the Audio-Visual Heritage, and the UNESCO/FIAF/FIAT/IASA Consultation of Manufacturers and Users of Audio-Visual Archiving Equipment; visit to the new facilities of the Bundesarchiv, Koblenz, and research about Brazilian subjects held by this archive
- 1986 - Speech "A National Preservation Politics" during the VI Congresso Nacional de Arquivologia, held in Rio de Janeiro by the Arquivo Nacional
 - Member of the Conselho Nacional de Direito Autoral (Copyright National Council)'s Commission established to vote a national resolution about copyright register of moving image productions
- 1986/87 - Head of the project "Research about new technologies on Film Restoration, Preservation and Conservation", developed by Cinemateca Brasileira under the sponsorship of the Financiadora de Estudos e Projetos - FINEP
- 1985/87 - Member of the State Cinema Commission of the State of São Paulo Government
- 1985/87 - Member of the Advisors Board on Cultural Matters of the Empresa Brasileira de Filmes S.A. - EMBRAFILME
- 1984 - Organizer of the III Latin-American and Caribbean Seminar of Moving Images Archives, held in São Paulo and Rio de Janeiro under the sponsorship of UNESCO. Speech about "Regional Restoration Centers" during the meeting
- 1981 - Travel to Europe: participation in the FIAF Congress (Rapallo, Italy) and visit to the British Film Institute/National Film Archive
- 1979/92 - Research for a book about Humberto Mauro's life and films

1978/80 - President of the Centro de Pesquisadores do Cinema Brasileiro (Brazilian Cinema Researchers Center)
 Since 1987 - Member of the Society of Motion Pictures and Television Engineers - SMPTE

5. Films etc

- 1988 - Advisor for the television series **90 Anos de Cinema - Uma Aventura Brasileira**, six chapters, written by Eduardo Coutinho and directed by Eduardo Escorel, produced by Metavideo and released by TV Manchete
- 1980 - Executive producer of **ASA BRANCA - UM SONHO BRASILEIRO**, 35mm, feature film, color, directed by Djalma L. Batista, prize Best Direction at Brasília and Gramado Film Festivals, prize "Cité de Nantes" at the Festival des Trois Continents de Nantes (France) e prize Air France 1982 as Best Film and Direction
- 1972 - Producer and director of **Um Drama Caipira dedicado a Caio Scheiby**, 35mm, black and white, 29 minutes, documentary about a production movement in the hinterland of São Paulo, during the 20's

6. Publications (since 1980)

- 1992 - **Formats, formats, formats...** - FIAF Cataloguing Commission Occasional Papers No. 1
 - Editor of **Cine Jornal Informativo** - catalogue of the newsreel collection. Cinemateca Brasileira
- 1991 - Editor of **Bandeirante da Tela** - catalogue of the newsreel collection. Cinemateca Brasileira
 - **Guia de Filmes produzidos no Brasil entre 1926 e 1930**, fourth volume of the Brazilian Filmography series. Cinemateca Brasileira/FAPESP. Collaboration
- 1990 - Research and text: **Catálogo - Filmes Produzidos pelo INCE**. Fundação do Cinema Brasileiro, Rio de Janeiro
- 1987 - **Guia de Filmes produzidos no Brasil entre 1921 e 1925** - third volume of the Brazilian Filmography series. EMBRAFILME, Rio de Janeiro. Collaboration
 - "Le parlant et les tentatives industrielles: années trente, quarante, cinquante" (with Maria Rita Galvão), and "Humberto Mauro" - chapters of **Le Cinéma Brésilien**, edited by Paulo A. Paranaguá for the collection "Cinéma Pluriel". Centre Georges Pompidou, Paris, France. The book received the prize as the best Cinema Book of the year
 - "Cinema Brasileiro: 1930/1960" (with Maria Rita Galvão) and "Humberto Mauro", chapters of **Cinema Brasileiro**. Fundação Calouste Gulbenkian and Cinemateca Portuguesa
 - Introduction of the Cinemateca Brasileira's 1987 Calendar
- 1986 - Editor of the 2nd edition of **Cinema: Trajetória no Subdesenvolvimento**, by Paulo Emilio Salles Gomes. Editora Perspectiva, Rio de Janeiro
- 1985 - **Guia de Filmes produzidos no Brasil entre 1911 e 1920** - second volume of the Brazilian Filmography series. EMBRAFILME, Rio de Janeiro
 - "Ciclo de Cinema de Cataguases (1925/1930)", **Correio Filatélico** n. 95
- 1984 - Technical editor of the Brazilian translation of **Jean Vigo**, by Paulo Emilio Salles Gomes. Editora Paz e Terra, Rio de Janeiro

- "Cinema Brasileiro: Por uma Consciência de Preservação",
Revista do Patrimônio Histórico e Artístico Nacional n. 20
- Guia de Filmes produzidos no Brasil entre 1897 e 1910 -
first volume of the Brazilian Filmography series. EMBRAFILME,
Rio de Janeiro
- "Cinema Brasileiro: 1930-1964" (with Maria Rita Galvão),
chapter of the 11st volume of the História Geral da Civilizaç o
Brasileira - Tomo III de "O Brasil Republicano". Difel, São
Paulo
- 1981 - A Fascinante Aventura do Cinema Brasileiro. Fundação Cinemateca
Brasileira, São Paulo
- Cinemateca Imaginária: Cinema & Memória. EMBRAFILME, Rio de
Janeiro
- 1981 - Editor of Cine Jornal Brasileiro (Departamento de
Imprensa e Propaganda) 1938-1946, catalogue. Fundação
Cinemateca Brasileira/Imprensa Oficial do Estado de São Paulo
- 1980 - 30 Anos de Cinema Paulista, Cadernos da Cinemateca n. 4,
Fundação Cinemateca Brasileira, São Paulo

CURRICULUM VITAE - R B N SMITHER

PERSONAL DETAILS

<i>Full names</i>	Roger Bernard Newbold SMITHER
<i>Date of birth</i>	13 April 1948
<i>Place of birth</i>	Istanbul, Turkey
<i>Nationality</i>	British
<i>Present home address</i>	3 Honor Oak Road Forest Hill London SE23 3SQ Telephone 081 291-1479
<i>Marital status</i>	married 26 June 1971 (wife Linda M Smither, née Bromberg, born London 6 February 1947, British citizen) twin children, James and Sophie, born 22 September 1977

EDUCATION

<i>School (-12/1965) qualifications gained</i>	Charterhouse, Godalming, Surrey 11 'O' levels, 1963-65; 3 'A' levels, 1965 (History-with-foreign-texts - recognised as 2 passes by English universities, but not in Scotland - and English Literature); 2 'S' levels, 1965 (History and English); General Paper and Use of English, 1965; entrance scholarship to Cambridge University, 1965.
<i>University (10/1966-5/1969) qualifications gained</i>	Gonville and Caius College, Cambridge (scholarship) BA degree in History, 1969 (2:1 in both Part 1 and Part 2), converted to MA by purchase.
<i>Post-graduate (10/1969-6/1970)</i>	Gonville and Caius College, Cambridge: one year's postgraduate research into reactions to the American Revolution of British travellers to North America in the late 18th / early 19th Centuries.

EMPLOYMENT - July 1970 to Date

Imperial War Museum
Lambeth Road
London SE1 6HZ
TEL (071) 416-5000 switchboard / 416-5290 direct line
FAX (071) 416-5379

Presently Keeper of the Department of Film (Museum Officer Grade B); previously various capacities, as follows:

July 1970 to April 1973 : film cataloguer (Research Assistant II) in the Department of Information Retrieval, researching and cataloguing British Ministry of Information films, etc, and developing manual cataloguing procedures.

April to October 1973 : seconded to organise the first Air Day at Duxford, then largely derelict; engaged in all aspects of preparations. The Air Day initiated the Museum's serious commitment to Duxford, now a flourishing outstation.

November 1973 to November 1976 : oversaw development and implementation, and subsequent routine operation, of APPARAT, a batch-mode collections-management computer system for film archives written to IWM specifications by an outside software house and run for the Museum on a mainframe computer in government service.

(November 1976 to January 1977 : sick leave)

February 1977 to August 1990 : Keeper of the Department of Information Retrieval (from November 1989 Department of Information Systems; as Assistant Keeper II, then Museum Officer C, then Museum Officer B) with a staff of five (graded Museum Officer E to G). The Department promoted the development and implementation of Museum policy on the acquisition and use of computers; assisted other departments in computer systems procurement, development, training and support; and provided practical advice and support in collection documentation and associated activities. Emphasis latterly was on in-house micro-computer based systems, the compilation of rules and handbooks, staff training etc; also involvement with outside agencies as listed below.

September 1990 to date : Keeper of the Department of Film (Museum Officer B) with a staff of thirty. The Department is one of the two national film archives in the United Kingdom and has a collection of over 50 million feet of film. The Keeper is responsible through his staff for the preservation of this collection, for its growth through continuing acquisitions, for its availability to the public, and for the management of the usage of material from the archive in commercial film and television productions.

[Museum Officer Grade B equates with Civil Service Open Structure Grade 6.]

PROFESSIONAL INVOLVEMENT OUTSIDE THE MUSEUM - NATIONAL

- AMSSEE** (1977-1990) co-opted member of the Documentation Panel, Area Museums Service for South-Eastern England.
- MDA** (1977-1987) co-opted member, Executive Committee of the Museum Documentation Association; and (1981-1985) Chairman of the Association's Membership Services Committee.
- NMIPG** (1977-1981) Secretary of the informal National Museums Information Processing Group.

PROFESSIONAL INVOLVEMENT OUTSIDE THE MUSEUM - INTERNATIONAL

- IASA** (1978-1985) Member of the Cataloguing Committee of IASA (the International Association of Sound Archives).
- FIAF** (1979-date) Member of the Cataloguing Commission of FIAF (the Fédération Internationale des Archives du Film).
- UNESCO** (1988) Member, UNESCO Mission to Qatar and the United Arab Emirates to advise on the development of audio-visual archives in these and three other Arab Gulf states.

CURRICULUM VITAE - FREE TEXT SUMMARY

ROGER SMITHER was born in Istanbul, Turkey on 13 April 1948. After obtaining a BA degree in History from Cambridge University and a year's postgraduate research, he joined the Imperial War Museum as a film cataloguer in July 1970. He was seconded to organise the first Museum Air Day at Duxford Airfield in October 1973. From 1973 to 1976, he was in charge of the development and implementation of the computer system APPARAT, which assisted in cataloguing and collection management for the Museum's film archive. In 1977, he became Keeper of the Museum's Department of Information Retrieval (re-named Information Systems in 1989), with a staff of five and responsibilities extending over collection management and other computer applications throughout the Museum. He became Keeper of the Museum's Department of Film - one of the two national film archives in the United Kingdom - in September 1990. Roger has served as a member of various British and international organisations involved in the documentation of museum and audio-visual archival collections, and has published several papers on cataloguing procedures and the application of computers to them.

PUBLICATIONS

[Roger Smither] - *Duxford : the official souvenir booklet* (Duxford Air Day Committee, 1973)

Roger B N Smither with David J Penn - *Film cataloguing handbook* (Imperial War Museum, 1976)

Roger Smither with Laura Kamel - Chapter 7. Cataloguing and indexing (in *An archive approach to oral history* by David Lance, Imperial War Museum and International Association of Sound Archives, 1978)

Roger Smither - Using APPARAT: cataloguing film and sound recordings at the Imperial War Museum (in *Aslib Proceedings*, Vol 31 No 4, April 1979)

Roger B N Smither - The film archive of the Imperial War Museum: a case study (in *Computer Bulletin*, Vol II No 26, December 1980)

Roger Smither - *Microfiche film catalogue No 1: Welt im Film 1945-1950* (Imperial War Museum, 1981)

Roger Smither - Chapter III Documentation (in *Sound archives : a guide to their establishment and development*, International Association of Sound Archives, 1983)

Roger Smither - Chapter 7. WELT IM FILM: Anglo-American newsreel policy (in *The political re-education of Germany and her allies after World War II*, edited by Nicholas Pronay and Keith Wilson, Croom Helm, 1985)

Roger Smither (editor) - *Second FIAF study on the usage of computers for film cataloguing* (Fédération Internationale des Archives du Film, 1985)

Roger Smither (co-compiler and editor) - *Viewing Guide: The Battle of the Somme* (Imperial War Museum, 1987)

Roger Smither - Formats and standards: a film archive perspective on exchanging computerized data (in *American Archivist* Vol 50 No 3, Summer 1987)

Roger Smither - "A wonderful idea of the fighting" : the question of fakes in *The Battle of the Somme* (in *Imperial War Museum Review* No. 3, 1988)

Roger Smither - *Evaluating Computer Cataloguing Systems : a guide for film archivists* (Fédération Internationale des Archives du Film, 1989)

Roger Smither - "Is Britannia a personality ?": some questions arising while indexing the Imperial War Museum collections (in *The Indexer*, journal of the Society of Indexers, Vol 17 No 1, April 1990)

Roger Smither - *Third FIAF study on the usage of computers for film cataloguing* (Report on the FIAF Computerisation Survey 1989/90) (Fédération Internationale des Archives du Film, 1990)



NÁRODNÍ FILMOVÝ ARCHIV /National Film Archive/

~~ČESKÝ FILMOVÝ ÚSTAV - FILMOVÝ ARCHIV~~

Národní 40, CS-110 00 Praha 1

Tel.: ++42-2-260087, Fax: 261618

Name: Vladimír OPČLA

Date of birth: 16.3.1938

Nationality: Czech

Address: Láboritská 26, 130 00 Praha 3, Czechoslovakia

Education: 1944-53 Elementary School

1953-56 Secondary School

1956-61 University of J.E.Purkyně Brno - natural sciences

Languages: Russian, English, Polish

Profession: 1963-65 Secondary School teacher

In Čs. filmový ústav - filmový archiv:

1.9.65-30.11.89 Head of Acquisition and Preservation Dept.

(1.1.69-30.6.71 also Deputy Curator)

since 1.12.89 Head of the Film Archive

since 15.12.1989 Curator

since 1.1.1992 Director of Čs. filmový ústav

since 1.7.1992 Director (Curator of the Národní filmový
archiv /National Film Archive/

Professional activities /national/

- member of Scientific Archival Board for the Drafting of the Archival Law
- member of Central Discarding Commission
- chairman of Discarding Commission for AV materials
- member of Society of Film Technicians and Managers

International activities

FIAF EC - member 1991 -

IIAF PRESCOM - member 1979 - 1981

Last European subcommission of IIAF PRESCOM - member 1982-1990

FIAF Cataloguing Commission - member 1987 -

organizer of the XXXVI. Congress IIAF Karlovy Vary,

Participation on books published by FIAF:

Glossary of Filmographie Terms (Czech version together with V.Strachota)

International Directory of Cinematographers, Set- and Costume Designer
in Film (in collaboration with B.Urgošiková and M.Zahradník)

Handling, Preservation and Storage of Nitrate film and Cleanliness

in Film Archives /together with H.Karnstädt and G.Pollakowski/

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Other activities:

Lectures in Czechoslovakia and abroad (FIAF Congresses, Joint Technical Symposiums, seminars).

FIAF Cataloguing CommissionEarly Film Production Company and their Logos:

3 years programme: if a major support from the main production countries will not be found then I will finish this programme by publishing a book Czech Film Production Companies and their Logos (1898-1930) and a list of about 350 other collected logos

Selection: I am permanently working on this problem within the Czech Archival System (a study on this matter was produced) and I would like to continue with this work in the frame of CC

Dear Harriet,

I am not sure if this is what you need for FIAF IC - if you need any additional facts please let me know.
Thank you for the materials you sent me.

Vladimír

P.S. Letter next week

CURRICULUM VITAE - HARRIET W. HARRISON

PERSONAL HISTORY

<u>Full names</u>	Harriet Margaretha Walker Harrison
<u>Place of birth</u>	Norfolk, Virginia, USA
<u>Date of birth</u>	September 18, 1939
<u>Nationality</u>	US citizen
<u>Marital status</u>	Married 4 April 1976 to Anthony Patrick (Pat) Harrison, born Washington, D.C., 16 August 1936, US citizen. Two step-children, Lisa Katrina, born 18 March 1960, and Alan Michael, born 14 July 1962
<u>Present home address</u>	362 N Street, S.W. Washington, D.C. 20024 USA

EDUCATION

<u>High school</u>	Marymount International School, Rome, Italy. Graduation: 1957. Honors: Class valedictorian.
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<u>University - undergraduate</u>	Southwestern College, Winfield, Kansas. B.A. <u>magna cum laude</u> in history and political science, 1961. Honors: Class valedictorian; Election to national social science honorary fraternity (Pi Gamma Mu).
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<u>University - graduate</u>	Georgetown University, Washington, D.C. M.A. in international relations, 1965. Honors: Election to national political science honorary fraternity (Pi Sigma Alpha).
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UCLA (University of California at Los Angeles), Los Angeles, Calif. MLS in library and information science, 1968. Honors: Recipient of HEA Title IIB Fellowship for Library Science; election to national library science honorary fraternity (Beta Phi Mu).

EMPLOYMENT - 1963 to Date

1963 - 1967:

International Student House (ISH)

1825 R Street, N.W.
Washington, D.C. USA

Served as **Administrative Assistant** in a residence/club for foreign students attending local universities. Organized and oversaw student activities, including lectures, parties and dances, concerts, film screenings, picnics, nationality dinners, home hospitality, excursions and resident work projects. ISH was sponsored and funded by the American Friends Service Committee (AFSC).

1968 to Date:

Library of Congress

1st and Independence Ave. S.W.
Washington, D.C. 20540
Tel: (202) 707-4378
FAX: (202) 707-2824

1968 - 1969: Selected as **Library of Congress Special Recruit**, a program for "outstanding library school graduates" which offered an intense six-month orientation to the national library of the United States. Covering the organizational structure, activities and programs of the Library of Congress, the internship included lectures, field-trips, report writing and on-the-job experience in library technical services, selection and acquisitions, cataloging, computer applications, information service, and reference assistance.

1969-1974: Served as **Film Cataloger** in the Motion Picture Section. Duties included researching, identifying and cataloguing films from the Library's collection, including theatrical features and shorts, newsreels, television programs and commercials, educational and training films, etc. The Library's collections include both foreign and American films, but the majority are American.

Curriculum vitae for Harriet W. Harrison, p. 3.

1974 - 1979: Served as **Head of the Processing Unit** of the Motion Picture Section. Hired, trained and supervised a staff of catalogers and technical assistants. Work of the Unit included accessioning, quality assurance, bibliography and subject description and analysis. Developed, implemented and oversaw the operation of a computerized database within the structure of the Library's central cataloging system MUMS. Software for operating this off-line batch-mode system was created by the Library's automation office and run on the Library's mainframe computers. Prepared and secured a grant from the U.S. National Endowment for the Humanities to provide full-level computerized cataloging records for two major collections of silent era films; designed and edited two catalog publications based on these records. Assisted in the design of a separate collections management automated database for recording accessions and deterioration histories, and for tracking preservation activities.

1979 - 1991: Served as **Head of the Processing Section** in the Motion Picture, Broadcasting and Recorded Sound Division. With a staff of between ten and twenty-one, had the responsibility to accession, prepare for long-term storage, and catalog a collection of ca. 200,000 film and television titles and of ca. 1,000,000 sound recordings. Adapted the Anglo-American Cataloging Rules and the MARC Format for use within the audiovisual archival setting and implemented a program to create MARC records for all titles in the collection, utilizing the Library's mainframe computers in an online mode. Oversaw the maintenance of standards through the preparation of rule interpretations and policy memos. Coordinated the contribution of collections management records for ca. 20,000 nitrate film titles to the National Moving Image Database (NAMID). NAMID is a project of the National Film and Television Preservation Center of the American Film Institute which seeks to provide information on all holdings of film and television materials in private or commercial archives throughout the United States.

1991 to Date: Served as a **Senior Cataloging Policy Specialist** in the Library's Cataloging Policy and Support Office. Duties include the coordination and synchronization of standards for cataloging audiovisual materials, in particular film and video, with standards for cataloging other types of library and archive materials. Conduct studies of particular problems relating to audiovisual materials; provide training and advice to individuals or groups of catalogers; coordinate national and international activities relating to the cataloging of audiovisual materials.

PROFESSIONAL ACTIVITIES

SAA

(1972-1976) member of AV Committee of the Society of American Archivists.

ICVAMDA

(1978 to Date) member of Interdepartmental Committee on Visual and Auditory Material Material for Distribution Abroad, Subcommittee for Participation in Film Festivals, Subcommittee on Selection of Motion Pictures.

ALA

(1983 to present) member of the American Library Association.

FAAC-TAAC

(1983-1990) member of the U.S. Film and Television Archives Advisory Committee.

NCFVO

(1984-1991) Official Library of Congress Liaison to the National Center for Film and Video Preservation of the American Film Institute for networking activities.

NAMID

(1984-1991) member of the NAMID (National Moving Image Database) Standards Committee.

AMIA

(1991 to Date) member of the Cataloging Committee of the Association of Moving Image Archivists.

FIAF

(1974-1980) member of the FIAF Cataloguing Commission; (1980 to Date) Chair.

NGO-RT

(1992) Member of the Ad-Hoc Glossary Committee of the Round Table of Non-Governmental Organizations (FIAF-FIAT-IASA-ICA-IFLA).

CURRICULUM VITAE NARRATIVE SUMMARY

Harriet Harrison (née Walker) was born in Norfolk, Virginia, USA on September 18, 1939. Graduating from Marymount International School in Rome, Italy, she obtained a BA degree in history and political science from Southwestern College, an MA degree in international relations from Georgetown University, and an MLS degree in library and information science from UCLA. Nominated by UCLA to the Library of Congress Special Recruit program for outstanding library/information science graduates, she began her Library of Congress career as a member of the 1968-69 program. Following completion of the recruit program, she secured the position of film cataloger. In 1971, she was asked to design and implement an autonomous cataloging/materials control system for the Library's film archive. From 1974 to 1979 she served as the Head of the Processing Unit. In this capacity, she was in charge of the Library's accessioning, cataloging and information retrieval services. She secured a grant from the National Endowment for the Humanities to create computerized cataloging records for two of the Library's major early film collections. She designed and administered the grant program, which resulted in two catalog publications. Following a reorganization in 1979, Ms. Harrison became head of processing/cataloging activities in the newly formed Motion Picture, Broadcasting and Recorded Sound Division with responsibilities extending over the creation and maintenance of Divisional databases and information systems. Most recently, Ms. Harrison was named Senior Cataloging Policy Specialist in the Library's Cataloging Policy and Support Office. As a senior specialist, she bears major responsibility for policies and standards related to the cataloging of moving image and other non-print media.

Curriculum vitae for Harriet W. Harrison. p. 6.

PUBLICATIONS

Harriet W. Harrison. "Cataloging Motion Picture Film: a Descriptive Bibliography," in The American Archivist, v. 19, no. 2 (April 1976), pp. 167-175.

Harriet W. Harrison, editor for the FIAF Cataloguing Commission. Film Cataloging. New York: Burt Franklin, 1980.

Harriet Harrison and Rita Horwitz. The George Kleine Collection of Early Motion Pictures in the Library of Congress: a Catalog. Washington, D.C.: Library of Congress, 1980.

Harriet Harrison, editor; Wendy White-Hensen. Archival Moving Image Materials: a Cataloging Manual. Washington, D.C.: Library of Congress, 1984.

Harriet W. Harrison and Dorothea Gebauer. Bibliography of National Filmographies. Brussels: FIAF, 1985.

Harriet W. Harrison, Wendy White-Hensen and Veronica Gillespie. The Theodore Roosevelt Association Film Collection: a Catalog. Washington, D.C.: Library of Congress, 1985.

Harriet Harrison. "Relator Terms for Archival Moving Image Cataloging," in Cataloging Service Bulletin, no. 31 (Winter 1986), pp. 71-75.

Harriet W. Harrison, editor and compiler. The FIAF Cataloguing Rules for Film Archives. (Film - Television - Sound Archive Series, v. 1). Munich: K.G. Saur, 1991.

Harriet W. Harrison. "Who, What, Where, When and Why? Access to Films through the Catalog" in IFLA Journal, vol. 18 (1992), no. 3, pp. 238-242.

Curriculum Vitae
Olwen Margaret Terris

BUSINESS ADDRESS: Chief Cataloguer, National Film Archive, British Film Institute, 21 Stephen Street, London W1P 1PL.
Tel. 071-255 1444

AGE: 41

EDUCATION FROM 11 YEARS

10 'O' levels: English Literature, History, Sociology, French, Geography, English Language, Biology, Art, General Studies, Test in English

2 'A' levels: English Literature. Grade A. History. Grade B

HIGHER EDUCATION

1969-1972 University of East Anglia. BA (Hons). Upper Second, English Literature

1973-1974 College of Librarianship, Wales. Postgraduate Diploma in Library and Information Science

PRESENT POSITION

1991 - Chief Cataloguer, National Film Archive

PREVIOUS EMPLOYMENT

1990-1991 Technical & Media Services Manager, Central Saint Martins College of Art & Design

1988-1990 Database Manager, British Universities Film & Video Council

1979-1988 Assistant Information Officer, British Universities Film & Video Council

1978-1979 Chief Cataloguer, Islington Libraries

1974-1977 Librarian/Senior Librarian, North Yorkshire County Library

1972-1973 Graduate Trainee, West Riding County Library

PROFESSIONAL ASSOCIATIONS

Associate of the Library Association (ALA)

Member of the Institute of Information Scientists (M.I.Inf.Sc.)

Vice-Chairman: Society of Indexers (1985-1991)

Training Officer: Society of Indexers (1986-1991)

COMMITTEES

International Shakespeare Globe Centre AV Committee

Chairman: Aslib Audiovisual Group

British Standards Institute Technical Documentation Committee

PUBLICATIONS

BUFVC Annual Catalogue - a classified catalogue of 7000 television and film programmes produced from the BLAISE-LINE file, with PRECIS index.

Several special subject catalogues including directories of films on 20th century drama, Shakespeare, physics and law. I contributed to the standard reference work 'Researchers' Guide to Film and Television Collections in the UK'.

EXPERIENCE: PRESENT POSITION

CHIEF CATALOGUER, NATIONAL FILM ARCHIVE

The main function of this post is to manage the Cataloguing Section and supervise the work of indexing and documenting the National Film Archive's film and television collections in accordance with current established FIAF practices. This work includes developing the cataloguing policies and practices, establishing a subject indexing and retrieval system and liaising with the Conservation Department towards harmonising the technical and filmographic databases.

I provide information to researchers and film-makers on the Archive's collection and initiate, supervise and edit published catalogues of the Archive's holdings.

I represent the Archive on appropriate committees, at relevant function and seminars, and at meetings both internal and external.

EXPERIENCE: PREVIOUS EMPLOYMENT

DATABASE MANAGER: BRITISH UNIVERSITIES FILM & VIDEO COUNCIL 1988-1990

The British Universities Film & Video Council (BUFVC) exists to promote the production, use and availability of film and television in higher education and research. The Council's commitment to archiving film and television is demonstrated in the conferences and seminars it organises on archives in the UK, its establishment with the NFA of the Film Archive Forum and the setting up of the British Video History Trust.

My main responsibility as Database Manager was the management of the Council's computerised database of films and videotapes and other media for educationalists, programme makers and researchers. A new relational database has recently been installed and I was responsible for its successful implementation. I was involved in designing a thesaurus and subject access to provide access to the computer files. I classified, input and edited data to the new TINlib system and ensured the currency and accuracy of the information. I served as joint Chairman/Secretary of the software company's user group.

Cataloguing the material for the BUFVC databases involved detailed research work to identify the various elements and viewing the programmes in the Council's offices.

Detailed and specialised information and enquiry work using the catalogues and other documentation was an important part of the post.

ASSISTANT INFORMATION OFFICER - BRITISH UNIVERSITIES FILM & VIDEO COUNCIL 1979-1988

My chief responsibilities as Assistant Information Officer were dealing with information enquiries and the management of the BUFVC database, HELPIS, which formed part of the British Library's BLAISE-LINE service. In co-operation with the Information Officer I was responsible for the restructuring of the catalogue records to ensure their compatibility with the national standards required by the British Library. I was also responsible for the cataloguing and indexing of all the Library's books and periodicals.

CHIEF CATALOGUER - ISLINGTON LIBRARIES

The Department consisted of 9 staff. I had responsibility within the Borough for the supervision, maintenance, development and interpretation of the Library's cataloguing and indexing systems. My duties included research and experimentation in selected areas of bookstock to improve indexing and information search routines, and advice and consultation with other cataloguing and indexing agencies.

SENIOR LIBRARIAN - BIBLIOGRAPHICAL SERVICES - NYCL

I deputised for the Principal Librarian, Cataloguing in the administration and management of the Department and shared responsibility for the training and supervision of assistant cataloguers and staff on government training schemes. I continued to liaise with North Yorkshire County Council Computer Department in the development of the computer system endeavouring to ensure that the developments in the order and receipting co-ordinated with changes in the cataloguing program.

LIBRARIAN - NYCL

I was assistant cataloguer in a professional team of 3 at the County Library Headquarters in Northallerton.

HONORARY ARCHIVIST - INTERNATIONAL SHAKESPEARE GLOBE CENTRE

I undertake the cataloguing and indexing (including shot listing) of film and television material relating to William Shakespeare. The collection forms the basis of the educational study centre at the Globe. The collection includes film, television and sound material on Elizabethan stage design, the conception and development of the Globe Theatre building project, and performances and critical assessments of works by Shakespeare and his contemporaries.

November 1993

CATALOGUING COMMISSION

CORRESPONDING MEMBERS

<u>Name</u>	<u>Archive</u>
Peter Westervoorde	Amsterdam
Xavier Saez	Barcelona
Michael Friend	Beverly Hills
Jean-Louis Cot	Bois d'Arcy
Nicola Mazzanti	Bologna
Ann Baylis, Kate McLoughlin	Canberra
Kevin McCarthy	Dublin
Jo Sherington	Glasgow
Nguyen Thang	Hanoi
B. Mareya	Harare
Liana Goroztiaga	Habana
Eila Anttila	Helsinki
Edith Falk	Jerusalem (IFA)
Wendy Luterman	Jerusalem (SSJFA)
Helmut Morsbach	Koblenz (Berlin)
Georges Botinelli	Lausanne
Olwen Terris	London (NFA)
Martha Yee	Los Angeles (UCLA)

Henry Mattoon

Josefina Lopez

Salvador Alvarez

Gisèle Côté

Valerij Bosenko

John Johnson

P.K. Nair

Ruth Kanner

Igor Stardelov

Ki-Up Cho

Hisashi Okajima

Guy-Claude Rochemont

Claudia Di Giovanni

Charles De Arman

Helena Goj

Los Angeles (NFSVP)

Madrid

México (CF)

México (UNAM)

Montréal

Moscow

New York (MOMA)

Poona

Rochester

Skopje

Seoul

Tokyo

Toulouse

Vatican

Washington (NARA)

Wellington

FIAF CATALOGUING COMMISSION

LONG-TERM GOALS AND OBJECTIVES

Cataloguing is both an integral and an integrating task. Its purpose is to organize, list and describe archival collections in ways which support preservation, acquisition, administration, programming, and service to the archives' clientele. The Cataloguing Commission seeks to support these activities by building communications among FIAF archives, and by providing guidance and tools which can facilitate the work of cataloguing staffs. To this end, the Commission has two major long-term goals:

(1) the development and maintenance (updating) of standards (i.e., common terminologies) in support of improved communication and cooperation amongst film archives the world over. In support of this goal, projects undertaken and/or projected include:

- cataloguing rules (published; requires mechanisms for update)
- guidelines for technical description (published; requires mechanisms for update)
- common terminologies for credit functions (published), genres (in progress), film forms
- computer communications format for film archives (in progress)
- identification of logos and standardization of names for early production companies (in progress)
- intellectual access to collections through the catalog (i.e., subject analysis) (preliminary studies only)
- rules for creating filmographies (preliminary planning stages; jointly with the Documentation Commission)
- guidelines for selection criteria (preliminary planning stages; jointly with the Programming Commission)

(2) dissemination of "state of the art" information in the areas of information technology and cataloging and the promotion and support of cooperative projects. Examples of activities in support of this goal include:

- the preparation of cataloging tools such as the Bibliography of National Filmographies
- conducting surveys and studies/recommendations for the use of adp in FIAF archives.
- the union catalog/database at the Secretariat in Brussels
- the review of cataloging activities in FIAF archives as reported in the published annual reports
- the establishment of a system of corresponding membership for the Commission
- the issuing of a series of "Cataloguing Commission Occasional papers" either separately or as part of the FIAF Bulletin
- contributions to symposia/conduct of workshops at annual congresses
- the establishment of special interest and/or regional working groups, e.g., software information exchange, European, North and South American catalogers groups, etc.

Current EC Approved Cataloguing Commission Projects

in Capsule Form

- **Computer formats** -- Carlos Roberto reports not as much conformity as we would have expected or have liked. He is preparing a paper on our findings which we will publish as one of our Occasional Papers. We will create a sample format of a few basic elements and then test it by building a database with contributions from project participants.

- **Occasional Papers** -- Occasional Paper #4, a contribution from our Corresponding Member in Skopje, was issued this Autumn. Five more papers are in progress.

- **Guidelines for selection criteria** -- Two papers on this topic have been submitted to us. Our next step is to collect and analyse policy statements from FIAF archives, which we can then publish informally together with the papers. We also plan to make a contribution on this topic at the copyright symposium in Bologna.
legal deposit

- **FIAF Glossary** -- We would like to add more languages, principally in non-Roman script, to the Glossary. Since the published format for this work has already been stretched to the limit with the publication of the last edition, we are considering the use of CD-ROM and will be collaborating with the Documentation Commission in this venture. *not possible with FIAF CDROM.*

- **Early production company names and logos** -- Despite much expression of interest, the only country which has completed work on this project is the Czech Republic. We believe the reason for this lack to be the complexity and time-consuming nature of the work involved. For example, an announcement about this at the meetings of the Association of Moving Image Archivists in the US brought forth the suggestion of hiring a consultant -- some names were suggested. We therefore recommend having the Czech Film Archive publish what is already complete and putting the project on the inactive list.

- **Bibliography of national filmographies** -- Rolf is busy adding the updates; we are thinking that this would be another good candidate for the Documentation Commissions CD-ROM.

- **Guidelines for filmographies** -- We believe that guidelines for creating filmographies have been amply enumerated and published in the FIAF Cataloguing Rules, and that it is best to refer people to them for guidance. We are always happy to provide advice in this matter and also offer our assistance in reviewing any specific proposals as requested.

CATALOGUING COMMISSION VOLUNTEERS

arranged by project

1 Computer format

Carlos Roberto de Souza
Roger Smither

Charles de Arman (Washington, National Archives)
John Johnson (New York, MOMA)
P.K. Nair (formerly Poona)
Helena Goj Glasgow
Jean-Louis Cot (Bois d'Arcy)
Cho, Ki-up (Seoul)
Igor Stardelov (Skopje)
Martha Yee (Los Angeles, UCLA)
Henry Matoon (Los Angeles, AFI)
Josefina López Conejos (Madrid)

2 Updates for Cataloguing Rules / Occasional Papers

Harriet Harrison

Olwen Terris (London, NFA)

Martha Yee (Los Angeles, UCLA)

Jean-Louis Cot? (Bois d'Arcy)

Cho, Ki-up (Seoul)

Henry Mattoon (Los Angeles, AFI)

Josefina López Conejos - will translate rules into Spanish

3 Rules for preparing filmographies

Harriet Harrison

Charles de Arman

Claudia Di Giovanni

Peter Westervoorde

Jo Sherington

Helmut Morsbach

Valerij Bosenko

Josefina López Conejos (has colleagues Delores Devesa, Alicia Potes, and Ramón Rubio who are "maintaining contact with Geoffrey Nowell-Smith."

4 Guidelines for Selection Criteria

Harriet Harrison
Gunter Schulz

Charles de Arman
Claudia Di Giovanni
Ruth Kanner
Peter Westervoorde
Xavier Saez
Cho, Ki-up

5 Genres

Gunter Schulz
Dorothea Gebauer
Harriet Harrison

Claudia Di Giovanni (Vatican City)
John Johnson New York, MOMA)
Olwen Terris (London, NFA)
Peter Westervoorde (Overveen)
Cho, Ki-up (Seoul)
Igor Stardelov (Skopje)
Helmut Morsbach (Bundesarchiv, Berlin)
Valerij Bosenko (Gosfilmofond, Moscow)
Martha Yee (Los Angeles, UCLA)
Henry Mattoon (Los Angeles, AFI)
Josefina López Conejos (Madrid)

6 Logos

Vladimir Opela

Olwen Terris, Simon Baker (London, NFA)

Peter Westervoorde (Amsterdam)

Valerij Bosenko (Moscow)

Martha Yee (Los Angeles, UCLA)

(Susan Dalton - Washington - AFI)

#7 Bibliography of National Filmographies

Rolf Lindfors

Claudia Di Giovanni

John Johnson

Helmut Morsbach (Bundesarchiv, Berlin)

8 Nitrate Union Catalog

Brigitte van der Elst
Beatrice Trouveroy

Peter Westervoorde (Amsterdam)
Martha Yee (Los Angeles, UCLA)
Henry Mattoon (Los Angeles, AFI)

Other

Hisashi Okajima

Japanese list for FIAF Glossary

Roger Smither
Carlos Roberto de Souza
Harriet Harrison
Ann Baylis

Newsreel Symposium