Cataloguing Commission

INTERIM REPORT

TO THE FIAF EXECUTIVE COMMITTEE

Paris, November 5 - 9 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  - to insure access to collections and to promote the study of film as art, as culture, and as historical document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

Full name
Rolf Bertil Lindfors

Date of birth
19 August 1939

Place of birth
Byske, north of Sweden

Nationality
Swede

Present home address
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

University
Uppsala August 1963 - May 1968 Subjects:
Mathematics, Æsthetics

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.

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 FILMFRUTAN (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

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 S o 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 Librarry
     Materials - SALALM - 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 fur Filmkunde (Wiesbaden) and the Staatlichesfilmarchiv 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 Staatlichesfilmarchiv; 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.

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 Escorci, 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 Brasilia 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


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

- "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 Civilização Brasileira - Tomo III de "O Brasil Republican", 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

Full names          Roger Bernard Newbold SMITHER
Date of birth       13 April 1948
Place of birth      Istanbul, Turkey
Nationality         British
Present home address 3 Honor Oak Road
                     Forest Hill
                     London SE23 3SQ
                     Telephone 081 291-1479
Marital status      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

School (-12/1965)   Charterhouse, Godalming, Surrey
qualifications gained
                     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.

University (10/1966-5/1969) Gonville and Caius College,
qualifications gained Cambridge (scholarship)
                     BA degree in History, 1969
                     (2:1 in both Part 1 and Part 2),
                     converted to MA by purchase.

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**

**MDA**

**NMIPG**

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 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 — "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)

Name: Vladimír OPČLA
Date of birth: 16.3.1938
Nationality: Czech
Address: Táborská 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: 1963-69 Secondary School teacher
In Čs. filmový ústav - filmový archiv:
1.9.69-30.11.82 Head of Acquisition and Preservation Dept.
(1.1.69-30.6.71 also Deputy Curator)
since 1.12.82 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 CC - member 1991 -
FIAF PRLSCOM - member 1979 - 1981
East European subcommission of FIAF PRLSCOM - member 1982-1990
FIAF Cataloguing Commission - member 1987 -
organizer of the XXXVI. Congress FIAF Karlovy Vary,

Participation on books published by FIAF:
Glossary of Filmographic Terms (Czech version together with V.Strachota)
International Directory of Cinematographers, Set- and Costume Designer
in Film (in collaboration with R.Urgošíková and M.Zahradník)
Handling, Preservation and Storage of Nitrate film and Cleanliness
in Film Archives (together with H.Karnstädt and G.Pollakowski)
Other activities:
Lectures in Czechoslovakia and abroad (FIAF Congresses, Joint Technical Symposiums, seminars).

FIAF Cataloguing Commission

Early 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 TC - if you need any additional facts please let me know.
Thank you for the materials you sent me.

Vladimir

P.S. Letter next week
CURRICULUM VITAE - HARRIET W. HARRISON

PERSONAL HISTORY

Full names
Harriet Margaretha Walker Harrison

Place of birth
Norfolk, Virginia, USA

Date of birth
September 18, 1939

Nationality
US citizen

Marital status
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

Present home address
362 N Street, S.W.
Washington, D.C. 20024
USA

EDUCATION

High school
Marymount International School, Rome,
Italy. Graduation: 1957. Honors:
Class valedictorian.

University - undergraduate
Southwestern College, Winfield, Kansas.
B.A. magna cum laude in history and political
science, 1961. Honors: Class valedictorian;
Election to national social science honorary
fraternity (Pi Gamma Mu).

University - graduate
Georgetown University, Washington, D.C.
M.A. in international relations, 1965.
Honors: Election to national political science
honorary fraternity (Pi Sigma Alpha).

UCLA (University of California at
Los Angeles), Los Angeles, Calif.
MLS in library and information science, 1968.
Honors: Recipient of HEA Title IIIB
Fellowship for Library Science; election to national
library science honorary fraternity (Beta Phi Mu).
Curriculum vitae for Harriet W. Harrison, p. 2.

EMLOYMENT - 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.
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  

ICVAMDA  
(1978 to Date) member of Interdepartmental Committee on Visual and Auditory 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  

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).
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.
PUBLICATIONS


Curriculum Vitae
Olwen Margaret Terris

BUSINESS ADDRESS: Chief Cataloguer, National Film Archive, British Film Institute, 21 Stephen Street, London WIP 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 endeavouiring 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.
<table>
<thead>
<tr>
<th>Name</th>
<th>Archive</th>
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<tbody>
<tr>
<td>Peter Westervoorde</td>
<td>Amsterdam</td>
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<tr>
<td>Xavier Saez</td>
<td>Barcelona</td>
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<tr>
<td>Michael Friend</td>
<td>Beverly Hills</td>
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<td>Jean-Louis Cot</td>
<td>Bois d’Arcy</td>
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<td>Nicola Mazzanti</td>
<td>Bologna</td>
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<td>Ann Baylis, Kate McLoughlin</td>
<td>Canberra</td>
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<td>Kevin McCarthy</td>
<td>Dublin</td>
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<td>Jo Sherington</td>
<td>Glasgow</td>
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<td>Nguyen Thang</td>
<td>Hanoi</td>
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<td>B. Mareya</td>
<td>Harare</td>
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<td>Liana Goroztiaga</td>
<td>Habana</td>
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<tr>
<td>Eila Anttila</td>
<td>Helsinki</td>
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<tr>
<td>Edith Falk</td>
<td>Jerusalem (IFA)</td>
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<tr>
<td>Wendy Luterman</td>
<td>Jerusalem (SSJFA)</td>
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<tr>
<td>Helmut Morsbach</td>
<td>Koblenz (Berlin)</td>
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<td>Georges Botinelli</td>
<td>Lausanne</td>
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<td>Olwen Terris</td>
<td>London (NFA)</td>
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<td>Martha Yee</td>
<td>Los Angeles (UCLA)</td>
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Henry Mattoon
Josefina Lopez
Salvador Alvearez

Gisèle Côté
Valerij Bosenko
John Johnson
P.K. Nair
Ruth Kanner
Igor Stardestov
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
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.

• 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.

• 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
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 Stardoļov (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 Starellov (Skopje)
Helmut Morsbach (Bundesarchiv, Berlin)
Valerij Bosenko (Gosfilmofond, Moscow)
Martha Yee (Los Angeles, UCLA)
Henry Mattoon (Los Angeles, AFI)
Josefina López Conejos (Madrid)
Vladimir Opela

Olwen Terris, Simon Baker (London, NFA)
Peter Westervoerde (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)
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