

On-Line Audiovisual Catalogers NEWSLETTER
Volume 1, No. 4
December 1981

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FROM THE EDITOR

We have established guidelines for a publication schedule for the newsletter. We will publish quarterly with issues going to press in March, June, September and December. The June and December issues should be in subscribers hands before annual and midwinter ALA meetings. Each *Newsletter* will carry a notice of the last date for submission of items for the next *Newsletter*. Information received after that deadline may have to wait for the next issue of the *Newsletter*. As you will notice the membership form has been enlarged and moved to the back page of the Newsletter. We hope this larger format and new location will be more convenient. Feel free to xerox the form if you don't want to cut the copy from the Newsletter. Mail contributions, questions and answers, requests for information, notices of upcoming workshops, etc. to : **Verna Urbanski, Thomas G. Carpenter Library, University of North Florida, P. O. Box 17605, Jacksonville, Florida 32216.**

NOTICE OF SUBMISSION DEADLINE

The next Newsletter, vol. 2, no. 1, will be the March issue. Items should be submitted no later than **February 19, 1982.**

REQUEST FOR BACK ISSUES

David Hedrick, OLAC's treasurer, has no more copies of vol. 1, no. 2. Back issues of vol. 1, no. 1 and vol.1, no. 3 are still available, so if you missed either or both of these and would like to have a copy, write: **David Hedrick, Gettysburg College, Gettysburg, Pennsylvania 17325.**

CHANGE OF ADDRESS

If your address changes, please notify, David at the address above as soon as possible.

PERMISSION TO COPY

Feel free to copy and disseminate anything printed here as long as the source is acknowledged. **REMEMBER:** some information dates quickly so watch later issues for updates. If a library relies on information we publish, it would be best for them to be a regular subscriber.

TITLE PROPER UPDATE

Cataloging Service Bulletin no. 13 contains rule interpretations for 1.1B3 and 7.1B1 (see below) both of which deal with establishing title proper. In *CSB* 13, rule interpretation 7.1B1, LC contradicts guidance on transcription of title proper as contained in Nancy Olson's article "Title Proper Problems" in vol. 1, no. 3 of OLAC's *Newsletter*. Discussion of this problem is on the agenda for the CC:DA's meeting in Denver at ALA Midwinter. Nancy promises an update in our March 1982 issue on this critical question.

If any of you do not yet subscribe to Library of Congress' *Cataloging Service Bulletin*, I urge you to do so. It is an essential cataloging tool. To subscribe, write: **Subscription Accounts, Cataloging Distribution Service, Library of Congress, Washington, D.C. 20541**. The cost of a years subscription is \$10.00 for four quarterly issues.

TREASURER'S REPORT
1 June 1981 - 31 October 1981

Account Balance 1 June 1981
\$1814.49

Income:	New Memberships	\$365.00	
	Renewal Memberships	160.00	
	Miscellaneous	3.50	
	Total		\$

528.50

Expenses:	Lawyers fee: Incorporation	\$273.66	
	ALA New York	50.00	
	ALA San Francisco	84.59	
	Postage, clerical support	95.00	
	Newsletter 1	30.00	
	Newsletter 2	137.02	
	Newsletter 3	117.09	
	Board Members Fees	350.00	
	Membership checks returned for insufficient funds	10.00	
	Total		\$1127.36

Account Balance 31 October 1981
\$1215.63

Board member fees consist of \$50 per board member when they attend Midwinter or ALA annual. Three board members attended Midwinter 1981 and four attended ALA annual 1981.

CONFERENCE CHARGES

The conference charges listed in the treasurer's report are the charges by ALA for our use of a meeting room.

"These charges are intended to recover only our cost of direct staff service, including the following: processing mailing list; including events in the preliminary and final schedules of meetings; preparation of and mailing costs for three packets of Midwinter materials and occasional other mailings; assignment of meeting space; inclusion in the printed program; typing, editing and proofreading printers copy, typesetting cost of program listing/announcement; preparation and posting of meeting room signs; ordering special equipment; preparation of setup and equipment instructions." (ALA memo)

ELECTIONS

Elections, according to our by-laws, are to be held at the annual meeting. Term of office is two years. The vice-chair, Laurel Jizba, will become the chair; offices of vice-chair, secretary, and treasurer will be vacant.

Would you be interested in running for office? If so, contact the secretary, who will prepare a slate of candidates, by April 1. Include some biographical information. This information will be put together for the June issue of the newsletter, and actual voting will take place at the annual meeting.

If you want more information about any of the positions, contact the current officers:

Chair

Nancy B. Olson
Memorial Library
Mankato State University
Mankato MN 56001

Vice-Chair/Chair-elect

Laurel Jizba
Associate Librarian
Automated Processing Dept.
Indiana University Libraries
Bloomington IN 47405

Secretary

Arno Kastner
New York University
Bobst Library
Cataloging Dept.
New York NY 10021

Treasurer

David Hedrick
Gettysburg College Library
Gettysburg PA 17325

MIDWINTER MEETINGS

The On-Line Audiovisual Catalogers will meet Saturday, January 23, 8-10 pm, Holiday Inn Downtown, Parlow 1911. One discussion topic will be the summer elections.

The ALA RTSD AV committee will meet Sunday, January 24, 9:30-11 am, Denver Hilton, Room 509. Additional volunteers to serve on the committee are needed.

The ALA ACRL AV committee will meet Tuesday, January 26, 9:30-11 am, Brown Palace Hotel, Georgetown Room.

MARBI LIAISON

Laurel Jizba has been appointed On-Line Audiovisual Cataloger liaison to MARBI. This is a non-voting position. However, as a representative of an organization, Laurel will be on the mailing list for distribution of proposals to be discussed at ALA and at the fall and spring meetings at LC.

If any of you have questions or suggestions that should go to MARBI (concerning the MARC format), direct them to:

Laurel Jizba
Associate Librarian
Automated Processing Dept.
Indiana University Libraries
Bloomington, IN 47405

NEW AUDIOVISUAL SECTION HEAD APPOINTED AT LC

Richard J. Thaxter, a ten year veteran of cataloging in the LC Audiovisual Section, has been appointed to succeed Vivian Schrader as head of that Section. We congratulate Mr. Thaxter on his promotion and wish him well as the mediator of future A/V cataloging disputes! The Audiovisual Section is now, as a result of reorganization, a part of the newly formed Special Materials Cataloging Division. Other members of this division include: Music, Manuscripts, and Rare Books. The Audiovisual Section was previously a section of the Descriptive Cataloging Division. It seems to us an excellent move to create a cataloging division with emphasis on special materials. Good luck to all concerned!!

New Division Created for Special Materials Cataloging

A new branch on the Library's cataloging tree sprouted into existence on October 5. The Special Materials Cataloging Division has been formed from four units previously attached to the Descriptive Cataloging Division—the Audiovisual, Manuscripts, and Music sections, and the rare book catalogers.

The creation of a division to focus on special materials cataloging reflects the Library's appreciation of the increasingly important roles these materials play both within the Library itself and in the collections and representations of many interested outside constituencies. Enhancement of the special materials cataloging for all audiences, channeling it to accord more easily with the Library's own needs in these areas, and still keeping it under the umbrella of the traditional and ongoing descriptive cataloging process will comprise the new division's major chal-

lenges.

David A. Smith, head of the National Union Catalog Publication Project from 1975 until its completion in 1981, is the first chief of the Special Materials Cataloging Division.

AUDIOVISUAL CATALOGING AT THE LIBRARY OF CONGRESS

The following, from the foreword to *Library of Congress Catalogs, Audiovisual Materials*, 1980, explains which audiovisual materials LC catalogs, and how the cataloging is done.

The Library of Congress attempts to catalog all motion pictures, videorecordings, filmstrips, sets of transparencies, and slide sets released in the United States or Canada which have educational or instructional value. At present, the kits cataloged are limited to those items added to the collections of the Library of Congress. Data needed for the catalog entries are supplied mainly by producers, manufacturers, film libraries, or distributing agencies. The National Audiovisual Center provides information for United States government materials. In most cases cataloging is done from the information thus provided, without actual viewing of the material itself.

[gmd] in Added Entries

The Library of Congress will not file on the [gmd] so will not use [gmd]s in added entries (*Music Cataloging Bulletin*, Sept. 1980). The decision made for the title and statement of responsibility area (245) was extended to the uniform title, and now to all added entries (phone call to LC May 12, 1981).

If a conflict exists, the qualifier (Motion picture), or other appropriate term, will be added to the uniform title heading at LC, if this would be an appropriate way to resolve the conflict.

AT-HEAD-OF-TITLE INFORMATION

At-head-of-title information can be transposed to the statement of responsibility when appropriate. (1.7, CSB 11)

VIDEORECORDING PHYSICAL DESCRIPTION AREA

Willeen Tretheway, of the Wisconsin Reference and Loan Library, called recently with a question about the physical description area of videodiscs. The MCA videodisc looks like a sound recording with a label; the RCA videodisc is enclosed in something RCA calls a caddy - you don't see the disc itself. (Remember, however, the chief source of information is the projected information from the title and credits "frames" -(what would be the videodisc term comparable to frames?)) We came up with the following physical description areas.

1 videodisc (RCA Selectavision) (88 min.) : sd., col., 450 rpm

12 in. in caddy, 36 x 33 x 1 cm.

1 videodisc (MCA Discovision) (30 min.) : sd., col., 1800 rpm 12 in.

7.5B1 says to "add a trade name if the use of the item is conditional upon this information *and if it is only available in that particular form.*" Most of us won't know if the title is available in any other form, and the information is very important to our users, since the videodiscs by different manufacturers are not interchangeable. The information would be given in a note (7.7B16), if not in the physical description area.

-- Nancy B. Olson

DATES

Excerpts from letter to, and response from, Ben Tucker, Chief, Office for Descriptive Cataloging Policy, The Library of Congress.

(Question raised at conference in New York City) I'm cataloging a filmstrip with sound accompaniment on a tape cassette and an accompanying teacher's guide. The only date on the filmstrip is c1977. The cassette label has no date, but the teacher's guide has the date c1979. What date(s) do I use in the imprint?

We are especially using this question because it created such a stir at the AV cataloging question and answer period that was sponsored by the RTSD AV committee in New York City. The group of catalogers there could not agree on a solution to the problem. Some of the suggested solutions were:

Under AACR	Under AACR 2
c1977	c1977
c1979	[1979?], c1977
[1979?]	
[1979?], c1977	The c1977 imprint would
require	a note: Accompanying
Depending on the date used in the	date: 1979.
material has	
imprint, one of these notes would	
be used: Filmstrip has date: 1977	
or, Accompanying material has	
date: 1979	

-- Letter by Sara Clarkson

Response (dated July 30, 1980)

For the first question you posed, the evidence offered indicates that the publication date of the item being cataloged (the filmstrip) is unknown. The filmstrip bears a copyright date, however, and both AACR 1 and AACR 2 make it clear that the copyright date is transcribed in lieu of the known publication date. Copyright dates of material accompanying the item being cataloged are inadmissible in the publication ... area, under both AACR 1 and AACR 2. If you say that you are cataloging the guide with the other materials dismissed as "accompanying," then your date is the copyright date of the guide. If you are cataloging the cassette instead, only a conjecture for the publication date is possible; no copyright date could appear in the publication ... area because those given apply to the material you decided you are not cataloging. If you are cataloging the package with all its components considered on an equal footing (i.e., you have decided that you are cataloging a kit), then the answer is the same as that for the cassette, for the same reasons. In any of these cases, feel free to convey in the note area any data considered inadmissible in the more formal areas of the body of the entry. I hope it is clear that making a firm decision as to what you are cataloging (often a difficult enough matter per se) and then sticking to that decision does away with most of the uncertainty about details. For an idea such as this, there is no difference between AACR 1 and AACR 2.

"In container" Chapter 8

Neither AACR 2 rule 8.5B1, 8.5C12, nor 3.5D5 makes any provision for slides issued by the manufacturer in a carousel. Therefore, the fact should be stated in a note, e.g., "Issued in a carousel." The order of notes should follow the order given in rule 8.7, note area.

-- Letter from Paul W. Winkler, Senior Descriptive Cataloging Specialist,

Office for Descriptive Cataloging Policy, September 5, 1980, in response to a question raised at the LC Institute. Letter to Josephine F. Davidson

007

OCLC's *Technical Bulletin* 107 threw lots of us for a loop and put me on the phone to OCLC's Glenn Patton to get some clarification. What follows is a distillation of my questions and Glenn's answers.

Replacement pages

It seems that it would be both sensible and helpful for OCLC to issue replacement pages for our formats simultaneously with Technical Bulletins containing changes. The reason this does not now happen is an unfortunate bottleneck at OCLC caused by having only one person involved in the drawing up of documentation updates for the formats.

According to Glenn, waiting for completion of replacement format pages would greatly slow the issuance of Technical Bulletins. Not a particularly happy set of circumstances.

Repeatable 007

Previously it was necessary to have a separate \$a with accompanying subfield codes for each separate occurrence of a type "g" material in a title. This applied when the title consisted of a type "g" material (filmstrips, videorecordings, motion pictures, etc.) or when a kit contained type "g" material. For instance, if you have a set of filmstrips with 3 filmstrips, your 007 would have had three series of \$a 's, even if the characteristics of each filmstrip were identical.

With the new enhancements the 007 field is itself repeatable and the \$a is no longer repeatable. For sets of type "g" materials each item sharing the same physical characteristics can now be represented by a single 007. If, any physical variation occurs, more 007 fields will be needed to describe each item which varies from the others.

For kits (type "o") you still only use an 007 when the kit contains type "g" material. A new 007 field needs to be constructed for *each type "g" item* in a kit, even if the physical characteristics are the same for several pieces. If you have a kit containing two filmstrips (1 b&w and 1 color), a set of slides and a set of transparencies you would need four 007 fields. When coding slide sets or sets of transparencies, do not create an 007 for each unit

of a set. Examine them and create an 007 which describes the characteristics of the majority of the items in the set of slides or the set of transparencies.

Conversion examples

One item worth noting from the examples on page 5 of *T.B. 107* is the use of the "n" code. In the "New" videorecording example, \$e "n" is an appropriate, needed code. It tells us that the item is not a motion picture. However, the "new" example for the sound recording contains some unnecessary codes that can be routinely eliminated. In the example, we know from the \$b that we are working with a disc. Therefore, there is no need to show the subfields which apply only to tape, that is, \$h, \$i and \$m. Likewise, unless your collection is archival, there is no need to ever include subfields \$j, \$k, and \$l in your 007. The inclusion of these subfields in the examples on page 5 of *T.B. 107* occurs only because these are machine converted 007s. If this were a new 007 on a newly input non-archival record only subfields \$a through \$g would be needed.

Dropping out the unnecessary subfields for a standard cassette our 007 would look like this s \$b s \$c r \$d 1 \$e s \$g j \$h 1 \$i c. Note that \$m is currently optional according to the input standards. If you use it, code \$m according to what the item says. If it does not have one of the listed phrases either do not add a \$m or code it "u".

Note that (1) under "comment on examples" on page 5 of *T.B. 107* applies only to the converted records. The subfield code \$a is not system supplied on records entered after the conversion process was completed. We must supply our own \$a code.

Versions and variations

It is best to enter an 007 only for what you have in hand, even though page 6 of *T.B. 107* second paragraph says "use a separate field 007 for each version or variation." Since LC catalogs from publishers' data sheets, they will occasionally have complete enough information to do two 007s for format variations. When they do it will usually be in conjunction with a note like "Issued also in 1/2 in." For those of us cataloging from one item it is best to describe what you have in hand in your 007 and add a version note when you have such information available. If your institution owns two variations of an item it is necessary to create an online record for each since the 300 field is not repeatable. But in that case there could be 2 007 fields on each record, one to describe the item being cataloged and one for the other variation you own.

\$c (all formats)

This little gem is mystifying people right and left! No one seems to know how to apply "f". "0" would be used only for items that were first generation. Examples would be: a master tape of a live event, off-air taping of a live television event, an original set of slides. "R" is the code most of us will use most of the time. Anything commercially available is going to be coded "r". "U" is to be used when the item was not purchased commercially and you don't know what its history is. LC AV records will always carry code "u" in lieu of coming at this time to firm guidelines on how to apply the codes for subfield c.

AV 007 subfield codes

In subfield \$e "a" is used for 8mm and 16mm films and for any other motion picture which does not use any of the listed "wide-screen" techniques. Subfields \$f and \$g both have a new code "[blank]". If AV material does not have sound accompanying it, subfields \$f and \$g can just be dropped and not included in the record.

SR 007 subfield codes

As mentioned earlier subfields \$j, \$k, and \$l can routinely be dropped from non-archival cataloging. Subfield \$m is optional but if it is used it applies to tapes only. If a tape has been processed according to any of the methods or standards "a" through "e" it will be stated on the item or its container. If any processing other than those listed appears to have been used, code "z". (If anyone knows what "CCIR standard" or "DBX standard" mean or what the initials stand for please let me know).

Microform 007 (all formats)

Subfields \$h, \$i and \$j are all archival so can be dropped from nonarchival cataloging.

ACCOMPANYING MATERIAL

After struggling through the 007 section of *Technical Bulletin 107* the section concerning accompanying material was a piece of cake! But even a piece of cake needs some digestion.

AV FORMAT

Accompanying material is still essentially geared to the types of material which traditionally accompany a commercial film.

"Stills" applies just to movie promotional stills from commercial film .

"Script material" applies to any material that reproduces dialog. While the entire script need not be reproduced the amount should be substantial. Originally this field pertained only to scripts for commercially produced films. It now can include the script which accompanies a filmstrip, videorecording, etc.

"Poster" while originally intended to indicate the presence of movie posters, can now be coded for any poster or poster like material which accompanies a type "g" material. It **must** accompany a type "g" material to be coded in the Accomp mat field.

"Lobby cards" conjure up visions of dime movies at the Bijou. This is a stiff poster like item that is either free standing or stands on a tripod for display. Most would be found in archival collections.

"Pressbooks" are promotional booklets distributed as publicity for a commercially produced film.

"Score" means a printed score. It seems unlikely to be useful in the AV format and was probably added to keep the AV format consistent with the sound recording format.

"Instructional materials" though a broad sounding category is limited to anything designed for a teacher to use as a guide in classroom discussions. Examples would be: teacher's guides, teacher's manuals, discussion guides, teacher fact sheets, leader guides, etc.

With the exception of "instructional materials" which can be coded in both type "n" and "g" records, all the other codes should be applied only to material which accompanies type "g" items.

Kits will **never** have any code but [blank] in the Accomp Mat area. Since kits are designed to be used as a unit no one thing can be said to "accompany" the other.

SR FORMAT

Technical Bulletin 108 provided information of the mutation of the former fixed field unit "Text" into "Accomp mat" in the sound recording format. There were no surprises here. One observation that might be of interest deals with the general nature of the Accomp mat section in the two formats. In the AV format Accomp mat actually refers to a physical entity. There is a physical object for each coded unit. In the sound recording format though some of the codes could represent separate physical items (score, teacher's guide, libretto, for example) many of the codes represent intellectual content of the program notes on the slipcase. The two areas function quite differently in tech format.

GENERAL COMMENTS ON ACCOMP MAT

What gets coded in the Accomp mat area should appear somewhere else in the variable fields area of the record. It may be in the 300 \$e or in a note. If it isn't important enough to be in the body of the record, it is not important enough to get a code in the Accomp mat area. For sound recordings evidence to justify a code like e, f, g, h, i, and k may be a note "Program notes on container." Since much of the content of program notes varies, the Accomp mat codes can provide a clearer online picture of the content than is provided by the neutral note.

It is good to see the expansion of the Accomp mat codes. Let's hope this signals a beginning expansion of the sound recording format to include more codes useful to catalogers who work with materials in recorded form which aren't symphonies! People who work with children's records, physical fitness records, etc. find that the current sound recording format does a good job of ignoring these materials. If any of you out there have observed the inadequacies of the format in this regard let me hear your observations.

CSB RULE INTERPRETATIONS

Two recent *Cataloging Service Bulletins* had information of interest to AV catalogers.

1.1B3. [NEW]

The interpretation below applies to sound recordings only.

If the chief source shows a composer, author, or performer's name before the titles of the individual works, consider the name the title proper whenever the titles of the individual works number four or more.

If the chief source being used is the label of a sound recording and in the situation described above, one such name appears on the label of one side and another name on the second side, transcribe the two names as individual titles (separated by a period), rather than one as a collective title.

--(CSB 13)

1.1C.

For the material currently cataloged by the Library of Congress, apply only the following general material designations (GMD's): filmstrip, kit, microform, motion picture, slide, sound recording, transparency, videorecording. Do not apply any of the options that permit specific material designations to be shortened when they are repetitious of GMDs (e.g., 6.5B1)

-- (CSB 11)

6.1F1.

The rule allows performers who do more than perform to be named in the statement of responsibility. Accept only the most obvious cases as qualifying for the statement of responsibility.

-- (CSB 11)

6.1G1.

Describe the item as a unit.

-- (CSB 11)

6.4C. [NEW]

Apply the option stated in 1.4C7 for adding the full address of a publisher, distributor, etc.,

-- (CSB 13)

6.4F1.

All copyright dates must be preceded by the "c" symbol. This means that if the cataloger wishes to use a copyright date in the publication, distribution, etc., area (in accordance with 1.4F6), record "p1980" as "c1980."

-- (CSB 13)

6.5B2. [NEW]

When the total playing time of a sound recording is not stated on the item but the durations of its parts (sides, individual works, etc.) are, if desired add the stated durations together and record the total, rounding off to the next minute if the total exceeds 5 minutes.

Precede a statement of duration by "ca." only if the statement is given on the item in terms of an approximation. Do not add "ca." to a duration arrived at by adding partial

durations or by rounding off seconds.

If no durations are stated on the item or if the durations of some but not all the parts of a work are stated, do not give a statement of duration. Do not approximate durations from the number of sides of a disc, type of cassette, etc.

-- (CSB 13)

6.7B6. [NEW]

In giving the names of players in nonmusic sound recordings, caption the note "Cast". Add the roles or parts of players if deemed appropriate, in parentheses after the name (cf. 7.7B6).

-- (CSB 13)

6.7B10. [NEW]

If the individual works in a collection are identified in the title and statement of responsibility area, list the durations of the works in a note. If the individual works are listed in a contents note (6.TB18), give their durations there.

When recording individual durations in the note area, give them as they appear on the item (e.g., in minutes and seconds if so stated). If only the durations of the parts of a work are stated (e.g., the movements of a sonata), if desired, add the stated durations together and record the total for the work in minutes, rounding off to the next minute.

Precede a statement of duration by "ca." only if the statement is given on the item in terms of an approximation. Do not add "ca." to a duration arrived at by adding partial durations or by rounding off seconds.

If the duration of a work is not stated on the item or if the durations of some but not all the parts are stated, do not give a statement of duration for that work. Do not approximate durations from the number of sides of a disc, type of cassette, etc.

-- (CSB 13)

6.7B16, 7.7B16, and 8.7B16. [NEW]

Generally make a note on the availability of the item in another medium or other media, if this is known. Record these notes in the position of 6.7B16, 7.7B16, and use the term "issued."

Issued also as motion picture, filmstrip, and slide set.

-- (CSB 13)

6.7B19. [NEW]

When applying rule 6.7B19 to include the label name and number in a note, make this note the first one.

-- (CSB 13)

6.8, 7.8, 8.8 [NEW]

Apply the optional provisions for standard numbers and terms of availability when cataloging materials issued during the current three years.

-- (CSB 13)

7.1B1 [NEW]

When credits for performer, author, director, producer, presenter", etc., precede or follow the title in the chief source, in general do not consider them as part of the title proper, even though the language used integrates the credits with the title. (In the examples below the italicized words are to be considered the title proper.)

Twentieth Century Fox presents *Star Wars*
Steve McQueen in *Bullitt*
Ed Asner as *Lou Grant*
Jerry Wald's production of *The Story on Page One*
Ordinary People starring Mary Tyler Moore and Donald Sutherland
Thief, with James Caan.

This does not apply to the following cases:

1. The credit is within the title, rather than preceding or following it;
 - *CBS special report*
 - *IBM--close up*
 - *IBM puppet shows*
2. the credit is actually a fanciful statement aping a credit;
 - Little Roquefort in *Good mousekeeping*
3. the credit is represented by a possessive immediately preceding the remainder of the title;
 - Neil Simon's *Seems like old times*.

-- (CSB 13)

7.1F1, 8.1F1. [NEW]

When deciding whether to give names in the statement of responsibility (7.1F1, 8.1F1) or in a note, generally give the names in the statement of responsibility when the person or body has some degree of overall responsibility; use the note area for others who are responsible for only one segment or one aspect of the work. Be liberal about making exceptions to the general policy when the person's or body's responsibility is important in relation to the content of the work, i.e., give such important people and bodies in the statement of responsibility even though they may have only partial responsibility. Normally the Library of Congress considers producers, directors, and writers (or, in the case of slides and transparencies, authors, editors, and compilers) as having some degree of overall responsibility and gives them in the statement of responsibility.

-- (CSB 13)

7.4C, 8.4C. [NEW]

Do not apply the option stated in 1.4C7 for adding the full address of a publisher, distributor, etc., when cataloging materials covered by chapters 7 and 8.

-- (CSB 13)

7.7B4, 8.7B4 [NEW]

When considering 7.7B4 and 8.7B4 for a variation in title, decide first whether an added title entry is needed under the variant title. Decide this primary issue by consulting 21.2. If the variation in title is as great as the differences in titles described in 21.2, make the added entry and justify the added entry by means of a note formulated under 7.7B4 or 8.7B4. Otherwise, do not apply 7.7B4 or 8.7B4.

-- (CSB 13)

7.7B6, 8.7B6. [NEW]

For audiovisual items, generally list persons (other than producers, directors, and writers) who have contributed to the artistic and technical production of a work in a credits note (see 7.1F1/8.1F1).

Give the following persons in the order in which they are listed below. Preface each name

or group of names with the appropriate term(s) of function. Photographer(s); camera; cameraman/men; cinematographer // animator(s) artist(s); illustrator(s); graphics // film editor(s); photo editor(s); editor(s) // narrator(s); voice(s) // music // consultant(s); adviser(s).

Do not include the following persons: assistants or associates // production supervisors or coordinators // project or executive editors // technical advisers or consultants // audio or sound engineers // writers of discussion, program, or teacher's guides // other persons making only a minor or purely technical contribution.

-- (CSB 13)

7.7B9, 8.7B9 [NEW]

When a foreign firm, etc., is given in the source as emanator or originator, do not assume that the item was either made or released in that country if not so stated. Instead use the note: A foreign film (Yugoslavia) // A foreign filmstrip (Yugoslavia) // A foreign slide set (Yugoslavia). For a U.S. emanator and a foreign producer or a foreign emanator and a U.S. producer, do not make the note. // ... /Learning Corporation of America ; [produced by] Earl Rosen and Associates. (Earl Rosen and Associates is a Canadian firm).

-- (CSB 13)

8.5B1.

Rule 8.5B1 gives a list of specific material designations to be used in the physical description for materials covered in this chapter, but allows, optionally, other terms to be used. The various specific material designations would be apportioned among the GMDs as follows:

Chart	Picture	Slide
Chart	Art print	Slide
Flip chart	Art reproduction	
Stereograph		
Wall chart	Photograph	Technical drawing
Filmstrip	Picture	Technical
drawing		
Filmstrip	Postcard	Transparency
Filmstrip	Poster	Transparency
Flash card	Radiograph	
Flash card	Study print	

-- (CSB 11)

8.5B2 [New]

When counting unnumbered frames, generally do not consider any number too numerous to count. Begin counting with the first content frame and end with the last content frame, thereby counting any noncontent frame interspersed, but excluding noncontent frames which precede the first content frame or follow the last content frame. Give the number resulting from this count as the total, within brackets. (Small groups of unnumbered optional content frames may be ignored.)

As with separately numbered title frames, give separate totals of test frames. // 60 fr., 4 test fr.

-- (CSB 13)

8.7B18 [NEW]

In listing individually named parts of a graphic item, add the duration of the accompanying sound (cassette, disc, etc.) after the number of frames, slides, etc., if given. // What's your point?(55 fr., 13 min., 2 sec.)

In the absence of the number of frames, slides, etc., add to the titles statements of responsibility the duration of the accompanying sound, if given. // Residential architecture, tools (15 min., 10 sec.)

-- (CSB 13)

21.29, 21.30 [NEW]

In making added entries for audiovisual materials, follow the general rules in 21.29, and apply, in addition to those in 21.30, the following guidelines:

1. Make added entries for all openly named persons or corporate bodies who have contributed to the creation of the item, with the following exceptions:
 1. Do not make added entries for persons (producers, directors, writers, etc.) if there is a production company, unit, etc., for which an added entry is made, unless their contributions are determined significant, e.g., the animator of an animated film; the producer/director of a student film; the director of a theatrical film; the filmmaker or developer of a graphic item attributed as author on the data sheet and/or prominently named on the accompanying Material ("a film by"). In the absence of a production company, unit, etc., make added entries for those persons who are listed as producers, directors, and writers. Make additional added entries for other persons only if their contributions are determined significant.
 2. If a person, filmmaker, developer of a graphic item, etc., is the main entry heading, do not make added entries for other persons who have contributed to the production, unless the production is known to be the joint responsibility or collaboration of the persons or the contributions are determined significant.
2. Make added entry headings for all corporate bodies named in the publication, distribution, etc., area.
3. Make added entries for all featured players, performers, and narrators with the following exceptions:
 1. If, for a motion picture or videorecording, the main entry is under the heading for a performing group (in accordance with 21.1B2e), do not make added entries under the headings for persons performing as members of that group. If a person's name, however, appears in conjunction with and preceding and following the name of the group, do not consider him or her to be a member of the group.
 2. If there are many players (actors, actresses, etc.), make added entries under the headings for those that are given prominence in the chief source of information. If that cannot be used as a criterion, make added entries under the headings for each if there are no more than three.
4. Similarly, make added entries under the headings for persons in a production who are interviewers or interviewees, delivering lectures, addresses, etc., or discussing their lives, ideas, work, etc., and who are not chosen as the main entry heading.

-- (CSB 13)

These rule interpretations constitute all those that apply to audio-visual materials. There are others of interest to people cataloging sound recordings. Some of these include from *CSB 13*: 21.7B, 2L7C, 21.23A-D, 21.29D, 21.30E, 25.32, 25.35, 25.36. The editor regrets that lack of space prevents inclusion of many rule interpretations helpful to those cataloging sound recordings, but refers interested readers to the *Music Cataloging Bulletin*, *Music OCLC Users Group Newsletter* and the *Cataloging Service Bulletin*. Though some information about cataloging of recorded sound will appropriately appear in this newsletter, the complexity of music cataloging will be left to the established forums.

LC ANSWERS QUESTION ON VIDEORECORDING FORMAT

Betty Penski of Essex Community College in Baltimore recently sent copies of her correspondence with LC regarding the use of technical specifications of format for videorecordings (7.5B1). We summarize below the response made by Richard Thaxter at LC.

LC will nearly always give this information in the notes area rather than following the extent of item because most of the titles LC catalogs are available in several formats. LC feels this creates a consistent place to find the information. It is often hard to tell if an item is available in only one format and additional formats may become available at any time. LC will regularly use notes telling of other available formats (7.7B16). The technical specification note will follow the "Issued as..." note. LC will express the technical specifications using generic names rather than brand names found on the item. In addition, LC is abandoning use of the term "U standard" for "U-matic". LC will use U-matic, Beta, VHS, etc., rather than Sony U-matic, Betamax, Victor VHS, etc., since these formats are compatible with playback equipment from different manufacturers.

Mr. Thaxter points out that on the local level, libraries may want the technical specifications to follow extent of item to call greater attention to the format.

It is of interest to note that putting the format note after the "Issued as..." note (7.7B16) makes the technical specifications come very far down on the catalog card and may result in this information appearing on card two or screen two of an on-line system. Many libraries routinely delete from LC copy the "Issued as..." note before producing cards, because they feel the note leads to confusion on the part of the patron as to what the library actually has available on site.

Betty also points out that chapter 7 of AACR2 does not provide guidance for cataloging of unpublished, locally produced videorecordings. Mr. Thaxter advises that we refer to chapter 6 for nonprocessed sound recordings (6.11) as a guide to handling these items "since a locally produced videorecording has more in common with a locally recorded sound recording than it has with art originals, etc." (8.4A2).

As always it is good to keep in mind that LC does not catalog videorecordings from the items themselves, but from data sheets submitted by producers and distributors. The accuracy and completeness of the cataloging LC does depends on the quality of the information submitted.

RENEWAL FORMS WILL NOT BE SENT. USE THE FORM BELOW.

Cross out incorrect information:

I wish to (renew my membership / join) the On-Line Audiovisual Catalogers.
I am enclosing dues of (\$5.00 individual / \$10.00 institutional) for calendar year **1982**.
Dues include subscription to the quarterly newsletter.

NAME:

ADDRESS:

Make check payable to On-Line Audiovisual Catalogers and mail to:

David Hedrick
Gettysburg College Library
Gettysburg, Pennsylvania 17325

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