

On-Line Audiovisual Catalogers NEWSLETTER
Volume 1, Number 3
July, 1981

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Nancy B. Olson

PUBLICATIONS

FROM THE EDITOR

Welcome to all our new members. We are growing by leaps and bounds. Our treasurer, Dave Hedrick, reports that as of June 1, we are 313 strong including members from 45 states as well as from Canada, Switzerland, Wales, and England.

I am your new editor and will take this opportunity to thank our Chair, Nancy Olson, for the fine job she has done on our first two issues. For now our publication frequency is going to attempt a quarterly schedule (or as I said to the executive board, "irregular leaning toward quarterly"). If we have active input from our members we would like to increase the frequency of our publication to bimonthly. The more frequently we publish, the more pertinent and helpful the newsletter will be. Likewise, the more opinions, questions, answers, reports, newsworthy items you our readers contribute, the more quickly we can all help one another to update our skills and knowledge.

Please don't be shy! When you have a question which LC or OCLC has answered send us the information so your clarification can be shared with others. Be sure to include your telephone number, address and title so that we can check with you as needed and so that we can acknowledge your contributions.

Let us know your problems. What rule are you having trouble applying? Are you confused about when to bracket body of the entry information? What questions do you have about the best way to catalog a stuffed frog?

Our Chair hopes to get representation for our group on the MARBI committee and the RTSD Cataloging and Classification Section, Cataloging Committee- : Description and Access. If we can accomplish this it will give audiovisual catalogers the opportunity for input to the decision making process which, we now sorely lack.

Mail contributions, questions, requests for information, etc. to:

Verna Urbanski, Thomas G. Carpenter Library, University of North Florida, P.O. Box 17605, Jacksonville, Florida 32216

REQUESTS FOR BACK ISSUES

David Hedrick, OLAC's treasurer, has a limited supply of issues numbers One and Two. If you missed either or both of these and would like 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.

MEMBERSHIP LIST AVAILABLE

David Hedrick is also the person to contact if you would like a computer printout of our membership. Send \$1.50 for postage and handling.

PERMISSION TO COPY

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

FROM THE CHAIR

Nancy B. Olson

It's been an interesting summer, but it goes too fast. How I envy those with nine-month contracts, except I couldn't support my family (three in college this fall!) on nine-month pay.

I met many audiovisual people at San Francisco whom I had not met before. That's one of the real benefits of conference-going. I enjoyed doing the day-long cataloging workshop, and participants seemed to enjoy it too. I try to help people relax a little about AACR2.

Two workshops used up my time and energy in July. Both were here at Mankato State, and participants came from all over the country and Canada; from all types of libraries. I kept emphasizing we had common problems when dealing with audiovisual materials, even if we work with them in very different environments. I always learn from my students during these workshops, and they force me to re-think everything I do or say. They ask good questions.

October 1-4 will be the national ACRL conference in Minneapolis. I hope to see some of you there. The program looks interesting, though not much on audiovisual materials.

I'm delighted to welcome Verna Urbanski as our new editor. She has interesting ideas.

OFF-AIR VIDEORECORDINGS

How are people cataloging these? What information is going in the publication, distribution, etc. area? What notes? Are records in OCLC being edited, or new records created? Please send copy of cataloging to Nancy B. Olson for a future report.

DESENSITIZATION OF MAGNETIC TAPES BY THEFT DETECTION EQUIPMENT

Does your theft detection system erase cassette tapes and other magnetic tapes? Do you know of a library where this is happening? If so, please send information (manufacturer, etc., of system; how long you've had/observed this problem; ways of avoiding it) to Nancy B. Olson, Memorial Library, Mankato State University, Mankato MN 56001 for reporting in a future issue.

If you've had any correspondence with a manufacturer about this problem, I'd appreciate copies of the letters or a summary of the correspondence.

TREASURER'S REPORT

1 July 1980 - 1 June 1981

INCOME:	Membership dues	\$2,175.00
EXPENSES:	Incorporation Fees	15.00
	Newsletters	249.71
	Treasurer's Expenses (postage, xeroxing, checks)	
85.80		

		- 350.51
BALANCE		\$1,824.49

ADDITIONS TO THE TREASURER'S REPORT

Our Chair, Nancy Olson, has submitted cost information for Newsletter No. 2 that Dave didn't have available when he made his report. In addition, Nancy incurred a substantial debt in organizational start up costs. Our organization is now in a position to reimburse her for her costs and will be doing so. Nancy's report:

Newsletter No. 2	
Printing and folding 500 copies	\$ 80.52
Collating, stapling, labeling, sorting	40.00
Postage	14.50
Start up costs	
Postage permit fee	30.00
Postage (costs of the Chair)	18.00
ALA 1980 meeting room	50.00
ALA 1981 meeting room	40.00
Clerical expenses	25.00
Miscellaneous	30.00
Legal fees	273.66

	-\$601.68

SAN FRANCISCO MEETINGS

On-line Audiovisual catalogers, Inc., held their second annual meeting at the Hyatt Regency, San Francisco on June 29, 1981. Nancy Olson, Chair, welcomed the 30 attendees (see below for list of those attending. ed.) and introduced the officers. She announced that as of May 26, 1981, OLAC had 313 members from 45 states and 3 countries.

Laurel Jizba introduced the first guest speaker, Glenn Patton, Instruction Coordinator for Audiovisual and Music Materials at OCLC. Mr. Patton said that OCLC was very interested in special interest user groups and pointed to the success of the Music OCLC Users Group. He reminded the audience that OCLC was a bibliographic utility responsible for providing a number of services but that it operated within the framework of needs, constraints and demands imposed on them by a variety of sources. For instance, ALA's MARBI Committee is responsible for determining and developing the MARC format. Two OCLC staff members attend MARBI meetings, where changes in the MARC format are proposed, examined and approved. OCLC, then, uses the formats approved by this committee. ALA's RTSD Committee on Cataloging: Description and Access, and the Joint Steering Committee are responsible for creating the cataloging rules that we use and for making any additions or changes to the rules. These are the committees that audiovisual catalogers should be aware of and approach when they see problems with the MARC format or cataloging rules.

Mr. Patton also urged catalogers to continue to be aware of what LC's catalogers are doing with their materials and also to use the Music OCLC Users Group as a model.

Mr. Patton distributed a summary, of audiovisual statistics, as of May 22, 1981 (See below. ed.). He noted that an examination of the type of material fixed field code for special instructional materials showed that over 8,000 records had been incorrectly coded. In a three week project OCLC manually corrected these records.

This summer, OCLC will be implementing a change to the 007 field that has been approved by MARBI. This change will make the 007 field repeatable with nonrepeatable subfields. In addition, a new initial subfield which corresponds to the GMD (general material designation) will be added. The values of the following subfields will be determined by this initial subfield. To accommodate this change, OCLC will initiate a conversion project in July of all older audiovisual records. This conversion is necessary to facilitate direct loading of future MARC tapes. (No MARC audiovisual tapes have been loaded since December 31, 1980, and there is still no estimate of when loading will resume).

A second change in the MARC format approved by MARBI and to be implemented by OCLC this summer is in the fixed field. The fields of Pressbooks, Posters, Stills, Scripts, and Other are being replaced by one 5-character field. New values will be added to the field for teacher's guides and other instructional material. Both of these changes will be discussed in detail in the next OCLC Technical Bulletin, which goes to press June 30, 1981.

In the question and answer session, Mr. Patton explained that his responsibilities at OCLC included preparation of instructional materials, leading workshops, answering user format

questions and editing documentation. His counterpart in the Bibliographic Maintenance Section, Robert Cunningham, processes change request forms and uses master mode authorization to update and replace member input. He is also involved with resolving duplicate record problems.

OCLC has a merge holdings function project under development which should facilitate resolution of many duplicate records. The merging of LC and member input records involves comparing twenty-four areas in the fixed and variable fields. Audiovisual materials present special problems because of incorrect tagging of some materials in the fixed field by LC.

Mr. Patton said that OCLC had determined that activity cards were to be cataloged on the books format since they most closely resemble printed material in an unbound book format. (More on this later!! ed.)

Ben Tucker, Chief of the Office for Descriptive Cataloging at the Library of Congress, presented a brief history of LC's policy for processing audiovisual materials. In 1951, LC began cataloging motion pictures and filmstrips from data sheets supplied by the producers. In 1957, cataloging of some motion pictures was done in the Copyright Office with the material in hand, rather than having only data sheets. In 1972 LC's coverage of audiovisual materials expanded to include slide sets and transparencies. These were also done from data sheets. In 1979, videorecordings were added to LC's coverage. Kits were also added, but cataloging was only done for items actually acquired by LC for their collections.

Producers continue to use the data sheet forms developed by the National Information Center for Educational Materials. There are presently 300 active participants in the data sheet program. The National Audiovisual Center and ALA Booklist account for approximately 30 percent of the data sheets. As far as coverage is concerned, motion pictures predominate, followed by videorecordings, filmstrips, slide sets and transparencies. Approximately 5,000 data sheets are processed each year.

The Government Printing Office will begin to catalog audiovisual materials produced by the National Audiovisual Center this year while the LC Audiovisual Section of the Descriptive Cataloging Division will process the rest of the audiovisual material. In all cases, cataloging will be done from the data sheets for those things not acquired.

The Audiovisual Section at LC is responsible for full processing of the data sheets, including assigning the Dewey call number. The Subject Analysis Division assigns LC call numbers and LC subject headings.

In the question and answer session, Mr. Tucker commented on the change in policy over the years for choice of entry for audiovisual materials. Before 1974 entry was always under title. With the revision of Chapter 12 of AACR, entry could be under author too. With AACR2, there is no special rule for determining the main entry of audiovisual materials (except for entry under principle performer). Catalogers must determine responsibility and then use whatever rule applies in chapter 21. Guidelines for choice of entry are being developed at LC and will be published in a future *Catalog Service Bulletin*.

Mr. Tucker said that the Audiovisual Section has suffered no staff cutbacks and does not anticipate any. Any questions relating to cataloging audiovisual materials should be directed to Mr. Tucker, in care of the Descriptive Cataloging Office, Library of Congress, Washington, DC 20540.

Meeting adjourned at 9:45 p.m.

Respectfully submitted
Arno Kastner, Secretary

OLAC BOARD MEETING

Nancy Olson, Chair, called the meeting to order at 10:15 p.m. following the adjournment of the general meeting. Present were: Arno Kastner, Laurel Jizba, Verna Urbanski and the Chair. The following items were discussed and the following decisions made:

1. The OLAC Mid-Winter meeting for 1982 will be Saturday, January 23, 1982 from 8 to 10 pm. This will be a business meeting with discussion but no program.
2. The OLAC summer ALA 1982 meeting will be Sunday, July 11, 1982 from 8 to 10 pm. Glen Patton and Ben Tucker will be asked to return and give an update on AV cataloging at OCLC and LC.
3. Volume 1, no. 3 of the Newsletter should be out in early August. A note will be put in the next newsletter reminding members to notify the treasurer of a change of address. It was decided that a list of members will not be published in the newsletter. It will be made available as a separate publication for \$1.50.
4. OLAC has \$1,228.00 on hand after subtracting expenses for the second newsletter and ALA. The Board approved the treasurer's suggestion to backdate all memberships to January 1, 1981, to facilitate processing of membership renewals. A renewal form will appear in number 4 of the newsletter. It was decided that because of the expense involved, a professional firm would not be hired to process subscriptions, mailing and invoicing. The treasurer will be asked to investigate investing part of OLAC's bank balance in a high interest-bearing account.
5. Dues will be kept at the same rate for the next year. The different individual and institutional membership fee structure will be retained.
6. Board members will be given a \$50.00 travel stipend for each of the two annual meetings that they attend, beginning with the summer 1981 meeting.
7. Nancy will investigate the possibility of OLAC representation on the MARBI and CCDA Committees.

Meeting adjourned at 11:00.

Respectfully submitted,
Arno Kastner, Secretary

THOSE ATTENDING THE OLAC ANNUAL MEETING

The following people were in attendance at the annual meeting in San Francisco: Verna Urbanski, Glenn Patton, Laurel Jizba, Nancy B. Olson, Ben Tucker, Arno Kastner, Martha Yee, Christina McCawley, James O. Wallace, Katha D. Massey, Paula Scott, Elsa Thompson, Steven Cohen, Richard Kraus, Isabel Wingerter, May Fogg, Barbara McKillip, A. Anne Schmidt, Hugh Durbin, Carolynne Myall, Ingrid Glasco, Bernice O. Weiss, Sara Clarkson, Monty Craig, and Bob Mead-Donaldson.

OCLC'S ONLINE UNION CATALOG STATISTICS BY FORMAT

Glenn Patton distributed the following statistics during OLAC's annual meeting. They make interesting reading! These are accurate as of May 22, 1981.

Type of Material	Number of Records	Percentage of Total
Books	6,311,680	85.77%
Serials	459,144	6.24%
Audiovisual	167,161	2.27%
Maps	83,886	1.14%
Manuscripts	24,253	.33%
Sound Recordings	171,339	2.33%
Scores	141,433	1.92%
	----- 7,358,896	----- 100.00%

A more complete breakdown of audiovisual materials was also provided.

Type of Material	Number of Records	Percentage of Total
--		
Principal Audiovisual Media		
(Type "g")		
Filmstrip ("f")	47,894	28.65%
Motion Picture ("m")	55,493	33.20%
Slide ("s")	21,761	13.02%
Transparency ("t")	3,266	1.95%
Videorecording ("v")	21,089	12.62%
Subtotal	149,503	
89.44%		
Special Instructional Material		
(Type "n")		
Diorama ("d")	51	0.03%
Game ("g")	1,998	1.19%
Chayt ("n")	978	0.58%
Flash Card ("o")	295	0.18%
Microscope Slide ("p")	17	0.01%
model ("q")	419	0.25%
Realia ("r")	1,985	1.19%
Subtotal	5,743	3.43%
Kit (Type "o", Type of Material "b")	4,160	
2.49%		
Other ("z")	2,798	
1.67%		
Unknown	4,957	
2.97%		

--		
GRAND TOTAL	167,161	
100.00%		

AV WORKSHOP IN SAN FRANCISCO

Richard Smiraglia and Nancy Olson presented an all day workshop June 30th as part of the ALA annual convention. Richard provided a handout which contained sample items, the cataloging for them and comments about the rules used and the problems the samples illustrated. It was noted that if a recording was issued to showcase a performer, then the performer is a principle performer (21.23C). Richard's example was the title "Horowitz in concert." The samples are an especially rich source for anyone concerned with formulating uniform titles.

Nancy Olson lead the afternoon session which focused on cataloging of audiovisual materials. After introductory remarks, the afternoon was spent cataloging posters, buttons and bags secured from the exhibitors. Nancy reminded the participants that the type of description a cataloger needs to do will depend on what type of collection the items will be entering and how that collection is used. Whether or not the cataloging is entering an on-line system also influences cataloging decisions. Nancy's remarks emphasized the individuality of each cataloger. Not only will catalogers disagree on how to catalog an item, but from day to day an individual cataloger may be of two minds about how best to describe an item.

AMERICAN FILM INSTITUTE SEEKS APPRAISERS

The American Film Institute is interested in hearing from persons who are qualified to serve as professional appraisers. They are particularly interested in anyone qualified to render appraisals of antique motion picture equipment. Contact: Audrey E. Kupferberg, Motion Picture Archivist, The John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566.

***CHOICE* NONPRINT REVIEWERS NAMED**

Susan C. Cooper is now Nonprint Editor of *Choice*. She writes she is in the process of recruiting teaching faculty who use media in their classes. Nonprint reviewers are needed in all subjects. If interested, contact her at *Choice*, 100 Riverview Center, Middletown, Connecticut 06457.

CENTER FOR THE HUMANITIES RESPONDS

Below is a copy of the letter sent to Nancy Olson in response to her comments regarding some of the Center's products (see v.1, no.2 of this newsletter). No editorial comments will be made. We feel the letter speaks for itself.

June 1, 1981

Ms. Nancy Olson, Chair On-Line Audiovisual Catalogers, Inc.
The Memorial Library
Mankato State University
Mankato, Minnesota 56001

Dear Ms. Olson:

Thank you for bringing your questions to my attention. We are, of course, concerned about your article in *On-Line Audiovisual Catalogers*; please let me attempt to address these questions.

As you know, the Center for Humanities publishes original sound-slide programs. To accommodate many of our customers who prefer slides to filmstrips, we have arrangements with several publishers to produce slide versions of their filmstrip programs. The publishers you list are indeed those with whom we have such an arrangement and are fully credited in our catalog and in the programs as the producers and copyright holders.

In changing format from filmstrip to slide, it is often necessary to make editorial changes which may alter the program to a degree. In these instances, we sometimes modify the title of the program to better reflect the editorial content. Your questions concerning this policy are the first that have come to my attention.

Your second question seems to be about two versions of a Center for Humanities program 1) *Coping with Life: The Sources of Anxiety* and 2) *Coming of Age in America: The adolescent in Literature*. Although much of the content is the same, one of the versions focuses on psychological problems, while the other focuses on literary and social considerations. The overlapping content is addressed in every instance where these programs are offered for sale. This is done precisely so customers considering the program will not make a purchase of similar materials unknowingly.

Your third concern is frankly our mistake. We had been using *How to Survive in School: Special Problems in Library Research* as the "working title" for that program. Mastering and label ordering had already occurred when our field testing showed that teachers felt strongly that "Where to Go for What You Want: Special Problems in Library Research" was a better description of the program content. We have always offered the program for sale under the latter title. However, in an effort to speed shipments, we opted to change only the most noticeable labels, i.e. the box spine and teachers guide labels. We do regret that this decision has caused confusion and will, indeed, change these labels when it becomes necessary to reorder component parts.

I can only offer my apologies for your unsatisfactory experience with our customer service representatives; I am forwarding your article to the supervisor of that department.

I do hope I have satisfactorily answered your questions; feel free to contact me directly if you would like to discuss this further.

Very truly yours,

Judith Shaw
Assistant to the Publisher

QUESTIONS, ANSWERS, COMMENTS

The letter reproduced below responds to a question Verna Urbanski asked of Kay Guiles, Descriptive Cataloging Specialist at the Library of Congress.

April 9, 1981

This is in response to your question given to me at the Atlanta AACR2 Institute with respect to the manner of recording running time. You were wondering if in cases of numerous cassettes one could say 92 cassettes (30 min. ea.) instead of 92 cassettes (46 hours) and in the case of an approximation the possibility of saying 92 cassettes (ca. 30 min. ea.)

If one is cataloging chapter 7 material, i.e., film or video materials, rule 7.5B2 provides for using "(30 min. ea.)" or "(ca. 30 min. ea.)." For chapter 6 materials, however, the rule is quite specific in requiring the **total** duration be recorded in **minutes** (not hours as the example in 1.5B4 shows). Nevertheless, we think that the common sense approach to your situation is to state the running time in minutes for each cassette.

With respect to the repetition of the statement of accompanying material, there is no explicit provision for it in AACR2 but there is in the ISBDs, or at least there is in the ISBD(NBM) and ISBD (M); therefore, we regard this as justification enough to repeat it.

Ed. note.: We are reproducing below the extracts from the ISBDs which illustrate what Mr. Guiles is referring to.

From ISBD (NEM); 1977 p. 59

Litter [Kit] : an environmental project / produced by the Keep Britain Tidy Group Schools
Research Project, Brighton Polytechnic.- Brighton : the Group, 1975 (Brighton : Kensington Press). - 1 filmstrip (37 double fr.) : col. ; 35 min + 58 work cards + 3 wallcharts ; 48 x 73 cm
and smaller + 40 pairs of disposable polythene gloves + self-adhesive labels
Boxed learning kit for 10-11 year olds, designed to increase children's awareness of environmental problems
L8.00

From ISBD (G), 1977 p. 17

. - 47 slides : col. ; 5 x 5 cm + 1 sound cassette (25 min.) : mono.
. - 180 p. : ill. ; 23 cm + 1 wallchart + 3 maps
. - 1 wallchart : col. ; 65 x 95 cm. + chart notes
. - 4 maps : 25 x 38 cm + manual (10 p. ; 30 cm)
. - 271 p. : ill. ; 21 cm + price list

I noticed after receiving Mr. Guiles' response that OCLC **Books, Sound Recordings** and **Audiovisual Media** formats all specify subfield codes \$a, \$b and \$c to be nonrepeatable, but does not do that for \$e. However, example no. 2 in the **Books** format shows one \$e holding 2 "+" statements. I got into this because my university purchases large textbook sets with lots of accompanying items (teacher's editions, workbooks, teacher's edition workbooks, spirit masters, etc.) for our curriculum collection. They aren't kits but extensive use of "+" s could get confusing. Often what is most understandable is to

describe the student text in regular 300 \$a through \$c, put the teacher's edition (or manuals or guides) in the it + \$e" area and describe the rest in a 500 note.

TITLE PROPER PROBLEMS

by Nancy B. Olson

The following is revised from material prepared for the foreword and text of *A Manual of AACR 2 Examples for Motion Pictures and Videorecordings* / by Jean Aichele and Nancy B. Olson. -- Lake Crystal, Minn. : Soldier Creek Press, 1981.

The Problem

"The chief source of information for motion pictures and videorecordings is the film itself (e.g., the title frames ...) " (7.0B1)

Many of us have, in the past, cataloged motion pictures and videorecordings from information given in producer's catalogs, on labels attached to the outside or inside of the film container, or teacher's guides. We have used LC cards which are prepared from data sheets filled out, usually by clerical personnel, in the offices of the film producer or film distributor.

None of these sources give us the same information, or all the information, presented on the film material itself. None of these sources use the *exact* wording, order, and spelling of the title and credits frames. None of these sources should be used in the future, except as secondary sources, when cataloging according to the second edition of the *Anglo-American Cataloguing Rules*.

Making an accurate and complete transcription of the information on title and credits frames for cataloging purposes is time consuming, but it is essential as the following rule excerpts will show:

- "Transcribe the title proper *exactly as to wording, order, and spelling ...* " (1.1B1)
- "Record parallel titles in the order indicated *by their sequence on*, and by the layout of, the chief source of information." (1.1D1)
- "Transcribe *all other title information appearing in the chief source of information ...* (1.1E1) "Record other title information *in the order indicated* by the sequence on, or the layout of, the chief source of information." (1.1E2) "If the other title information is lengthy, either give it in a note or abridge it." (1.1E3)
- "Record statements of responsibility appearing prominently in the item *in the form in which they appear there.*" (1.1F1) "If a statement of responsibility precedes the title proper in the chief source of information, transpose it to its required position unless case endings would be affected by the transposition." (1.1F3) "If the title proper includes a statement of responsibility or the name of a publisher, distributor, etc., and the statement

or name is an integral part of the title proper (i.e., connected by a case ending or other grammatical construction), transcribe it as such." (1.1B2).

Examples

When this manual was begun, the authors each had many years of experience with audiovisual materials and with cataloging. But not until the sequences of photographs from title and credits frames which were prepared for this manual were examined did the problem of "presents" become apparent.

"Blackhawk Films presents ... "

"The National Film Board of Canada presents ... "

From television:

"Richard Burton as / Winston Churchill in / The Gathering Storm"

"Walt Disney Productions present / Escape to Witch Mountain"

"Ed Asner as / Lou Grant"

From other types of material:

"Xerox Films presents / Multiplication Rock"

-- two lines from container of a set of filmstrips with sound

"Encyclopaedia Britannica Films presents / The Holy Mass"

-- successive title frames, filmstrip

"Mary Martin in / The Sound of Music"

-- top two lines, sound disc label

"Fred Flintstone presents / All-time Favorite Children's Stories and Songs"

-- top two lines, sound disc label

Transcription of Title Proper

According to 1.1B2 and 1.1B1, all these collections of *grammatically linked* words are titles proper, and must be transcribed as such in the bibliographic record. If one accepts the principles of the International Standard Bibliographic Description (ISBD), and adopts AACR 2, one must describe the item in hand accurately, using the information that appears on the chief source "exactly as to wording, order, and spelling."

"Neil Simon's / California Suite"

-- *Title proper*: Neil Simon's California suite

"Peter Sellers / is / Inspector Jacques Clouseau / in / The Return of the Pink Panther"

-- *Title proper*: Peter Sellers is Inspector Jacques Clouseau in The Return of the Pink Panther

When the chief source has wording preceding the "title" that is *not* grammatically linked to the title, this wording can be transposed to the statement of responsibility (1.1F3), or recorded in a note (1.1F, CSB 11).

"Alexander H. Cohen / proudly presents / Angela Lansbury / Dear World"

-- first four lines, sound disc label

-- *no grammatical link* between *Lansbury* and *Dear*

-- *Title proper*: Dear world

-- Note: "Alexander H. Cohen proudly presents Angela Lansbury."

"Columbia Pictures and Rastar Pictures present / Barbara Streisand / James Caan / A Ray Stark Production of / A Herbert Ross Film / Funny Lady"

-- no grammatical link between *Film* and *Funny*

-- *Title proper*: Funny lady

-- Note: "Columbia ... Film".

Discussion

This concept was discussed by the ALA Committee on Cataloging: Description and Access with Ben Tucker, Chief, Office for Descriptive Cataloging Policy, The Library of Congress, on January 30, 1981, in Washington, D.C., no decision was reached. It was discussed briefly in June(1981) at San Francisco, and will be on the CCDA agenda at ALA Midwinter in Denver (1982).

The Question

The real question is, should one prepare a bibliographically accurate description? Or should one continue to accept information from data sheets, container labels, and producer's catalogs as accurately representing the information given on title frames?

I believe we should prepare an accurate bibliographic record, no matter how "strange" it may look.

Use of Uniform Title

Uniform titles "also provide identification for a work when the title by which it is known differs from the title proper of the item being catalogued." (25.1)

"Use a uniform title for an entry for a particular item if 1) the item bears a title proper that differs from the uniform title" (25.2A)

I suggest we use a uniform title for those items in which the title proper is not the same as the title by which the item is generally known. These uniform title main entries are not enclosed in square brackets (25.2A CSB 11), and do not include a general material designation (25.5E CSB 11), both according to LC interpretation.

Suggested Cataloging Transcription of title and credits frames from a movie:
Metromedia Producers Corporation presents / Future Shock copyright MCMLXXII
Metromedia Producers Corporation / based on the book by Alvin Toffier / host Orson
Welles / executive producer Charles Fries / teleplay by Ken Rosen / produced and
directed by Alex Grasshoff / An Alpine Production / etc.

Future shock.
Metromedia Producers Corporation presents
Future shock [motion picture] / teleplay by Ken
Rosen ; produced and directed by Alex
Grasshoff ; an Alpine Production in association
with Metromedia Corporation. -- New York :
McGraw-Hill Films [distributor], c1972.

Renewal forms will not be sent. Use form below.

Cross out incorrect information, please, in the form below

To:
David Hedrick
Gettysburg College Library
Gettysburg, PA 17325

I wish to (renew my membership / join) the *On-Line Audiovisual Catalogers*. I enclose dues of
(\$5.00 individual / \$10.00 institution) for (calendar year 1981 / calendar year 1982). Dues
include subscription to the quarterly newsletter.

Name:
Address:

Please make check payable to *On-Line Audiovisual Catalogers*

QUESTIONS AND ANSWERS

Here is the report of the Question and Answer Forum sponsored by the RTSD AV committee at
the ALA meeting in New York City. (1980; delayed by space limitations. Ed.) I somehow
thought that each question / problem would have some clear-cut, obviously correct answer. The
answers were sometimes vague, however, and in a couple of cases we even had two, opposing
opinions. (Sometimes I'll have two different opinions myself. NBO)

Q: *I have a set of 12 microfiche which is a reproduction of art slides. It is an original publication (the slide set was compiled for this publication). The set is accompanied by a printed booklet which contains captions for each of the frames. The Library of Congress has cataloged the set as a, book with accompanying "sheets." Why did LC do this?*

A: Since LC's audiovisual catalogers do not catalog microforms, this item had to be cataloged by the book catalogers. They cataloged the printed guide, and noted the accompanying material. Most librarians at the "forum" agreed that they would change LC's cataloging if they received the set. While some catalogers thought they would treat it as a set of slides, or transparencies, others preferred to catalog it as a microfiche set. Under AACR 2 it would have to be treated as a microfiche set. (OCLC input is still a problem, however.)

Q: *We received a group of about 400 flannelboard cutouts of various animals. No medium designator seems to fit. What would you use?*

A: If the item clearly doesn't fit into any of the gmd categories, don't use one. Use of the [gmd] is optional.

Q: *I am trying to catalog a replica of a cylinder seal impression; the replica is mounted on a plastic plate. It represents the symbol of an ancient scribe. An inscription on a clay tablet is a manuscript in AACR 2, and a commercially reproduced manuscript is cataloged by Ch. 2. What should I do?*

A: Ben Tucker suggested looking at the item as a whole. Since the impression was mounted on a plastic plate, it could be cataloged as a 3-dimensional object, or model.

Q: *Which medium designator would you assign to two huge dice?*

A: Model; they are 3-dimensional representations of real things.

Q: *When a cataloger devises a title for an audiovisual item, the wording may not be the way that anyone else would ever look the item up. Are there any guidelines for creating titles?*

A: No. Do the best you can, including as much information as possible, while still trying to fit it into your own catalog and the way *your* patrons might look it up.

Q: *If a jigsaw puzzle, when assembled, is a map, should it be cataloged as a game or as a map?*

A: Consider the purpose of the object. If it is meant to be played with, it is cataloged as a game.

Q: *What should I do [with] the NASCO lifeforms? They are models (e.g., skeletons, fetuses, etc.) and come from the publisher with no guidebooks, no titles, no information at all.*

A: Write to the publisher to see what they call the items in their own catalogs. They ought to have date information as well. This may also notify the publishers that their customers want more information stated on the items that they purchase.

Q: *Titles with hyphens cause special problems for people who use OCLC. The hyphens serve as connectors, and the two words connected by the hyphen must be searched as one word in OCLC. For example, the title Minnesota--what it means to its people would have to be searched by the four words Minnesota, it, means, to [min,it,me,t]. Is there any other way around the problem?*

A: Other than notifying OCLC and LC of the problems with hyphens in titles (LC doesn't think it is a problem; their programs treat the -- as a space), OCLC searchers will have to remember to

search combinations like *Minnesota--its* as one word. Meanwhile, libraries who are inputting cataloging might want to substitute a comma for the hyphen between any of the first four words of a title. In the title above, for example, the title proper could be input as *Minnesota, what it means to its people*. If only the word *Minnesota* appeared in subfield a, it would be difficult to search.

-- Sara Clarkson

CORRECTIONS AND ADDITIONS TO *CATALOGING OF AUDIOVISUAL MATERIALS*

by NANCY B. OLSON

No added entries were included in the three levels of cataloging shown on p. 16-18. There should, of course, be appropriate added entries for each.

Added entries for all examples were shown with each beginning a new line. This was done for clarity, not as a recommended typing standard.

The example on p. 25 should have a title added entry. There should also be one on p. 36. The example on p. 41 could also have a title added entry for the title *Television and print*, and for the title *Television news and photojournalism in the Twin Cities*. Each would be followed by the appropriate [gmd] unless one follows the LC interpretation not to include the [gmd] in any added entries.

On pp. 55 and 57 the statement of responsibility should not have been used (1.1F, CSB 11). The information should be given in a note.

General changes p. 95-140:

260 no indicators in audiovisual format; first indicator of "0" in sound recording format
028 is used for record manufacturer's name and number; will generate a note (see OCLC format for detailed instructions)

007 audiovisual format

-- subfield a "n" if not chapter 7 material

-- subfield c "n" if not applicable

007 sound recordings format

-- subfield e "j" for cassette dimensions

-- subfield f "1" for 1/8 in. tape width; "m" instead of "a"

520 should only have I space after period ending a sentence within a summary (or any other note) The examples were typed correctly; the worksheets were not.

There will be further changes in the 007 and the fixed fields.

Some worksheets were not typed because I didn't want catalogers to infer that worksheets had to be typed. Coding was done by hand on all because I couldn't type the delimiter sign. I apologize for any difficulty in reading the examples.

-- Nancy B. Olson, June, 1981

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by Nancy B. Olson. 154 p. 1981. Includes section of examples coded and tagged for OCLC input. Illustrated. Errata sheet available.

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