

On-Line Audiovisual Catalogers NEWSLETTER
Volume 2, No. 1
March 1982

TABLE OF CONTENTS

FROM THE EDITOR

NOTICE OF SUBMISSION DEADLINE

PERMISSION TO COPY

CHANGE OF ADDRESS

RENEW YOUR MEMBERSHIP

OLAC PHILADELPHIA PROGRAM SET

AUDIOVISUAL MATERIALS IN RESEARCH PROGRAM

OLAC DENVER MEETING HELD

RTSD AV COMMITTEE MEETS AT MIDWINTER

FROM THE PRESIDENT

FROM THE TREASURER

WORKSHOP QUESTIONS ANSWERED

MORE QUESTIONS AND ANSWERS

MORE ON VIDEODISC PHYSICAL DESCRIPTION AREA

CONVERTING LC CATALOGING

COPYRIGHT VIOLATIONS

INCOMPLETE TITLES ON CONFERENCE PROCEEDINGS

CSB RULE INTERPRETATIONS

NATIONAL LEVEL BIBLIOGRAPHIC RECORD -- FILMS AVAILABLE

MAXWELL HELPS ON FRAME COUNT

"ACCOMP MAT" CLARIFICATIONS

NOTES FROM MINITEX / OCLC USER DOCUMENTATION

HOW TO CATALOG LOCALLY PRODUCED VIDEORECORDINGS OF MOTION PICTURES

ACTIVITY CARDS

PROCRASTINATION DAY

RAILROAD HISTORY

FILM FILE by MEDIA REFERRAL SERVICE

MEMBERSHIP RENEWAL FORM

FROM THE EDITOR

We have an action packed edition of the *Newsletter* this quarter. Information from Midwinter and notices of meetings to be held at ALA annual conference are two important features. We have heard reports that Denver was sparsely attended. It is too bad, but I'm sure many of you are like your editor, simply too thin in the wallet for the airfare to Denver! Though attendance was down conference wide, I've been told that attendance at the On-Line Audiovisual Catalogers meeting was a very healthy 15 to 20 persons. This is a clear demonstration of AV catalogers desire to communicate and OLAC's growing leadership in AV cataloging.

I'd like once again to urge you to contact me when you have questions, whether you have answers or not. Some of our best articles are a result of our following up on your inquiries and comments. Thanks to all of you for your continuing support of OLAC and our newsletter. And thanks for all your comments on the format and content of 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* will be the June issue, vol.2, no. 2. Items should be submitted no later than **May 14, 1982.**

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.

CHANGE OF ADDRESS

If your address changes please notify David Hedrick, OLAC's treasurer. Write: **David Hedrick, Gettysburg College, Gettysburg, Pennsylvania 17325.**

******* RENEW YOUR MEMBERSHIP *******

From our treasurer comes this message of impending doom to all you recalcitrant renewers:

"If you have not renewed your membership for 1982, this is the last *Newsletter* you will receive. We cannot guarantee your receipt of back issues if there is a break in your membership. A membership renewal form is included on page 15. No additional renewal notice will be sent."

We have done such a fine job of building membership the first year and a half of our existence, let's not let what we've accomplished slip away.

We need a united voice to speak for AV cataloging. No one will know we're not strange unless we tell them! Help OLAC speak for you. Renew your membership today.

OLAC PHILADELPHIA PROGRAM SET

On-Line Audiovisual Catalogers and Resources and Technical Services Division Audiovisual Committee will co-sponsor a panel discussion on how videorecordings are processed, cataloged and organized at several institutions. The meeting is scheduled for Sunday evening, July 11, 1982, 8-10 pm. Elections of Officers will be part of OLAC's business meeting which will take place after the panel discussion. Please make plans to attend. Not only will you get excellent information from the panelists, but it is a very good way to meet and talk with some of the best AV catalogers in the United States. If the meeting place is known by the June *Newsletter* I'll announce it. If not, check your conference program. Last year OLAC's meeting was listed at the back of the conference program in a section headed "Meetings of Other Groups." See you in Philadelphia.

AUDIOVISUAL MATERIALS IN RESEARCH PROGRAM

Library Research Round Table, Association of College and Research Libraries Audiovisual Committee, and Resources and Technical Services Division Audiovisual Committee will co-sponsor a program titled "Research Uses of Audio-Visual Materials" during the ALA annual conference in Philadelphia. It is scheduled for Monday, July 12, 1982, from 9.30 to 11:00 a.m. Consult the June issue of the *Newsletter* for place. Or see your conference program for that time slot.

OLAC DENVER MEETING HELD

The meeting was called to order by Vice-Chair Laurel Jizba at 8:00 pm., January 23, 1982, in the Denver Holiday Inn. Laurel announced that Nancy Olson, Chair, has been ill for several months and was unable to attend the meeting. New members were welcomed and, for their benefit, Laurel briefly described OLAC's history and goals.

The first order of business was the program for the summer meeting of OLAC. One suggestion was that representatives from various New York area film archives could talk about their collections and how they were organized. It was thought that this might be a better idea for the 1983 meeting in Los Angeles where there is a greater variety of film archives and collections. A workshop on the processing of curriculum materials was also suggested.

The most enthusiastically received proposal was for a panel discussion on how videorecordings are processed and organized at several different institutions. Bob Meade-

Donaldson, AV cataloger at Florida International University, volunteered to discuss how he processes FIU's large collection of commercially produced and locally produced videorecordings. Martha Yee, AV cataloger at UCLA's medical library, said that she could compare LC's and the National Library of Medicine's treatment of medical videorecordings. Mary Anne Cocchini, from New York Public Library will be asked to discuss cataloging of video materials at her library. Sheila Intner, a member of RTSD AV said that that committee would like to co-sponsor the program. [Meeting is scheduled for Sunday July 11, 1982, 8-10 pm. See article above. Ed.]

The secretary announced that elections would be held at the summer meeting for the positions of Vice-Chair, Secretary and Treasurer. The terms for the three positions are two years, Members who are interested in serving and are confident that they would be able to attend the two annual meetings were encouraged to submit their names to the secretary.

Richard Thaxter, Head of the Audiovisual Cataloging Section at the Library of Congress, described efforts to cooperate on creating standards for cataloging video and motion picture materials on both the national and international level. Of special concern is treatment of statement of responsibility and the handling of motion pictures that have been released in several languages.

Mr. Thaxter also announced that LC will be describing sound recordings of books for the blind in terms of the original manifestation, in the same way that microforms are.

LC MARC Standards Office is working on the MARC format for two and three dimensional materials. Anyone wishing to make suggestions and recommendations should contact Margaret Patterson at the MARC Standards Office.

Glenn Patton, of OCLC, introduced Luba Heineman and explained that she will be OCLC's official representative to OLAC. Mr. Patton said that by March 1, OCLC hopes to begin loading the LC MARC AV tapes. OCLC has not loaded any LC MARC tapes since December 1980. Mr. Patton said that the current downtime problem is largely due to the recent move of hardware to Dublin and staff shortages. By June 1982, LC music cataloging should begin to appear on-line through OCLC.

It was reported that the RTSD Cataloging Committee: Description and Access will be recommending a rule revision to the Joint Steering Committee in regard to establishing of the title proper. The recommendation will follow closely LC's interpretation of Rule 7.1B1, which appeared in *Cataloging Service Bulletin* 13.

The meeting adjourned at 9:45 pm.

Respectfully submitted,
Arno Kastner

[A list of those attending was not provided to the editor and is therefore not supplied here.--Ed.]

RTSD AV COMMITTEE MEETS AT MIDWINTER

[The report below is written by your editor from documents furnished by Sheila Intner to Nancy Olson, chair of the committee. It is as accurate as long distance, triple-by-pass reporting can make it!]

The meeting was held January 24, 1982, commencing at 9:30 am. in the Hilton Hotel in Denver. Sheila Intner of Emory University acted as Chair for the absent Nancy Olson. It as noted that many members could not attend Midwinter due to financial constraints. Ms. Intner reported Naney's desire to expand the size of the committee so that more members might be able to attend. A recommendation to co-sponsor the On-Line Audiovisual Catalogers' program meeting at Philadelphia was approved. RTSD AV will also seek to co-sponsor an LRRT and ACRL AV committee program in Philadelphia [See notices in this newsletter.] There was also discussion of a program co-sponsored with OLAC in Los Angeles which would focus on film archives.

The old liaisons with AV oriented groups such as AECT, CLA and others will be re-established and new ones will be sought with related groups.

The success of the San Francisco workshop was noted. It is important that RTSD AV Committee gain a higher visibility as interest in AV materials and cataloging is high.

As a followup to these meeting notes the RTSD Bylaw Committee did approve the expansion of RTSD AV Committee from 5 to 9 members during their Midwinter meeting.-- Ed.

FROM THE PRESIDENT

You'll notice we have 28 pages this issue. Verna and I each had so much material that I decided we could afford a longer issue this time. I would appreciate comments, reactions, or suggestions related to the activity card article beginning on page 14.

Have you ever come back from a vacation to find your desk piled with stuff? And then you needed a vacation to recover? I had two and one-half months of inter-office memos,

faculty meeting minutes, departmental meeting minutes, etc. sitting here when I came back Feb. 1. Disposed of them quickly (we recycle paper).

Worries such as would I remember my log-in number, and would I have to start over learning codes, tags, and rules, quickly evaporated. I decided I may be rusty, but not yet senile. I'm now working half-time and hope to be full time again by April.

Thank you for sending questions, examples, suggestions, problems and comments to Verna and to me for the newsletter. Please keep them coming.

FROM THE TREASURER

Reporting period:

1 November 1981 to 31 January 1982

Account Balance (reported in last Newsletter)
\$1215.63

Audited account balance 31 dec 1981
\$1205.63

	Income	
	New memberships	\$
120.00		
	Renewal memberships	\$
400.00		
	Sale of back issues of Newsletter	\$
1.50		

	Total Income	\$
521.50		
	TOTAL	
\$1737.13		
	Expenses	
	Newsletter no. 4	\$
110.44		
	Treasurer's expenses (postage, xeroxing from 6/1/81 to 1/7/82)	\$
40.76		
	Meeting room ALA Midwinter	\$
30.00		

	Total Expenses	\$
181.20		

ACCOUNT BALANCE 2/1/82
\$1545.93

CURRENT MEMBERSHIP: 388

Respectfully submitted,

David Hedrick
Treasurer, On-Line Audiovisual Catalogers

WORKSHOP QUESTIONS ANSWERED

A Solinet workshop held recently in Atlanta brought up some interesting questions that Glenn Patton of OCLC has helped us answer.--Ed.

Q: *In the 4b area of the 007, how do we code a film loop? How do film loops code in the \$e of the 007?*

A: Code a film loop as a film cartridge in the 007 \$b, that is code it "c". In the \$e, code film loops as "non widescreen" as you would any 8 mm film, that is code it "a".

Q: *Should the 007 instructions for the \$e field retain the parenthetical statement "item is not a motion picture" since videorecordings are motion pictures?*

A: Yes, the AV format is correct when it indicates that videorecordings are not motion pictures. A motion picture is produced photographically on film; a videorecording is recorded electronically on magnetic tape or on discs.

Q: *Clarify the difference between cassette and cartridge. I know that in sound cassettes tape winds from one spindle to another and you must either rewind or flip the tape to hear more. And that a sound cartridge plays continually with no need to rewind because it is a continuous belt of tape. a) Is the above accurate? b) Is the same situation true of the videocassette and videocartridge? c) A film loop is a film in a cartridge and it has only one central spindle or storage area. Is this a characteristic of the cartridge versus the cassette?*

A: You are correct in your description of the difference between cassettes and cartridges. I don't think I've ever seen a film cassette or a videocartridge but they may exist.

Q: *When you have an item and its accompanying material and the dates differ on these components what date do you use? For example, a set of slides dated c1976 and its accompanying sound is dated 1977. Do you catalog using 1976 or 1977?*

A: I think the answer to your question about varying dates lies in rule 8.0B1 which establishes an order of preference for sources of information.- If I interpret that correctly, you would have to take the date on the slide set for the 260 and account for other dates in a note -- such as "Cassette, c1977". If, however, you are dealing with a kit, rule 1.0H would apply -- "prefer a chief source of information bearing a later date of publication..."

Q: 260. *When the publisher of an AV item stays the same but the distributor changes, do we put in a new record to reflect the new distributor or just substitute our distributor for the one on the existing OCLC record? If there is no on-line record and we're inputting a new one, do we record just the latest distributor (in so far as that can be determined)?*

A: I would not input a new record just to account for a new distributor when the publisher remains the same; just edit the existing record. If no on-line record exists, input one using the information on the item in hand. You should feel no obligation to supply distributors (either earlier or later) other than one given on the item you have.

Q: *If I am inputting a new record and want to convert LC filmstrip cataloging to kit cataloging for input, can I retain the 082 LC assigned? Or, should I convert the 082 to 092? All I want is to have the 082 remain on the new record as a suggested number for those using Dewey.*

A: It is all right to add the field as an 082. It is still an LC assigned Dewey number for the subject content of the item you are recataloging.

Q: *Are there any instances when 261 and 301 for AV and 262 and 305 for sound records are input on new records?*

A: Yes, they should still be used for retrospective input of pre-ISBD (in the case of the 261) or pre-AACR2 (in the case of 262, 301 and 305). The fields should not be used for current cataloging done under AACR2.

MORE QUESTIONS AND ANSWERS

The following are still more questions Glenn has answered recently.

Q: *AACR2, rule 7.5C4, second paragraph, indicates that we may include under some conditions, both col. and b&w in the physical description area. Chapter 8, rule 6.5C3-C17, allows only col. or b&w. Do we follow chapter 8 literally or can we expand the descriptive possibilities as they have in chapter 7?*

A: No. Do not expand chapter 8 beyond what the examples show. Apply 7.5C4 second paragraph as indicated by the examples. If you have a set of films some of which are in

color and some in black and white, indicate the predominant version in the 300 and add a 500 note to clarify.

Example:

500 Reels 2 and 3, b&w ; reels 1, 4 and 5,
col.

Q: *Are there any plans to add a 504 to the AV format.*

A: No plans, but it will be looked into.

Q: *Can we code LENG for type "g" materials in kits?*

A: No. LENG is coded only for type "g" materials cataloged independently, e.g., filmstrips, motion pictures, slides, transparencies, and videorecordings.

Q: *Can the 511 be used for other media than motion pictures, filmloops and videorecordings?*

A: No. If your not cataloging one of these three types, you should not be using a 511 on your cataloging.

MORE ON VIDEODISC PHYSICAL DESCRIPTION AREA

Glenn Patton of OCLC and your OLAC *Newsletter* editor have been kicking around the question of how and if to indicate what playback system is needed in the physical description or notes area. (See also Nancy Olson's comments in v.1, no.4, p. 5, OLAC *Newsletter*). There seems to be a consensus forming that the information needs to be provided. Where to provide it is a more open question, as is what terms should be used.

As noted in our last OLAC *Newsletter* (v.1, no. 4, p. 14) LC will nearly always provide the technical specifications for videotapes in the notes area rather than following the extent of item. One could speculate that they will do the same with videodiscs when they begin to catalog them. It makes sense to many catalogers (including this editor) to keep the technical specifications in the physical description area. As desirable as brevity is, one wonders if technical specifications of playback equipment is a suitable place to practice it.

Glenn recommends two articles that will be of assistance to those of us just getting initiated into the videodisc format:

Shapiro, Neil. "PM Compares the Three New Videodisc Systems." *Popular Mechanics*, August 1981, p. 78.

Heiss, Michael. "First Guide to Videodisc Players." *Videography*, April 1981, p. 35-38.

The Shapiro article contains photographs of the equipment and drawings of the technology involved and the Heiss article compares various types of equipment. The Heiss article indicates that there are four distinct videodisc systems at this time which Heiss calls: CED, LV, VHD, and transmissive. In a recent letter Glenn comments on the systems this way:

CED, according to *Popular Mechanics* stands for Capacitance Electronic Disc. The principal manufacturer involved is RCA. The discs are marked with the initials "CED". I would recommend that term be used. LV is variously identified as laser or laser optical. Magnavox and Pioneer are the major manufacturers. Their products are labeled with the trademark "LaserVision". There seems no clear choice here. VHD equipment will not be commercially available until the spring. General Electric, JVC and Quasar are manufacturers. Who knows how their products will be labeled? Transmissive is presently available only from Thomson-CSF for the industrial market. Presumably it might be called "transmissive" for purposes of the note or physical description area.

To summarize, I would recommend the following:

- for CED, use "CED" or "Brand name plus CED"
- for LV, use "LaserVision" or Brand name- plus "LaserVision"
- for transmissive, use "transmissive"

At this time Glenn doesn't take sides as to where the information should be on the cataloging record. It would be most helpful to the decision making process if you out there in videoland would send Glenn photo copies of labels and/or containers as you encounter them. To quote Glenn once more: "The whole situation seems to be at the point we were with videotape ten years ago or so, and all the 'hard' data we can get will be helpful in dealing both with the physical description/note question and with possible additions to the 007 which this technology may require."

If you are feeling super ambitious you could also send copies of your information to me for my further edification. Information for Glenn should be sent to: **Mr. Glenn Patton, Instructional Coordinator User Services Division OCLC, 6565 Frantz Road, Dublin, Ohio 43017**

CONVERTING LC CATALOGING

We all occasionally find ourselves in the situation of having LC cataloging copy for an item LC has done as a filmstrip with accompanying material, but which we believe to be a kit. Keeping in mind that until recently LC did not acquire kits (and does so now very selectively), it is easy to see why many units which are undeniably kits were of necessity cataloged by LC as filmstrips.

How, though, should such an item be handled in the on-line cataloging situation? Having recently encountered this, I contacted Glenn Patton for a definitive solution.

Input the record as a kit if that is how you think it should be cataloged, was Glenn's reply. Input it as original cataloging even though you may be basing it on IC copy. Do not acknowledge LC's filmstrip cataloging in any way, except that if a Library of Congress card number appears on the item it can be added in the \$z subfield of the 010.

Do not input a new record on-line if one exists for your exact item using a different type code. As long as the type codes derive from the same format and the items being handled are physically the same, the information on the screen can be changed to produce cards which reflect your needs.

This does **not** mean it is OK with OCLC to produce videorecording cataloging off a motion picture record on-line. Doing so would make it appear that your library owns something it in fact does not own and deprive the system of the information that you do have that item in a videorecording format. What it **does** mean is that if a user has input cataloging for a filmstrip with accompanying materials and your library possesses the exact same items but wants to catalog them as a kit, your library can produce kit cataloging off the filmstrip record. Whether the type code is "o" or "g" both institutions possess the same physical items.

A word of caution is necessary here. Before you decide to produce from an existing record make sure the type of material difference is merely a difference in naming and not a genuine difference in format. If the same material has been physically produced in two or more different formats, OCLC needs a record for each.

If you disagree sharply enough with the codes assigned by the inputting library, you can call in a type code change to OCLC and let them look into the need for a permanent change.

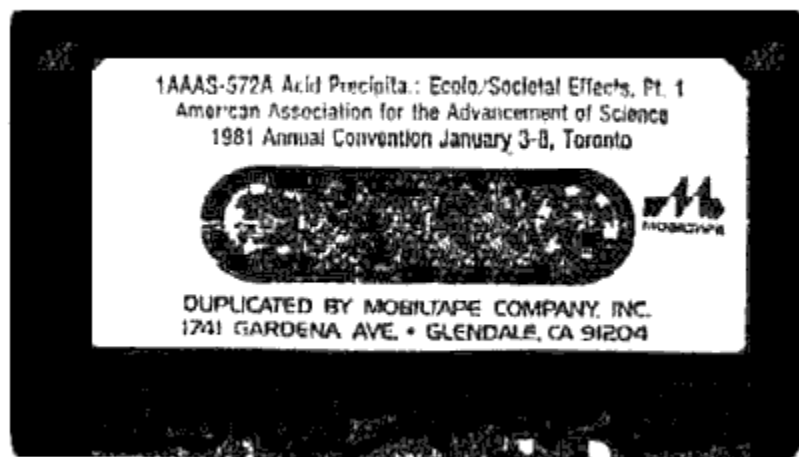
As a side note, Glenn says that when OCLC loads the LC AV tapes, OCLC will probably not attempt to change the type codes assigned by LC but will leave that to individual libraries who want to change for their own card production.

COPYRIGHT VIOLATIONS

On-line cataloging which reflects obvious copyright violations are cropping up in the OCLC database. Most notable are sound tapes made from sound discs. A caution to all concerned: Putting these records on-line may expose your library to accusations of copyright infringement. Be prepared to deal with possible consequences if you have not gotten the permission of the publisher to make the copy represented by the on-line record.

INCOMPLETE TITLES ON CONFERENCE PROCEEDINGS

A New York cataloger contacted me recently to ask how to handle "abbreviated, compressed and rearranged" titles on cassette recordings of conference proceedings. It was pointed out that the conferences often have extensive titles that need to be put in a very small space on the face of the cassette. Part of the problem lies in rule 6.0B1-B2 which states that a commercial tape cassette's "chief source" for the title is its label. The cataloger further observed "some of these tape duplicators sound like local outfits that were called in by the convention arrangers just for the one conference; can I stretch rule 1.0A2 and call them "noncommercial", thus freeing me to construct a grammatical, correctly spelled, logical title?" The cataloger included a xerox of a sample title.



(I responded as indicated below and submitted my response to Richard Thaxter, LC's head of AV cataloging, for his opinion. Mr. Thaxter concurred with my treatment of the title.-Ed.)

It would not be appropriate to treat an item like your example as a non-commercial tape. Throughout AACR2 non-commercial or nonprocessed items have in common the fact that they are **unique** copies. If you went to a conference on the housefly as a pest and you recorded the proceedings, that tape is an "unprocessed" sound recording and could be cataloged using 1.0A2 and 6.11A-D. If you process, duplicate and distribute that tape even as a fly by night operator (excuse the pun) that tape is now "commercially available" and must be cataloged by rules applying to such items.

In your situation I would harken back to 1.0F and consider abbreviated words such as your example illustrates to be "inaccuracies." I would rely on "cataloger's judgment" in applying too strictly 6.0B1. As you say, often the labeling is just too inadequate to be helpful. In addition, the list of alternate sources often is not helpful (accompanying textual material; container; other sources) if you have none of these materials available. The last paragraph of 6.0B1 was obviously written by someone without our experience with convention tapes. "Prefer textual data to sound data" works well when all the information is available and no major questions exist. In cases of obvious misinformation or no information, we must catalog according to the content of the item just as we do for other types of materials.

It is more important to furnish useable, sensible access points than to belabor a strict interpretation of AACR2 rules. Transcribing this title as it appears on the label could serve no useful purpose beyond charming other catalogers. The public would not be served. Having said all that I would do as follows:

245 00 Acid precipita[tion] \$h [sound recording] :
\$b ecolo[gical]-societal effects, American Association
for the Advancement of Science, 1981 Annual Convention,
January 3-8, Toronto.

The "American Association for the Advancement of Science, 1981 Annual Convention January 3-8, Toronto" will be represented either as part of the \$b or as a \$c area of the 245, depending on what is selected as the main entry.

We could also add a 500 note if we wanted to make it very clear what was happening:

500 Title on cassette: Acid DreciDita; ecolo/societal effects.

If in listening to the tape you learned of a more informative, complete title, for instance the title of the paper being read, you could also add that as a 500 note and trace it if it creates a useful access point. If the title on the label or the cassette can be worked with in any way that is, of course, the best place to start both because of the rules and because that is readily available information people will work with when they have the cassette in hand.

CSB RULE INTERPRETATIONS

Three items of interest to AV catalogers appeared in *Cataloging Service Bulletin* 14:

6.7B19. [Rev.].

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

Transcribe spaces and hyphens in publisher's numbers on sound recordings as they appear. Separate the first and last numbers of a sequence by a dash.

Angel: S 37781

RCA Red Seal: ARLI-3715

Deutsche Harmonia Mundi: 1 C 065-99 615

Euphonic: EES-101--EM-102

When the item bears both a set number and numbers for the individual items (e.g., discs), give only the set number unless it does not appear on the individual items; in that case give the set number first, followed by the numbers of the individual items in parentheses.

Philips: 6769 042 (9500 718--9500 719)

Give matrix numbers only if they are the only numbers shown on the item. Follow each matrix number by the word matrix in parentheses.

Melodia: C10 06767 (matrix)-C10 06768 (matrix)

25.5B [Rev.].

If a motion picture is entered under title and a heading is needed for the item as a secondary entry, add the qualifier "(motion picture)" to the title whenever the title is the same as a subject heading appearing in *Library of Congress Subject Headings* (latest edition) or the title has been used as the title of another work. (It does not matter if the other work is entered under title or under a name heading.) This same uniform title must be used in all entries for the work. (Existing records in which the motion picture is used as a main or secondary entry must be changed.) **Note:** Do not add a qualifier if the motion picture is used only in an analytical added entry.

new work: Copland, Aaron, 1900-
The red pony ...
(music for the motion picture of the same
title)

existing works: 1) Steinbeck, John, 1902-1968.
The red pony ...
(a book)

2) The Red pony [motion picture] ...

added entry on the new work: 1. Red pony (Motion picture)

revised record for the motion picture: Red pony (Motion picture)

red pony [motion picture]

The

NATIONAL LEVEL BIBLIOGRAPHIC RECORD--FILMS AVAILABLE

Also in *CSB 14* was a notice of the following publication:

The final version of the *National Level Bibliographic Record--Films* was recently completed by the Library. This publication defines the specific elements that should be included in records for films that might be shared with other organizations or contributed to a nationwide data base. Emphasis is on the choice of elements to be included in a record rather than on content designation. Since in certain instances it is difficult to separate content and content designation in machine-readable records, this publication is based on the MARC films format.

The price for this loose-leaf format publication is \$20.00, which includes the basic edition and the first update. Subsequent semiannual updates are projected; however, the price has not yet been established. All orders and inquiries should be directed to: **Subscriber Accounts Unit, Cataloging Distribution Service, Library of Congress, Washington, D.C. 20540.**

MAXWELL HELPS ON FRAME COUNT

Cataloging Service Bulletin 13 had a rule interpretation which expanded the times when one would count unnumbered frames (8.5B2). Those of us who are not clear on where to start and stop counting may find help in Margaret Maxwell's book *Handbook for AACR2*: "If the frames are not numbered, count them, beginning with the first title frame and ending with credits, etc., frame at the end." (p. 190-191)

"ACCOMP MAT" CLARIFICATIONS

Solinet Memorandum 1981-19 contained the following clarifications of two "Accomp Mat" codes, furnished by Glenn Patton of OCLC.

1. In the **AV Format**, code "z" (Other accompanying matter) should not be used to code for accompanying sound for Type "g" materials. Accompanying sound is coded in subfields \$f and \$g of the 007 field.
2. In the **Scores Format**, it is unlikely that code "s" (Score) would ever be used for material cataloged in the Scores Format. It would, however, be used in Sound Recordings if the recording is accompanied by a printed version of the music recorded.

NOTES FROM MINITEX/OCLC USER DOCUMENTATION

A recent group of notices from Minitex/OCLC User Documentation may be of interest to those of us who do not receive this item. The document is dated April 1, 1981.

- **NATIONAL AUDIOVISUAL CENTER:** The National Audiovisual Center is a government agency related to the National Archives and Records Service. The Center serves as the clearinghouse for federal AV materials. Items distributed by the Center should be coded as government publications. (MIDLNET)
- **INPUT OF LC COPY FOR FILMSTRIPS:** If LC copy from the 1950's for a filmstrip contains the title from the container, but a different title appears on the filmstrip itself, the 245 field cannot be modified to reflect the title on the filmstrip. The title should be transcribed as it is on the LC copy. You may add a title added entry (740) for the title as it appears on the filmstrip, and a note explaining the title added entry. When adding formation, use Mod Rec code 'e' and put your library's symbol in the 'd' subfield of the 040 field. (NELINET)
- **NEW RECORDS, SEPARATES VS. KIT:** A new record can be input into the data base for a book and cassette, together as a kit or as one principal medium with accompanying material, when the data base contains a separate record for the book and a separate record for the cassette. This follows the example of being able to enter cataloging for a set when cataloging exists in the data base for the separate parts of that set. (AMIGOS)
- **TECH:** For inconographic film, code the Fixed Field 'Tech' as 'z' for Other. (OCLC)
- **DUPLICATES IN AV RECORDS:** You may enter what seems to be a duplicate record for an AV item if everything is the same, but the place of release is different. (e.g., Released in Canada and Also in the United States). LC considers these as separate "editions".
- **TWO- to THREE-DIMENSIONAL OBJECTS:** There is no format currently on the OCLC On-Line System that may be used to input cataloging for two-dimensional materials such as art prints, paintings, photographs, etc. Nancy Olson (Mankato State Univ.) has suggested and OCLC has agreed that these objects can be entered as a type "n" for the time being. If you do catalog them on OCLC, we suggest you keep track of the control numbers of your records (probably through the shelflist) so they can be transferred to a new format whenever it becomes available.
- **HOLOGRAM:** An example of a hologram is OCLC no. 3662309.

- **AVLINE RECORDS:** The National Library of Medicine asks that OCLC members enter AVLINE records in the On-Line Union Catalog as original cataloging, rather than as NLM copy cataloging. The inputting library's own symbol should be used in both the 'a' and 'c' subfields of the 040 field, and the fixed field source code should be 'd'. AVLINE records often contain extra information, such as audience level, rating, and review information, which is not ordinarily included on printed catalog cards, and for which no MARC tags have been defined. Until new MARC tags are defined, OCLC suggests omitting this extra information from the on-line records. If the library wishes to print any of this extra information on their own catalog cards, they may input it in the 590 fields. The AVLINE records also contain extra subject headings which NLM provides as check tags in its on-line records only, but which are ordinarily printed on catalog cards. Examples are the use of the headings "Human" and "Male". These subjects should be omitted from OCLC records; or, if the inputting library wishes to print these subjects on their own catalog cards, they should be input in 690 and 691 fields. (AMIGOS) [AVLINE is National Library of Medicine's AudioVisual catalog onLINE and represents bibliographic and review data for non-print materials in the health sciences. For more information see NLM's *On-Line Services Reference Manual*.-- Ed.]

HOW TO CATALOG LOCALLY PRODUCED VIDEORECORDINGS OF MOTION PICTURES

Kay Guiles from the Library of Congress talked recently with OCLC about LC's decision on cataloging videorecordings made locally from motion pictures. LC will apply the same philosophy to this situation as it does for microformats. Catalog for the original and provide a note describing the format variations.

OCLC will soon be providing formal notice to its networks and subscribers. In the meantime, OCLC's Penny Mattern has shared the following information on how to handle these items.

The fixed fields should describe the videorecording. However, the country of producer needs to be coded "Ctry: xxb" for all such items. Date type will be "r". Dates area should be transcribed with the reproduction date first, followed by date of the original film version (DATES: repr,orig).

The 007 should describe the videorecorded version. The GMD should be [videorecording]. The 260 will display the information for the original film version. Likewise, the 300 will describe the physical characteristics of the film. A 500 note should be added indicating that permission to reproduce has been granted. [See: "Copyright Violations," p. 81] OCLC suggests a note similar to: Recorded with the producer's permission. In addition, a 533 should be input which contains the data suitable to the videorecording. For example:

533 Videocassette. \$b Jacksonville, Fla. : \$c Thomas
G. Carpenter Library, \$d 1982. \$e 1 videocassette (Beta)
(25 min.) : sd., b&w ; 1/2 in.

OCLC's *Technical Bulletin* 112 gives the go ahead to use the 533 in the AV format.

Some things to keep in mind when dealing with this material. If you already have cataloging in your library for the original film version, or, if you are cataloging both the film version and the videorecorded version, it is acceptable for the purposes of your own record keeping to treat the videocassette as an added copy of the film. LC intends to do this. However, if a library wishes to input a new record for their videorecording they may do so. Inputting a new record will obviously boost the information available for interlibrary loan purposes. As mentioned in an earlier article in this issue [See: "Converting LC Cataloging", p.7-8], it is not acceptable to produce a separate set of cards for the videorecording from on-line record for the film. In addition, create new records for the different types of videocassettes, such as Beta Max and Sony. They are not interchangeable in their playing devices. These are also considered different forms of reproduction and will be important for interlibrary loan.

Once a record has been entered on-line for a locally produced videorecording of a film, other institutions can then produce cards for their catalogs by altering the content of the 533.

I am concerned about this move toward extrapolation from LC's microformat decision to apply to other media. I do not believe LC has the full support of the library community at large for its microformat policy. Yet we now see a trend toward applying this same policy to other types of media. When you combine this videorecording decision with LC's decision to describe sound recordings of works recorded for the blind, in terms of the original manifestation [See: "OLAC Denver Meeting Held", p.2-33, we see a trend developing that once started may be unstoppable.]

If any of you have opinions regarding this situation that you are willing to share, I would appreciate hearing from you. I personally regret this continued drift from the spirit of the AACR2 philosophy.--Ed.

ACTIVITY CARDS

By Nancy B. Olson

Activity cards have been a problem for catalogers for some time. Many have called me with questions about them, and several catalogers responded to my query in an OLAC newsletter with letters and examples. I would like to share with you these letters and examples, and my suggestions about treatment of activity cards.

From Joyce Ogden, Senior Cataloger, Drake Memorial Library, State University College at Brockport/SUNY, Brockport NY 14420.

"... I wrote a long letter to OCLC about the shortcomings of the new 'Audiovisual Format', and, as expected, they lay the blame on MARBI. Can't your group camp on MARBI's doorstep until they bring the AV tags (lxx-7xx indicator 2 and 260) into line with the other formats? And worst of all, still no provision for pictures and photographs; I'm glad I don't work in an art library. But in answer to my question about **activity cards**: OCLC says to catalog them as type a because they're printed on paper (but following this logic, Flash cards should also be type a). My working definition of activity cards is a set of cards designed for use by a teacher or group leader containing directions for games, activities, exercises, etc. appropriate to the group or individuals being taught. If you need sample photocopies..."

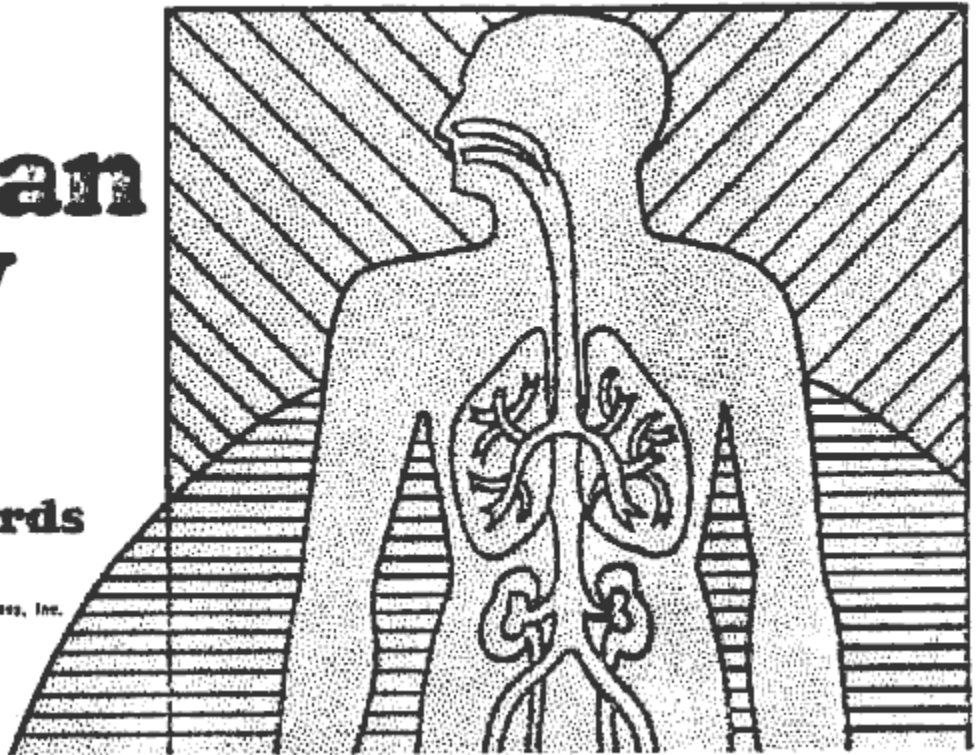
Investigations in Science

The Human Body

by Shirley S. Price and
Marle E. Price

Science Activity Cards

Copyright 1979 by Creative Teaching Press, Inc.
Lantern Park, California 91784



YOUR PULSE

Your pulse rate measures how fast your heart is beating. Your heartbeat changes as you change activities. Can you predict how much your pulse rate will change?

MATERIALS: clock or watch with second hand

While sitting quietly, take your pulse for one minute. Make a chart like the one below to record your pulse rate.

Do you think your pulse rate will be faster, slower, or stay the same if you are lying down? Predict your pulse rate while lying down. Record your prediction.


Then lie down quietly for two minutes. During the second minute, count and record your pulse rate.

Predict and record your pulse rate while standing. Then stand at attention for two minutes. During the second minute, count and record your pulse rate

	Pulse (heartbeats/minute)
Sitting	
Standing	
Lying down	

How do your pulse rates compare each time?

DIRECTIONS FOR USE OF 'TENNIS DRILL CARDS'.

1. Left-handed players please reverse all foot-work, rotation, and etc. for left-handed play.
2. Drills with use of 'paper clock,' are referring to poster board, oil cloth, or plain paper, app. 2 feet in diameter. Numbers can be placed on the clocks, but are not necessary.
3.  indicates instructor shown in diagram.
4. '*' indicates new drill starting on same card.
5. A player can take the place of the 'instructor' when an instructor is not available.

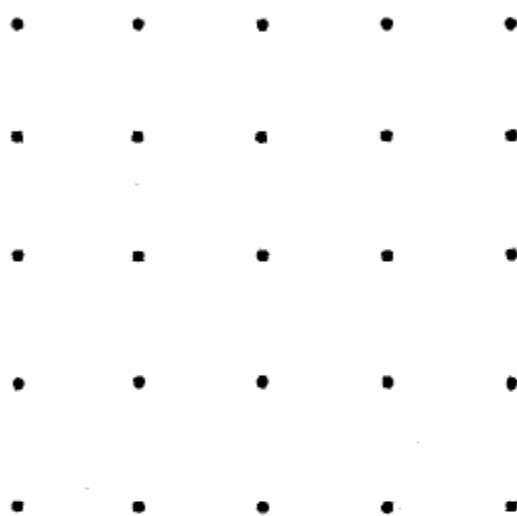
18

HALF COURT (ADVANCED)

(2 or More Players)

1. 'A' player stands behind base line, using only half the court for entire drill.
2. 'B' player stands at opposite end, behind base line, also using only half the court.
3. 'A' player drops the ball and sends it to the alley of 'B' player's half court.
4. 'B' player returns the ball to center of 'A' player's half court.
5. 'A' player returns ball to opposite corner of 'B' player's

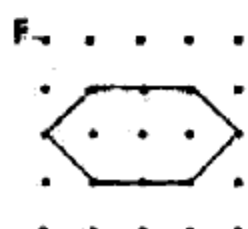
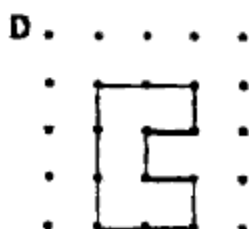
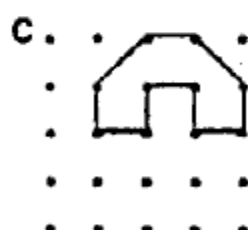
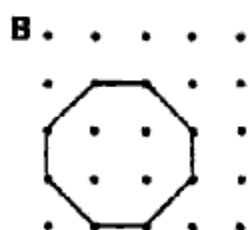
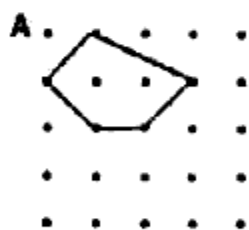
TEACHER'S GUIDE to GEOSQUARE ACTIVITY CARDS



by Alan Barson

EXPLORE

Make these figures on your geosquare.



WRITE ON!

**A Collection of 50 Creative Writing Ideas
for Individualized Instruction**



educational insights, inc.

Author: Paulette Condos
Winnetka Public School System,
Illinois

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211 South Hindry Ave., Inglewood, California 90301

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OCEAN ADVENTURE

You are a grain of sand lying on
the beach. A huge wave sweeps
you into the ocean.

Describe in detail what you see
in the ocean.

What kinds of plants and fish do
you see?

What will be your destination?



From Pam Stewart, Cataloger of Contributed Copy, AV Materials, Regional Campus Libraries, Indiana University Libraries, Bloomington IN 47401.

"I have found that the meaning of an activity card can change, depending upon the use for which it was intended. In my experience, I have cataloged games which use activity cards as "playing pieces". In such an instance, the description would appear as follows:

21 games (21 activity cards, 4 charts, 1 card holder) : col. ; in box, 35 x 25 x 6 cm.

In another context, what one might refer to as activity cards could actually be a book, published in a unique form. For example, I received a box containing 146 cards with 9 divider cards. These cards represented some significant aspects of Black American culture. Some cards related various stories or biographies, and on others were printed discussion questions, exercises, and suggested classroom activities. I cataloged this item as follows:

1 case : ill. ; 12 x 17 x 8 cm. (AACR 2, 2.5B18) To which I added a note detailing the number and nature of the cards.

In other instances, activity cards could be cataloged as flash cards, photographs, (Perhaps an activity relating to the photo could be suggested on its verso), or study prints. I would suggest that the definition of activity cards really depends on what context in which they appear."

From Verna Urbanski, Assistant University Librarian, University of North Florida Libraries, Jacksonville FL 32216.

"I have assembled samples of some activity card cataloging we've done here. I am hoping you have received some response from others and will be willing to write an article for the newsletter about what people call activity cards. My basic definition of an activity card falls in the 'I know one when I see one' category. Activity cards can either contain an activity suggestion or be the focus of an activity (as in the multivisuals example). Size also plays a part. The closer an item gets to 25-30 cm., the more inclined I would be to call it a poster. See if what I've sent is of any help and feel free to get back to me if I can send or say more.

I was pretty taken back by OCLC's decision to put activity cards on type 'a' records. Seems inappropriate to me."

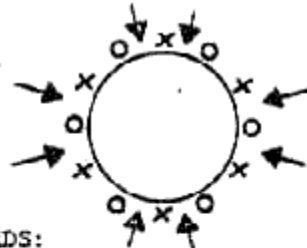
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810302
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InLC: u  Enc  lvl: k  Type  mat: z  Ctry: mnu  Dat  tp: s  MEBE: 1
Tech:   Mod  rec:   Pressbks: 0  Postr: 0  Stills: 0  Scrtpt: 0  Other:
1
Desc: r  Int  lvl: s  Dates: 1970.
1  010
2  040      MIA  c  MIA  d  OCL  d  m.c.
3  090
4  090      $b
5  049      [CARDS]  FNPC
6  100  1  Harris, Jane A. w  cn
```

7 245 00 File o' fun : \$b card file for social recreation. \$h
 [Activity card
 / \$c by Jane A. Harris.
 8 250 2d ed.
 9 260 Minneapolis : \$b Burgess Pub. Co., \$d c1970.
 10 301 165 cards : \$c b&w ; \$d 10 x 16 cm. \$e & 9 fold. game
 charts and teacher's guide.
 11 500 In container.
 12 520 A resource file of social activities and related social
 learning
 methods and techniques designed to support the work of a social
 recreation leader.
 13 650 0 Amusements.
 14 650 0 Games.
 15 650 0 Recreation leadership.
 16 740 1 File o' fun. h [Activity card]

OCLC: 4508210 Rec stat: n Entrd: 781227 Used:
 781227
 Type: n Bib lvl: m Govt pub: Lang: eng Source: d Lang:
 InLC: Enc lvl: k Type mat: z Ctry: nyu Dat tp: s MEBE: 0
 Tech: Mod rec: Pressbks: 0 Postr: 0 Stills: 0 Scprt: 0 Other: 0
 Desc: r Int lvl: d Dates: 1970, 1978
 1 010
 2 040 FNP \$c FNP
 3 090 \$b
 4 049 FNPP
 5 245 00 Multivisuals. \$h [Activity card].
 6 260 Blauvelt, N. Y. : \$b Art Education inc., \$c c197- .
 7 301 24 cards : \$c col. ; \$d 12 x 18 cm.
 8 350 \$3.75
 9 500 Intended for junior high and high school level.
 10 520 Presents a wide variety of artistic images, from the
 prehistoric
 to contemporary periods, to serve as topics for discussion and further
 research.
 Each card gives a brief explanation of the source of the illustration.
 11 650 0 Art appreciation.
 12 650 0 Art \$x History.
 13 710 23 Art Education, inc.

I-5

LOOBY LOO (England)
RCA 45 41-6153



Formation: Single circle.
Position: Hands joined.
Skills: Walk, pantomime.

STEPS:

- I. A. Walk to R 8 steps - - - -
- B. Walk to L 8 steps - - - -

WORDS:

Here we go Looby Loo
Here we go Looby Light
Here we go Looby Loo
All on a Saturday night.

II. All face center for pantomime of Saturday night bath.

- A. Put R hand in toward center - - - - - I put my R hand in
- B. Take R hand out - - - - - I take my R hand out
- C. Shake R hand - - - - - I give my R hand a
shake, shake, shake
- D. Turn R in place - - - - - And turn myself about.

(Repeat II- A, B, C, D with: L hand, R leg, L leg, head,
whole self, with the chorus repeated between each verse.)

OCLC: 2831278 Rec stat: c Entrd: 770324 Used:
810227

Type: n Bib lvl: m Govt pub: Lang: eng Source: d Lang:
InLC: u Enc lvl: k Type mat: z Ctry: mnu Dat tp: s MEBE: 0
Tech: Mod rec: Pressbks: 0 Postr: 0 Stills: 0 Scprt: 0 Other:
0

Desc: r Int lvl: c Dates: 1970.

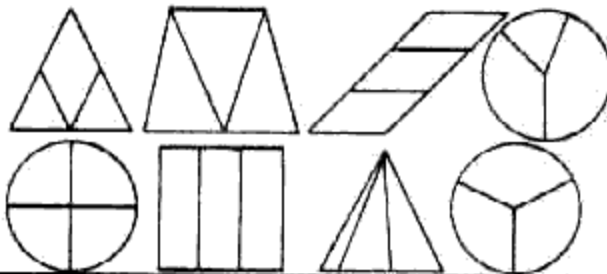
- 1 010
- 2 040 LUU \$c EXH \$d OCL
- 3 090
- 4 090 \$b
- 5 049 [CARDS] FNPP
- 6 100 1 Vick, Marie.
- 7 245 12 A collection of dances for children. \$h [Activity
card] / by Marie Vick and Rosann McLaughlin Cox.
- 8 260 Minneapolis : \$b Burgess Pub. Co., c1970.
- 9 301 174 cards : \$c b&w ; \$d 11 x 15 cm.
- 10 500 In container.
- 11 500 Intended for kindergarten through junior high grades.
- 12 520 Includes bibliography.
- 13 650 0 Dancing \$x children's dances.
- 14 700 13 Cox, Rosann McLaughlin, \$e joint author.

From someone at Wright State University. (I'm sorry, I've mislaid the cover letter, but thank you for the examples.)

Put an X on each shape that has been divided into the correct number of equal parts.

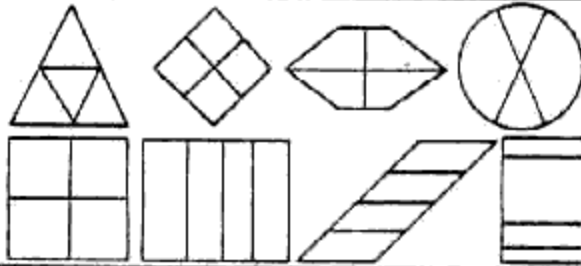
$\frac{1}{3}$

thirds



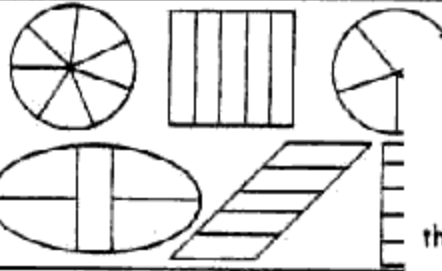
$\frac{1}{4}$

fourths



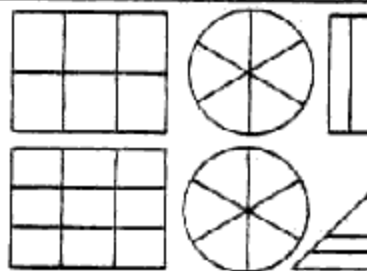
$\frac{1}{5}$

fifths



$\frac{1}{6}$

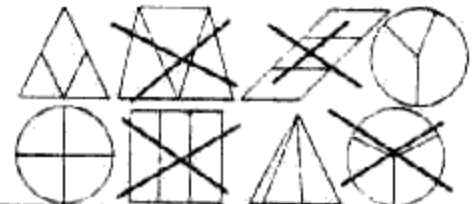
sixths



Answer-Task 1

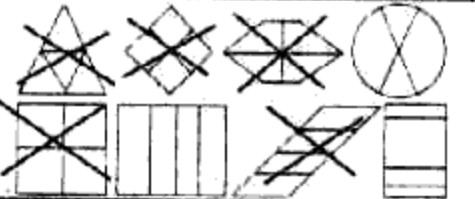
$\frac{1}{3}$

thirds



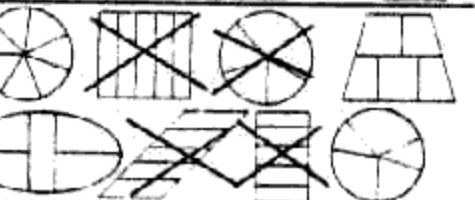
$\frac{1}{4}$

fourths



$\frac{1}{5}$

fifths



$\frac{1}{6}$

sixths



OCLC: 7034443 Rec stat: c Entered: 801224 Used: 801224
Type: n Bib lvl: m Govt pub: Lang: eng Source: d Lang:
InLC: u Enc lvl: I Type mat: z Ctry: wsu Dat tp: s MEBE: 0
Tech: Mod rec: Accom mat: x
Desc: r Int lvl: d Dates:1976,
1 010
2 040 WSU \$c WSU
3 090 QA43 \$b .M3146
4 090 \$b
5 049 MNMA
6 245 00 Math pak \$h activity card
7 260 Grand Rapids, Mich. : \$b Taskmaster, \$c c1976.
8 300 8 sets (1152 cards) : \$b b&w ; \$c 22 x 14 cm. in 8 boxes, 23
x 15 x 9 cm. + \$e 48 guides.
9 500 Cards can be marked on with any crayon or water-based felt
marker, then wiped clean with a dry cloth or tissue.
10 505 0 1. Grade 1 -- 2. Grade 2 -- 3. Grade 3 -- 4. Grade 4 -- 5.
Grade 5 -- 6. Grade 6 -- 7. Grade 7 -- 8. Grade 8.

Screen 2 of 2

11 520 These self-correcting cards provide reinforcement activities
for 8 levels of mathematics.
12 650 0 Mathematics \$x Problems, exercises, etc.
13 710 21 Taskmaster.

From a packet I recieved to catalog recently. Notice the materials needed to use with the cards:

About These Music Discovery Activities

Form in Music is Unit V of the "Music Discovery Activity Cards," a unique new series of individualized activities for elementary music education. The full series includes 180 separately printed cards in six distinct units, each providing 30 activities in a different area of music:

- I. *With the Beat* (Pulse and Meter)
- II. *Making Your Own Melodies* (Pitch and Rhythm)
- III. *World of Feeling* (The Affective Response)
- IV. *Music from Our Land and Other Lands* (Past and Present)
- V. *Form in Music* (The Visual Arts and Movement)
- VI. *Uses of Music*

Each Music Discovery Card presents a descriptive title, list of materials needed, a brief introduction, easy-to-follow activity directions, and one activity related to the experience of the card which can be shown to the class or used in participation with the class. Many illustrations provide a helpful supplement to the directions and an additional stimulus to the child.

The following is a complete list of the materials students will need for the activities in *Form in Music*. Organizing these materials before introducing the cards to your class will help to ensure their success.

- _____ writing paper
 - _____ tracing paper
 - _____ music paper
 - _____ cardboard
 - _____ pencil
 - _____ xylophone and 2 sticks with round heads
 - _____ drum and felt-headed beater
 - _____ woodblock with stick beater
 - _____ 2 sticks
 - _____ chalkboard and chalk
 - _____ resonator bells—High D and Low D, G, A, B, C, E, F—and 2 sticks with round heads
-

you will need a xylophone.

Shapes in Sound

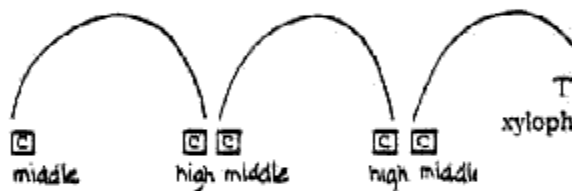
Different shapes can suggest different sounds. Try these. Here's a shape that can sound like this: (Play these tones on your xylophone).



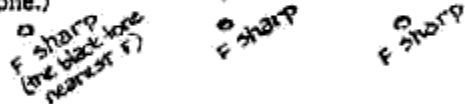
Zoom down your xylophone each time for this shape:



Play middle C then high C for this shape:



This shape can sound like this: (Play on the xylophone.)



Now play this "shape composition":

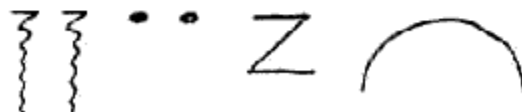


Or, play this one:



Can you remember the sound for each shape?

Try it.



Make up your own "shape composition." Write it on your paper, then play it.

For your friends: Tell them how shapes suggest sounds. Write these on the chalkboard. Play the xylophone for each one. Ask someone to point to a different shape as you play.

From Ario Kastner, Cataloging Department, Bobst Library, New York University, NY 10021.

"After a year of learning and implementing RLIN and learning AACR 2 for books, I'm finally getting back to cataloging AV materials. Last week I had a two box set of activity cards, which as I remember, should be cataloged on the books format since it's exclusively printed material. I had a problem with the 300 field though.

2 cases : ill. ; [size]

1. 3 dimensions of case or 2 dimensions of the cards?
2. There seems no provision in AACR 2 for further describing the contents of the cases in the 300 fields - e.g. 2 cases (250 sheets) : ill. ;
3. Should the cards be called 'sheets' as that seems to be the term in the glossary that most closely applies to cards?

Let me know your opinion when you get a chance. Now that I'm back in the AV saddle, you'll be hearing more from me. I might also be contributing some information on what RLIN is doing with the 001 field."

Related information

From Books Format / OCLC p. BK Intro: 1

The OCLC format for books is based on the Library of Congress MARC format for books, with certain modifications for special application in the OCLC Online System. The books format encompassed records for the following types of materials:

(1) separately published monographic printed items (including books, pamphlets, textual sheets and broadsides, **sets of activity cards**, etc.),

...

Definitions from ISBD (NEM)

- **Visual:** A two-dimensional image (or set of such images) produced in its original form by such techniques as drawing, painting or photography. Visuals are normally accessible to the naked eye, though in one instance (stereographs) special viewing equipment is needed for their use.
- **Flashcard:** A card or other opaque material printed with words, numerals or pictures and designed for rapid display.
- **Game:** A set of materials designed for use according to prescribed rules in competitive play and/or instruction.
- **Study Print:** A picture accompanied by questions or explanations which are often printed on the verso.

- **Picture:** A two-dimensional visual image accessible to the naked eye and generally on an opaque backing. To be used when more specific terms (e.g. "art reproduction", "photograph", "postcard") are inappropriate.

Definitions from AACR 2

- **Flash card:** A card or other opaque material printed with words, numerals, or pictures and designed for rapid display.
- **Game:** A set of materials designed for play according to prescribed rules.
- **Graphic:** A two-dimensional representation whether opaque, (e.g., art originals and reproductions, flash cards, photographs, technical drawings) or intended to be viewed, or projected without motion, by means of an optical device (e.g., filmstrips, stereographs, slides).
- **(no definition for study print)**
- **Picture:** A two-dimensional visual representation accessible to the naked eye and generally on an opaque backing. Used when a more specific term (e.g., art original, photograph, study print) is not appropriate.

AACR 2 2.0A Scope

The rules in this chapter cover the description of separately published monographic printed items of all kinds (referred to hereafter in this chapter as **printed monographs.**) These items comprise books, pamphlets, and single sheets....

AACR 2 8.0A Scope

The rules in this chapter cover the description of graphic materials of all kinds, whether opaque (e.g., two-dimensional art originals and reproductions, charts, photographs, technical drawings) or intended to be projected or viewed (e.g., filmstrips, radiographs, slides), and collections of such graphic materials....

The definitions that most closely fit the material shown in the previous examples are those for **Graphic** and **Flashcard**. I would suggest the following definition:

Activity card: A card or other opaque material printed with words, numerals, and/or pictures to be used by an individual or a group as a basis for performing a specific activity.

I believe activity cards are a distinct type of media. All come in sets, are printed on card stock or heavy paper, and contain instructions for activities; generally for one activity per card. The activities may be telling a story about the picture, or reading about a person, or doing a math problem or series of problems, or performing a dance, or playing a game. They may be group activities or individual activities. Flash cards are a subset of activity cards as there is one activity per cards in a set of flash cards. Flash cards are, however, designed for rapid response, while responses to activity cards do not necessarily involve speed.

I feel the scope note found in AACR 2 8.0A is applicable here, as activity cards are graphic materials. The fact that they are usually printed on paper (or card stock) is irrelevant, since the same point could be made for study prints, posters, pictures, flash

cards, flip charts, and items designed for overhead projection, all of which are materials cataloged by chapter 8 of AACR 2.

When the activity cards are accompanied by other materials, the resulting package might be a game or a kit.

There is no really appropriate gmd. The term [graphic] from the British list would be best but we cannot use it. We may, however, choose to omit the gmd for these records. For the specific material designation the term activity card can be used (8.5B1 option).

A Broader Problem

There is another problem here. OCLC tells us to catalog materials certain ways because the Library of Congress does it that way. Usually this is good advice.

For audiovisual materials, however, the Library of Congress is much more restricted in its ability to handle all kinds of audiovisual materials than most of us are. The Audiovisual Section at LC catalogs motion pictures, videorecordings, filmstrips, sets of slides, and sets of transparencies from data sheets or from the actual item if selected from copyright deposit for inclusion in the LC collections. Some kits are selected to be added to the collection and these are then cataloged by the AV section as kits.

If other audiovisual materials such as activity cards, or simulation games in a binder, are selected or purchased to be added to the LC collections, they are not cataloged by the AV section, but by the monographs section. They are cataloged as books and input as type a MARC records. The Library of Congress has no other choice in handling this material. The items are printed on paper, and LC treats them like books. This does not make them books.

We, who handle all kinds of audiovisual materials daily and have access to OCLC and the type g/n/o workform, should not be restricted by the internal policies and procedures of the Library of Congress. Just because they catalog a set of activity cards as a book (and they have no other choice), we should **not** have to do so.

PROCRASTINATION DAY

David Hedrick sends the following idea. He has the idea, but not the time. Would there be a volunteer to organize this and make it work?

If you are like me, there are a few items in each of your offices that you have procrastinated cataloging because you feel that someone else will do it first. So it sits on the shelf gathering dust - and not getting cataloged. If all of the members of On-Line Audiovisual Catalogers were to input 1, 2, even 10 or 12 of the back-of-the-shelf items on one day it would make quite an impact on our colleagues in institutions that are not yet members of On-Line. 450 members times 3

newly catalogued items in one day. Great P.R. In order to provide time to publicize this effort, give us all time to create workforms, and arrange local terminal schedules if necessary, I suggest that we set a date some 4-5 months in the future as "On-Line Audiovisual Cataloging Procrastination Day" or some other catchy title and that all of us make every effort to do some original input on that day.

I wish there were some way we could alert each other as to the pending cataloging of a given item, but I suppose we will just have to take our chances on redundancy. It would be nice if OCLC could create a "Cataloging in Process" file that we could all access. Information could be limited to one or two terminal lines and include abbreviated authors name, short title and date, and a date the item would be cataloged.

RAILROAD HISTORY

The Great Northern Railway Historical Society now has available complete runs of its publication from its beginning in January 1974 to the present time. An index is included.

The Great Northern Railway was completed in 1892 by a group of men headed by James J. Hill of St. Paul, and ran from St. Paul, Minnesota, to Seattle, Washington, crossing Minnesota, North Dakota, Montana, and Washington. Later branches extended north into Manitoba, Alberta, and British Columbia, as well as south into South Dakota.

The *Reports* available include Reference Sheets, detailed multi-page articles on historical aspects of the Great Northern Railway such as experimental steam locomotives, depots and other structures, accidents, passenger cars, and steam and diesel locomotives of various types. Most articles include photographs, diagrams, drawings, and well researched historical material. Also included in most *Reports* are drawings of locomotives, a question-and-answer feature, and material related to the Society.

A sample report may be requested from **Wm. McGinley, 923 Baker Ave., Mankato MN 56001.**

***FILM FILE* by MEDIA REFERRAL SERVICE**

A new educational film resource guide was sent to me in January for review. *Film file* lists 16 mm titles currently available from 44 major distributors. The cost is \$23.95. The people producing it plan to issue it annually; the current one is 1981-82.

Film file has four parts. The first is the ten page subject area index, or list of subjects used. (excerpt below)

BUSINESS AND ECONOMICS	002
BUSINESS	002
also see ECONOMICS, CAREER EDUCATION: BUSINESS	
- STAFF DEVELOPMENT, COMPUTER LITERACY	
ECONOMICS	002
also see MODERN WORLD HISTORY, POLITICAL SCIENCE	
GENERAL	002
CONSUMER EDUCATION	003
GENERAL	003
BUYING GOODS	003
BUYING SERVICES	004
CONSUMER MOVEMENT, THE	004
CREDIT AND FINANCING	005
MANAGING YOUR BUDGET	005

The second is the eight page topic index, which is basically a list of cross references. (excerpt below)

TOPIC	SEE SUBJECT AREA:
ABDUCTION	SAFETY - SEXUAL ASSAULT, PREVENTION
ABORTION HEALTH	HEALTH - SEX EDUCATION: WOMEN'S SEXUAL
ACCULTURATION STUDIES	THE SOCIAL SCIENCES - SOCIOLOGY: MINORITY

The fourth is the list of distributors at the end of the volume with handy tear-out postcards addressed to Media Referral Service on which one may circle the numbers of distributors whose catalogs are wanted.

The third part of *Film file* is the major section, 197 pages of film listings, single line listings arranged under the broad subjects of part one (sample follows.) Grade level is indicated, as is number of minutes, date, and coded information about animation, captions, foreign language, series, availability in video.

No summaries of the film contents are given; one must consult the distributor's catalogs for additional information.

A film is only listed under one subject heading, even though it may be equally useful in two or more disciplines. I see this as the major weakness of what could be a quite useful tool.

Direct inquiries to: **Media Referral Service, P.O. Box 3586, Minneapolis MN 55403.**

TITLE DISTRIBUTOR	GRADE	MIN	DATE	MISC

BUSINESS				
CHOOSING WHAT TO MAKE EBE	-Pi	16	77	---SV
ALFRED NOBEL--THE MERCHANT OF DEATH? CENTRON	---JSCA	26.5	73	----V
BUSINESS--WHAT IT'S ALL ABOUT FILMFAIR	---JSCA	18	75	----V
JERRY'S RESTAURANT EBE	---JSCA	12	77	----V
THIS IS A COOPERATIVE JOURNAL	---JSC	29.5	68	--F-V
TRADER VIC'S USED CARS EBE	---JSC	10	75	----V
WHAT IS BUSINESS? BARR	---JSC	10	73	---SV
ANOTHER BAD MONTH AT GREY'S GROCERY CORONET	---JSCA	20.5	77	---SV
COMPETITION: PLANNING FOR CHANGE CHURCHILL	----SCA	12	79	A---V
FIGHT AGAINST SLACK MONDAY, THE CRM/McGRAW-HILL	----S	20	70	-----
SIXTY MINUTES: END OF A SALESMAN TIME-LIFE	----SCA	15	76	---SV
BILLION DOLLAR BUBBLE TIME-LIFE	-----CA	60	79	----V

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

Last modified: December 1997