

**OLAC NEWSLETTER**  
**Volume 8, Number 4**  
**December, 1988**

---

FROM THE EDITOR

FROM THE CHAIR

FROM THE TREASURER

CORRECTION

MINUTES: OLAC EXECUTIVE BOARD MEETING

NEW ORGANIZATIONS

NOTIS MUSIC USERS GROUP

IMPLEMENTATION OF FIELD 256 FOR COMPUTER FILES

FAST FORWARD: VIDEO COLLECTIONS AND PUBLIC LIBRARIES

NEWS FROM THE MUSIC LIBRARY ASSOCIATION

- 1989 MUSIC LIBRARY ASSOCIATION ANNUAL CONFERENCE
- NOMINATIONS FOR MLA 1987 PUBLICATIONS AWARDS
- NEW ADDITIONS TO THE MLA BOARD OF DIRECTORS

OCLC AUDIOVISUAL MATERIALS FORMAT

BOOKS OF INTEREST

QUESTIONS AND ANSWERS

MEMBERSHIP APPLICATION FORM

---

**FROM THE EDITOR**  
**Grace Agnew**

As the publication year winds to a close, the last issue of volume 8 includes a number of noteworthy articles and news items. This issue contains some excellent questions and answers in Verna's column about the treatment of artists' books and colorized films; a lengthy and informative article on a Public Library Preconference on the administration of a videocassette collection in the public library from Karen Skellie; an article on adding Area 3, file characteristics to OCLC records for machine-readable data files, to OCLC records and an article on type of material codes for 2- and 3-dimensional materials for OCLC records, both by Jay Weitz of OCLC.

In addition, there is quite a bit of information in this issue about the Music Library Association, a very active professional group. The MLA Annual Conference will be held March 14-18, 1989 in Cleveland Ohio. The next *MLA Newsletter* will contain an article from the September issue of the *OLAC Newsletter*. MLA, MOUG (Music Online Users Group) and RTSD-AV are always willing to share information with the *OLAC Newsletter* that may benefit our members. I am delighted to print this information. There are a number of excellent audiovisual library groups with an interest in audiovisual cataloging. I invite all of those groups to share information about their activities with us!

*Have a wonderful holiday season !*

DEADLINE FOR THE NEXT ISSUE : JANUARY 27, 1989

---

## **FROM THE CHAIR**

### **Glenn Patton**

By the time you read this in the December issue of the *Newsletter*, the 1988 OLAC Conference in Los Angeles will be, we hope, but a pleasant memory for those who attended. As I write, we're looking forward to a jam-packed program and a capacity crowd. Registration for the meeting has reached nearly 140 people. Since that is the maximum number of registrants which we could accommodate in some of the hotel meeting facilities, we were placed in the unfortunate situation of having to turn away some potential attendees. For that, we apologize -- and we promise that we will set our sights higher for our next conference.

Now we look forward to our meetings at ALA Midwinter in Washington. The schedule remains the same:

- Cataloging Policy Committee : Friday, January 6, 8-10 p.m.
- OLAC Business Meeting : Saturday, January 7, 8-10 p.m.
- Executive Board Meeting : Sunday, January 8, 8-10 p.m.

(Check the Conference Program for meeting locations)

This time of year also brings the OLAC Board to the topic of various appointments. If you have not already done so, look at the September issue of the *Newsletter* and volunteer to serve on the Cataloging Policy Committee or make a nomination for the OLAC officers to be elected next spring. We need your involvement.

---

**FROM THE TREASURER**  
**Catherine Leonardi**

Reporting period:

July 13, 1988 through October 17, 1988

Account balance July 13, 1988 \$3,307.13

**INCOME**

Interest	55.58
Back issues	83.00
Membership (33 new, 21 renew)	803.00
OLAC fall 1988 conference	5,084.00

**TOTAL INCOME** 6,025.58

**TOTAL** 9,332.71

**EXPENSES**

Newsletter v. 8, no. 2 (remainder)	238.93
Newsletter v. 8, no. 3 (advance)	700.00
ALA New Orleans room fees	120.00
Bank charge	2.00
OLAC Fall 1988 Conference	
Advance	2,000.00
Labels	14.53
Photocopies	21.74
Postage	48.24
Bounced check	45.00

**TOTAL EXPENSES** 3,190.44

Account balance October 17, 1988 \$6,142.27

CD at 7.1% matures 11/88 6,000.00

**TOTAL OLAC ASSETS** \$12,142.27

---

## CORRECTION

Correction to vol. 8, no. 3 (September, 1988) p. 15:

AACR2 Revised: Past, Present, and Future. Jean Weihs, Chairperson of the Joint Steering Committee for Revision of AACR notes that:

"Canadian participation [in the revision of AACR2] was by the Canadian Committee on Cataloguing, not the Canadian Library Association ... Two co-authors were not included in the article : the Library Association (U.K.) and the Australian Committee on Cataloguing."

This corrects a statement in the article that:

"AACR, AACR2, and AACR2 rev. are the results of the efforts of the American Library Association, the British Library, the Canadian Library Association and the Library of Congress."

---

## MINUTES OLAC Executive Board Meeting July 10, 1988 New Orleans, Louisiana

Board members present were: Susie Gegenhuber, Glenn Patton, Catherine Leonardi, Richard Thaxter, J.O. Wallace, and Grace Agnew. Guests present were: Ellen Hines, Verna Urbanski, Katha Massey, Sarah Rouse, Bernie Karon, Dorian Martyn and Bo-Gay Tong.

The meeting was called to order at 8:20 PM.

### 1. Secretary's Report (Susie Gegenhuber):

Minutes were approved, with the clarification that Sheila Intner received permission to print OLAC Q&A as fillers in LRTS, and spelling corrections to Almquist and Chaffee. The Board advised that summary minutes are fine, as long as they convey the gist of the meeting.

### 2. Treasurer's Report (Catherine Leonardi):

Cathy distributed the Treasurer's Report. The Board approved power-of-attorney to Cathy for the next six months.

The Board approved a one-time payment for expenses for OLAC members serving as workshop leaders at the OLAC National Conference.

Verna Urbanski reported that the *OLAC Newsletter Index* costs \$1,000 to print and will be getting larger until v. 1-10 is cumulated. Machine stapling is an extra

\$25. She will start indexing over at v. 11. The Board approved a budget increase of \$50.

**3. Newsletter Report (Grace Agnew):**

Grace reported that the *Newsletter* costs about \$700-800 to print. She has about 150 extra copies.- Verna would like a half dozen copies, and Bo-Gay Tong would like about 50 for the conference. The rest will be sent to Cathy.

Dick Thaxter will send Grace a copy of the new application form.

The Board approved purchase of a box of diskettes so Verna can send her contributions to Grace for the *Newsletter*.

**4. Office Nominations (Dick Thaxter):**

The nominating committee will be accepting Treasurer and Vice Chair/Chair-Elect this year.

**5. Conference Planning (Bo-Gay Tong):**

The Planning committee (Sheila Smyth, Bernie Karon, Jackie Caffee) has been working on the conference. Speakers are confirmed; Ed Glazier and Anne Fox will fill in for Dick Thaxter. Respondents to Gordon Thiel will be Sheila Smyth, Verna Urbanski, and Susie Gengehuber. The Board agrees that the program and tours look excellent.

Main speakers and workshop leaders' conference fees are waived, as well as Board members and Planning Committee members, but everyone will have to pay bus tour fees.

Jackie Caffee is handling publicity. There will be a PR mailing of about 300 packets that will saturate Southern California as well as other areas.

Two people have volunteered for local arrangements. Bobbie Ferguson will get recorders to report on sessions for the *Newsletter*. Bernie Karon will develop an evaluation form.

Verna suggested that maps from the airport and to the Motion Picture Academy be included in the confirmation.

There will be a call for volunteers for CAPC in the *Newsletter*. Three or four positions will be vacant. Dorian suggested that we find a new CAPC Chair for the next year, since she is working on her MBA.

**6. OLAC Programs**

Glenn and Verna recommended that we not have a program in Dallas.

## 7. Committees

The Past Past-Chair (Dick) and Bernie will be the Nominating Committee.

The Past Chair (J.O.) and hopefully Marilyn Craig will be the Awards Committee.

## 8. New Business

Changing the time of the Sunday night Board Meeting was discussed. Dick Thaxter volunteered a room at LC, but we were not able to agree on a time. Glenn Patton will work on resolving this issue this fall.

Katha Massey raised the issue of the low ballot return (55 out of 600) for officer elections. We do have descriptions of committees in the *Newsletter*, and we do ask for volunteers on the registration form. The Board should receive a list of people who volunteered, when it becomes possible to extrapolate this data from the address file.

The meeting was adjourned at 9:20 PM.

Respectfully submitted,  
Susie Gegenhuber,  
OLAC Secretary

---

## NEW ORGANIZATIONS

The RTSD AV Committee has appointed members to a Subcommittee on Cataloging. Members are:

Lois McCune, Chair  
Patricia Vanderberg  
Mary Mundy  
Daniel Kinney  
Sheila Smyth  
Marilyn Craig  
Jane Dunbar Magree  
Sylvia Richardson  
Bruce Johnson (ex-officio)

---

## NOTIS MUSIC USERS GROUP

A NOTIS Music Users Group has been formed to express the concerns of music users to NOTIS Systems, Inc. For further information, contact the Chair, Janet Bischoff, at the following address:

Janet Bischoff  
Harold B. Lee Library  
Brigham Young University  
Provo, UT 84602  
Ph: 801-378-2905

---

## IMPLEMENTATION OF FIELD 256 FOR COMPUTER FILES

When the *Anglo-American Cataloguing Rules, second edition, Chapter 9, Computer Files, Draft Revision*, was issued in 1987, it outlined rules for Area 3, File Characteristics. This area was designed to indicate the type of computer file (data, program, or data and program) and to present the characteristics of those files (number of files, records, statements, bytes, etc.) according to rule 9.3.

*Update no. 15* to the *Marc Formats for Bibliographic Data*, announced in *OCLC Technical Bulletin no. 181* and implemented in April 1988, creates the new 256 field, File Characteristics, for this purpose.

Information for this area should generally be taken from explicit statements in accompanying documentation. For most commercially-available microcomputer software, it will be difficult to find, and unnecessary to record, such information. In practice, this area will most often be employed for the description of "remote access" files.

Before the creation of this new 256 field, OCLC had recommended that users who felt the need to record these file characteristics enter encoding level K records and keep the OCLC numbers of the records. Now that the new field exists, users can return to these records and upgrade them with the new information. Instructions on the lock-and-replace procedure for minimal-level upgrades can be found in *Cataloging: User Manual*, 2nd ed. (rev. December 1987), Chapter 9, "Replacing a Master Record."

Submitted by  
Jay Weitz  
Quality Control Librarian  
Online Data Quality Control  
Marketing & User Services Division  
OCLC, Inc.

---

**FAST FORWARD:  
VIDEO COLLECTIONS AND PUBLIC LIBRARIES  
Report of a PLA Postconference  
April 30 - May 1, 1988**

**Session: Acquisitions, Collection Building, Programs, and Circuits. (Jim Scholtz.)**

A recent survey determined that 30% of libraries now circulate videos; 10% own 1000+ titles; and 81% purchase through distributors. Collections generally were about 50% feature films, 35% children's films and the balance, alternative videos (how to's, travel, health, etc.)

Acquiring videos is similar to ordering periodicals in that many large and small vendors may be used. The problem of simultaneous distribution of the same title at different prices is common. Tracking the fill rate from various vendors could help determine which vendors give the best service. For a volume discount, batching orders with other library systems was suggested since library video purchases are now less than 1% of all video sales and do not rate much attention from vendors.

The publications *Video Software Dealer* and *Video Insider* which can be obtained free, were suggested as sources of video information.

The public library's goal in building a video collection should be to complement video stores and not to compete to supply the hottest feature films. To develop a video collection, the library should:

1. Evaluate services and resources within budget limits.
2. Assess community recreational/educational needs in terms of video (overt, unexpressed and unactivated needs)
3. Set realistic goals, measurable objectives and procedures.
4. Develop and evaluate implementation strategies.
5. Choose strategy -- formulate policies and procedures to include:
  - Collection development
  - Selection
  - Censorship
  - In-house use
  - Materials organization
  - Circulation
  - Acquisitions
  - Cataloging and processing
  - Weeding
  - Shelving
  - Security



- Patron Access
6. Implement strategies -- establish target dates -- advertise (don't promise what you can't deliver)
  7. Monitor and evaluate progress toward goals and objectives on a regular basis.

On the subject of "home use only," Scholtz noted that libraries are not "educational institutions" in legal terms; therefore "home use only" videos cannot be used in library programs. He also noted that most videos will have the "for home use only" leader, whether or not public performance rights are attached to the particular title. The library is not responsible under law for the actions of the patron after the patron has checked out the video. It is not even necessary to inform the patron of the home use restriction.

**Session: Budgets, Statistics, and Policies (Jim Scholtz):**

The average loan time for video is 2-3 days. Scholtz' system used a one-week loan during which time he estimated each video received 5 plays. A 2-tier circulation system was suggested in which nonfiction titles could be circulated for longer periods of time or perhaps more titles per patron.

Circulation policy should include freedom to view, the Library Bill of Rights and a statement concerning any age restrictions.

NASA will record some of their programs on library cassettes free with public performance rights. Programs can also be acquired for free via off-air taping and kept for a limited period of time. This procedure seems full of possible problems.

**Session: Marketing the Library Video Collection**

This panel discussed how to market videos to patrons. One panelist (from Baker & Taylor) urged us to think of our patrons as customers in a marketplace, to segment and identify our patron base (with or without children, English or non-English speaking, etc.) and to compare our collection with our customers. She suggested observing marketing techniques in general for ideas; observing our competition, the video stores, for their techniques in promoting business; brainstorming with staff for a total marketing plan; looking for strengths and weaknesses in the collection and building on the strengths. The challenge is to define a video collection that will have lasting value and will make the library unique.

Another panelist encouraged us to look at what patrons want, rather than what we would like to give them. He was in favor of making promotion of video an "event," i.e., having a department store advertise and pay for a cooking demo at the library and advertising cooking videos. Another of his ideas was to cross-promote by displaying books and videos together. He did note that video distributors will provide promotional materials to libraries on request at no charge.

**Session: Circulation, Security, Equipment (Randy Pitman)**

Video should be handled like print -- in most cases as just another information medium. Circulation policy should include: eligible borrowers, number of videos allowed per borrower, length of loan, charges, overdues, do's and don'ts (e.g. don't leave in a bookdrop). A label or bookmark for suggested maintenance and a responsibility for damage statement ("the library is not responsible for damage to patron's VCR") could be helpful.

Some titles ("Stop smoking in 21 days") may require flexible circulation periods. He foresees the circulation period, on the average, becoming 3-4 days in the future.

In checking in new videos, make sure the breakout tab has been punched out. Because it is easy for a patron to cover the tab with tape and record over the video, it is necessary to check every return for tampering or damage.

One security idea is to engrave the library's name on the back of the video case. Another is to open the hinge on the tape and use a silver marker on the leader with the library's OCLC symbol or other abbreviation to indicate ownership. It was noted that many library security systems, such as electromagnetic tape systems, erase videos, although 3M has a new low magnetic strength just for video.

Secure storage is a problem with regard to space for most libraries. Some have used a one-box system for instructional tapes and have had few theft problems.

A 1986 survey by Kodak determined that educational video has a life of 10 years and feature video only 2 years with around 200 circulations.

Pitman listed several pieces of equipment necessary for maintaining a video collection: inspector (\$1000), rewinder/cleaner (\$100), tape splicer, 1 or 2 VCR's and monitors to check and review, and special screwdrivers for security screws. He urged the saving of parts from discarded videos for repair of others. These screws, spools and hinges can easily be kept in a tackle box. Repair should be done on a regular schedule, collecting and working on a group of videos, rather than one by one. A damage log should be kept in a card file. It is difficult to assign blame for damage unless a video inspector is used for each return. Pitman estimates it would take 1 FTE to inspect 100 videos per day.

*Do it Yourself Video Repair* was highly recommended. It is available from Multivideo, Inc., / P.O. Box 35444 / Charlotte, NC 28235 (704-536-6928). This company also sells a set of screwdrivers necessary for the removal of the varied security screws on tapes.

**Session: Blanket Licensing**

Representatives from Motion Picture Licensing Corporation and Films Incorporated listed the many film companies with which they had exclusive rights for licensing public performance rights. It is clear that a license is needed for

doing any programming with video within a library building with a "for-home-use-only" video. Blanket licensing fees are based on population served and number of branches involved. Every building which uses video for programming must be licensed on an annual basis. The license does not cover use of video outside the building so licensed. Outside groups should be told what the rules are on home use or given printed rules at checkout, and should be referred to a licensing agency if they wish to show video to a group.

Karen Skellie  
Children's Librarian  
DeKalb County Public Library

---

## **NEWS FROM THE MUSIC LIBRARY ASSOCIATION**

---

### **1989 MUSIC LIBRARY ASSOCIATION ANNUAL CONFERENCE**

The 58th Annual Conference of the Music Library Association will be held March 14-18, 1989 at the Stouffer Inn in Cleveland, Ohio. A preconference workshop, "Music in an Online Environment" will be held March 14-15. Regular sessions will include musical iconography at the Cleveland Museum of Art, preservation planning, shared systems and regional library networks, managing administrators, and music publishing in the 1990s.

For more information contact:

Martin A. Silver  
Music Library  
University of California  
Santa Barbara, CA 93106  
(805) 961-3609

---

### **NOMINATIONS FOR MLA 1987 PUBLICATIONS AWARDS**

The Music Library Association is now inviting nominations for awards for 1987 publications in the fields of music and music bibliography. One prize will be awarded in each of three categories:

- The VINCENT H. DUCKLES AWARD for the best book-length bibliography or other research tool in music published in 1987.

- Award for the best article-length bibliography or article on music librarianship appearing in 1987.
- Award for the best review of a book or music score appearing in the 1987 issues of *Notes*.

Nominations should be addressed to:

Karl Kroeger  
9260 Newton Street  
Westminster, CO 80030

---

## **NEW ADDITIONS TO THE MLA BOARD OF DIRECTORS**

The Music Library Association announces the election of Susan T. Sommer as its Vice President/President-Elect, and the appointment of Arsen Ralph Papakhian as Executive Secretary.

Sommer, Head of the Rare Books and Manuscripts Section and Curator of the Toscanini Memorial Archives at the New York Public Library, has served as review editor and editor of *Notes*, has taught music librarianship and performing arts bibliography at Columbia University, lectured on opera for the Metropolitan Opera Guild and is the author of several articles.

Papakhian, Music Technical Services Librarian at Indiana University, has long been active in MLA, has served as Secretary of the Music OCLC Users Group and is the author of several articles.

--- Submitted by Bobbie DeCoster

---

## **OCLC AUDIOVISUAL MATERIALS FORMAT: Revised Guidelines on 2- and 3-Dimensional Materials**

The following guidelines for 2- and 3-dimensional materials may be helpful when users are trying to determine what fits where in the Audiovisual Materials Format. The addition of the type of material code for "art reproduction" and the broadening of the definition for "art original" have necessitated revision of the previous guidelines. The lists of specific kinds of materials are suggested but hardly exhaustive.

### **Type k -- Two-Dimensional Non-Projectable Graphic Representations**

**Type Material      a - Art Original**

by an  
Includes  
An original two-dimensional art work created directly  
artists in contrast to a reproduction of such a work.  
original collages, drawings, paintings.

c - Art Reproduction

art works  
prints, study  
etc.  
A two-dimensional mechanically-reproduced copy of an  
usually one of a commercial edition. Includes art  
prints, lithographs, engravings, etchings, woodcuts,  
etc.

i - Picture

the unaided  
specific  
postcards,  
A two-dimensional visual representation accessible to  
eye and usually on an opaque backing. Use when a more  
category is not appropriate. Includes posters,  
radiographs, photographs, photoprints, photonegatives,  
stereographs, etc.

k - Graphic

AACR2  
material is being  
cataloged  
Rules for  
Generally, do not use; used only when neither AACR1 nor  
serves as the basis for the description and the  
treated as original or historical for instances when  
according to Elisabeth W. Betz's "Graphic Materials:  
describing original items and historical collections"  
(Washington, D.C.: Library of Congress 1982).

l - Technical Drawing

diagrams details  
etc., made for use in an  
A blueprints architectural renderings cross sections  
elevations perspectives plans working plans  
engineering or other technical context.

n - Chart

tabular  
flip charts,  
An opaque sheet that presents data in either graphic or  
form. Includes both graphic and tabular wall charts,  
calendars, etc.

o - Flash Card

numerals, or activity cards. A card or other opaque material printed with words, pictures and designed for rapid display. Includes

z - Other type of material

that do not

fit readily into any of the other categories. Includes computer-produced graphics, duplication masters, spirit masters, transparency masters, garment patterns, etc.

### Type r -- Three-Dimensional Artifacts and Naturally-Occurring Objects

Type material a - Art original

artist, in sculptures and A three-dimensional art object created directly by an contrast to a reproduction of such a work. Includes statues.

c - Art reproduction

work of art, reproductions of A three-dimensional mechanically-reproduced copy of a generally one of a commercial edition. Includes sculptures and statues.

d - Diorama

by placing A three-dimensional representation of a scene created objects, figures, etc., in front of a two-dimensional background.

g - Game

prescribed rules puzzles and An item or set of items designed for play according to and intended for recreation or instruction. Includes simulations.

p - Microscope slide

object to be A transparent, usually glass mount containing a minute viewed through a microscope or microprojector.

q - Model

A three-dimensional representation of a real thing or an imagined object, either of the exact size of the original or to scale. A model may or may not be operational. Includes mock-ups.

w - Toy

A material object for children or others to play with, often an imitation of some familiar object; a plaything; something contrived for amusement rather than for practical use. Includes puppets.

r - Realia

All naturally-occurring objects and any other three-dimensional item made or modified by humans that does not fit into any of the other categories. Includes machines, stitchery, clothing, rubber stamps, templates (pattern stencils, e.g., alphabets for lettering, shapes for flow-charts, etc.), jewelry, pottery, musical instruments, fabrics, tools, utensils, sea shells, rocks, holograms, furnitures etc.

Jay Weitz  
Quality Control Librarian  
Online Data Quality Control  
Marketing & User Services Division  
OCLC, Inc.

---

## BOOKS OF INTEREST

### *MARC for Archival Visual Materials*

The Chicago Historical Society announces the publication of *MARC for Archival Visual Materials: A Compendium of Practice* by Linda J. Evans and Maureen O'Brien Will. Produced with support from the National Historical Publications and Records Commission, the Compendium provides usage rules and examples from ten repositories who use MARC format to computer catalog archival photographs, prints, greeting cards, moving image materials, and architectural drawings.

This publication is intended primarily for those who have collections of archival visual materials that they plan to catalog using the MARC format. It is not a self-teaching manual.

Available November 15, 1988, the *Compendium of Practice* may be ordered, while supplies last, for a postage and handling fee of \$5.00. Please send orders to:

Chicago Historical Society  
Prints and Photographs Department  
Clark Street at North Avenue  
Chicago, Illinois 60614

**Yee, Martha M. *Moving Image materials: Genre Terms*. Washington, D.C. :  
Cataloging Distribution Center, Library of Congress, 1988. \$20.00**

All catalogers of moving image materials should purchase a copy of Yee 's work. Developed by the National Moving Image Database (NAMID) Standards Committee of the National Center for Film and Video Preservation (NCVFP), the list is an attempt at standardization of terms used for cataloging moving image materials.

The lengthy introduction carefully and clearly explains what the list is and what it is not. For example, it is not a list that can be used by catalogers responsible for special collections of films. It is useful for catalogers who have collections containing a wide variety of moving images in fictional works. Also, the list is not overly developed in the area of television by means of "time slot or type of broadcast."

Excellent explanation is made for the use of all abbreviations. In addition, the examples provided under some of the terms help the cataloger further understand the way in which the term is used.

Clearly, this book is an important reference item for all catalogers of this type of material. The introduction calls for curators, etc. of special collections to submit candidate terms to the Standards Committee.

This is the first edition. Plans for subsequent editions that will hopefully include input from catalogers who have used the first edition, will be published. The NAMID deserves high laurels for developing this list and attempting to standardize terminology in this area. Their openness to suggestions is especially to be commended.

A final useful feature in the explanation in the introduction of the criteria used for selecting terms, and a list of the nine sources from which terms were taken. Highly recommended for library and archives catalogers of moving image materials.



Reviewed by  
Anne Salter  
Assistant Director,  
Library and Archives  
Atlanta Historical Society

---

## QUESTIONS AND ANSWERS

Edited by Verna Urbanski

**QUESTION:** How do you handle computer colorized videos of black and white originals? Should we make up an edition statement like "computer colorized version"?

**ANSWER:** In general, do not make up edition statements unless your agency has selected the AACR2 option to do that consistently. If an edition statement is present on the item then of course it should be transcribed. In either case, it is not appropriate to just say "col." in the physical description because that means something quite different from the situation you are describing.

I would use the term "colorized" to mean a black and white film that has been computer processed to instill color that was not present when the film was made. There would be nothing wrong with using "computer colorized" rather than just "colorized" if a fuller phrase seems more appropriate. If more information than this is needed, include it in a note. --- Urbanski

**QUESTION:** I recently cataloged a title with two compact laser optical disks. It was accompanied by two floppy disks and a manual. It raised several interesting questions:

1. I did not have equipment available to run the compact disks to see the presentation of the title. So I took the title from the disk itself. However, this disk did not have a "label" as such. How should I construct the title note since "title from label" isn't quite true and "title from compact disk" could mean I viewed a display of the disk's content while it was running on the player?
2. How do I handle the two types of disks in one physical description? And, can I put all the system requirements for both disks in one note?
3. Do I need to include a note that the laser optical disk is a compact disk?
4. The manual is version 3.8 and the floppies are 4.0. Can I combine this on one note?
5. The title varies a bit between each of the three components. Do I need to make an added entry for each title?
6. I know the data for area 3 (File characteristics area) for both the laser optical disks and the floppies. Can I include both in area 3?

**ANSWER:**

1. "Title from label" doesn't seem appropriate in this case. Especially in view of the careful definition of "label" at 9.0B1. "Title from compact disk" would probably be properly understood by most of your audience. "Title from surface of compact disk," "Title from label area of compact disk," "Title from face of compact disk" would all seem to be reasonable options.
2. Treat the compact laser optical disks as the principal media and the floppies as accompanying disks. This is one of the instances when further description of the accompanying material in the physical description area is helpful.

2 computer laser optical disks ; 4 3/4 in. + 2 computer disks (double density, double sided,  
5 1/4 in.) + 1 manual (140 p. ; 22 cm.)

One system requirements note for the entire set of materials seems reasonable.

3. I don't think a note saying it is a compact disk is necessary since the "4 3/4 in." is there to show the size.
4. Yes, these can go together in one note. Just be sure it is clear which is which.
5. If the information changes in the first five words, it is a good idea to make an added entry. After that use judgment. If it is a title that reasonably could be anticipated as an access point, add it.
6. No. Area 3 should contain the file characteristics of the primary item being described, in this case the compact computer laser optical disks.

---Urbanski

**QUESTION:** Recently our library has been acquiring "artists' books." These are pieces which are intended as visual objects but resemble the traditional form of the book. Some are boxes, triangles, even plaster. For example, a miniature "book" made of hinged sheets of brass that are sculpted and have printed material adhered to the surface. Another consists of printed material on cards which have slots in them. The "book" is to be assembled into a one foot high sculpture. There is also a set of triangles which fold together to be read. Another interesting piece is a "book" made of plaster. It actually looks like a book, but cannot be opened. I have trouble believing that these should be treated as books for the purposes of coding and describing them. What would you suggest? I have learned that the term "artists' book" is usually applied by dealers to the type of material where form rather than content is the focus. But there is controversy over the terminology in the fine book community.

These materials are usually made in small quantities, but are purchased from book dealers. We house them in special collections. Author and publisher/ manufacturer information is often in accompanying material. For examples, see OCLC records: #17476419, #11747733, #17995300, #17487301, #17282198, #18028975.

**ANSWER:** I suspect that this material exists on a continuum ranging from things that everyone would call a book to things no one would call a book. How they are coded would vary accordingly. For things that are very book-like I would use chapter 2 of AACR2 and catalog using the books format. For items that are only marginally associated with a book, I would shift to the visual materials format and code type and type mat "r" for realia and catalog following chapter 10. What to do with the subject heading "Artists' books" is a bit of a stunner! Having the term "book" in the subject makes it seem a contradiction to then use it on a record coded for realia. The scope note indicates that: "Here are entered books which are produced by artists and intended as visual art objects as well as works about such books. Works about books richly illustrated with original prints by well-known artists and published in limited editions are entered under Artists' illustrated books." This may be one of the times when a term that is not terribly accurate will just have to be used if the agency is going to keep these together. Paul Weiss, Assistant Principal Subject Cataloger at LC, comments:

...I'm sorry to say...we haven't yet come fully to grips with this problem ourselves....We have been applying the heading [i.e., "Artists' books"] rather loosely to cover the whole gamut of non-traditional book material, from those items that are very book-like to those such as "Wind wings" [LCCN 86-1462693 that are really objects rather than books....As we gain more experience with this type of material we may find it necessary to refine our practice.

---Urbanski

**QUESTION:** Would you say that the change in rule 22.2C does not apply to performers? For example, I am currently establishing the name of an actor named Tom Keene, who may have also worked under the names George Duryea and Richard Powers. I could see arguing that performers are not authors in the strictest sense, or, was the intent of the rule to cover only writers?

**ANSWER:** When we say "pseudonym" we refer to writers, e.g., no one would ever refer to "Marilyn Monroe" as a pseudonym. That's the understanding we've had all along about the terminology already used in the rule, and our action to correct the problem caused by "predominant" had no bearing on the definition of "pseudonym." --- Ben Tucker

**QUESTION:** How do you treat the author of a guide that accompanies a set of sound cassettes? The name only appears buried after the foreword. This is a multipart item with different names on each separate cassette. Should we consult LCRI 7.7B6, 8.7B6? It indicates that the writers of guides should be ignored.

**ANSWER:** LCRI 7.7B6, 8.7B6 would not be applied for chapter 6 materials. But even with chapter 7 and 8 material a note indicating who did a manual is ok, if in your judgment it is needed. LC's rule interpretation means that this information should not be in the credits note. It should be in the note for accompanying material, 7.7B11, or 8.7B11. I very rarely trace the author of a guide in this situation unless the guide is very substantial. --- Urbanski

**QUESTION:** In cataloging videorecordings, can a cataloger combine the information found at the beginning of the recording and the end of the recording for transcription to the title, area of responsibility and place/publisher area?

**ANSWER:** Yes. That is the only way to get complete information most of the time. I often reorder the information to a consistent pattern. I usually list the corporate bodies first with their functions and then add personal names for people with overall responsibility for the final product as described in LCRI 7.1F1. (... / [presented by] Society for the Protection of Flying Creatures ; produced by Chiroptera Cinematics ; directed by I.M.A. Byrd ; produced by O.W. Lish ; written by C. DaButterfly). --- Urbanski

**QUESTION:** How do you handle information that is unreadable? For instance, dates that are too fuzzy to discern, or title presentations that are too large for the video screen and run off either side.

**ANSWER:** I transcribe as nearly as possible what I think is there but can't be seen. There is some risk involved in doing this. If you want, a note can be added to the cataloging saying that the information was in part unreadable. Input the record at level I. Bracket in a question mark with the date if you are unsure of it. --- Urbanski

---

## MEMBERSHIP APPLICATION FORM

TO APPLY FOR MEMBERSHIP IN OLAC OR TO RENEW YOUR MEMBERSHIP,  
XEROX THE FORM BELOW AND SEND IT TO THE OLAC TREASURER.

\*\*\*\*\*  
\*\*\*\*\*

Membership in Online Audiovisual Catalogers is available for single or multiple years. The member year is from January 1 through December 31. Membership includes a subscription to *OLAC Newsletter*.

### Membership rates:

	Person	Institution	Person	Institution	Person
<b>Institution</b>					
<b>US</b>	\$7.00	\$13.00	\$13.00	\$25.00	\$18.00
<b>\$36.00</b>					
<b>Non-US</b>	\$9.00	\$15.00	\$17.00	\$29.00	\$24.00
<b>\$42.00</b>					

Please circle the amount above that you are enclosing: fill out the application below; make checks (in US funds only) payable to: ONLINE AUDIOVISUAL CATALOGERS and mail to:

Catherine Leonardi  
OLAC Treasurer  
3604 Suffolk  
Durham, NC 27707

\*\*\*\*\*  
\*\*\*\*\*

DATE:

NAME:

JOB TITLE:

INSTITUTION:

INSTITUTION ADDRESS:

HOME ADDRESS:  
(optional)

Circle preferred address: HOME // INSTITUTION

AREAS OF INTEREST: (check all that apply)

- AV Materials
- Graphics
- Maps
- Computer Files
- Sound Recordings
- 3 - D

UTILITY USED (circle): OCLC // RLIN // WLN // UTLAS // OTHER

LOCAL SYSTEM (specify):

ARE YOU INTERESTED IN SERVING ON AN OLAC COMMITTEE?  Yes  
 No

ARE YOU INTERESTED IN PLANNING AN OLAC CONFERENCE?  Yes  
 No

CHECK HERE IF YOU DO NOT WANT YOUR NAME:

\_\_\_\_ IN THE OLAC DIRECTORY  
\_\_\_\_ ON MAILING LISTS SOLD TO AV ORGS

---

**The *OLAC NEWSLETTER***

is a quarterly publication of Online Audiovisual Cataloger, Inc. appearing in March, June, September, and December.

Missing issues must be claimed no later than three months after the month of issue. Claiming deadlines are: June 30 (March issue); September 30 (June issue); December 31 (September issue); and March 31 (December issue.)

ISSN: 0739-1153

---

***OLAC Newsletter* EDITORIAL STAFF**

---

**EDITOR-IN-CHIEF  
SUBSCRIPTIONS**

Grace Agnew  
1903 Edinburgh Terrace  
Atlanta, GA 30307

**CLAIMS, BACK ISSUES,**

Catherine Leonardi  
OLAC Treasurer  
3604 Suffolk  
Durham, NC 27707

**NEWS AND ARTICLES EDITOR**

Barbara L. DeCoster  
Ferguson  
Library Media Center  
Bellvue Community College  
300 Landerholm Circle S.E.  
Bellvue, WA 98007

**CONFERENCE REPORTS EDITOR**

Anna S. (Bobby)  
Louisiana State Library  
760 Riverside North  
Baton Rouge, LA 70821

**BOOK REVIEW EDITOR**

Anne A. Salter  
Atlanta Historical Society  
Library  
3101 Andrews Dr.  
Florida  
Atlanta, GA 30305

**QUESTIONS & ANSWERS EDITOR**

Verna Urbanski  
Thomas G. Carpenter

University of North

P.O. Box 17605  
Jacksonville, FL 32245-

7605

Materials for publication in the *OLAC Newsletter* should be sent to the appropriate editor. Persons wishing to review books are invited to write to Anne Salter indicating their

special areas of interest and qualifications. For AV cataloging questions, contact Verna Urbanski. Articles should be typed, double spaced, and consistent in length and style with other items published in the *Newsletter*. For membership renewal and change of address contact:

Catherine Leonardi  
OLAC Treasurer  
3604 Suffolk  
Durham, NC 27707

**Permission is granted to copy and disseminate information contained herein,  
provided the source is acknowledged.**

---

Last modified: December 1997