

# **OLAC NEWSLETTER**

## **Volume 9, Number 2**

### **June, 1989**

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### FROM THE CHAIR Glenn Patton

By the time you read this, the OLAC meetings at ALA Annual Meeting will be upon us. I encourage you to join us. OLAC meeting times and places follow:

**Cataloging Policy Committee**

Friday, June 23, 8-10 p.m.  
Sheraton Dallas, Live Oak Room

**OLAC Business Meeting**

Saturday, June 24, 8-10 p.m.  
Loews Anatole, Ming Room

**OLAC Executive Board Meeting**

Sunday, June 25, 8-10 p.m.  
Holiday Inn Downtown, City Room

I'm sorry to announce that Grace Agnew, who has served as Newsletter Editor-in-Chief since the beginning of Volume 6, has indicated to the OLAC Executive Board that she must resign from that position at the end of the current volume. The demands of her job in one of the fast-growing areas of the South don't allow her enough time to continue her work as editor.

Elsewhere in this issue is a position announcement for this important job. If you are interested in this challenging effort to maintain contact with the many OLAC members who are never able to attend our meetings, please indicate your interest to me or to any of the OLAC Board members.

The last issue of the Newsletter contained the announcement of new officers for the organization. As you are aware, this year was the one in which we were to elect a Vice Chair/Chair Elect and a Treasurer. At the ALA Midwinter meetings, the Nominating Committee reported that one nominee has agreed to run for each position. Calls for additional nominations in the September issue of the *Newsletter* and at the Midwinter meetings failed to elicit any other nominees.

Therefore, Dorian Martyn and Cathy Leonardi will serve as Vice Chair/Chair Elect and Treasurer respectively. The Executive Board looks forward to working with them during their terms.

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

**Reporting Period:**

January 11, 1989 through April 10, 1989

Account balance January 11, 1989 \$5,436.96

**INCOME**

Interest (regular account)	124.45
Returned stipend	100.00
Back issues	158.00
Memberships (133 renew, 24 new)	1,800.00
OLAC Fall 1988 Conference	55.00

**TOTAL INCOME** -----  
\$2,237.45

**TOTAL** \$7,674.41

**EXPENSES**

Newsletter, v. 8 no. 4 (remainder)	166.06
Newsletter, v. 8 no. 1	993.98
Index and stationery (advance)	1,200.00
Mailing labels	38.01
Membership cancellation	10.00
ALA Washington room fee	90.00

**TOTAL EXPENSES** -----  
2,498.05

Account balance April 10, 1989 \$5,176.36

CD at 8.8% matures 11/89 6,000.00

**TOTAL OLAC ASSETS** \$11,176.36

**CURRENT MEMBERSHIP: 610**

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## **NEWSLETTER EDITOR**

The OLAC Executive Board is seeking applicants for the position of Newsletter Editor. The new editor will assume the responsibility for the *Newsletter* beginning with the first issue of Volume 10 (March 1990).

The Editor of the *OLAC Newsletter* is responsible for maintaining the quality of, and seeing to the overall organization and production of, the newsletter. S/he sets the publication and submission deadlines for staff editors (News and Articles Editor, Book Review Editor, Conference Reports Editor, and Questions & Answers Editor); insures that those editors deliver submissions following an agreed upon and disseminated set of deadlines; reviews and edits the final submissions and determines the article sequence and layout.

S/he also is responsible for the actual process of publication and distribution of the newsletter, including input of text, editing and proofreading, selection of a printer, assembly, and mailing. The Editor acts and speaks for the newsletter staff when giving reports and summarizing activities.

The successful candidate for the position of Editor will have demonstrated skills as a writer/editor. S/he will have demonstrated ability to deal tactfully with others. The candidate needs to have access to telephone service for long distance calling and to be able to attend ALA Midwinter and Annual meetings and OLAC conferences for the purpose of serving on the Executive Board of OLAC and keeping members and the Board informed regarding the operation of the *Newsletter*.

Access to an IBM (or compatible) PC is essential, as is knowledge of PC-based word processing. Familiarity with production techniques is desirable.

OLAC members wishing to be considered for the position should write to the OLAC Chair (Glenn Patton, OCLC, 4565 Frantz Road, Dublin OH 13017). Please submit a letter indicating your interest and abilities, a complete resume and recent samples of your writing. Applications will be circulated to the Executive Board of OLAC.

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## **A NEW SECRETARY FOR OLAC**

After the ALA Midwinter Meeting, Susie Gegenhuber, who has served as OLAC's Secretary for the past several years, indicated to the Executive Board that, because of changes in her job responsibilities, she must offer her resignation as secretary. We congratulate her on these increased management responsibilities even though they take her away from active participation in OLAC.

The Executive Board has appointed **Ellen Hines** to complete the remainder of Susie's term. Ellen presently serves as Assistant Head of the Technical Services Department of the Arlington Heights Public Library in Arlington Heights, Illinois. We welcome Ellen to the Executive Board, and we appreciate her willingness to serve OLAC in this capacity.

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**REQUEST FOR SAMPLES  
RTSD AV SUBCOMMITTEE ON PRODUCER / DISTRIBUTOR  
LIBRARY RELATIONS**

*IT'S NOT TOO LATE !*

The deadline has been extended indefinitely for submitting samples of problems with films and videos, such as inconsistent titled or missing/ inconsistent information, such as dates running times, etc.

Please keep sending your examples to either:

Sheila Smyth  
Nazareth College of Rochester  
Lorette Wilmot Library  
P.O. Box 10996  
Rochester, NY 1461-0996

Molly Hand  
Capt. John Smith Library  
Christopher Newport College  
Newport News, VA 23606

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**MINIMAL LEVEL CATALOGING OF AV  
INSTITUTIONS SOUGHT**

The RTSD-AV Committee is interested in identifying any institutions doing minimal level cataloging of audiovisual materials.

If your library or institution is doing minimal level cataloging, or plans to do so within the next six months, please contact:

Michael Esman  
National Agricultural Library

#110 10301 Baltimore Blvd.  
Beltsville, MD 20705

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## **ALA ANNUAL CONFERENCE TOURS**

RTSD-AV will sponsor two tours during the ALA Annual Conference in Dallas. The free tours require pre-registration by June 11, 1989. To register, call the ALA RTSD office at 1-800-545-2433.

**Tour 1** - Friday, June 23, 2-3 p.m. A tour of the Dallas Museum of Art Textile Study Room. Carol Robbins, Curator of Textiles, will conduct the tour and comment on selected treasures from the collections.

**Tour 2** - Tuesday, June 27, 2-3 p.m. A tour of the Dallas Museum of Art Print Study Room, conducted by Curatorial Assistant Elizabeth Simon. Tour participants will view selected fine prints, photographs and drawings in the museum's collection of over 2,000 historical and contemporary works on paper.

**For more information, or to register by June 14, 1989, contact ALA RTSD at 1-800-545-2433.**

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## **ONLINE AUDIOVISUAL CATALOGERS CONFERENCE "Cataloging of Videorecordings" Questions From a Workshop Conducted by Glenn Patton**

**V. Urbanski**

Bobby Ferguson of Louisiana State Library provided the notes from which the information below was reconstructed.

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**QUESTION:** With the new AACR2R the format of a video cannot be put in the physical description 300 field. It is needed early in the record. Is there any way to get this changed?

**ANSWER:** Microcomputer software has the same problem. The type of computer needed for the software is listed as the first note as a system requirements note. Remember that 9.7B provides for reordering of notes to fit local needs.

**QUESTION:** Where should a cataloger put Dolby?

**ANSWER:** In sound recordings it means a system of noise reduction. If the item says Dolby stereo, code for stereo in the 007 and put Dolby in a note (7.7B10) if you think it is important enough to have in the permanent bibliographic record.

**QUESTION:** Do you have to use \$i subfield (kind of sound) in the 007?

**ANSWER:** If you have no stated information, you can omit it. Do not assume an item is either mono. or stereo. if it doesn't say so.

**QUESTION:** If the item says LAS or Full focal on the container, where do you code it?

**ANSWER:** Use Laser Optical.

**QUESTION:** What does "SECAM" or "PAL" mean?

**ANSWER:** PAL (phase alternation line) and SECAM (systeme electronique couleur avec memoire) are European color broadcasting standards. Although both resemble (and indeed improve on) the U.S. broadcasting standard, they are not compatible with that standard, nor are they compatible with each other. PAL originated in West Germany and is used in the United Kingdom and most of western Europe. SECAM originated in France and is also used in the Soviet Union and eastern Europe. PAL and SECAM standards are also used in the transmission from a videorecorder to the television monitor which is attached. Both must be able to process according to the same standard. You should certainly include this information as a part of a physical description note (7.7B10) since it is an important part of identifying whether or not a videocassette is usable in a particular videorecording.

**QUESTION:** If a whole musical group during performance composes a piece of music, can you give them credit as the main entry?

**ANSWER:** AACR2R doesn't go as far as that, but it is the same as an "improvised performance." They are not working from printed music, and the group as a whole is responsible for the unique action. See 21.1B2E

**QUESTION:** Does the rule of three apply to added entries? Many sound recordings now seem to have lots more subjects and added entries than they used to.

**ANSWER:** The rule of three is usually not observed by music. The nature of the material just makes it impractical to place that kind of limitation on access points.

[WORKSHOP LEADER'S COMMENT: Since presenting the workshops at which these questions were asked, several of those attending have called my attention to a LCRI for rule 21.23C (published in *Cataloging Service Bulletin*, no. 38 (Fall 1987), p. 36-39) which calls for the special entry rules for sound recordings to be applied to videorecordings that contain collections of music performed by one or more principal performers. Based on that LCRI, the answers to some of the questions reported below have been changed. I apologize for any confusion which resulted from my having forgotten about the existence of this LCRI]

**QUESTION:** If Horowitz had been playing a concert of one piece of his own composing would you still enter it under title?

**ANSWER:** No. You'd probably enter it under his name as principal performer.

**QUESTION:** What if you have a video recording of a lecture by a professor?

**ANSWER:** That would probably enter under the name of the professor as the main entry.

**QUESTION:** Even if you don't know if the professor wrote the lecture?

**ANSWER:** Yes.

**QUESTION:** Is it wrong to enter all audiovisual materials under title?

**ANSWER:** A case can be made for this treatment, especially with video productions. What you must do is follow the chapter 21 rules for entry plus the appropriate LCRIs. Evaluate the information presented as part of the credits and determine whether it's a work of single authorship, shared responsibility, unknown authorship, etc., and whether any of the "special rules" apply. Then make your entry decision. Most of the time, especially for feature motion pictures released on video and for original video productions, this process will lead you to enter under title since there is clearly "shared responsibility with principal responsibility not indicated." However, it's not as simple as under *AACRI* rule 220 when motion pictures were always entered under title.

**QUESTION:** Other than the display being in the 100 or the 700 field does it make a difference how you enter it?

**ANSWER:** Probably not in an online system, unless your brief record doesn't show added entries. It could make a difference in classification and cutting the call number. It may make a difference in a card catalog. The problem is integrating any institution's collection and the way each chooses to enter an item.

**QUESTION:** In a colorized version of a movie, should the "director of colorization" be noted and, if so, where?

**ANSWER:** In the 245 subfield c area of responsibility. She/he is pretty responsible for that version and certainly in the 508 field if not in the 245.

**QUESTION:** Speaking of inconsistencies in recording 245 and 508 fields, there seems to be several stages between "I didn't know any better" and "Rational decision to put it there."

**ANSWER:** Each cataloger must decide on a logical basis. The important thing is to be consistent with your handling.



**QUESTION:** Foreign language films often have the cast and staff given in both English (on the container) and in the foreign language on the piece. Is it all right to put them in English in the 508 field, since people might not be able to read them in the foreign language?

**ANSWER:** Yes.

**QUESTION:** If there is no date on the item except the original date of the motion picture, can you use a copyright date from the container of a video reproduction to speculate on the date the video became available?

**ANSWER:** Use the later copyright date on the package in brackets as an inferred date. Make a standard note like: "Video reproduction of motion picture released in [date]".

**QUESTION:** Would you put a question mark after the bracketed date in the note?

**ANSWER:** No.

**QUESTION:** Which of the following dates would you use? You have three dates, one on the video container, the date on the original motion picture, and a date associated with the reproduced video version which is on the video itself incorporated in the information about the reproduction.

**ANSWER:** Use the video date, with a note about the other two dates.

**QUESTION:** Which date of the above is the most important?

**ANSWER:** The video itself is the first chief source of information, the label on the video is second and the unattached package would be third.

**QUESTION:** Sometimes you find multiple records with implied dates. We've been altering the record using our new implied date. Should we have been inputting new records?

**ANSWER:** Not necessarily. It depends on the individual work.

**QUESTION:** When inputting a new record for an off-air taping of a tv broadcast, what should you put in the 260 field?

**ANSWER:** Use the guidelines for locally produced materials. The 260 would contain only the date, since there is no publisher in this case. The year of the off-air would be used. Be sure you have legal permission to do the off-air tape before cataloging this item into a national database.

**QUESTION:** Would you use the institution sponsoring a conference in the 260 field for a recording of a conference?

**ANSWER:** Perhaps, but it really depends on the item.

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## **PACKAGING AND LABELING AUDIOVISUAL MATERIALS: A Report on two workshops Presented by Karen Driessen**

The purpose of these practical workshops was to make the participants aware of factors to be considered when making processing decisions for their own libraries.

Driessen illustrated the importance of processing decisions by describing her own experience a few years ago when her library decided to determine how much was being spent on processing. They began to keep track of packaging supplies, such as containers, carousel trays, album covers, binders, protective sleeves, etc. They also kept track of backup costs such as duplication of study guides, mastering of audio tapes and computer disks, as well as preservation efforts such as laminating and mounting.

The first year costs were tracked, 614 titles were processed, representing 3,378 items. Cost analyses did not include such general supplies as labels, pockets, rubber stamps, property stickers, etc. The results showed how processing decisions have implications for the efficient preservation and circulation of materials, as well as for the library's budget.

Driessen outlined the factors affecting processing decisions:

1. **Circulation policies** -- whether materials are restricted to in-house use or circulated beyond the library building.
2. **Security systems** -- are magnetic security systems in use?
3. **Preservation** -- should backups be made of study guides, cassettes, manuals? Should protective packaging, lamination, mounting be considered?
4. **Storage and shelving** -- will formats be intershelved or segregated by format?

Specific answers to these considerations will help to determine the packaging/processing provided.

Driessen then had participants analyze the usage of the many processing supplies she brought to the workshop. These included: packaging and labeling devices for video and audiocassettes, slides, filmstrips, kits, computer software, compact discs, phonodiscs, and flat pictures. Transparencies were used to illustrate additional storage options. Many methods of labeling were considered: call numbers, property identifications, warning or informational labels, barcode labels and content labels.

Participants were encouraged to share their own experiences, as well as to ask questions and participate in the discussion.

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**HIGHLIGHTS**  
**RTSD AUDIOVISUAL COMMITTEE**  
**Business Meeting Minutes**  
**New Orleans**  
**July 12, 1988**

Bruce Johnson, current Chair of RTSD-AV presided. Mike Esman was introduced as the new Chair. The vacancy left by the outgoing Chair will be filled by Patricia Vanderburg. Business and reports included the following:

- **RTSD/AASL/ACRL/LITA/PLA Cataloging in Publication for Audiovisual Materials Interdivisional Committee (Lois McCune reporting).**

The RTSD Board voted to dissolve the Committee, as the Committee had met two of three stated goals. The RTSD Board agreed that the ALA representative to LC-CIP should also be an RTSD representative. The dissolved committee hopes to develop an RTSD-AV subcommittee which would be responsible for AV cataloging issues, including AV CIP.

- **CCD:DA (Bruce Johnson reporting)**

*AACR2 Revised* should be available in mid-October. There will be discounts for volume purchases. A new edition of the concise edition of *AACR2* will be available 6 months after the full *AACR2R* is out. Four revised ISBDs have been printed in the last year. ISBD PA and A are being reviewed. *Draft Guidelines for Component Parts is due out shortly*. There was a task force report on reviewing the ISBD p.m. (for printed music), and their suggestions for changes will be sent to IFLA. Currently there is a task force on brackets. They are just beginning discussion, and will also examine prescribed sources of information. Another task force is looking at how to record creeds for more than one faith. They will recommend using a uniform title with added entries for the original founder/user of the creed. There will be two-day presentations around the country on *AACR2/R*. RTSD will coordinate these presentations. An LC discussion paper on multiple versions is currently under consideration by MARBI. This paper is not limited to serials but will address LP versus CD versus cassette; film vs. videotape vs. videodisc, etc. There is a need to define the term "version" in the discussion paper.

- **MARBI (Dick Thaxter reporting)**

It was felt, in reference to LC's multiple versions discussion paper, that the cataloging aspects needed careful consideration, and that separate records for each version were needed. MARBI also discussed the need for utilities to expand links

between records. LC will be asked to write another discussion paper on linking records, but not just for multiple versions. Other items of discussion:

- 740 vs. 246 field, with a decision to keep both. 740 will be restricted to special usage.
  - Specialized notes for computer files will be kept.
  - Retaining the 851 (AMC location field) was discussed, with a decision to keep it. There was discussion on 440 vs 490, but no agreement.
  - Martha Yee's proposal on the 046 field (Broadcast date and time) was accepted, but the information will be recorded in the 033 field.
- **Subject Analysis Committee (Bruce Johnson reporting for Martha Yee)**

A draft copy of *Guidelines for Subject Access to Fiction* is being submitted at Midwinter to the main SAC group. After Midwinter, a draft of these guidelines will probably be sent to RTSD-AV and other related committees. Included in this draft copy will be a genre list, guidelines for topical access to fiction and guidelines for access to fictitious characters.

- **ACRL-AV (Charles Forrest reporting).**

This committee has finished the publication, *Guidelines for AV Services in Libraries*. Membership has been expanded to include smaller schools and community colleges. Topics were brainstormed for SPEC kits, programs and ACRL CLIP notes.

- **Library of Congress (Dick Thaxter reporting)**

LC completed 65 CIP computer file titles in the last year. The CIP program will not be expanded in the near future. They are doing many corrections of AV cataloging (flips of authority files, cleaning up records, etc.). Minimal level cataloging of music has started, but it is not known when these records will appear in OCLC. There was some discussion on minimal level cataloging for music. Mary Mundy noted that group level records from the LC Prints and Photographs Division are now available on OCLC. *MARC for Visual Materials: Compendium of Practice* will be published in the Fall by the Chicago Historical Society. It was requested that anyone who has developed minimal level cataloging policies for AV for their library contact: Jane Dunbar Magree, 1015 N. Cahuenga Blvd., UCLA Film and TV Archive, Los Angeles, CA 90038.

- **Music Library Association (Phil Youngholm reporting)**

Two programs took place at MLA in Minneapolis. The first, on planning audio facilities, may be published in the MLA technical reports series. The second was on subject access to popular music. Audiocassettes are available for both programs.

- **National Library of Medicine (Christa Hoffman reporting)**

A letter, along with the brochure "Happiness is, ..." has been sent to medical publishers. NLM has converted their MARC records and hope to be able to load them into OCLC in 1989. These records include all different types of media. The AV CIP program has seen an increase of 50% within the last year. NLM is doing minimal level cataloging for audiocassettes.

- **OCLC (Bruce Johnson reporting for Glenn Patton)**

The implementation of MARC update 15 has been completed. This included an early implementation of field 256 in the computer files format, and the enhancement of the Visual Materials format for three-dimensional materials. Early this Spring, Indiana University (the first OCLC/NACO institution) began contributing authority records via OCLC's implementation of LSP authorities. Three other libraries are also contributing new and changed authority records. A recent *Technical Bulletin* outlines how OCLC users may request changes to an existing authority record or the creation of a new authority record. There are currently 84 Enhance libraries upgrading records. Six of these are authorized for the AV format, and three for the computer files format. Fourteen libraries are currently authorized for sound recordings. Nancy Olson's Audiovisual Materials Glossary was discussed in the flyer, "Monographs from OCLC," distributed by Bruce Johnson. The flyer noted, "The Glossary is endorsed by the Audiovisual Committee, Resources and Technical Services Division, American Library Association."

- **RTSD-AV Standards Subcommittee (Deborah Rae reporting)**

This subcommittee is trying to create standards for AV materials. The first area of concern will be a packaging standard for videocassettes. A survey will be distributed to identify the problems people encounter, and what they would like included in a packaging standard. They hope to accomplish this before Midwinter. Deborah asked for suggestions for vendors to serve on the subcommittee. Jim Churchill (Churchill films) was asked to serve as a representative from Tamarelle. Anyone wishing to suggest a vendor should contact Deborah. Additionally, anyone interested in serving on this subcommittee should contact the Chair, Deborah Rae and those wishing to serve on the Publisher/Distributor Library Relations Subcommittee should contact the Chair, Karen Driessen.

- **New Orleans Microcomputer Program**

Evaluations for this Saturday morning program were mostly positive. Approximately 550 people attended. Lois McCune will arrange to have the papers published, possibly through LERTS, through other ALA publications, or through ERIC.

- **Carnegie Video Project (Molly Hand reporting)**

The funding for this Project has run out. A petition has been submitted to form a video interest group within ALA. A membership initiative group has been formed which has three years to develop a following and decide how to fit into the structure of ALA. ALA wants this group to be a broad committee, attracting members from academic, public, school and special libraries. The Committee drafted a purpose statement to present to ALA and also brainstormed ideas for workshops or programs.

- **Program for 1990 Annual (Bruce Johnson)**

Bruce explained that the Committee has sponsored programs every two years and asked if Committee members wanted to present a program at the 1990 conference. Committee members expressed an interest in such a program and suggested the following topics:

- locally produced materials: bibliographic control and internal management
- multiple versions of AV materials, and how these relate to the MARC holdings format
- minimal level activities for AV materials: experiences of different libraries

Any other program ideas should be sent to Mike Esman. Mary Mundy reported that YASD is interested in doing a hands-on workshop in 1990 or 1991 for software use (dBase, Hypercard, etc.) and is looking for a co-sponsor. Bruce asked for a show of interest: no one was in favor or opposed. The Committee would probably be more interested in 1991.

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**RSTD-AV PRODUCER DISTRIBUTOR LIBRARY RELATIONS  
SUBCOMMITTEE  
Meeting Minutes - July 9, 1989  
New Orleans, LA**

Activities of the past six months were reviewed, including:

- Another article in *CUFC Leader* about RTSD-AV Committee activities
- Brochures sent to Dan Roberts of Independent Media--a group of small producers
- Correspondence with AV editor of *Booklist* about problem of changed titles
- Submission to *Library Journal* of brochure for possible blurb in "Checklist" column
- Mailing, with a new cover letter, by Nat'l Library of Medicine to Prod./Distrib. who participate in *AVLINE*. It was decided that all future correspondence should be on RTSD stationery, with copies to RSTD Executive Director, RTSD President, and the AV Committee Chair

Discussion took place for further activity by the Subcommittee. Several ideas were offered for consideration. It was decided that the Subcommittee should gather samples from AV catalogers that illustrate problems with varying titles, lack of credits, missing dates, running times, etc. Sheila Smyth will request examples in the next *OLAC Newsletter*. A form will be published that asks for examples to be sent to Sheila each time a problem arises.

Also, the Subcommittee is asking the cooperation of the AV Committee in providing examples. Karen Driessen will send the form to all AV Committee members and liaisons, as well as anyone else at the Committee meeting who may be interested. Completed forms should be sent to Molly Hand, Captain John Smith Library, Christopher Newport College, Newport News, VA 23606. Molly will sort examples by publisher or vendor. At Midwinter, the Subcommittee will look at the forms and decide whether to send letters with examples to the companies and/or visit personally with the exhibitors who may fall into that category. If letters are sent to offending publishers, RTSD will be notified.

Bruce will develop a form letter that can be sent to the Director of marketing for producers/distributors that can be personalized. The Subcommittee will try to include a copy of the brochure which indicates that we are anxious to see standards adopted for the consistent and accurate labeling of materials, and why such standards are important. The Subcommittee is anxious to work with them, and here are examples from their own company. The point was made that if producers could be influenced, the Subcommittee could ask them to require this consistency in the contacts negotiated with distributors or licensees.

Submitted by  
Karen Driessen

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**RTSD AV COMMITTEE SUBCOMMITTEE ON AV CATALOGING**  
**Jan. 8, 1989, 8-9 a.m., Sheraton Hotel**  
**Condensed Minutes**

Bruce Johnson, RTSD AV Committee representative to CC:DA, talked about the AV-related documents he had sent to Lois McCune (chair of the Subcommittee), who had then sent them out to the subcommittee members for their input to Bruce. 3JSC/Chair 9 dealt with producers of nonbook materials. There was interest in extending the rules in Chapter 7 to include Chapters 8, 10, and possibly 9. 3JSC/Chair 10 proposed deleting the SMD "videorecording." 3JSC/Aus/1 argued that rule 7.7B10F was inadequate for giving technical information such as VHS or U-matic on videorecordings. Some people felt that it should go in the 300 field, but most felt that it should go in the first note. Some suggested that it be tagged a 538, although this is not currently acceptable for videorecordings. 3JSC Chair 14 dealt with the definition of kits. There was some objection to the fact that the American rules have added a sentence so that kit can now include single medium items. 3JSC/LABL/1 dealt with the revision process of AACR2.

Bruce's reply to Verna Urbanski, chair of CC:DA, was sent out to subcommittee members by Lois McCune. Finally, CC:DA Marbi 3 was discussed. It dealt with handling multiple version linkage needs. The meeting in which this was to be presented took place on Monday, a day after our subcommittee meeting, so Bruce invited those who had an interest in the issue to attend that meeting.

Sheila Smyth reported on OLAC's activities. OLAC is still working on a manual for unpublished materials. They are still looking for examples of unpublished materials that need cataloging. If we have any, we should send them on to Sheila or Verna Urbanski. Examples of graphic materials are especially needed. Sheila said that OLAC had a very successful conference on decision making in November in Los Angeles. Karen Driessen and Sheila are working on a manual of physical processing of AV materials. If we have any manuals we have developed in-house, they would like to see them. They are exploring ways this manual might be published. They also discussed looking at labeling and packaging of CDs and at presenting some column in the *OLAC Newsletter* and seeing what the response is. There will be another OLAC convention in 1990 in Rochester, N.Y.

Next a mission statement for the subcommittee was discussed. This is a new subcommittee, and when it was set up, only a vague statement was presented. It included the responsibility for the promotion of AV cataloging, cooperation, and networking activities within the library community. When the Interdivisional Committee on AV CIP was dissolved, its responsibilities were subsumed by the RTSD AV Committee. Dick Thaxter suggested that when we take on a name like RTSD AV Cataloging Subcommittee, it should be more than just promotion and networking; we should get involved in substantive issues. Other suggestions relating to mission concerned being sources of expertise in ALA decision making, the subcommittee's relation with OLAC, and changing "promotion" to "promotion of standardization." Sheila suggested having something written up before the next meeting so we would have something to think about and a place to begin.

We looked at topics that were suggested to Lois in correspondence with subcommittee members before the meeting. Mary Mundy had several suggestions: multiple versions of AV materials, minimal level cataloging for AV materials; more involvement with the archival community, integrated catalogs and how or if this affects access to AV materials; and LCSH subject headings for AV materials. Patricia Vanderberg suggested promotion of AV cataloging; cooperation and networking; extension of NCCP for AV; and re-examination of the MARC formats for AV materials.

The topic "multiple versions" generated an interesting discussion. Some libraries are in favor of a master version record, and some for separate records for each manifestation. Dick Thaxter stressed that the multiple version effort is aimed at communication of records for multiple versions addressed in terms of a national network environment. In a union catalog situation or master record concept like OCLC the only way to unambiguously communicate who has what versions is separate records. That doesn't mean that in a local system you need to have separate records, but if you want to send them to another institution that is going to have records coming in from everyone, you



need to say which ones you have by separate records. A lot of people think the holdings format could solve some of these problems. Linking fields in multiple records could be a big headache and would probably not be the best way to solve the problem of multiple hits and cluttered displays.

We next discussed minimal level cataloging for AV materials. Some committee members said their libraries were doing MLC for some kinds of AV materials. LC distributes books, serials, music, map, and AV MLC records. Dick said that he would like to expand the topic to include simplification of full level cataloging since LC's concept of MLC doesn't include things libraries consider important, such as Dewey and LC classification numbers and summaries. Dick asked if we really needed all the notes, the added entries for corporate bodies, and the distributors and publishers. LC is very much interested in simplification right now.

Since it was impossible to discuss any more topics in our one hour time slot, it was decided that we would send out a survey of members to see which topics were first, second, and third choices with members so that we would have a consensus on what to work on at our next meeting.

Mary Mundy volunteered to draft a position statement on the 538 field from the committee. She would then send it to Lois McCune, who would send it on to the committee for discussion.

--- Submitted by Lois McCune

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## **NEW PRODUCTS & SERVICES**

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### **NEW DATABASE PREPARATION COMPANY STARTED**

Abington, PA -- Library Technologies, Inc. is a new company specializing in MARC database preparation services and microcomputer library software.

Library database preparation services include: duplicate record detection, database cleanup services, edit lists and printouts, database statistical analysis, item record creation, barcode label production, name and subject authority control, media transfer (tape to disk/disk to tape), MARC to ASCII and ASCII to MARC data conversions, and custom database programming. Bibliographic processing is available for both OCLC and RLIN libraries.

In addition to the above services, LTI has acquired ownership rights from Small Library Computing, Inc. to the Bib-base library software series. Bib-base is a microcomputer-based database management and information retrieval system with three current modules: acquisitions, cataloging and subject search. Modules for OPAC, circulation and serials control are under development.

Library Technologies Inc. is owned and operated by Robert J. Kepple and James G. Schoenung. A free brochure describing library database preparation decision points is available from LTI. To receive this brochure, or for information about Bib-base and other company services and products, call or write:

Library Technologies,  
1112E Bradfield Rd,  
Abington, PA 19001  
(215) 576-6983

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## **COLLECTION ANALYSIS COMPACT DISC SYSTEM INTRODUCED**

Cincinnati, Ohio -- Collection Analysis CD, a new compact disc-based collection analysis tool developed by OCLC, allows OCLC-member academic libraries to compare their collection development activity against representative holdings of pre-determined peer institutions, based on bibliographic and holdings data derived from the OCLC data base. In addition to the standard peer groups provided by the system, subscribers may define a peer group of their choice.

An interactive microcomputer format enables subscribers to conduct hands-on analyses at the local level. The analyses generate statistical data that describe user and peer group holdings within subject categories based on LC classification and the National Shelflist count. Additional information may be obtained from: AMIGOS Bibliographic Council, Inc., 11300 North Central Expressway, Suite 321, Dallas, TX 75243 (800-843-8482)

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## **BOOKS OF INTEREST**

*Words on Tape: an International Guide to the Audio Cassette Market, 1989.* 4th ed. Edited by Ardis Voegelin-Carleton. Westport, Conn.: Meckler Corp., c1989. ISBN 0-88736-276-1. 582 p. \$34.95

*Words on Tape*, a guide to commercially available, spoken-word audiocassettes, lists over 20,000 titles for rent or purchase from United States, Canadian and United Kingdom publishers. This 4th edition--as stated in the introduction--takes

its information from questionnaires sent to publishers. The type, though necessarily small in this 582-page book, is easy to read, with titles in boldface and a space between each listing.

The bulk of the volume is a title index. The citations present the information clearly, completely and consistently. Each entry contains: title, author, name(s) of reader(s), contents and/or notes, as applicable, number of cassettes (usually in parentheses), playing time, purchase price, rental price (as applicable), order number, and the publisher's name in full.

Cross-indexing allows access to those elusive titles sometimes deeply buried in a collection. The editor calls this a "unique feature." If not unique, it is certainly useful. A similar tool, titled *On Cassette: A comprehensive Bibliography of spoken Word Audio Cassettes* (New York: Bowker, 1985) also has this singular characteristic. In addition, *On Cassette*, features a summary with almost every citation. In the Meckler publication, *Words on Tape*, the notes field seems to be present in only about 25% of the citations and ranges from short descriptive comments, such as "Includes printed material" to two- or three-line summaries.

Two other features found exclusively in *On Cassette* are: a reader/performer index and a producer/distributor/title index. These are nice to have, but I still find myself thumbing primarily through the title index.

*Words on Tape* indexes more titles -- 20,000, as compared to *On Cassette's* 11,500 -- and draws from the inventories of about 800 publishers.

Most patrons who request AV materials for rent or purchase do so by title. For the few who do not, the guide provides author and subject indexes as well.

The subject index is loosely based on the *Library of Congress Subject Headings*, 9th ed. A list of subject categories precedes the index. The index is easy to read because the subject headings are in boldface capital letters, and the titles indexed are indented under the subject heading.

Academic, school and public libraries should find the broad scope of this publication useful. Novels, poetry readings, children's fiction, plays, short stories, self-help, and radio plays are included, as well as biography, history, business, education and language instruction.

The two criticisms I have are points of annoyance rather than quarrels with basic content. First, there are eight pages of advertisements separating the publisher list and the beginning of the title index. Second, in the presentation of the citations, I find the last name, first name order entry of authors and readers is bothersome and awkward. I stumbled over the names in every entry. For example:

Facts, Foibles and Fancies. Morgan, Frank. Read by Morgan, Frank.

I think it would read better if names were not inverted.

*Words on Tape* offers a list of publishers and distributors with full addresses and telephone numbers. In this age of "here today, out of print tomorrow," the written word is sometimes not fast enough. Hunting down telephone numbers when you need to order NOW is time consuming and frustrating, so this essential part of publisher information is much appreciated.

Anyone who has ever pawed through countless publisher's catalogs to find that one half-remembered title will welcome this index. In fact, having purchase and rental prices, together with the order number, is invaluable. This well-rounded and thorough listing is a must for any institution that buys or rents audiocassettes.

Reviewed by  
Sharon G. Almquist  
Media Library  
University of North Texas  
Denton, TX

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*Library of Congress Subject headings, Significant Changes 1974-1988.* compiled by Teresa Hensley Burgett and Catherine W. Roberts. Lake Crystal, Minn., Soldier Creek Press, 1988. ISBN 9-93699-6331. 74 p.

As explained in the introduction, this represents a cumulation from two sources: (1) the lists of significant changes issued with the Library of Congress subject headings from 1974 to 1985, and (2) the successor to these lists, the lists of revised subject headings published in each issue of the *Cataloging Service Bulletin* beginning with no. 32 (Spring 1986).

The subject headings are cumulated in one alphabetical list by the superseded subject heading; changed subdivisions are cumulated alphabetically by superseded subdivision in a separate listing.

Since a cross-reference was not routinely made from the old to the new form of subject heading by the Library of Congress until 1986, this listing will be helpful to libraries that did not maintain subject corrections from the original lists as they were issued and now wish to convert subject headings retrospectively. The list could be used (1) in a manual conversion project, (2) to identify headings for on-line correction, or (3) as a supplement to an automatic conversion project, to identify headings that would not be found as cross-references in an on-line authority and automatically converted. Its usefulness for retrospective conversion will vary indirectly with the amount of prior maintenance a library has done with its subject headings, and with the extent and nature of automatic conversion services available to the library.

For libraries that are not able to correct older headings, the list might be offered as a reference aid to help reference librarians and the public connect older and newer subject

materials. The list could also be helpful to catalog departments which receive older imprints and need to update subject headings on LC cataloging.

A word of caution -- headings changed prior to 1974 and headings changed from 1974 to 1986 but not put on the significant lists will obviously not be covered. Changes made from 1986 forward should be adequately covered by the LCSH authority structure. In *Cataloging Service Bulletin* no. 15 (Winter 1982), the Library of Congress issued a list of subject headings changed from 1975-1980 without cross-references from the old to the new form. This list contains some material not in the book under review, and could be a useful supplement to it.

Reviewed by Dr. Angela Randtke,  
Original Cataloger &  
Subject Maintenance Supervisor,  
University of North Florida, Jacksonville.

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*Audiovisual Materials Glossary*. by Nancy B. Olson. Dublin, OH, OCLC Online Comp. ISBN: 1-55653-026-9

Nancy Olson continues her tradition of providing much needed information in a sensible and accessible format in this long-awaited Glossary. It is a clean-looking publication -- visually pleasing, crisp and uncluttered. The glossary provides definitions for materials covered in chapters 3, 5-11 of AACR2.

Olson has pulled together information from a variety of sources to provide most of the definitions a nonprint cataloger would need in an average day. A two-page list of "attributed definitions" provides a source key for some of the definitions, but many of the most useful definitions are "unattributed," i.e. created by Olson. A three-page bibliography provides full citations for persons wishing further information.

The really fine illustrations accompanying the text are a special feature of the publication. They have been provided by Francoise Lamy-Rousseau and OCLC, the Glossary's publisher. The use of "see" and "see also" references is generous and practical. One particularly useful feature is the provision of variant meanings. For example, "backup copy" is defined as both a duplicate copy of the contents of a computer file and as a copy of a video or sound recording often circulated in place of the original.

Terms that catalogers bandy about with only indefinite ideas about their true meaning are presented with clarity. Numerous definitions are provided for cartographic terms and phrases, most of which left my head spinning, since I have never cataloged maps. The definitions may be for terms common to map cataloging, but may seem exotic and technical to the uninitiated or the novice cataloger. What is a "remote sensing device," anyway???

Olson's *Glossary* is a fine addition to the special materials reference tools she has already authored. The *Glossary* is available from OCLC and is a handy addition to the cataloging or general audiovisual reference shelf.

Reviewed by  
Verna Urbanski  
Carpenter Library  
University of North Florida

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*Music Subject Headings*. Compiled by Perry Bratcher and Jennifer Smith. Lake Crystal, Minn., Soldier Creek Press, 1988. ISBN: 0936996-31-5. \$50.00

*Music Subject Headings* was compiled from *Library of Congress Subject Headings* and provides music catalogers with a one-volume desk reference set that can be used on a daily basis in assigning subject headings to scores, sound recordings, and books about music.

The introduction contains all LC policy statements from the *Subject Cataloging Manual: Subject Headings* that apply to music headings, as well as simple instructions for the formulation of headings for musical works.

The section entitled "Significant Changes and Revisions" should be of use to those planning and implementing retrospective conversion projects that include music records, the subject headings are complete through September, 1987.

Review from: Library of Congress *Cataloging Service Bulletin* no. 44 (Spring, 1989): p. 94.

Submitted by  
Bobbie DeCoster

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## VTLS A/V INTEREST GROUP

A VTLS A/V Interest Group is being formed to express the concerns of AV catalogers and users to VTLS, Inc. AV formats tend to present special problems and concerns in online systems, and the VTLS system is no exception. One concern, for example, is the VTLS treatment of the GMD in both the 245 and 740, fields. The GMD is not bracketed, but appears at the end of the line, along with the prescribed punctuation (/) preceding the first statement of responsibility. This also causes the first statement of responsibility to run into the title, resulting in a confusing display. An example follows:

245: Don Giovanni Mozart ; RCI Home Video videorecording /

The Interest Group would like to compile these and other problems in a newsletter. VTLS users with an interest in AV who wish further information, or to join the group, should contact:

Sharon G. Almquist,  
Media Library,  
P.O. Box 12898  
University of North Texas  
Denton, TX 76203-2898  
(817) 565-2186

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**MUSIC LIBRARIANSHIP NEWS OF INTEREST**  
**Submitted by Bobby DeCoster**

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**SOUND RECORDINGS**

As of January, 1989, the Library of Congress has discounted pre-assigning catalog card numbers to sound recordings. This program has been terminated primarily because participation has declined precipitously as recording companies have adopted the compact disc format. Of course, the Library of Congress will continue to catalog sound recordings and make the cataloging data available through the Music MARC Distribution Service and Music, Books on Music, and sound Recordings.

From: *Cataloging Service Bulletin*, no. 44 (Spring, 1989), p 86

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**MUSIC LIBRARIANSHIP SYMPOSIUM**

A symposium, "Music Librarianship in America," will be held at Harvard University, October 5-7, 1989. The Symposium aims at stimulating music librarians to reflect on the larger aspects of their calling, in part by looking at their profession through the eyes of those in neighboring disciplines.

Distinguished representatives from the fields of musicology, ethnomusicology, history, publishing, arts administration, performance, criticism, librarianship, and library education will explore the roles of music librarians as custodians of cultural history, their relationships with scholarship, performance, and composition, and their role in the world of American music.

In addition to the program featuring distinguished participants, there will also be three concerts: an evening of Black gospel music, a performance by the Boston Camerata, and an organ recital by Ewald Kooiman.

For additional information, contact:

Eda Kuhn Loeb Music Library  
Harvard University

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## AACR2 1988 REVISION ON TECHNICAL SPECIFICATIONS FOR NON-BOOK MATERIALS

The 1988 revision of AACR2 produced few substantive changes to the existing rules beyond what was already available through rule interpretations and revisions. However, an important exception should be noted, especially for catalogers of certain types of sound recordings (Chapter 6), motion pictures and videorecordings (Chapter 7), certain types of graphic materials (Chapter 8), and computer files (Chapter 9). Some trade names and comparable technical designations formerly transcribed in the physical description area are now to be recorded in the notes area instead.

For sound track film, 6.5C2 no longer allows the name of the unique recording system (e.g. Phillips-Hiller) to be recorded in the physical description area (300 field of a MARC record). When this information is needed, it is placed in a general note (6.7B10).

For motion pictures and videorecordings, 7.5B1 now stipulates that trade names and other specifications be mentioned in a note (7.7B10) rather than in the physical description area. Most commonly, this means that video format designations (VHS, Beta, LaserVision) will always be placed in a note. Previously, this had been the case only when the item was available in more than one format. Special projection requirements for film (e.g. Panavision, Cinerama) continue to be recorded in the physical description area (7.5C2).

For stereographs, the trade name or technical specification (e.g. Viewmaster) is now recorded in a note (8.7B10), rather than in the physical description area (8.5B).

For computer files, the trade name or make and model of the computer(s) able to run the file(s) is now **always** recorded in a systems requirement note (9.7B1b), which is field 538 in MARC format. This means that computer makes and models (e.g. Apple II, IBM PC) will **never** appear in the physical description field (9.5B1). In the past, this information appeared in the physical description field (field 300 of MARC format) when the computer file was designed to run on only one type of machine.

OCLC users should begin applying these guidelines immediately.

Submitted by  
Jay Weitz



## QUESTIONS AND ANSWERS

Verna Urbanski  
Editor

**QUESTION FOLLOW-UP:** A cataloger at the Motion Picture, Broadcasting and Recorded Sound Division at LC wrote to comment that some of the records having the 508 credits note before the 511 cast note (see *OLAC Newsletter* v.8, no.3, p.31) may have their origins in M/B/RS. One of M/B/RS's primary tools is the W. White-Hensen manual *Archival Moving Image Materials (AMIM)*. "Traditionally film archives have considered credits to be more significant than cast, and this concept is reflected in *AMIM*," says the correspondent. Additionally, internal policy manuals used by M/B/RS place the credits before the cast note. This may explain some occurrences of the reversal of the order of the two notes. Catalogers outside M/B/RS and the archival community should continue to use the order indicated by 7.7B6. Thanks for writing with this added information. -- VU

**QUESTION:** I am writing to voice concern regarding implications of the decision to move technical specifications such as VHS out of the 300 field. In many automated systems, brief displays do not show notes. In some systems, notes don't show in any display. On the WLN system, if one is trying to have a bibliography made from WLN, the system display shows the 300 field, but no 500 notes. In the world of video, I think it is imperative to know whether a video is Beta or VHS, not just 1/2 inch.

**ANSWER:** Your points are well taken. AACR2 7.5B1 provided for trade names or other technical specifications to appear in either the physical description area or the notes area. This dual location caused problems. Moving trade names and technical specifications to the notes area makes treatment more uniform within chapter 7 and across the chapters. With AACR2 some agencies selected to always put this information in the physical description area, For them AACR2R 7.5B1 will be a change. There is general concern about the note being 7.7B10 which could place the information down quite far in the catalog record. CC:DA has asked the Joint Steering Committee to consider following the pattern set at 9.7B1 to move the technical specifications to the top of the notes area. In the meantime, AACR2R 7.7B clearly says that notes can be reordered to fit local needs, so local agencies can use the first note position if desired.

Asking for the cataloging rules to change to fit the needs of specific automated systems is tricky, since there is no standard brief record display. Utilities could be encouraged to exploit the capability of the 007 field for printing bibliographies. The data should be there in coded form for any title which has been properly cataloged under the AV format using the 007, and has an accurately-created fixed field area. Customers for automated systems need to work with their vendors to get the results they want from their bibliographic records. The potential for manipulation is one of the selling points of automation, but it

means that agencies must be willing to go through the hassle of making the vendor support needed functions.

I know there are good reasons for brief record display online catalogs, but why are we doing all this intricate cataloging if the user doesn't see it? Is it just for collection development personnel? --- VU

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The following questions and answers are taken from the Q&A section of the OLAC conference held in Los Angeles in November of 1988. Panelist included: Ed Glazier (RLIN), Glenn Patton (OCLC), Ann Fox (LC), Sheila Intner (Simmons College) with Verna Urbanski moderating. Thanks are due to Bobby Ferguson of Louisiana State Library for her help in transcribing these notes.

**QUESTION:** What is the chief source of information for a compact disc? In the report of the program on AACR2R at New Orleans ALA (v.8, no.3, p.16), it indicates that you take the information from the container.

**ANSWER:**

**Patton:** Take it from the label on the CD unless the container provides a collective title and the label doesn't.

**Intner:** From the label on the CD. However, the label on a CD is smaller than the label on a vinyl record, so it maybe necessary to resort to the container to get the fuller information.

**QUESTION:** I am seeing more and more records for non-print items with the GMD at the end of the 245 field rather than after the chief title. These are DLC records in OCLC.

**ANSWER:**

**Patton:** Sound recordings are more likely to have multiple works by multiple composers. Rule 1.1G says what to do with multiple titles proper and multiple statements of responsibility. The GMD goes at the end. This conflicts somewhat with the concept of the GMD as an "early warning" device. The ISBDs are changing this so the GMD always comes after the first title.

**Fox:** LC runs into the same problem in video cataloging when several titles or parts are involved, and the GMD is considerably further down.

**Intner:** For user friendly cataloging, you should trace other titles as added entries and put the GMD at the end of each title.

**Urbanski:** LC no longer uses GMDs in added entries.

**QUESTION:** In the case of TV series, with separate videocassettes published for each segment, what is the title? Is it the name of the series or the name of the individual segment?

**ANSWER:**

**Urbanski:** I have talked with Dick Thaxter at LC about this. LC is trying to find a way to establish a consistent pattern for handling these series. In general, Dick advises us to use the individual part title when it is distinctive. Archival collections which deal with titles which are often generic use the title of the series followed by the part title.

**Fox:** If the individual part title is distinctive, use it. If you have all the segments of the series and some of the titles are not distinctive, use the title of the series followed by the part title, and make an added entry for the part title.

**QUESTION:** Where do you put Beta, VHS, or U-Matic, if there is only one version? I've heard you should put it in the 300 field. And, if there is more than one version you should put it in a note. What is proper?

**ANSWER:**

**Urbanski:** AACR2R rules say to always put it in a note. It is no longer included in the 300 field even if there is only one version. [See also the first q&a above -- VU]

**QUESTION:** In an online system, the notes such as this do not always display on a brief record. Is there any chance of changing the cataloging rules to include it in the physical description?

**ANSWER:**

**Urbanski:** I don't think there would be much support for that in the Joint Steering Committee. There is reluctance to change the cataloging code to accommodate variant online systems.

**Patton:** The ISBD for nonprint specifies putting this information in the 300 field. In computer software, you can put technical specifications in a specific tag so it can be written into the online display. Perhaps in format integration the 538 field could include video format as well as computer software.

**QUESTION:** PBS is issuing some of their 30 minute programs with two programs on a single one hour tape. The label and box say two tape unit. Should a new record be created for the two program version, or, could we just edit the two earlier records for the single items and link them using "with" notes?

**ANSWER: Urbanski and Patton:** Input a new record.

**QUESTION:** Would you treat this as a "Bound with" title as in a monograph? In other words, would you create a complete description for each item and link the two descriptions using "with" notes?

**ANSWER:**

**Patton:** You could. I would recommend using both titles in the 245 field since there is no unique collective title. The title proper of the two programs is the collective title.

**Intner:** Subsequent descriptive elements must match the titles given then. For example, you must use two playing times in the physical description.

**QUESTION:** A foreign film I am cataloging has subtitles in English. The projected title has only the foreign language title but the container has only the English version of the title. Which do I use?

**ANSWER:**

**Patton:** Use the title as projected. If it is the foreign title, that is what you should use. If it is in both languages, do a parallel title.

**Urbanski:** Give the title on the container (the English title in this case) in a note, and then trace the title.

**QUESTION:** If you have a video tour of a museum, what do you to use for the main entry and the title?

**ANSWER:**

**Intner:** It depends on whether the video emanated from the museum.

**Glazier:** If the museum arranged for it to be shot, the museum would be the main entry in the 110 field. If someone else arranged for it to be shot, the museum would be in the 710 field.

**Intner:** The *AACR2* words are: "Consider a work to have emanated from a corporate body if it is issued by that body or has been caused to be issued by that body or if it originated with that body."

**Urbanski:** If in doubt, enter it by title.

**QUESTION:** We have a video that was part of an ethno-music series done originally on 16mm film. It has credits from the university making it, but the container has the name of a video company. The video company seems to have no intellectual responsibility other than reproducing the original title.

**ANSWER:**

**Urbanski:** Treat the university as the producer of the title. Then, based on what the item looks like, either ignore the video company (i.e., treat it as merely the physical producer of the item) or as the distributor if they appear to be fulfilling that function.

**Fox:** How prominent is the name and how permanent is the container? You can always make an access point for the video company if you think there is reason to want that access.

**Intner:** Put the video company in the 260 if it appears to be the distributor. You'd never treat a video producer as the organization from which this emanated, that is, as the main entry.

**QUESTION:** In the September, 1987 *Newsletter*, Dick Thaxter used Gandhi (Motion picture) as a uniform title. When would you use a title in a 130 or 730 field? What distinguishes this?

**ANSWER:**

**Urbanski:** We don't generally use a 130 if it is virtually the same as the 245 form of the title. The object of the uniform title in the Gandhi example is to sort out the motion picture itself from books about the making of the movie Gandhi.

**Fox:** LC creates a 130 in such cases when a 730 is needed, and the title is the same as the title of another work or the same as an LC subject heading.

**Intner:** Remember that the 130 and 730 function completely differently. The 130 is for the item itself. The 730 is used on the cataloging for a related item.

**QUESTION:** In-house oral histories. Are they published materials, and who is the main entry?

**ANSWER:**

**Urbanski:** Usually these would be unpublished items.

**Glazier:** Use the subject of the tape as the main entry.

**QUESTION:** In cataloging computer software which receives updates, do you catalog it as a serial entry or as individual editions? Can you treat the item as a loose-leaf item with parts for updating?

**ANSWER:**

**Fox:** At LC, when a single update comes in for a monographic item, we make a note of it in the catalog record if it is issued as such (e.g., to replace the original software). LC has not been getting serial updates because we are just beginning to acquire these packages. The disk is only one piece of the item. Any program disk being replaced should have addenda for the documentation.

**Glazier:** It depends on how you record holdings. If the set consists of six disks and two come first to be followed by others, it would be equivalent to multiple volume monographs with a variation in the editions of various volumes.

**Intner:** In paper form, LC treats this as a monograph with open volumes in the physical description. This seems like a good strategy for this updated software, too.

**Fox:** The only problem with the loose-leaf approach is that you are cataloging it from its start as a loose-leaf. You don't always have that luxury with computer software. You cannot anticipate that further updates will occur.

**Urbanski:** When you talk about updating holdings, are you retaining both the old version and the new? Or, substituting one in place of the other?

**Intner:** Somewhere you'd have to keep track of that for circulation purposes, too.

**Patton:** On the other side, what you bought was version 3 in a binder, but that software has now become version 4, and soon it may become version 5, Subsequent purchasers will get different versions at different times. Everyone in the future will be coming into the flow of updates at different times. So it may be necessary to have separate records for each version of the title. Depending on the item, it may be appropriate to have a single record for the whole title and a serial record for updates.

**Intner:** Remember that loose-leafs do not have edition statements. Our combined wisdom may say "There is no easy way to handle this!"  
**QUESTION:** How much do you extrapolate from the piece as to intellectual level?

**ANSWER:**

**Intner:** If it is not given on the piece, or the accompanying information, don't supply it. Never put an audience note if not on the piece. If MPAA ratings are present, put that in the note: MPAA rating: R18.

**Urbanski:** EL-HI indicates the levels for curriculum materials. When it is not on the item, but I want to incorporate the information, I sometimes include it in the summary note. The publisher's information also sometimes gives the level.

**DEADLINE FOR NEXT ISSUE OF OLAC NEWSLETTER: JULY 28, 1989**

## 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.

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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	\$36.00				
<b>Non-US</b>	\$9.00	\$15.00	\$17.00	\$29.00	
\$24.00	\$42.00				

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

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***OLAC Newsletter* EDITORIAL STAFF**

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**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

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