

OLAC NEWSLETTER
Volume 9, Number 1
March, 1989

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FROM THE EDITOR
Grace Agnew

This issue features articles from the very successful 1988 OLAC Conference in Los Angeles. Congratulations to everyone who helped to make the conference possible, but most particularly to Bo-Gay Tong as conference organizer.

For those of you who were unable to attend the conference, Bobby Ferguson, Conference Editor, has assembled an excellent collection of reports, on: decision-making for AV catalogers (Intner); music records in local systems (Thiel) ; cataloging videorecordings (Patton); conservation and preservation of film at the UCLA Film and Television Archive (Gitt); and the cataloging of unpublished non-print material (Urbanski, Chang and Karon). Hopefully, additional reports, especially Dorothy Anderson's keynote address, will be available for the next newsletter issue.

In addition, this issue includes reports of ALA meetings, information about forthcoming meetings in Dallas, and more.

QUESTIONNAIRES

Please take a moment to complete and mail the questionnaires inserted in the newsletter. One questionnaire will be used in the never-ending quest to make AV producers more responsive to the needs of those organizing and classifying AV collections. The other will be used by RTSD-AV to develop packaging standards for videocassettes. These are both issues of major concern to AV catalogers, so please support these efforts!

Deadline for the next issue: April 28, 1989

FROM THE CHAIR
Glenn Patton

When I last wrote to you, we were anticipating a successful 1988 Conference in Los Angeles. As you know if you were present -- and as you will see from the reports in the *Newsletter*, it was indeed a very successful conference which played to "standing room only" crowds.

During our meetings at ALA Midwinter in Washington, the OLAC Board began the process of planning for another "national conference" tentatively scheduled for October 1990. Watch for further information about preliminary plans. Many of you who attended the Los Angeles meeting offered excellent suggestions for program topics and helpful comments on how these biennial conferences might better serve your needs. Putting on such a conference requires a lot of effort from many OLAC members. Give some thought now to how you might like to be involved in preparations for the 1990 meeting and volunteer your services to Sheila Smyth (Library, Nazareth College of Rochester, P. O. Box 3906, Rochester, NY 14610-0998) who is spearheading planning efforts.

FROM THE TREASURER
Catherine Leonardi

Reporting Period:

October 17, 1988 through January 11, 1989

Account Balance October 17, 1988 \$8,142.27

INCOME

Interest (regular account)	63.34
Interest (CD account)	327.51
Back issues	30.00
Memberships (243 renew, 25 new)	3,500.00
OLAC Fall 1988 Conference	2,018.00

TOTAL INCOME **5,938.85**

TOTAL **\$12,081.12**

EXPENSES

Newsletter v. 8, no. 3 (remainder)	396.02
Newsletter v. 8, no. 4 (advance)	800.00
OLAC Fall 1988 Conference	
Advance	4,500.00
Dinner	143.97
Membership cancellation	23.00
Renewal notices (printing & 1st mailing)	99.70
Florida bulk mail permit	60.00
Bank charge	3.00
MARBI Stipend	100.00
ALA Board Stipends	400.00
ALA Board Dinner	100.43

Treasurer postage	18.04

TOTAL EXPENSES	6,644.16
Account balance January 11, 1989	\$5,436.96
CD at 8.8% matures 11-89	6,000.00
TOTAL OLAC ASSETS	\$11,436.96

Current membership: 640

NEW OLAC OFFICERS

Dorian Martyn has been selected as Vice Chair/Chair Elect of Online Audiovisual Catalogers, Inc. She is the Librarian at the Upjohn Company in Kalamazoo, Michigan. Dorian has been active with OLAC for many years, particularly with the Cataloging Policy Committee, of which she is the current chair. Dorian brings a lot of experience -- with cataloging, with audiovisual media, and most particularly with OLAC. We look forward to working with Dorian.

Cathy Leonardi will once again serve as Treasurer for the 1989-90 term. Cathy, a catalog librarian at Duke University in North Carolina, has been a longtime, active member of OLAC. She has served ably as the Treasurer of OLAC for many years and is truly the glue that holds the organization together -- memberships and renewals are handled ably, claims for newsletter issues are handled with dispatch, OLAC Board and newsletter expenses are remitted promptly and the OLAC membership fees are invested wisely and put to good use. As Newsletter Editor, I have frequent contact with Cathy and have some inkling of how hard she works and how much detail and precision are involved in this position. Cathy's work makes things like the OLAC Conference and the *Newsletter* possible. We are all grateful that Cathy is continuing for another term in this demanding position.

OLAC MEETINGS IN DALLAS

Mark your calendars now for OLAC meetings at the ALA Annual Meeting in Dallas. The schedule remains as it has been in the past:

Cataloging Policy Committee: Friday, June 23, 8-10 p.m.

OLAC Business Meeting: Saturday, June 24, 8-10 p.m.

OLAC Executive Board: Sunday, June 25, 8-10 p.m.

A reminder that meetings of affiliated organizations such as OLAC are no longer segregated in a separate listing the ALA program but are, rather, included in the general listings.

If your institution is involved with any kind of special project related to audiovisual materials -- a retrospective conversion, a project to catalog previously uncataloged materials, etc. -- and you would like to report on that project to OLAC members, please contact: Glenn Patton (OCLC, 6565 Frantz Road, Dublin, OH 43017) to be included in the program to follow the OLAC Business Meeting.

FORMAT INTEGRATION : IMPLEMENTATION PLANNING
A Program Sponsored by MARBI
at the ALA Annual Conference, Dallas

Format integration: Implementation planning will be presented on Tuesday, June 27, 1989, from 2:00 to 5:30 PM. The program will offer a tutorial on the types of changes that will occur with format integration; how these changes could be implemented; and the impact of the changes on catalogers and systems. There will also be a presentation on the implementation plans of LC and the utilities. The remainder of the program will be a report on an operational test, in which items have been cataloged and tagged using an integrated USMARC format.

Speakers will be:

- Mary Alice Ball (Moderator)
- Tutorial on changes to formats:

Sally McCallum and Stephen Paul Davis

- Plans of Utilities and LC:

Kathy Bales

- Report on operational Test:

George Gibbs

A SUCCESSFUL 1988 OLAC CONFERENCE

The tremendous success of the 1988 OLAC Conference in Los Angeles is due entirely the hard work of a large number of people. OLAC as an organization formally extends its gratitude and appreciation to all of the following:

- To *Bo-Gay Tong* for her outstanding job in organizing the program and the local arrangements for the meeting and to *Sheila Smyth* and *Bernie Karon* who assisted her in those efforts.
- To *Jackie Caffee*, whose efforts in mailing out publicity and in contacting various library-related organizations in the Western states contributed greatly to the "standing room only" crowd which we were able to attract.
- To *Nancy Neal*, who solicited donations from vendors and arranged for videotaping;
- To *Susie Gegenhuber*, who prepared registration packets and staffed the registration table;
- To *Ellen Hines*, who assisted with registration.
- To *Dr. Dorothy Anderson* and *Dr. Sheila Intner*, who began and ended the conference on such inspiring notes.
- To our workshop leaders: *Karen Driessen*, *Ann Fox*, *Glenn Patton*, and *Verna Urbanski* (with her able assistants, *Bao-Chu Chang* and *Bernie Karon*) -- all of whom played to rave reviews.
- To *Gordon Thiel* and his panelists, *Susie Gegenhuber*, *Sheila Smyth* and *Verna Urbanski* for their informative presentations on non-print materials in local online systems.
- To the UCLA staff members who assisted with tours and presentations during our afternoon of the UCLA campus: *Diane Bison*, *Victor Cardell*, *David Deckelbaum*, *Robert Gitt*, *Louise Langdon*, *Jeff Morehead*, *Helen Palmer*, *Susan Pawlocki*, *Elizabeth Stephenson*, *Hannah Walker*, and *Martha Yee*.
- To *Dorian Martyn* for her report on the work of the Cataloging Policy Committee and to *Bobby Ferguson* whose reports of the conference can be read in these pages.
- To the "question and answer" folks: *Ann Fox*, *Ed Glazier*, *Sheila Intner*, *Glenn Patton* and *Verna Urbanski* -- for their reports on current activities and quick answers to a wide range of questions.
- To the staff of the Getty Center for the History of Art and the Humanities, the Chicano Studies Resource Center, Asian Pacific Resource Center, and the Academy of Motion Picture Arts and Sciences for their willingness to open their facilities for our tours and to explain the richness of their collections.
- To Brodart Automation, OCLC, Pacific, Professional Media Service Corporation, and the Research Libraries Group for their donations which supported various aspects of the conference.

We couldn't have done it without all of *your* efforts. Thanks again for an excellent job.

--- Glenn Patton

**REPORTS FROM:
OLAC CONFERENCE '88**

**KEYNOTE ADDRESS II:
DECISION-MAKING FOR AV CATALOGERS
Sheila Intner, Simmons College**

Sheila Intner, Graduate School of Library and Information Science, Simmons College, gave the second keynote address, entitled, "Decision-making for Av Catalogers," on Friday, November 4, 1988. Dr. Intner discussed major decisions facing AV catalogers. The mixing of media, such as serials in nonbook format and the need to re-evaluate media groupings in AACR2 Revised, are two decisions facing AV catalogers.

Other major decisions include the choices to be made in cataloging media -- staffing, space, training, etc. and the consideration of access to information in optical disk or online media. The problems of access to information versus ownership of information is particularly acute for catalogers. How is this access to be treated bibliographically? How does access affect use by patrons? If the option is chosen to access information, rather than to own it, will it still be controlled bibliographically with a catalog record? Will we lose bibliographic control of electronic media, particularly of remote access files?

Backlogs represent another area of concern for AV catalogers. Dr. Intner related the story of one institution which threw out twenty years' worth of material rather than expend staff time to choose what to keep and what to discard or to catalog the material. She advised, instead of such drastic measures, that one ask the question: is the backlog static or growing? If static, eliminate it; if growing, analyze it to determine how to properly deal with it. Dr. Intner also suggested linking up with non-MARC databases, which contain many AV items, especially for subject specialties (such as NISCAT, Getty database). In addition, she suggested using non-standard tools in a standard setting, particularly specialized thesauri in MARC records to provide more points of access in addition to Library of Congress subject headings.

In examining local versus network standards, she suggested that catalogers work closely with the vendors who provide local systems. Catalogers should examine national and international standards and see their own responsibility as extending beyond institutional walls.

Analytic cataloging for dense optical and microform media may need to be considered in light of expanding information, remote access and storage. Individual access could be lost with the move to optical disk and microform storage. Analytics can't be considered a luxury anymore. Deeper subject access, as well as contents notes that expand beyond summary access, should be considered.

How should full-text databases be treated? These databases are valuable assets. An institution can own the copyright, or the information can be in the public domain. How should these databases be treated bibliographically? We have rules for familiar media, but not for the unfamiliar.

Dr. Intner touched on several key issues for the immediate future, and in doing so, highlighted Dorothy Anderson's remarks (Keynote Address I, OLAC Conference '88, Wednesday, November 3, 1988). Dr. Intner suggested that cataloging decisions required for the job be examined and sorted and that cataloging workflow be analyzed for efficiency. Cataloger should ask: How can I do it better? In the area of staff management, the questions should be asked: How effective are the staff? Do they get satisfaction from their jobs? Dr. Intner also stressed that information flows up and down the management ladder, if it is managed properly.

In order to demonstrate the importance of cataloging and express cataloging needs to management, write down your requirements instead of simply verbalizing. Understand what can and should be done, as well as what is currently being done to clarify your needs. Set long and short-term goals and objectives. To lay claim to your share in the allocation of funds for your institution, you must demonstrate clearly the financial benefits of cataloging. You must indicate the payoffs and the benefits, in the form of a cost benefit analysis.

Dr. Intner also discussed training and staff development--which are not the same thing.

Minimal level cataloging was not discussed because she felt you should do the best level of cataloging that you can do the first time around -- the best that you can afford.

Dr. Intner urged librarians to accept responsibility for decisions. Decide, based on the information you have, and do the job to the best of your ability. You will make mistakes. Admit them quickly and move on. In gathering information for a decision, never be afraid to ask.

What is special about decision-making for AV cataloging as opposed to book cataloging? There are AV myths, such as AV being too expensive or ephemeral. AV is still not in the mainstream and thus requires more sophisticated consideration. For example, there is no AV In Print as there is *Books in Print*.

Dr. Intner further stressed that cataloging policies should be in writing. Your staff , or your replacement should know how to handle unusual problems in your absence. Everything should be documented.

Dr. Intner concluded her remarks with a conference summary and with the advice: "Go forth and decide!"

Reported by
Sharon Almquist
University of North Texas

GENERAL SESSION
Thursday, November 3
UCLA Film and Television Archive
Melnitz Hall, UCLA

A general session was held at Melnitz Hall on the UCLA campus from 5:30 to 6:45 on Thursday, November 3. Robert Gitt, Preservation Supervisor, discussed the preservation and conservation activities of the UCLA Film and Television Archive. Illustrating his talk with film clips, Gitt discussed the history of film with an emphasis on the addition of sound and color. A clip was shown of a nitrate film in the last stages of deterioration, in which the film had already started to bubble in the can. He noted that he has opened some cans of old nitrate film and found nothing but brown dust. Another clip showed the difference between the 16MM prints we are used to seeing of pre1950 films and the restored 35 MM originals. One person asked if the restored 35 MM was too good, too sharp. Gitt replied that their restoration had been true to the originals. Gitt also talked about re-filming now-extinct films, in which the original stills were captured and put on paper tape. UCLA is in the process of refilming some of these films from the paper tape. This painstaking process uses a special machine which lines up each frame and transfers it to film. The problem is that each frame must line up perfectly ...

Reported by
Sharon Almquist
University of North Texas

CATALOGING OF VIDEORECORDINGS
Glenn Patton - OCLC

Glenn Patton , Marketing and User Services, OCLC, decided to discuss problem areas in cataloging videorecordings, rather than try to cover the entire range of topics in this area.

Videos come in many formats and cover many topics. There are instructional videos, feature film videos and interactive videodiscs. There are mixed format materials and filmed performing groups. There are also new rules to be considered with the publication of AACR2 Revised.

Glenn discussed some of the rule changes to appear with AACR2 Revised -- some better than others. The specific format (VHS cassette, laseroptical videodisc; etc.) must now be indicated in a note rather than in the description (300) field. As a physical description note, moreover, it appears somewhat far down in the order of notes. Another area that has moved to a notes field is special sound characteristics (stereo, etc.) which has also moved from the description (300) field.

Videodiscs composed of still images rather than moving images (paintings, scientific slides, etc.) would need to include number of images, rather than running time, in the description (300) field, since there is no running time, as such. There will also be a provision for mixed cases (a combination of still and moving images), which will be addressed in a note field.

One topic that Glenn discussed generated enthusiastic questions and provided very useful information. Music videos, such as MTV- type performances and recorded concerts, both symphonic and rock, cause problems in the choice of main entry. One solution that some people use -- applying sound recording rules to videorecordings -- causes problems. The basic principles that Glenn recommends are:

1. If the work is a music video, such as might appear on MTV, and includes special effects, some acting, etc., enter it under title as you would any other movie with diffuse responsibility.
2. If the work is an opera (either a recording of a performance or a motion-picture production) enter it under title.
3. If the video is a recording of a concert, the AACR2 rule 21.1B2e may apply if the "responsibility of the group goes beyond that of mere performance, execution, etc."

Glenn gave several examples to illustrate when to input a new record. Some examples are:

- a colorized version of a black-and-white production
- a sound version of a previously silent production
- an item with a significantly different running time (similar to pagination in a book)
- an item in a different physical format
- a change in the publication date

He reminded everyone not to use the copyright date of the cover material, but to continue using the date on the item itself.

Glenn also reminded us that the presence or absence of multiple producers, production company, directors, etc. is **not** justification of a new record, so long as at least one of the above is the same. If the record is not laid out the way you want it to look, alter the one in the database. Do not input a new record. Report errors to OCLC as needed.

Off-air taping is a different matter. If a new record is needed, input it. If there is already an off-air taping record in the database, do not add another record.

The many questions and answers from the session will be given to Verna Urbanski for inclusion in her Question and Answers column of the newsletter.

Reported by

Bobby Ferguson
State Library of Louisiana

ACCOMMODATING MUSIC AND SOUND RECORDS IN LOCAL SYSTEMS

Gordon Thiel, UCLA Music Library

Although most people find music a delight to listen to, accessing music materials through online systems can be less than a delight. This is due mainly to the fact that music is not a language. It must depend on words to describe it, and it appears in a variety of formats and is performed many times by different performers. Those pieces lacking a specific title, or which have become known by several, quite distinctive, titles, also pose a problem, both to the cataloger and to the searcher.

Three facts to be considered when including music and sound recordings in an online catalog are: authority control, search capabilities, and display.

Instrumental music is composed predominately in general forms -- symphonies, operas, concertos, etc. Particular works in general forms without distinctive titles must be brought together for the user through the use of uniform titles. Authority control is necessary for maintaining consistency of uniform titles and of individual pieces which may very well become associated with several quite distinctive titles. Use of SEE and SEE ALSO references can aid a searcher in finding the particular piece he wants.

At UCLA, the Orion system allows for good use of authority control through the various search commands, such as **Browse Name** or **Find Name Title**. The fact that Orion was developed with the cooperation of all those who use it and is under continual revision accounts for a large part of its success.

One of the difficulties in setting up the display screens in a local system is the differing requirements of various types of materials. With music scores, knowing which edition the library owns (250 field) would be of great benefit to the searcher. For monographs, this is perhaps not so important. The 028 field (publisher's number) would enhance the user's finding a particular recording, but only sound recordings currently use this field. One very important area is the GMD in the 245 field. In a large database, there may very well be works about a particular piece as well as a recording of it, and knowing which is which without having to view each full record would greatly aid a searcher. Knowing which performers participated in a recording would also aid a searcher.

RESPONDENTS:

Susie Gegenhuber, Pasadena Public Library

Pasadena uses the GEAC system and is in the process of converting to its online catalog -- the GEAC 9000. For the last three years, Pasadena has been using the circulation system as an online public access catalog. The circulation system is not MARC-based. Pasadena is now converting circulation records to MARC format and overlaying them with OCLC MARC records where possible.

GEAC offers features such as authority control and Boolean searching, which have not yet been installed. The GEAC 9000 provides a wide variety of search capabilities to the user, such as author, title, subject and call number. There is a keyword feature which can search the author, title or subject fields and can include the GMD. There is no ability to combine fields such as title and format.

Whether the GMD appears in the display is a factor of whether there is room on the screen in the index and citation displays. It does appear in the full record.

Sheila Smyth, Nazareth College at Rochester, N.Y.

The Nazareth College Library uses OCLC's LS2000 system. Nazareth is a small liberal arts college with about 3,000 students. Nazareth has had the LS2000 system for about four years. Five percent of the library's holdings are media items. GMDs and SMDs are displayed. Search displays sort by latest item first, with mixed success. The 5XX (notes) fields are searchable. This is a useful feature for contents notes.

The Director of Public Services and the Director of Technical Services meet on a regular basis to discuss the catalog. This has worked to everyone's benefit.

Verna Urbanski, University of North Florida

The University of North Florida is a member of the Florida Center for Library Automation. The University uses the NOTIS system, but actually has a hybrid. FCLA employs programmers who are modifying NOTIS to better serve local needs.

Searching: there are no special considerations for AV. A searcher has to look at the item record itself. This is inconvenient, but UNF's library is small. Since many institutions are not cataloging their AV items, NOTIS is not providing for those that do. This is obviously an economic consideration.

The displays are very generous. The GMD is displayed as well as the physical description. One problem is that brackets do not appear around the GMD, but they are working on software to modify that.

NOTIS is in the process of creating an index re-design for authority control. This will enable them to run authority records against their bibliographic database and identify problems.

Submitted by
Jacqueline Siegel
Torrence Public Library

CATALOGING OF UNPUBLISHED NON-PRINT MATERIAL 1988 OLAC Conference Report

In response to a need expressed at the 1986 OLAC Conference, Verna Urbanski, Bao-Chu Chang and Bernard Karon are writing a manual of common sense instruction and guidance for catalogers of unpublished nonprint material. The manual will help catalogers to think logically, ask sensible questions and make appropriate decisions. Urbanski led a panel discussion on the topic, with assistance from Chang and Karon. Each person gave a presentation on the part of the manual each is writing.

Urbanski discussed the application of *AACR2*, Chapters 1 and 10. She distributed drafts of the preface, introduction, general questions to ask, general provisions of *AACR2* Chapter I and a chapter on kits (*AACR2* Chapter I, Rules 1.10-1.10C3). Chang discussed the application of *AACR2* Chapters 6 and 9 and Karon discussed the application of *AACR2* Chapter 7. Chang and Karon distributed handouts to illustrate the cataloging problems discussed.

Urbanski began with a definition of unpublished material: it is not available commercially, it is not widely distributed and it exists in unique copies. Videocassettes taped off-air are unpublished materials. Locally reproduced copies of commercially available material are not. Other examples of unpublished material include sound recordings of class projects, historical events or sermons; locally created computer software; videorecordings of "home movies," courses, speeches, plays or ceremonies; architectural drawings, plans and posters; and locally compiled kits which may contain published material.

Urbanski noted the upside of cataloging unpublished material: since no one else has the item in hand, no one is going to criticize the cataloging decisions you make. Be consistent with the cataloging rules for commercially available material. Remember that cataloging unpublished items makes them more widely available. Catalog them because of their value to the collection or institution, not because they are there. Catalog minimally or fully according to your own institution's policies. Decide what material to retain and how to package and circulate it. Remember, you are in charge.

That's the good news. The bad news is that unpublished material often appears with no information attached. The labeling may be inaccurate: no meaningful title or indication of producer, date, locale, occasion or contents. Research the item as thoroughly as possible. Go back to the person who contributed it. Talk to the people who produced it, if you can

find them. Chang noted that local data processing people may know the origin of locally produced software. Perhaps there is a handout available, produced by the owner or user of the software. Karon discussed the use of an information sheet given to contributors at the time they bring material to the University Libraries at the University of Minnesota. A handout like this can preserve authentic information in writing, garnered from a knowledgeable person.

The cataloger may need to create a logical, sensible title. Remember that the label on the material itself may have been created by a student worker or clerk typist. Put a cataloger's title in brackets and add a note reading: "Title supplied by cataloger." Add a meaningful statement of responsibility if the persons and their functions can be identified. Remember that the publication and distribution area will contain only a date (MARC tag 260 delimiter c), because the material has not been commercially published or distributed. Estimate the date as precisely as possible, perhaps to the decade (e.g., "[198-?]").

Do not create a generic record when cataloging a videorecording (e.g., "1 videocassette (35 min.) : sd., col."). Describe the format the library has in hand. If an item is part of a larger collection such as a lecture series or course, decide whether to catalog it as a serial or to selectively analyze the parts. Cataloged separately, it may need a series statement. Create one according to the rules for series titles if this is a necessary access point for the item.

Preview videorecordings and sound recordings completely. This helps in writing the summary, provides timing information and alerts the cataloger to surprises the user may encounter at the beginning or end of a tape (e.g., "First 20 min. are a Led Zeppelin concert."). Provide whatever notes are necessary to fully account for the item. If a note will be helpful, include it. Write a thorough summary so as to allow the user to evaluate whether (s)he wants to spend time with the material. Be generous in assigning subject heading, since the user cannot browse the item as (s)he would a book. Include added entries that are appropriate.

Urbanski, Chang and Karon would appreciate being sent examples of cataloging for unpublished non-print material with photocopies of the chief source, accompanying material, etc. See page 6 of the *OLAC Newsletter* v. 8, no. 3, Sept. 1988 for further information.

Reported by
Hal Temple

**JOB ADVERTISEMENT:
AUDIOVISUAL LIBRARIAN**

Duties: Manage the resources and services of the Media Center in the University Library; assist faculty and students in the selection and use of audiovisual materials; select software and hardware in the context of the academic program; administer departmental budget; supervise Media Center staff; participate in general reference and collection development assignments as appropriate.

Required qualifications are: ALA-accredited MLS degree; knowledge of and experience with audiovisual hardware and services; experience or coursework in media production; good communication skills. *Desirable qualifications are:* Second master's degree in relevant field; proficiency in modern foreign language; library public service experience.

Twelve-month faculty appointment, tenure-track, with rank of Assistant Professor, salary competitive. Position open as of July 1, 1989.

Send letter of application, resume, and names of three references with phone numbers to Barbara J. Brown, University Librarian, Washington & Lee University, Lexington, VA 24450. Equal Opportunity Employer. Applications received by February 28, 1989 will receive first consideration.

MICHIGAN IMAGE CATALOGING SYSTEM

OLAC members who are responsible for the cataloging and management of slide libraries may be interested in the recently released *Michigan Image Cataloging System*. This software package, designed to run on an IBM PC/XT/AT or compatible, with a hard disk and 640K, offers a menu-based system to create, store and print data for slide labels and 2"x2", 3"x5" or 4"x5" cards. Report capabilities also allow searching of data for onscreen or printed reports.

For more information, contact:

University of Michigan
Intellectual Properties Office
225 West Engineering Building
Ann Arbor, Michigan 48109-1092
(313) 936-0435

MINUTES OLAC EXECUTIVE BOARD MEETING

January 8, 1989
Washington, D.C.

Board members present were: Susie Gegenhuber, Glenn Patton, Catherine Leonardi, and Verna Urbanski. Guests present were: Anne Moore, Bobby Ferguson, Bernie Karon, Dorian Martyn and Bo-Gay Tong.

The meeting was called to order at 8:16 p.m. The minutes of the last meeting were approved.

1. 1988 OLAC Conference: Bo-Gay Tong

Bo-Gay made some general comments from her own perception of the conference and from the completed evaluation forms. Successful conference tactics employed included: asking vendors for donations; asking for freebies; negotiating with the hotel; the massive publicity, and the long amount of time given to planning. Bo-Gay recommended that the guidelines for conference planning in the newsletter be reviewed to extend the time allotted for planning and preparation. She also recommended that the next Conference Coordinator have an understanding office that provides clerical and secretarial help. Bo-Gay noted that since this wasn't a drinking group, we had to pay the bartender. She reminded us that we had revised the financial support given to members who speak and lead workshops and noted that we may want to look at this again before the next conference. Lastly, she recommended that conference responsibilities be divided into two parts: Program Coordinator and Local Arrangements Coordinator.

General comments from the evaluation forms included: workshops should have been longer; attendees should have been able to attend all the workshops; attendees wanted handouts from all the workshops; a general session with breakout discussion groups was suggested; coffee and orange juice should have been provided; more practical hands-on training should have been provided.

Suggestions for future programs included: cataloging CD-ROM, software, videos, maps, unpublished materials, graphic materials, realia, etc.; retrocon of AV; local systems and AV; AV workflow; classification issues; physical processing; conservation; preservation; circulation of AV materials; and format integration.

Bo-Gay will write up her conference notes, and include Jackie Chaffee's publicity report and send a financial report to Board members.

2. 1990 Conference

Sheila Smyth has volunteered to be the Conference Chair and has offered Rochester as a site. The Board tentatively selected the weekend of October 17, 1990 for the Conference. Anne Moore volunteered to handle publicity. There are many potential volunteers in New York for local assistance. Cathy Leonardi will send Sheila a list of OLAC members in the area.

3. Treasurer's Report: Catherine Leonardi

The treasury has \$5,000 to \$6,000 in checking, \$6,000 in a CD, and there are approximately 620 OLAC members.

4. Newsletter Report: Verna Urbanski for Grace Agnew

The newsletter deadline is January 27th.

5. Nominating Committee: Glenn Patton for Dick Thaxter

Nominations so far include Dorian Martyn for Vice Chair/Chair Elect and Cathy Leonardi for Treasurer. There will be a last call in the next newsletter, and the ballot will be in the Spring newsletter.

6. Appointments: Glenn Patton

Pending approval from his supervisors, Dick Thaxter will be appointed MARBI liaison. The stipend will continue to be \$100 per meeting (i.e. per ALA conference). Four appointments were made to CAPC from the seven applications. Glenn will contact those people directly. Dorian will make some phone calls to present CAPC members regarding chairmanship for next year.

7. Awards Committee: Glenn Patton for J.O. Wallace

Glenn will call J.O. to see what steps have been taken.

8. New Business

Verna will approach Soldier Creek Press about publishing CAPC's manual on unpublished materials.

The Board will meet from 8-10 p.m. Sunday night at the conference in Dallas.

The meeting was adjourned at 10:15 p.m.

Respectfully submitted,
Susie Gegenhuber,
OLAC Secretary

****Editor's note:** Dorian Martyn and Cathy Leonardi are elected unanimously as unopposed candidates in this issue of the *Newsletter*. See announcement elsewhere in the *Newsletter*.

**CAPC MINUTES
ALA MIDWINTER MEETING
JANUARY 6, 1989**

The meeting began at 8:00 PM in the Sheraton Annapolis Room. There were 27 members and visitors present.

Verna Urbanski discussed the CAPC manual for locally produced materials. A problem that has been brought to her attention is the lack of a definition of "unpublished materials." Verna presented a draft of guidelines and copies of correspondence she had with Ben Tucker from LC. After discussion, it was the group consensus that a strict definition should not be attempted, but rather that some guidelines to help make decisions should be formulated. The manual subcommittee still needs more examples of unpublished computer files and graphics.

Work will continue on collecting copies of physical processing manuals. Examples should be sent to Karen Driessen or Sheila Smyth. It was felt that a column in the *Newsletter* on physical processing would not be sufficient to meet the membership's expressed needs.

CAPC then addressed MARBI discussion papers 21 and 25 concerning multiple version linkages. Members asked MARBI representative Bo-Gay Tong to express the committee's reservations and concerns regarding the discussion papers.

There was discussion of the new footnote in AACR2R describing activity cards as kits. Sheila Smyth will communicate our opposition to this basic change in cataloging for activity cards to the RTSD AV cataloging subcommittee. She will also communicate our support for the reservations expressed in 3JSC/Aus/1 regarding the rule change moving VHS, Beta, etc. to the last note, and support for the options suggested in 3JSC/Aus/1.

The meeting adjourned at 10:15 PM.

**CAPC MINUTES
ALA ANNUAL MEETING
JULY 8, 1988**

The meeting began at 8:00PM in the Frontenac Room of the Meridien Hotel. There were 28 members and guests present.

1. The committee discussed the manual for unpublished materials. Comments on the manual should be sent to Verna Urbanski. Examples to be used in the manual should be sent to Bernie Karon. The subcommittee will continue working on this project. Text with examples will be presented at the midwinter meeting for CAPC comments. It is possible that the manual could be published fall 1989. How to publish will be discussed at the midwinter meeting. It was also suggested that an ongoing review of the manual be set up after publication, in order to keep it up-to-date with changes in cataloging rules and interpretations.
2. The manual for processing of non-print materials was discussed. The subcommittee will try to identify other manuals that exist so that we don't duplicate information. They will solicit manuals from the membership as well.
3. The MARBI format integration document was discussed in order to give Bo-Gay guidance as our representative at the upcoming MARBI meetings.
4. The possibility of a new column in the *OLAC Newsletter* on "Processing Tips" was discussed. The membership will be asked about their interest in this at the November OLAC meeting in Los Angeles.
5. Martha Yee informed CAPC of the status of her proposal to MARBI regarding the modification of field 033 to accommodate broadcast date information.
6. CAPC postponed discussion of MARBI Discussion Paper No. 21, Communication of Records for Multiple Versions, until the midwinter meeting.
7. The meeting adjourned at 10:30 PM.

MARBI REPORT TO ONLINE AUDIOVISUAL CATALOGERS

During the ALA Midwinter Meeting in Washington, D.C. in January 1989, the RTSD/LITA/RASD Representation in Machine-Readable Form of Bibliographic Information Committee (MARBI) held a series of four meetings. Summarized below are selected issues addressed by MARBI which may be of particular interest to AV catalogers.

- A revised discussion paper put forth by the Library of Congress was concerned with the communication of bibliographic records for items which exist in multiple physical formats such as hard copy and microform or cassette and compact disc. Recommended is that these types of materials be communicated via separate

records for each version. For a set of related records representing multiple versions, one record would be designated as the "focal" record. Each "associated" record would contain a linkage field which would link that record to the focal record. The RTSD CC:DA joined MARBI for the discussion of this issue. Points of concern raised had to do with such questions of what is meant by the use of the term "version" and what kinds of items should fall under this proposal, the display and retrieval of such records at the local level, record maintenance, and the handling of records designated "focal" and "associated" by different systems with varying database content. A colloquium to be attended by key user groups is being planned which will serve as a basis for decision-making regarding this proposal.

- The proposal to make field 440 (Series Statement/Added Entry-Title) obsolete was rejected. This was an attempt to eliminate the problem that arises in linked authority files when a change to a series authority record proliferates a change to a 440 bibliographic field that in turn causes the 440 to lose its accuracy as a transcribed series statement. As a solution, LC was considering the abandonment of the 440. The 490 for all series statements would be used instead. In addition, the series added entry would always be recorded in the appropriate 8xx field even if data in the 830 duplicated the data in the 490, thus enabling changes to series to be made in 8xx fields only. LC reported that for the foreseeable future it could not afford the double keying of data that this would require and therefore, could not support this proposal. Additional major concerns voiced by others were the overhead incurred by the storage of redundant data in two fields and the likelihood that a relatively low proportion of series would need to be changed once established, thus putting in question whether the implementation of this practice would be cost effective.

Several local systems vendors, however, are currently changing incoming 440 fields to 490s and creating an 830 for each. It was requested of LC that another proposal be put forth to allow this practice, i.e., that the definition of the first indicator of the 490 be changed from "series traced differently" to "series traced in an 8xx field."

- MARBI also reviewed a lengthy proposal on additions to the Authorities Format to provide for classification schedules such as the LC Classification and Dewey Decimal Classification.
- A MARBI-sponsored program on the implementation of format integration will be held during the 1989 ALA Annual Conference in Dallas on June 27, Tuesday, 2-4 p.m.

--- Bo-Gay Tong
OLAC Liaison to MARBI

RTSD-AV MEETING
January, 1989
Liaison's Report to OLAC

The RTSD-AV mission statement was reviewed. The membership is responsible for promoting AV cataloging and the cooperation and networking of library activities within the library community. Discussion followed on this. Work will continue in this area.

A video preconference is scheduled for Thursday and Friday, June 22 and 23, in Dallas. The topics included are of interest to all librarians, from administrators to both public and technical services. An overview of video technology, statistics and technical services problems with video are examples of subjects to be covered.

RTSD AV Publisher/Distributor Library Relations Subcommittee continues its work. Over thirty examples of packaging and labelling discrepancies have been gathered. Anna (Bobby) Ferguson and Sheila Smyth are preparing letters for distribution to the offenders. It was decided that another 1,000 copies of "Happiness is Having One Title" should be reprinted.

The RTSD-AV Standards Subcommittee is developing standards for the packaging of AV materials and the labelling of videocassettes.

The 1990 Chicago program is titled "Minimal Level Cataloging of Audiovisual Materials." It will be a two hour program, and speakers are needed. Co-sponsors include: PLA AV, ACRL AV, Cataloging Form and Function and OLAC.

The Microcomputer Software program will be published in *Technical Services Quarterly* in early 1990.

--- Reported by

Sheila Smyth
OLAC Liaison to RTSD-AV

BOOK REVIEWS

Markey, Karen. *Subject Access to Visual Resources Collections: a Model for Computer Construction of Thematic Catalogs*. New York: Greenwood Press, 1986. 189 p. (New Directions in Information Management, no. 11) \$35.00 ISBN: 0313240310

Those most interested in this book would be professionals working to give adequate subject access to the contents of pictures. A critical problem is

developing now that new optical storage devices have the capability of making images widely available, but the subject access is not keeping pace. Picture collections can include a range of holdings from great art work with possible symbolic or secondary meaning to historical photographs with only primary meaning. This presents the problem of creating thematic catalogs that give access to both types of meaning.

Markey, a research scientist at OCLC, gives an extensive, learned explanation of a research project in which indexers with no artistic training described with words what they saw in pictures. Computer cluster analysis was used, and clusters in context developed. Iconographers determined secondary meaning, and thematic catalogs were compiled. Twenty pages of a sample thematic catalog, and ten pages of secondary themes are shown.

The scope of the book then broadens to cover various methods now used to access subject matter in visual resources collections. Unlike cataloging of books, no one system seems to predominate. There are classification schemes which create a logical arrangement of the collection according to some useful organizing principle. An example of this is the Iconclass system. A second approach shows how subject headings can be arranged in an alphabetical list, an alphabetic-classed list, or a classified list. The final method described as currently in use is prose description. Some strengths and shortcomings of these various systems are mentioned.

Though admitting "there are few examples of successful ventures into computerization by visual resources collections," the last thirty pages of the book explore the advantages. Phrase indexing, derived search key indexing, keyword in context indexing, and keyword indexing using boolean operators are all described.

Professionals concerned with access to picture collections would profit from the purchase of this book.

Reviewed by
Judith Wing
University at Albany Library
State University of New York

QUESTIONS AND ANSWERS

Edited by Verna Urbanski

QUESTION: I am cataloging a set of art prints and have two different sizes. How should this be expressed in the physical description?

ANSWER: Rule 8.5D1 in *AACR2R* provides for this in the last sentence: "If the graphic materials in a multipart item differ in size, give the smallest or smaller and the largest or larger size, separated by a hyphen;" For example: 13 x 24 cm.-18 x 26 cm. Rules 8.5D4 and 8.5D6 provide further examples. --- Urbanski

QUESTION: I would like some guidance on cataloging single episodes of a television series. I recently cataloged one episode of *Nova* using the title: "*Nova. Sp Goddess of the earth.*" Shortly thereafter an LC record for the same title bumped my cataloging on OCLC. LC's title main entry was "Goddess of the earth" with a uniform title added entry for "*Nova (Television program).*" Some agencies treat television programs as series. I have been following guidance provided by Wendy White-Hensen's book, *Archival Moving Image Materials (AMIM)*. In *Cataloging Nonprint Materials*, 2nd ed., Nancy Olson recommends following White-Hensen's guidelines. It is very confusing. I also don't quite understand what is meant by "series that are intended to be viewed consecutively." I watch *Nova* every week. Isn't that consecutive viewing?

ANSWER: Episodes from television programs which are available commercially exist as published entities quite apart from the fact that they first appeared as episodes of a television program. I have never been comfortable with extrapolating from *AMIM* archival episode treatment for commercially produced materials. I catalog commercially available episodes by their own title and try to determine whether the television program is treated as a series by LC or as a uniform title added entry.

AMIM is for an archival audience which usually deals with material in an "unpretentious" form. The solutions and routines that are outlined in *AMIM* are sensible for that type of material and situation. That is, it organizes episodes which have generic ("program 54," "no. 16") or working titles ("Chuckles bites the dust," "Medal for Margaret"). Materials of this type are usually not available commercially.

AMIM (p.27) discusses treatment of subseries and chapter 6 defines series: "A series is defined as a group of separate items related to one another by the fact that each item bears, in addition to its own title proper, a collective title applying to the group as a whole...Series titles usually serve as broad umbrella-like identifiers and are not linked directly to specific episodes or part titles, or to the viewing of individual titles in sequential order" (p.118). LC's treatment of programs like "*Nova*" parallels more closely the definition of items which are not viewed consecutively. LC seems to treat units of these "series" as being independent enough to not qualify for formal treatment of the series as a series. For example, "*Nova (Television program)*" used to be treated as a series until 1986. "*60 minutes*" and "*Masterpiece theatre*" are other examples of popular TV series which receive uniform title treatment. LC's Dick Thaxter advises that based on several queries about their treatment of TV programs they are currently re-evaluating their past policies and may be making some changes in treatment. --- Urbanski

QUESTION: Where should a cataloger put the motion picture rating in a bibliographic record for a videorecording?

ANSWER: The *MARC Format for Bibliographic Data (MFBD)* places the motion picture rating in a User/Intended Audience note, field 521. Here the first indicator value "8" would be used, so as not to generate a print constant. The phrase "MPAA rating:" would precede the rating itself:

521 8 MPAA rating: PG.

It is also permissible to place the rating in a general 500 note, either in the form above or in the form "Rated PG." --- Jay Weitz, OCLC

QUESTION: What advice do you have for someone cataloging a sculpture?

ANSWER: Sculptures are considered three-dimensional artifacts and are now (as of MARC Update #15) cataloged in the AV Format (Visual Materials Format) as Type "r," Type of Material "a" (art original, for original sculptures) or "c" (art reproduction, for reproductions of sculptures.) Formerly, sculptures were coded as Type of Material "r" (realia, for both originals and reproductions).

For description of a sculpture consult chapter 10 of *AACR2*. If the sculpture is an original, the general material designation (GMD) would be "art original." *AACR2* does not yet provide a GMD for art reproductions, so reproductions of sculptures should not be assigned one.

The extent of item section of the physical description would likely read something like "1 sculpture" or "1 sculpture reproduction." When appropriate, the other physical details section would include the materials(s) of which the item is made and/or its color(s). The dimensions would be stated in centimeters (cm.). If only the height of the sculpture is given add "high" to the dimensions (48 cm. high) --- Jay Weitz, OCLC

QUESTION: What is the correct form for including performers in a 505 contents note for a sound recording? Most OCLC member copy records list them in this way:

505 Title / Performer -- Title / Performer -- Title / Performer.

Library of Congress copy puts the performers in parenthesis like this:

505 Title (Performer) -- Title (Performer) -- Title (Performer).

ANSWER: Member copy which uses the slash to separate the title from the performer is incorrect. In ISBD punctuation the slash separates the title area from the area of responsibility. In *AACR2R* the third example under 6.7B18 illustrates this. It shows a title followed by its composer and then in parenthesis the performer. The second example under 6.7B18 may cause some confusion. It shows a title to composer relationship correctly separated with a slash. Catalogers may be extrapolating from this transcription of title and composer and applying it to title performer relationship. --- V. Urbanski

QUESTION: In the *Music Cataloging Bulletin*, v. 18, no. 1, page 8, I noticed a new subdivision "Film and video adaptations" to be added to the list of free-floating music subdivisions for music headings. In checking the NUC AV fiche for Jan. 83-Dec.87, I did not notice that this subdivision was in use for videorecordings of opera performances. For such videorecordings I have been using just the subject headings "Operas" with no subdivision. Since the aim of subject headings is to represent the subject matter of the item rather than the form would it be appropriate to use the subdivision "Film and video adaptations" to describe a videorecording of an opera, oratorio, etc.? Or, if we desired a form qualifier would we need to use the form subdivision for the medium: Operas--Videorecordings?

ANSWER: In the online LCSH "Film and video adaptations" can be used "under individual literatures and under names of individual literary authors, e.g., English literature--film and video adaptations; Shakespeare, William, 1564-1616--Film and video adaptations." The application of the phrase is very limited, according to LC's Dick Thaxter. It is intended to be used for works about the process of making a film or video, such as its application to the book on the making of film version of *La Traviata* (85-215814). It should **NOT** be used as a form subdivision under the subject "Operas" for a videorecording of the performance of an opera. It also should **NOT** be used for an adaptation of a novel, play, etc., such as the *David Copperfield* film with W.C. Fields (Dickens, Charles.... \$x Film and video adaptations).

I am unfamiliar with the use of "--Videorecording" as a free floating form subdivision. I understand the urge to organize files by form subdivisions. The addition of descriptive 007 information to cataloging records has for years been justified on the basis that materials can be retrieved by type using this coding. We must not forget that application. We need to focus on getting systems to implement the coding that is there rather than asking subject headings use to duplicate the form concept while distorting the function of subject headings. I think part of the interest in making subject headings perform this function originates from LC's discontinuing of the GMD in added entries. That was a handy way to give form access to materials via a consistent GMD. --- V. Urbanski

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