

OLAC NEWSLETTER
Volume 5, Number 2
June, 1985

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FROM THE EDITOR
Verna Urbanski

We would like to draw the reader's attention to the lengthy article in this issue on National Film Board of Canada's program to capture online information on Canadian audiovisual materials. We don't usually publish such extensive articles, but we felt that little could be dropped from this discussion without damaging the overall impact.

It is election time once again. We hope that you will all enjoy meeting some of your fellow members in this issue and will vote in the election. We are proud of our membership and the list of candidates reflects the diverse nature of our organization.

Try to attend some of the OLAC functions taking place during ALA. A brief list has been provided in this issue. The officers are always interested in meeting the members "face to face." So don't be shy about introducing yourself.

We would like to take this opportunity to thank our chair, Sheila Intner, for her leadership during this past year. She is a rare woman, possessing talent, energy and ingenuity. You have done a fine job, Sheila. Stick around there is plenty more yet to do!!!

FROM THE CHAIR

Sheila S. Intner

It is just a few short weeks away from our annual conference meetings in Chicago. Elections for a new vice-chair/chair-elect will be held, as well as for a new treasurer. The new leadership, which will take over after the Chicago conference, and which brings Katha Massey to the chair-ship, will include changes in many appointive as well as elective positions.

The speed with which this year passed was sobering, and it led me to reflect on what has been accomplished in my brief span as your OLAC Chair. (Affiliations are included with the names of activity leaders, primarily so anyone interested in volunteering to help them can easily contact the people.)

1. The Sharing Session on MRDF (scheduled for Tuesday, July 9th, 9-11 am, at the Hotel Continental, and not to be confused with the erroneous RTSD/AV Committee program listing for Monday, July 8th, 2-5:30 pm in the Preliminary Program) featuring top experts in cataloging and classification of mrd / microcomputer software, and starring YOU--the audience participants--was ably planned and implemented by co-chairs Carmela DiDomenico (U of North Carolina at Chapel Hill Health Sciences Library) and Katha Massey (U of Georgia). The program is designed to answer your questions and help you with the problems of bibliographic control for this new medium. We hope you will enjoy it fully.
2. Plans moved forward for the conference at UTLAS. Dates for the meeting are now set for November 6th and 7th, 1986, in conjunction with the annual conference of the Ontario (Canada) Library Association. UTLAS representatives are assisting conference chair Barbara Ritchie (U of Texas at El Paso) and her committee in coordinating some very special events. You will certainly hear more details about this exciting conference in Chicago at the Sunday Executive Board meeting (8-10 pm; check the back pages of the ALA annual conference program for its location.)
3. Our membership continues to grow. Treasurer Cathy Leonardi (Duke University) reports we are adding members in all categories -- personal and institutional, one-year and multiyear, first timers and renewals.
4. The *OLAC NEWSLETTER* has a beautiful new look. Thanks to the unflagging efforts of editor, Verna Urbanski (U of North Florida), we inaugurated a new newsletter format, with a handsome new look. We made it easier for catalogers by dropping the hyphen in our name (one less keystroke) and retitling the publication *OLAC NEWSLETTER*. [Sure beats *NEWSLETTER* (Jacksonville, Florida) or *NEWSLETTER* (Online Audiovisual Catalogers)]. The newsletter itself is also growing, with articles, the invaluable question-and-answer column, surveys that enable OLAC members to respond on important issues and furnish a clearer picture of needs in the field, and news of meetings, workshops and other events of interest to AV catalogers.
5. We are branching out in our activities, with more committees in which members can participate, and problem-solving projects. CAPC has submitted a number of resolutions regarding nonbook materials to CC:DA and continues to examine relevant issues. Our

ongoing efforts to promote consistency in AACR2 and AV cataloging cannot help but make our work easier and our products more effective in providing access for library patrons. New proposals are carefully examined by many experts before completing the process of formal resolution and submission. CAPC's meetings are open. The next one is Friday July 5th, 8-10 pm; check ALA conference program for location.

6. Finally, many of those new faces of the past year are becoming familiar friends and compatriots in our efforts to make OLAC a strong and effective organization. That, perhaps, is the most significant part of taking on the responsibility of the chair. I thank you all and look forward to July, Chicago, and the beginning of a new year for OLAC -- our sixth and best ever!

FROM THE TREASURER
Catherine Leonardi

Reporting period:

January 14, 1985 through April 24, 1985

Account balance January 14, 1985 \$6,772.06

INCOME

New memberships	300.00
Renewal memberships	656.00
Interest paid on account:	112.68
Back issues	15.00
Selling membership list	50.00

TOTAL INCOME \$1,133.68

TOTAL \$7,905.74

** NOTE: Though our income from memberships looks impressive,
it should be realized that 1/3 of these 80 memberships are for
2 or 3 years,

EXPENSES

Newsletter v.5, no.1 (includes \$50 editor stipend)	731.25
Mailing labels	69.04
Midwinter meeting room fees	90.00

TOTAL EXPENSES \$ 890.29

Twelve-month CD at 10.00% \$1,998.15

TOTAL \$2,888.44

Cash Investment Account Balance April 24, 1985 \$5,017.30

Nine-month CD at 10.05%	\$2,000.00
Twelve-month CD at 10.00%	\$2,000.00
TOTAL OLAC ASSETS	\$9,017.30
CURRENT MEMBERSHIP	456

MEETINGS AND PROGRAMS TO WATCH FOR AT ALA

The program information offered below was assembled from preliminary information. Final information which would include location of the meetings could not be obtained from ALA in time to meet the necessary deadlines for publication of the newsletter. For this, our sincere apologies. Please note that program and meeting information for OLAC usually follows the complete list of programs for organizations affiliated with ALA. Check the conference program for "Meetings of other groups."

FRIDAY July 5th

8:00 pm - 10:00 pm

Online Audiovisual Catalogers Inc. Cataloging
Policy Committee (CAPC)

SATURDAY July 6th

9:00 am

Resources and Technical Services Division (RTSD)
Library of Congress Reporting Forum

9:30 am - 11:00 am

"This Program is Rated X," Intellectual Freedom Committee

9:30 am - 12:30 pm

RTSD/LITA/RASD Representation in Machine-Readable
Form of Bibliographic Information Committee (MARBI)

2:00 pm - 4:00 pm

Public Library Association Audiovisual Committee

2:08 pm - 4:00 pm

RTSD CCS Cataloging Committee: Description & Access (CC=DA)

2:00 pm - 4:00 pm

RTSD CCS Subject Analysis Committee

2:00 pm - 4:00 pm

"Illusions of Longevity: Microforms & Optical Discs in Permanent Library Collections." RTSD Reproduction of Library Materials Section

8:00 pm - 10:00 pm

OLAC business meeting

SUNDAY July 7th

9:00 am - 11:00 am

"MRDF for Social Science: The Librarian's Role."
ACRL Anthropology and Sociology Section

9:30 am - 12:30 pm

RTSD CCS CC:DA

2:00 pm - 4:00 pm

RTSD CCS Subject Analysis Committee, Microcomputer Software Subcommittee

2:00 pm - 4:00 pm

MARBI

2:00 pm - 5:30 pm

ACRL Audiovisual Committee

2:00 pm - 5:30 pm

"Vision Showcase I." PLA AV Committee

2:00 pm - 6:00 pm

"International Issues in Resources and Technical Services."
RTSD, co-sponsored by RTSD:CCS

8:00 pm - 10:00 pm

OLAC Board Meeting

MONDAY July 8th

9:00 am - 11:00 am

RTSD CCS Subject Analysis Committee,
Microcomputer Software Subcommittee

9:00 am - 11:00 am

MAGERT Map Online Users Task Force

9:30 am - 11:30 am

"Identifying, Collecting & Maintaining Theatre & Performing

Arts Collections in the Chicago Area."
Theatre Library Association

9:30 am - 12:30 pm

"Integrated Library Systems & Media Services,"
Association of College and Research Libraries AV Committee.
Co-sponsored by OLAC and RTSD AV

9:30 am - 12:30 pm

RTSD CCS CC=DA

2:00 pm - 4:00 pm

MAGERT Program

2:00 pm - 4:00 pm

MARBI

2:00 pm - 5:30 pm

"Vision Showcase II." PLA AV Committee

TUESDAY July 9th

8:00 am - 11:00 am

MARBI

8:30 am - 11:00 am

RTSD CCS Subject Analysis Committee

9:00 am - 11:00 am

"Cataloging of Microcomputer Software Sharing Session."
Online Audiovisual Catalogers

9:30 am - 11:00 am

PLA AV Committee

9:30 am - 11:00 am

"Cataloging Forum for Public Libraries: Policy, Practice, and Problems."
PLA Cataloging Needs of Public Libraries Committee

9:30 am - 12:30 pm

"Films and Videos for Young Adults,"
YASD AV Producers & Distributors Liaison Committee

2:00 pm - 5:30 pm

RTSD Audiovisual Committee

2:00 pm - 5:30 pm

"Chicago Film and Video Art: A Screening."

OLAC CHAIR REPORTS ON MRDF SURVEY

Sheila S. Intner

Thanks to all of you who responded to the mrdf survey appearing in the December issue of the *OLAC NEWSLETTER*. Thanks, too, to the several people who included their names and affiliations, but we decided to report the responses anonymously. Here are the results:

There were 37 responses.

Question 1 asked if the gmd [machine-readable data file] was being used now in cataloging (or would be in the near future).

- 29 catalogers said "yes"
- 2 catalogers said "maybe/undecided"
- 6 catalogers said "no"

Question 2 asked if the catalogers wanted to retain it as the gmd.

- 27 said "no"
- 6 said "yes"
- 3 said "maybe/undecided"
- 1 did not respond to this question

Question 3 offered four alternatives to mrdf and asked catalogers to check the one (and only one) they liked best.

- 32 voted for "computer software"
- 2 voted for "computer readable"
- 1 voted for "computer file"
- none voted for "computer material"
- 3 did not check any of the possibilities

Question 4 asked if catalogers had suggestions for a better term.

- 2 suggested "computer program"
- 1 suggested "microcomputer program"
- 34 did not respond to this question

Finally, catalogers were asked to comment. The following comments were received (quoted exactly as they were received, with only the names deleted).

IN FAVOR OF MRDF

- Machine-readable data file has been in use in the libraries for over 10 years. Please do not change.
- We may have to continue with MRDF, in order to have a covering "generic" for all sorts of "things," For majority of us, however, another term (?maybe an option?) such as "computer software," would be sufficient because that's all we acquire.

OPPOSED TO MRDF

- ... replied (I hope) through our chair to another questionnaire on MRDF outlining our objections to the gmd now in use and requesting an alternative. I hope you have received it. Our basic argument was that machine readable data file is a misnomer as computer programs are not and often do not contain data (you have to supply that yourself as in word processing programs), Also, I feel the present term is a disservice to our patrons (at the community college level).
- MRDF is too long
- Computer material could refer to more than software. Computer readable and computer file are not clear enough to the general public.
- MRDF would make no sense to a user, the other gmd which use common media terms. It isn't like the other gmd which use common media terms. (The exception being realia -- which no sensible person knows!!!)
- I 'm not sure that Computer software is the best term to use, although it is better than MRDF. "Machine-readable" should definitely be changed to "computer" to aid the users.
- Although I am comfortable with the MRDF gmd, I am sure that our patrons will find the term confusing . There is really no benefit in a gmd that is cumbersome. I would prefer a gmd that is "user friendly" such as "computer software."
- It is very important to have a gmd that a patron can understand ... that makes sense to the non-librarian
- "Machine readable data file" is cumbersome, & for certain materials, inaccurate. Software has much more universal application.

SURVEYER'S NOTE: For the information of all OLAC members, especially those who replied, CAPC will consider a proposal for a change of this gmd at its Chicago meeting.

MEET THE CANDIDATES

It is time for the annual OLAC elections. Offices available this summer are: vice-chair/chair elect and treasurer. Those elected will assume office at the end of the upcoming annual ALA conference. Term of office for the vc/ce is one year as vice-chair and one year as chair. Treasurer

serves for two years. We have two candidates for vice-chair/chair elect: Richard Thaxter, Library of Congress; and Sharon Grieggs Almquist, North Texas State University. There are four candidates for the office of treasurer: Catherine Leonardi (incumbent), Duke University; Nancy Ann Rodich, Mid-Mississippi Library System ; Joanna Tousley-Escalante , Austin Community College; Barbara L. DeCoster, Bellevue Community College. We offer below a brief "self-portrait " provided by each candidate. A ballot is stapled in the center of this issue. Please vote for the candidates of your choice and return the ballot to Nancy Olson, chair of the nominations committee, by June 24th.

VICE-CHAIR/CHAIR ELECT

SHARON GRIEGGS ALMQUIST: Currently I am audiovisual and music cataloger at North Texas State University. I was previously at the State University of New York at Buffalo. Degrees held include a BA (music) and a MLS and I am anticipating graduating with a MA (music history) in September 1985. All degrees are from SUNY at Buffalo. I have served as vice president and am currently serving as president of the NTSU Libraries Staff Association. I feel that OLAC is useful for the individual cataloger and appreciate its active role in keeping us aware of changes. I would like to run for office because there is a need for such an active group and I am very interested in seeing OLAC grow.

RICHARD THAXTER: Almost all of my experience in audiovisual cataloging has been at the Library of Congress. I began as a Library Technician shortly after graduating from the University of Virginia (B.A.) in 1932. I was promoted to a position as a professional descriptive cataloger in 1975 and became Head, Audiovisual Section in the Special Materials Cataloging Division in 1981.

My education as a cataloging specialist has been a combination of on the job and formal training at LC as well as tutelage from two "pioneers" in audiovisual cataloging who were my former supervisors at LC---Katharine Clugston and Vivian Schrader. During my tenure at LC we have operated under three generations of AV cataloging rules---AACR1; AACR1, chapter 12 and 14 revised; and, AACR2---not to mention countless minor tuneups in rules and marc coding for nonbook materials.

At the present time I am involved in planning for online cataloging of graphic material, archival motion pictures and microcomputer software, in addition to converting our present cooperative cataloging program to an online mode. These new LC programs are a continuation of an AV cataloging program that has been in place over 30 years now. As we move into new areas we need the advice and support of the US audiovisual cataloging community for which OLAC has become the unified voice. The growth of OLAC from Nancy Olson's good idea to a truly national forum for AV cataloging has been an encouraging sign for all of us who deal with AV material. As an OLAC officer, I would hope to continue to support and expand OLAC's current programs and areas of interest.

TREASURER

CATHERINE LEONARDI: I have been a professional librarian at Duke University for eleven years. I originally came to Duke as a music cataloger (books and scores). After four years, I assumed the position of Head, Bibliography in the Acquisitions Dept. For the past four years, I have been the audiovisual cataloger. I catalog sound recordings, videocassettes, films, maps and even an occasional book. My institution provides support for postage, telephone calls and professional leave. In the summer of 1984, I taught intermediate cataloging in the School of Library Science at the University of North Carolina, Chapel Hill, and will be back to repeat the course this summer.

I am the current treasurer of OLAC. I've held this position for three years. During my tenure the OLAC treasury has grown from \$2,000 to \$9,000, I expect our 1985 membership to grow to 600 members. Besides handling finances the OLAC treasurer is also responsible for all membership matters. That includes processing new and renewal memberships. Institutions, as well as individuals, find it easier to renew if the address to which they send their money remains somewhat constant. My continuation as treasurer would spare the membership (particularly institutions) the problem of changing to a new address. The treasurer keeps all back issues of the newsletter. It would be quite an undertaking to mail these to a new treasurer.

BARBARA L. DECOSTER: Masters of Librarianship, University of Washington, 1967; PhD. in Library and Information Science, The University of Texas at Austin, 1984. Technical Services Librarian, Bellevue Community College, 1947-present. Bellevue Community College has been a member of the Washington Library Network since 1977, and I have been involved with WLN since its formative stages in the early 1970's. Besides having training in all phases of WLN, I have also had training on OCLC. My dissertation topic was a comparative analysis of attitudes of academic librarians using WLN or OCLC. Bellevue CC has a very active media program, and I have been cataloging audiovisual materials since 1970. I welcomed the formation of OLAC as a source of information regarding cataloging problems. I would like to see more emphasis on WLN in the future. As treasurer, I would like to encourage more active participation in OLAC among librarians in the Northwest. I have been treasurer of several other groups, and would welcome the opportunity to serve in that capacity for OLAC.

JOANNA TOUSLEY-ESCALANTE: I am presently the Assistant Head of Technical Services for the Learning Resources Services of Austin Community College, Austin, TX. Prior to working at ACC, I cataloged sound recordings and briefly Latin American Serials at the University of Texas at Austin. At ACC I am responsible for all cataloging, including non-print materials. I also oversee serials control and interlibrary loan. ACC-LRS presently has ca. 3000 unique audiovisual titles, in all formats. We classify in LC, except for a small collection for the Health Sciences LRS where we use NLM classification and subject headings. We are online with OCLC which we use for cataloging, acquisitions, serials control and interlibrary loan. We have recently added our first M300, which we are wrestling to use as effectively as possible.

It has been my experience that I get the most benefit from those activities in which I am the most directly involved. I have happily used the information published by OLAC for

several years, Now I am willing to offer my services to the organization. I am willing to devote the time required to work for OLAC because I see the direct benefits to be gained from such a cooperative organization. I am not often able to attend national meetings. However, I will make every effort to attend if elected. I think it is important to maintain OLAC as an active aggressive organization in the library / information profession.

NANCY ANN RODICH: I have been Technical Services Librarian at the University of Oregon Medical School (1968-1973), Georgetown University Medical Center (1974-1976), and here at Mid-Mississippi (since 1976). Before receiving my MLS from the University of Oregon (in 1968) I held non-professional positions at the University of Oregon Medical Center Library, Oregon State University Library, and Stockton-San Joaquin County Public Library.

I believe public libraries should be well represented on all committees dealing with cataloging standards, as their needs are different from those of academic libraries, and include the needs of children, as do school libraries.

Mid-Mississippi Regional Library System has a large collection of multi-media kits (over 1500), as well as sound recordings in several formats and videorecordings. We currently catalog using the UNIFACE system, but are in the process of acquiring the MICROMARC system, and an online catalog is in the planning stages. We used BALLOTS at one time, and of course I used the National Library of Medicine systems at both medical schools. I feel I have a good cross-section of online experience.

WHAT'S YOUR OPINION?
TOPIC:
CATALOGING ONLINE DATA BASES
V. Urbanski

OCLC's *Bits and Pieces* for December 15, 1984, contained a notice indicating that:

Since the implementation of the Machine-readable Data Files Format (MRDF), OCLC staff have received questions related to the possibility of cataloging the kind of machine-readable data bases which are available to libraries through DIALOG and BRS. Since these data files are not physical items (e.g., reels of magnetic tape or microcomputer disks) owned by the library, but rather an online service to which the library subscribes, OCLC staff do not feel that it is appropriate that OCLC users create bibliographic records for these data bases. --Glenn Patton

During the annual HSOCLCUG (Health Sciences OCLC Users Group) meeting, Dorian Martyn (U of Miami School of Medicine Louis Calder Memorial Library) chaired a sharing session devoted to the same topic, the cataloging of online computer data bases. At earlier meetings members of the organization had discussed in an informal way the ramifications of cataloging and not cataloging this information. Dorian reports:

There was a general consensus that there should be access to bibliographic records for online full text data bases in the catalog. Most people also felt that the non-full text database should be cataloged and included in the catalog. The point is, Dorian notes, should the patron have access to all resources in one place, or should s/he have to guess what the library might have and where to go to find it. It was felt that access in a single catalog will be more important as libraries move towards integrated systems. Inclusion was also seen as important as print items are discontinued and are available in the library only in an online mode.

Most attendees felt that catalogers would include only those data bases which the library is willing to search. For example, a medical library might catalog *Comprehensive Core Medical Library* and *MEDLINE*, but would exclude engineering and physics data bases from their catalogs.

Several suggestions as to how to catalog online data bases were presented during the meeting. Most attendees preferred an "in analytic" format. Several questions were raised, including implications for non-full text data bases, and the response of OCLC and data base vendors to the cataloging of materials which are not owned by the library, but which are a resource to which they have access.

This is an intriguing line of inquiry. Should cataloging records of portions of an information service be entered into a national data base? What are the "resource sharing" implications of such a move? Does one redefine "ownership" of library materials in such a case? If the object is to alert local users to the services available, is it best to do it on a local system basis rather than in a national data base? How much time and effort can technical services staff expend on such a project? If you'd like to express your opinion on this topic, write: **Dorian Martyn, U of Miami School of Medicine, Louis Calder Memorial Library, PO Box 016950, Miami, FL 33101**

CAL POLY HAS POSITION AVAILABLE

California Polytechnic State University in San Luis Obispo, California, has opened a search for a curriculum cataloger at the assistant librarian rank. Applications are now being accepted for a temporary 10-month leave replacement position available September 3, 1985 through June 30, 1986 in the Learning Resources and Curriculum Department. Responsibilities include original cataloging of non-print and book material. Some reference, evening and weekend work will be required.

An ALA accredited MLS degree is required. Cataloging experience using OCLC in an Academic library desired. Knowledge of AACR2, Dewey Classification and LC-subject headings essential. Salary \$20,172 for 10 months (\$1,681/mo.)

Applicants should send a letter of inquiry and a resume to: **Dr. David B. Walch, Director of Instructional Resources, University Library, California Polytechnic State University, San Luis Obispo, CA 93407**. Applications will be accepted through June 15, 1985.

OCLC APPOINTS AV ENHANCE LIBRARIES

Carol Davis, Senior Quality Control Librarian in the Marketing & User Services Division at OCLC has notified *OLAC NEWSLETTER* that OCLC has selected five institutions to Enhance media, The five are: Asbury Theological Seminary, Paducah Community College, University of Richmond, Union Theological Seminary in Virginia, University of Tennessee, Knoxville.

Solinet did a good job of recruiting, notes Carol, so the list looks a little lopsided. Solinet will be setting up a training session some time soon, but Carol expects it to be several months before these institutions have their workflows planned and can really dig in to enhancing.

Congratulations to all those selected. AV catalogers around the nation will benefit greatly from your work.

ON ATTEMPTING TO FOLLOW GUIDELINES FOR USING AACR2, CHAPTER 9, FOR CATALOGING MICROCOMPUTER SOFTWARE OR: NO, THIS STILL DOESN'T WORK William C. Caine

For the most part, I have found the *Guidelines* practical and easy to apply. However, the section on file description is almost as impossible to apply to microcomputer software as the section in AACR2, Chapter 9.

First, it is not always possible to find out how many files are on a computer disk. This is well known to almost everyone by now, but the *Guidelines* only seem to have allowed for this. When a disk is copy-protected so that it cannot be "cataloged," rule 9.5 says to "give the estimated number [of files], preceded by 'ca.,' without square brackets." What is this estimate to be based on? Some catalogers have been estimating (guessing) that one disk equals one program file. This, of course, is almost never true. At an AMIGOS workshop in Arlington, Texas, last November, we were told to use the menu as a basis for this estimate, that is, three menu selections equal ca. 3 program files. Using this rule, I described *CasCadet*, a computerized drafting program

package, as having "ca.16 program files (Pascal) on 16 computer discs..." --although I **know** that this program package has to have more than 10 program files and must include some data files. And, some programs have menus within menus within menus and menus running off to both sides.

When the program package does allow one to catalog it (or to call up a directory in IBM PC terminology), the problems multiply instead of disappearing. DOS systems do not necessarily distinguish between program files and data files. Under Apple DOS 3.3, a catalog command produces a display that labels file titles with A, B, T and sometimes S. A's are Applesoft BASIC files. These are always program files. B's are binary files. These are files in machine language and can be either data files or program files. T's are called text files. At one time, I thought these were always data files, but I have come to understand that these can be "executed" and may really function as program files (see below). S's are very uncommon and seem to occur mainly with graphics programs. I **think** they are always data files. With IBM PC DOS (any version), the problem is much worse because the programmer/user can label files with suffixes of his/her own choosing. A title ending in ".com" is a program file as is one ending in ".bat," but there is no sure guide to the nature of the files named in the directory display. Also, there may be "hidden" files on any disk. The DOS system is not listed in the catalog display under Apple DOS 3.3. Neither are some files that may be deliberately hidden by the manufacturer under IBM DOS. In short, it takes outstanding expertise to (a) catalog a disk and (b) apply rule 9.5 realistically to the results.

The difference between a program file and a data file is not as logically clear-cut as the *Guidelines* suggest. To use *Apple Writer II*, version 2.0, as an example, the program package comprises 5 ProDos system files, 3 binary files, 31 text files, 1 Pascal data file, 1 directory file. Many of the text files actually function as programs. One can create a subroutine for this word processor by typing up a text file which consists of commands from the word-processing language built into the program. This allows the user to add specialized functions of his/her own choosing to the program. In cataloging a disk of my own creation (OCLC #11624350), which consists entirely of text files of this type, I called all the files "data files" because they were labeled with T's in the catalog display, but they might just as well be considered program files. There is nothing unusual about this arrangement. (Executable text files are explained in Apple's DOS 3.3 manual).

Finally, even if the other difficulties are somehow avoided, it is not always very efficient to count the number of files on a disk or set of disks and try to fit them into the right categories. We have in our library the *Nebraska Reading Retrieval System* with 99 data files and 5,419 program files on 89 computer disks. It took my student worker hours to run a catalog command on all these disks, count the files, and tally the results, but this is what rule 9.5 demands. The other chapters of AACR2 generally allow the cataloger to avoid extreme measures in determining the length, duration, or whatever of an item. The *Guidelines* seem to demand either extreme measures or extreme misinformation.

Rule 9.5 creates unnecessary difficulty in cataloging. It forces catalogers to misinform their users. Both catalogers and software users would be far better off if the alternative of describing the number of disks, cassettes, cartridges, etc., had been adopted.

DO YOU LIKE THE *GUIDELINES* FOR CATALOGING MRDF?

Glenn Patton, OCLC's representative to RTSD's Committee on Cataloging: Description and Access, would like to hear from OCLC users about their experiences in using the *Guidelines for Using AACR2 Chapter 9 for Cataloging Microcomputer Software*. Problems in applying the guidelines, questions requiring interpretation or suggesting the need for clarification, reactions of public service staff and library patrons to cataloging created using the guidelines, etc., are all appropriate areas for commentary. Your information will provide needed input into further work on the revision of AACR2, chapter 9. Please address letters to: **Glenn Patton, Marketing & User Services Division, OCLC, 6565 Frantz Road, Dublin, OH 43017-0702**

MAP CATALOGERS ISSUE POSITION STATEMENT

The Cataloging & Classification Task Force (CCLAT) of the map & Geography Round Table (MAGERT) has issued a position statement urging LC to establish uniform "Cutter numbers for cities and towns that are not presently found in the G schedule, especially those of the United States ..." The online indexing of the 052 by RLIN and the intention of OCLC to index this field in the future, makes it even more critical that LC move forward to complete this project. In addition, CCLAT urges LC to make "available on an individual state-by-state basis" states that are already completed.

In closing CCLAT's statement urges "other organizations involved with map cataloging to contact the Library of Congress to indicate their interests in the publication of the Cutter lists as well. We hope that through a concerted effort of the map cataloging community, the need for the speedy publication of the Cutter lists will be recognized by the Library of Congress, and the Library will pursue the compilation of these lists and make them available to institutions around the country as well as abroad without delay." If you'd like to add your voice to this effort, write the **Geography & Map Division, Library of Congress, Washington, DC 20540**.

METROPOLITAN MUSEUM AND GETTY TRUST TO CREATE INVENTORY OF FILMS ON ART

The Metropolitan Museum of Art, New York, and the J. Paul Getty Trust, Los Angeles, have initiated the Critical Inventory of Films on Art, part of a joint venture known as the Program for

Art on Film. The Critical Inventory will be a comprehensive, international compilation of information about films and videotapes on the visual arts, architecture, archaeology, photography, and related topics. Productions in selected areas will be evaluated by experts in art history, art education, film and television as part of a wider effort to study existing films on art and identify outstanding works.

SCOPE: International, with initial focus on English-language and European productions. Emphasis will be on works in distribution or readily obtainable, but will also include archival materials of special interest to researchers.

SUBJECTS COVERED: Fine arts (painting, sculpture, drawing, design), architecture, archaeology, decorative arts, folk arts, graphic arts, photography, and related topics such as aesthetics and creativity.

CONTENT (Data Fields): Title, Original Title, Series Title, Running Time, Color or B&W, Production Date/Release Date, Language, Sound/Silent, Format, Audience level, Production Credits, Producing Agency, Sponsor, Distributor, Synopsis, Critical Evaluation, Notes, Subject Headings, Source of Data.

POTENTIAL AUDIENCE: Museums with film exhibition programs; art history and education programs in schools, colleges, museums; public libraries; art historians; producers and distributors; broadcasters individual teachers, students, and researchers.

SPECIFICATIONS: Potential size: over 20,000 entries. Number of fields per entry: 46 (approx. 25 searchable)--could be less depending on how data entry screen is structured. Length of fields: 1-125, with Synopsis and Evaluation fields averaging 500 characters each. Size of average entry: 3,000 - 3,500 characters.

SEARCH CAPABILITY: Users will be able to search by Title, Series Title, Production Credits, Running Time, Language, Production Date, Format, Audience Level, Producing Agency, Sponsor, Distributor, as well as by Subject.

The Special Consultant in charge of the Critical Inventory is Nadine Covert, former Executive Director of The Educational Film Library Association and the American Film Festival. The project's Manager/Senior Research Associate is Ann Littlejohn.

The Critical Inventory staff will be gathering information about relevant film and video productions, screening films and videotapes, cataloging and indexing them. The Inventory data will be stored on computer. As a first step towards information gathering, the Critical inventory will poll experts in the field--art historians, museum film programmers, broadcasters and others--to determine what they think are the outstanding film and video productions about art.

The Program for Art on Film will undertake a second project at a later date, working with the research of the Critical Inventory. This second activity will involve the production of films and videotapes, experimenting with innovative ways to present art on film or television. The Program for Art on Film is under the direction of Karl Katz, Consultant for Film & Television at the

Metropolitan Museum, and Dr. Wendy A. Stein, Program Manager. Catalogs, brochures, and screening announcements can be sent to:

Nadine Covert, Spec. Cons.
Critical Inventory Program for Art on Film
980 Madison Avenue, 2nd floor
New York, NY 10021
212-988-4878

FORMAT - CANADA'S COMPUTERIZED INFORMATION SYSTEM FOR AUDIOVISUAL MATERIALS

Donald Bidd

Louise de Chevigny

Marge Letourneau

The use of audiovisual (AV) materials such as film, television programmes, video or multi-media, depends in a critical way on access to information about these resources. Whether it be a science teacher seeking a filmstrip on water pollution, a film director attempting to find out how a program concept has already been treated before embarking on a potentially expensive production, a librarian needing acquisition information to develop a videocassette collection or a university graduate researching archival film, access to bibliographic information, either through traditional reference tools or recent computer technology, is usually the first step in an effective utilization of AV.

THE BACKGROUND

In Canada, the problems of access to information on nationally produced audiovisual materials can be partially explained by the lack of legal deposit for these media and the absence, at least until recently, of a system designed to achieve comprehensive bibliographic control on a national level. In the mid 1970s the National Film Board of Canada (NFB), a federal government cultural agency, took the initiative in confronting this problem by first commissioning a series of exhaustive surveys, reports and feasibility studies and then, on the basis of this research, developing the nucleus of a national information system for Canadian-produced audiovisual materials. This system, which has come to be known as FORMAT, has served to operationalize one of the key objectives of the NFB -- to promote the distribution of films and other AV designed to interpret Canada to Canadians and other nations.

The original conceptualization of FORMAT defined several criteria which have since guided the design, structure and implementation of the system. First, it was stipulated that FORMAT would be truly national in scope by having as its priority the bibliographic control of Canadian-produced audiovisual documents, by deriving information on these

documents from a wide variety of government agencies and private sector companies and by providing the public with a nation-wide reference service to the processed data. Second, in accord with Canada's official languages policy, the system would be bilingual (English and French) in all its aspects -- information processing, software, products and management. Third, the system would be computerized according to national and international library standards, This automation would apply both to information storage and information retrieval functions, And finally, the system would provide as much bibliographic information as possible on each audiovisual product in a user-friendly manner. Although there have been several changes in emphasis and orientation, these parameters have not changed substantially and have proven to be flexible and open enough to accommodate new and somewhat unforeseen needs.

DESIGN OF A SYSTEM: STRUCTURE AND STANDARDS

The operations involved in the production and dissemination of the FORMAT database are not essentially different from the activities performed in most automated information systems. These activities include information gathering, information processing (entailing the activities of cataloguing, indexing and input), and access to the information. What does distinguish these system operations from many other computerized services are the following characteristics: the organizational structure of the system, the insistence on bibliographic standards in processing and the different means of access to the database.

The structure of FORMAT has been built on the concept of the network. Several media organizations are thus contributing in a coordinated effort to the growth of the database. In this context the role of the National Film Board, as manager of the system, is to assure that the network contributors and members feed the database in a regular manner and that various standards for information gathering and processing are maintained. Another important management function of the NFB in this configuration is the provision of a diversified and effective access to the database by the various network participants and their respective clientele.

The standard adopted by FORMAT relate more particularly to the system activities of information gathering and processing. Network information providers fill out a standard data form for each title based on specific rules and policies (such as guidelines for writing an abstract). The consistent recording of bibliographic information on this form is critical as this representation, rather than the AV product itself, serves most often as the chief source of information in the processing functions. For cataloguing the materials FORMAT has applied the *Anglo-American Cataloguing Rules*, 2nd edition (AACR2); for indexing, PRECIS (PREserved Context Index System) is the norm, and for coding, MARC (Machine-Readable Form) serves as the record structure.

The information processed according to these standards is entered into online files through the database services of UTLAS Inc., a large bibliographic utility. From the database residing in the UTLAS computer system FORMAT can generate a variety of batch products -- camera-ready text for AV publications, microfiche catalogues and magnetic tapes.

It is by way of magnetic tapes that the UTLAS-processed AV records are transferred to the National Film Board computer system where they can be searched through FORMAT's online catalogue. What seems at first glance a circuitous flow of information is, upon closer study, a most cost-effective and flexible utilization of computer technologies. The large mainframe resources of a database service agency such as UTLAS are devoted to the less glamorous tasks of file creation and maintenance and batch product processing while the more public service functions (such as reference and circulation modules) are custom designed on the NFB's computer system. This online retrieval system, designed and programmed by a team of NFB librarians and data processing professionals, offers, in a very user-friendly manner, Boolean searching capacities on 18 different fields of information. This computerized catalogue, which will be described in more detail below, has served to fulfill FORMAT's mandate of providing online access to the database to the audiovisual community.

DATABASE SOURCES: THE NETWORK

Within the structure described above, the National Film Board proceeded in the late 1970's with the actual task of building the database by first processing information on its own collection of films and multi-media products. As a result of agreements over the years with other distributors of AV or cultural agencies (such as the Cinematheque quebecoise or the Canadian Filmmakers' Distribution Centre), the database has diversified its sources of information and thereby achieved a truly national character. The librarians who manage FORMAT have given presentations and demonstrations at numerous national and international conferences with the objective of eliciting other organizations' involvement either as information providers or consumers.

The database now contains more than 12,000 bibliographic records which cover a variety of media -- film, video, filmstrip and multi-media. As resources permit and as organizational agreements develop, other types of materials will be entered into the system -- television programmes, stack shot collections, photos, etc.

This database development, though rapid, has been carefully planned to result in a coordinated growth of the files. This coordination has sought to avoid duplication of efforts among different agencies in information gathering and processing. One such example of a coordinated inter-agency effort has been the integration of Canada's periodic national filmography, *Film Canadiana*, into FORMAT. In 1982, the Canadian Film Institute, the National Library of Canada and the National Film, Television and Sound Archives contracted with the National Film Board for the production of *Film Canadiana* through FORMAT's catalogue generation facilities. This filmography, the current edition of which lists Canadian films produced between 1980 and 1982, not only represents a substantial enrichment of the database but a widening endorsement of the network concept underlying the system. (For information on obtaining *Film Canadiana* consult the note at the end of this article). **DATABASE PROCESSING--BUILDING THE DATABASE: UTLAS**

In conjunction with the principle of utilizing existing library systems and technology where such interfaces fulfill the objectives of the project, FORMAT has committed itself to the creation of its database with UTLAS Inc. Indeed, the increasingly endorsed configuration of appropriate interactions between bibliographic utilities and local systems lies at the heart of FORMAT's relationship with UTLAS.

UTLAS is one of North America's largest bibliographic processing centers, offering a variety of automated services to a network of over 1800 special, government, academic, school and public libraries. FORMAT's use of UTLAS services for database development offers several advantages. Records are created through a sophisticated online cataloguing module known as CATSS (Catalogue Support System). In this way, the NFB has avoided excessive start-up or developmental costs for an input/editing software. Similarly, cost savings have been achieved in areas such as database maintenance and administration and in the hardware resources necessary to store and process large data files.

The use of a modified MARC record by UTLAS assures the essential compatibility of record structure between FORMAT and other national and international agencies. In this regard, FORMAT, is able to make contributions to the development of the MARC record for audiovisual materials by way of UTLAS's contribution to the Canadian Committee on MARC and the Committee on Representation in Machine-Readable Form of Bibliographic Information (MARBI). (One recent example of an enhancement to the record has been the definition of a variable field for festival and award information).

According to the UTLAS protocol of shared cataloguing among network members, AV records for FORMAT's files can be derived by any other user into its own account. This use of the MARC-coded information for online cataloguing purposes by the UTLAS network is but one more service that FORMAT, as a central database, can provide to the audiovisual library community.

One further benefit of FORMAT's arrangement with this bibliographic utility is the availability of sophisticated product programs which process MARC records for the generation of bilingual customized COM (Computer Output Microfiche) or print catalogues with all the required indexes. FORMAT has worked closely with UTLAS in the development of the product program software, in particular the PRECIS component, a highly complex set of subject index-generation algorithms which are now available to all UTLAS clients interested in adopting PRECIS.

The file structure of the FORMAT's UTLAS-stored database has been designed to assure the flexible generation of a variety of products. Information is organized into several files of bibliographic records representing discrete collections, distributors or sources of information such as the National Film Board, Film Canadiana, Canadian Filmmakers' Distribution Centre, the Cinematheque quebecoise and the National Film, Television and Sound Archives.

Common to these bibliographic accounts are several other files containing authority records. These include a file on name authority records which provides information on production credits. This file, besides assuring authority control in the entry of personal names, will serve as a core database for the development of a print and online biography of "Who's Who in Canadian Film." A file of corporate body authority records containing data on Canadian production and distribution companies will interface with bibliographic records for verification of cataloguing consistency in the entry of this field and, after processing by the NFB computer system, constitute an online agency directory for the Canadian film and audiovisual community. Finally, files of PRECIS subject authority records function as the pool of indexing information. It should be emphasized that all UTLAS files, bibliographic and authority, are bilingual, both in the online entry and editing functions and batch product generation.

CATALOGUING AND CODING AUDIOVISUAL MATERIALS

In its processing of audiovisual information, FORMAT has attempted to use systems and methods which would provide some conformity with levels of standardization in the library community and enough flexibility to cope with the unique cataloging and indexing demands of AV materials.

Bibliographic description and choice of entry is carried out according to the *Anglo-American Cataloguing Rules*, Second Edition (AACR2). Because of the difficulty in integrating some of the bibliographic characteristics of audiovisual products into the principles of a code which is more hospitable to monographs, some cataloguing decisions have been made with the objective of achieving a consistent and useful description or organization of the materials. For instance, the company or agency which has produced a film is always mentioned in the statement of responsibility area even if a literal application of the rules would exclude this transcription.

MARC coding of the bibliographic description is performed as part of the cataloguing procedure. The information on each title is structured into fixed fields and variable fields. These fields include, but are not restricted to, the following definitions: production and releases dates, place of production, language, cataloguing source, media codes, circulation status, catalogue select codes, technical and physical descriptions, accession number, working, release and version titles, production and distribution companies, running time, accompanying materials, footage, price, series, restrictions on use, credits, reviews, cast, additional formats, abstract, PRECIS indexing, sponsors, programs, awards and festivals and general notes.

SUBJECT ACCESS: THE USE OF PRECIS

The original feasibility studies on FORMAT stressed the importance of subject access in the retrieval of information on audiovisual materials. The system that was adopted to meet this need was PRECIS. PRECIS, a sophisticated subject indexing language developed by Derek Austin of the British Library in the 1970s, seemed an ideal choice: it allowed for a very specific, natural language representation of subject content, in both

English and French; it was a controlled vocabulary but open to new indexing terms and references; it took advantage of automation by having the computer perform the mechanical operations of index string manipulation and entry generation; and finally, its logic and syntax made it applicable to any kind of document (print or AV). It was also hoped that the adoption of PRECIS by a national information network would provide a concrete demonstration of the system's effectiveness in a North American library system dominated by the inadequacies of the Library of Congress Subject Headings.

FORMAT's experience with PRECIS has confirmed the anticipated benefits. PRECIS subject indexes are included in all of FORMAT's audiovisual catalogues. Several questionnaires on the use of indexes in national, US and international NFB film catalogues have revealed a high level of satisfaction with the system. Catalogue users commend such characteristics as ease of use, specificity, a helpful reference structure and the meaningfulness of index entries where each access point is put in the context of other terms.

Because of the linguistic principles underlying the system, PRECIS can be easily learned and consistently applied. The indexer, after deriving a concise expression of the subject of an audiovisual product, codes this statement according to the syntax of the system. The coded string, which assigns each term a certain grammatical role, and its associated references are then input into UTLAS-based subject authority files. The PRECIS software generates index entries from the coded strings based on a set of detailed algorithms. The PRECIS coding regulates such elements as choice of access points, string rotation and typographical aspects of entry presentation.

The example of PRECIS index entries below provides an idea of such system characteristics as specificity and natural language expression. The rotation of the coded string allows each term to serve as an access point. Moreover, any access point is always put in the context of other terms.

BUSINESS. Japan
Work. Social organization
**Japan Inc: Lessons for North
America?**

CIVIL SERVICE. Japan
Work. Social Organization
**Japan Inc: Lessons for North
America?**

JAPAN
Business, civil service & industry. Work. Social
organization
**Japan Inc: Lessons for North
America?**

INDUSTRY. Japan
Work. Social organization
**Japan Inc: Lessons for North
America?**

SOCIAL ORGANIZATION.

Work. Business, civil service
& industry. Japan

Japan Inc: Lessons for North

America?

WORK.

Business, civil service & industry. Japan
Social organization

Japan Inc: Lessons for North

America?

As a result of the exposure PRECIS has gained through its use by FORMAT, it seems that more libraries, especially those not heavily committed to traditional systems, are seriously considering PRECIS as an option for improved subject access.

ACCESS TO TEE DATABASE

All of the activities described above, from networking to indexing, have as their objective the provision of a flexible, varied access to information on Canadian audiovisual materials on local, national and international levels. The consumers of the information represent a wide spectrum of occupations and interests -- teachers, librarians, AV producers and distributors, researchers and organizational users such as film archives, community centers and school boards. FORMAT's principle in designing access is that a multi-faceted approach is essential -- the system should make the database available both in batch mode (print catalogues, microfiche and magnetic tape) and in an online mode.

BATCH MODE ACCESS: DATABASE PUBLISHING

Despite the proliferation of online technologies, such as the personal computer, FORMAT considers that the distribution of print catalogues will constitute for some time to come an important avenue to the database. The portable, attractive, well-indexed audiovisual catalogue will continue to serve as a useful marketing, reference or research tool. What is of special interest in this regard, however, is FORMAT's use of computerized bibliographic and typesetting technologies for the production of these print products. This process of electronic publishing deserves to be highlighted. Specific catalogues correspond to subsets of the complete UTLAS-stored database as, for instance, a Canadian filmstrip catalogue, an NFB French film programming guide or an edition of *Film Canadiana*. FORMAT's file structure within UTLAS and the coding of the MARC record allow for the extraction of sets of records corresponding to specific catalogue inclusion criteria. These selected records then pass through UTLAS's product program software which processes the MARC-coded information according to user specifications. The result of this treatment is a 'main entry' full record title section with the desired indexes such as producer, director, series and PRECIS subject. These processed records and indexes are then communicated on magnetic tape to a typesetting firm which feeds the information through computerized phototypesetting technologies for the generation of camera-ready galley proofs. It is of interest to note how, within this interface, fields in the MARC record have been used as embedded typographical instructions. For instance, the field which defines the language of cataloguing brings into play English or French hyphenation programs depending on the value in the field.

The database publishing component of FORMAT has proven to be concrete example of the cost and efficiency benefits of library automation. The cost of computer typeset galley proofs is about one quarter that of manually generated copy. Production schedules for catalogues have been greatly contracted. A film catalogue that took one year to produce in a manual environment now takes three months (from order to delivery).

Other modes of batch access include computer-generated microfiche catalogues, PRECIS authority files (on fiche or paper) and magnetic tapes which can be loaded on other local systems to facilitate information transfer.

ONLINE: ACCESS

Perhaps the most visible and technologically exciting component of FORMAT is its online catalogue, an automated information retrieval system which resides in the NFB computers and is fed on a regular basis by UTLAS magnetic tapes. This inquiry system shares many features with most other online databases -- Boolean search operators, truncation capabilities and variable display formats of retrieved records. One other important characteristic is a user-friendly system design whereby the software 'steps' the user through the search strategy, thus avoiding the need for complex search statements. The module is of course bilingual, offering system prompts in English and French.

Information can be retrieved by searching the following fields, either singly or in combination: title, series title, language, type of AV material, color/black & white, date of production, abstract, running time, producer, director, distributor, production agency and PRECIS subject index. A typical query, such as a request for *videocassettes* on the *subject* of nuclear energy between 20 and 30 *minutes* in length and produced in the *1980s*, can be quickly answered through the appropriate combination of criteria in the search strategy.

Because of the importance of subject searching in its reference service, FORMAT considers the implementation of a searchable online PRECIS index as critical to the effectiveness of AV information retrieval. Indeed, this ability to now search a syntactically meaningful set of controlled subject terms as they are coded in the PRECIS index string, represents a very significant contribution to the enhancement of online subject access in the library catalogue.

The online system is continually being improved as new functions are defined in response to user evaluation and needs. Some of the slated developments include the addition of other searchable fields (such as all production credits, cast, subject classification scheme), the mounting of an online PRECIS thesaurus (which will add further sophistication to subject searching by giving the semantic network of a search term), an online interface between the UTLAS database and the NFB computer system (allowing for instantaneous transfers from the cataloguing file to the retrieval system) and an integration of the format module with other NFB computerized systems such as the online circulation, acquisitions and management information functions.

Access to FORMAT's online catalogue is now operational in National Film Board regional offices across Canada (Vancouver, Winnipeg, Toronto, Ottawa, Montreal and Halifax). Reference staff in the NFB distribution network perform online searches in response to specific user requests or provide printouts of search results for closer analysis by the patron. Following a period of evaluation of online system use in NFB offices, the database will be marketed, on a cost-recovery basis, via a vendor to clients such as school media centers, public libraries, film organizations interested in direct online access.

FORMAT is also examining the manner in which interfaces with other information technologies could provide further channels to the database. To this end, the NFB is considering a pilot project with Telidon, Canada's interactive videotex system. The project would make the audiovisual database available to home and institutional subscribers of the Telidon system "Grassroots", operated by Infomart. There has also been some exploration of an international online access through such systems as Novatex, a modified Telidon technology managed by Teleglobe Canada, the agency responsible for providing Canada's international telecommunication services.

FORMAT is also monitoring the field and market trials of a universal access service known as the iNet Gateway. This initiative of the Computer Communications Group of the TransCanada Telephone system will be assessing network access to incompatible systems achieved through a 'gateway' communication interface. It is conceivable that the FORMAT online system could be one mode in this decentralized bibliographic configuration.

Another important interface development will be the interaction of the FORMAT database with the microcomputer environment. In this regard, an IBM-PC compatible version of the online catalogue search software will be developed. Portions of the database will be distributed by disk or cartridge for loading in local microcomputer based systems.

A NATIONAL AV INFORMATION SYSTEM: THE IMPLICATIONS

Although the perspective of the audiovisual user can sometimes seem distant amidst the complex and multi-faceted operations of a national information system, all of the required functions, from networking and cataloguing, to PRECIS indexing and online interfaces, are performed to help a particular art teacher find the right 10 minute film on primary colors or to assist a media center coordinator in acquiring videocassettes for a public library's audiovisual program. As with other information systems, computerized or manual, user feedback and evaluation is critical to keeping the system flexible, responsive and effective in fulfilling its objectives.

On an international level, FORMAT is of special interest in several regards. As a consequence of the goal to achieve bibliographic control on a national scope, there exist more attractive opportunities for a rational and coordinated exchange of audiovisual information between Canada and other countries. Turning from content to structure,

FORMAT can serve as a model for the design and implementation of other national information systems for audiovisual materials. And finally, the FORMAT experience has illustrated the crucial role of the knowledge base of library science and the professional service of librarians in the process of bringing audiovisual materials into the hands of the community of users.

Several computer-generated catalogues have been produced by FORMAT. These include the *1984/1985 Film and Video Catalogue* of the NFB (available from any NFB office across Canada), *Film Canadiana 1980-1982* (available for \$20/copy from the NFB's Customer Services Department at the NFB address below) and *Copie O 1983 - Courts et Moyens Metrages* (Quebec's annual filmography available from the Cinematheque quebecoise, 335 boul. de Maissonneuve est, Montreal, Quebec, H2X 1K1).

A 15 minute videocassette production on FORMAT is available for loan or purchase. Please direct inquiries or requests for further information on FORMAT to: **Donald Bidd, Manager FORMAT, D-13, National Film Board of Canada, PO Box 6100, Station A, Montreal, Que., H3C 3H5, Canada Telephone (514) 333-4524**

ARCHIVAL MOVING IMAGE MATERIALS: A CATALOGING MANUAL
Compiled by Wendy White-Hensen
A REVIEW

This manual covers descriptive cataloging of archival materials including motion pictures and other theatrical releases, shorts, news footage, trailers, outtakes, screen tests, training films, educational material, commercials, spot announcements, home movies, amateur footage, television broadcasts, and unedited footage, collectively referred to as "moving image material."

Archival Moving Image Materials follows AACR2 with some exceptions:

- Area 3 is used, being defined as the "Country of production area."
- The country of distribution or release, rather than any more specific designation, is used in area 4.
- Multiple physical descriptions may be used, permitting the description of various manifestations of a single work in one bibliographic record, because archives may have several copies, manifestations, or physically separate items, all of which are parts of a single feature film.
- The concept of edition as related to version, release, rerelease, issue, and reissue, is discussed, and the significance of major and minor changes is explained.
- The primary access point, or main entry, is the original release of broadcast title in the country of origin, as recommended by the International Federation of Film Archives.

The manual is clearly written with extensive explanations of such concepts as title proper. Sections explain determining title proper for every possible complication including numbered and/or separately titled parts of series and serials. The complexities of "responsibility" are explored, with many pages of explanation and examples that are both useful and interesting. Terms such as "credits" and "presents" are discussed as are the terms "publication" and "distribution" vs. "distribution," "release," and "broadcast."

The entire manual is written with a commonsense approach. There are many examples to illustrate every area of descriptive cataloging, and the explanations are most helpful. I found the sections on area 1 and area 4 particularly useful, though the section on notes was also of interest.

While I may never need to catalog materials using this level of detailed description, I think I will refer to this manual frequently. Wendy White-Hensen and her colleagues at the Library of Congress have my thanks for compiling such a fine manual for our guidance.

Available: Motion Picture, Broadcasting and Recording Sound Division, Library of Congress, 1984. Supt. of Docs. no.: LC 40.8:Ar2 \$15.00.

-- Reviewed by Nancy B. Olson

QUESTIONS AND ANSWERS

FURTHER INFORMATION: Regarding the Q&A from last issue advising against using as a main entry the person named in a copyright statement when cataloging MRDF. There may be times when that name is literally the only information on the item. Nancy Olson noted that she has cataloged videogame cartridges when the name in the copyright statement is all she had (no producers, no organization, etc.). In this case, Ben Tucker (LC) advised that the use of the name as main entry would be acceptable. A name from that source should not be transcribed in the area of responsibility but can be cited in a note, explained Tucker. Many thanks to Nancy for the extra information.

[The first Q&A appeared in the *Music Cataloging Bulletin* vol.15, no.6, and is reprinted as being of interest to av catalogers.]

QUESTION: When cataloging the score to a stage production, the title page of which is a reproduction of the poster advertising said production, are the credits printed before the title proper included in the title statement.

ANSWER: A rule interpretation did appear for 7.1B1 in a *CSB* which indicates that for items cataloged according to chapter 7, when credits for performer, author, director,

producer, "presenter", etc. precede or follow the title in the chief source, in general not to consider such statements as part of the title proper, even though the language used integrates the credits with the title. A year ago, the Music Section was asked by a cataloger at Indiana University if RI 7.1B1 could be applied to "Gene Norman presents an Art Tatum concert." Ben Tucker, chief of LC's Office for Descriptive Cataloging Policy, wrote the following:

The rule interpretation is deliberately limited to chapter 7, because of the following reason: approximately 40% of the audiovisual material shows this phenomenon. This high percentage is not true, according to our surveys, of any additional category of material such as books, music sound recordings, etc. For any materials other than those covered by chapter 7, do not apply our rule interpretation for 7.1B1.

QUESTION: In *NEWSLETTER* v.3, no.2, guidelines were printed for how to catalog locally made videorecording. Our institution has lots of "with permission" video copies of 16 mm films. We often do not know when the copy was made and occasionally we also don't have a date for the original. This makes it hard to enter a record online with meaningful fixed field dates.

ANSWER: When the date the copy was made is in doubt (i.e., 197-?) follow the guidelines for reproductions of monographs. That is, date 1 becomes the earliest possible date and date 2 the latest possible date. This leaves the date of the original unaccounted for in the fixed fields.

---Glenn Patton

QUESTION: My library has adopted a policy of tracing abbreviated titles found on AV items following strictly the differences cited in 21.2A. This is creating a lot of extra entries that may not really be useful. Is this how 21.2A should be applied?

ANSWER: I suppose the reason rule 21.2A is cited is because the applicable rule, 21.30J, refers to 21.2A for decisions on what differences are significant. I feel, however, that the reference to 21.2A is not obligatory. It begins "For guidance ..." and to me this means: if you need help deciding what is significant...

With truncated titles such as those found on slide rims or fiche headers, when the frame or fiche itself gives the title without truncation, I would not feel that I needed any help in deciding that the truncated titles are worthless, that nobody would look under them, etc. As a matter of fact, I am fairly certain most book catalogers go about the matter in the same way, i.e., they would not ordinarily follow up on the reference to 21.2A in 21.30J because ordinarily they do not need its "desperation" help for the decision making process. Anyway, for whatever theoretical reason, I certainly would not trace these absurd non-titles.

---Ben Tucker

OLAC 1985 ELECTIONS

OFFICIAL BALLOT

Below are the names of individuals seeking to hold office in OLAC for terms beginning at the end of the upcoming ALA. The successful candidates will be announced at the OLAC business meeting Saturday July 6, 8-10 pm. Information regarding their experience and preparation to hold office in OLAC is contained in this issue of the *OLAC NEWSLETTER*. Mark one candidate in each of the categories and mail your completed ballot to Nancy Olson by June 24th. Thank you for participating in this election.

Nancy Olson, Chair
Nominations and Elections Committee
Memorial Library
Mankato State University
Mankato, MN 56001

FOR VICE-CHAIR/CHAIR-ELECT

_____ Sharon Grieggs Almquist

_____ Richard Thaxter

FOR TREASURER

_____ Catherine Leonardi

_____ Barbara L. Decoster

_____ Joanna Tousley-Escalante

_____ Nancy Ann Rodich

MEMBERSHIP APPLICATION FORM

Membership in On-Line Audiovisual Catalogers, Inc. is available for single or multiple years. The membership year is from January 1 through December 31. Membership includes a subscription to *OLAC Newsletter*. Membership rates are:

single year - US - \$5.00 personal ; \$10.00 institutional
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For general information about OLAC contact, Sheila Intner.

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