

On-Line Audiovisual Catalogers Newsletter
Volume 2, Number 3
September 1982

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FROM THE EDITOR

It has been a busy summer. As you can see by reading the ALA reports in this volume OLAC continues to increase and issues relating to handling of audiovisual resources are important to a growing number of people. Our current membership stands at 358 paid in full persons. Our new leadership promises to carry on OLAC's fine (if short!) tradition of av advocacy. As always let me urge you to mail contributions, questions, requests and notices of interest to *Newsletter* readers to: **Verna Urbanski, Thomas G. Carpenter Library, University of North Florida, P.O. Box 17605, Jacksonville, Florida 32216.**

NOTICE OF SUBMISSION DEADLINE

The next *Newsletter* will be the December issue, vol. 2, no. 4. Items should be submitted no later than November 12, 1982. Early submission are greatly appreciated by the editor.

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Feel free to copy and disseminate anything printed here as long as the source is acknowledged. **REMEMBER:** some information dates quickly so watch later issues for updates. If a library relies on information we publish, it would be best for them to be a regular subscriber.

CHANGE OF ADDRESS

Treasurer's/Membership Expenses		224.17
Bi-Annual Meetings (ALA)		204.59
Legal Fees		273.66
Miscellaneous		3.96

Total Expenses		\$2,151.62
Balance	30 June 1982	\$1,939.87
Current Membership	457*	

*includes about 99 who have not yet renewed their Memberships but have not yet been purged from the list.

Respectfully submitted,

David Hedrick
Treasurer

FROM THE CHAIR by Laurel Jizba

As the new Chair of On-Line Audiovisual Catalogers, I would like to take this opportunity to thank Nancy Olson (Mankato State Univ.), our founder and first Chair, and the other members of the first board, David Hedrick (Gettysburg College Library), Treasurer and Arno Kastner (New York Univ.), Secretary, for all the dedicated time and effort they have put into helping this organization establish roots and grow. Verna Urbanski (Univ. of North Florida), Editor, is also to be thanked for the fine job she continues to do for us in producing the Newsletter. We have come a long way since the founding meeting in June, 1980 in New York City, in building membership, in establishing effective lines of communication with OCLC and LC and in sharing information among audiovisual catalogers.

I would also like to welcome the new board members: Sheila Intner (Emory Univ.), Vice-Chair/Chair-elect; Catherine Leonardi (Duke Univ.), Treasurer; and Katha Massey (Univ. of Georgia) as Secretary. In case you missed it, there are brief resumes from our new officers in the Vol. 2, no. 2, June, 1982 issue of the *Newsletter*.

As Chair, I will be doing everything I can to see that the progress we have made to date continues. By way of introduction, I should tell you something about myself. Presently I am Project Manager, Title IIC Microform Cataloging Project (English and American Drama of the 19th Century), Cataloging Department, Indiana University Libraries. I have had eight years of experience in the cataloging departments here at Indiana, including four in which I was directly revising AV cataloging and working with the problems

associated with AV cataloging. I have also been active in the Indiana Library Association and have recently been appointed to the Statistics for Nonprint Media Committee of the LAMA's Statistics Section, ALA. I do not have the depth of experience the previous chair had, but I hope to be able to make some unique contributions based on my own background and experiences.

I would like to hear from members with suggestions or questions concerning the by-laws and general organization of the group. (Address: **Laurel Jizba Cataloging Dept. Indiana University Libraries, Bloomington, Indiana 47405**). The input you give us will help all of us on the new board to do a better job of serving you. One of the issues which was brought up at our ALA meeting in Philadelphia was the perceived need for a mailed ballot system of voting, versus our present system of voting for officers during the annual meeting. (See the OLAC meeting minutes in this Newsletter.)

I would also like to encourage you to send cataloging problems, solutions and other items of interest to audiovisual catalogers to our Editor, Verna Urbanski, for inclusion in the Newsletter. The more we share with each other, the better we'll all be for it.

PROCESSING OF VIDEORECORDINGS DISCUSSED **by Arno Kastner**

The processing and bibliographic control of videorecordings was the topic of a panel discussion sponsored by On-Line Audiovisual Catalogers and the Audiovisual Section of the Resources and Technical Services Division of ALA. About thirty people gathered at the Bellevue Stratford Hotel on Sunday, July 11th to hear three audiovisual catalogers describe the processing of videorecordings in their libraries.

Martha Yee, of UCLA Biomedical Library explained how her library provides very special treatment for their audiovisual materials. The library has about 600 audiovisual titles, half of which are videorecordings. AACR2, NLM (National Library of Medicine) classification and MESH (Medical Subject Headings) are used. Cards are filed into a main public catalog and an AV catalog in the Learning Resources Department. The MESH subject headings are filed into the main public catalog as well as the AV catalog.

The AV catalog is itself divided into two parts: an alphabetical dictionary catalog and an alphabetical classed subject catalog. In the latter are filed locally-assigned broad subject headings that emphasize discipline rather than specific subject. For example, the subject PEDIATRICS would be assigned for a book on a childhood disease. The assignment of these additional subject headings, of course takes extra time and professional attention, but Martha said that such extensive subject access answered a need strongly felt by the reference staff.

AV materials are classified because material will eventually be available for browsing in a separate audiovisual center.

Martha also addressed specific local processing practices. Accompanying textual material is pambound and marked "part 2". If several programs or lectures are on a single tape, each section is analyzed and the tape is classified in a locally-assigned general number. Detailed analysis is preferred over contents notes in order to make this small but very expensive collection as accessible as possible.

The recording itself is always used as the chief source of information--never the container or accompanying textual material. Under AACR2, 17% of the titles are being entered under personal author. This is unsatisfactory since most people prefer title entry for these materials. Commercial producers are not traced, but sponsors and consultants (up to three) are. Summary notes are not made because of the expense in time in constructing them and because they often create the need for a second or even third card.

Martha expects usage of AV materials at UCLA Biomedical to be up 30% in 1982. This type of heavy usage of very expensive materials justifies the special treatment they are receiving.

Bob Meade-Donaldson, of Florida International University described processing of materials in his much larger audiovisual center. FIU is a member of the Florida's State University System. The library has over 15,000 AV titles, half of which support the curriculum laboratory. The collection consists of all types of AV materials, including 2000 videorecordings. The library has a main card catalog and an AV catalog as well as a separate AV catalog at its North Campus. At this time there is no authority control or catalog maintenance of the AV catalogs. The collection is not classified; it is arranged by accession number.

Right now the percentage of time devoted to cataloging of videorecordings is small but increasing. The videorecordings are of three types: commercially produced; agency produced, requiring more editing; and locally produced, some of which is raw tape with no title frames or credits. Raw tape is always entered under a supplied title. Information on the container is ignored. A brief summary is always provided. One or two Library of Congress subjects are assigned. The only added entry is for the FIU media center. Bob's priority will remain cataloging the locally produced recordings.

Heidi Hoerman described how Teachers College Library attempts to treat videorecordings as they do all other materials and formats. AACR2, LC rule interpretations and LC subject headings and classification tables are used. Audiovisual materials are given no special treatment in their cataloging though they are housed in a separate instructional materials center. Different media are all intershelved by LC classification. A media designation (Video, for instance) appears above the call number on the cards. Like Florida International University, Teachers College processes locally-produced videorecordings. Catalogers must be creative and imaginative in their attempts to provide bibliographic control over these items.

In the question and answer period following the presentation, there was considerable discussion about providing information in the 300 field about what type of hardware is to be used with the item being cataloged. Since most libraries can afford to buy only one type of hardware, they do not feel the need to provide this information, but it was pointed out that this type of information is useful to other users of the cataloging record, especially for acquisitions and inter-library loan purposes.

Dick Thaxter, of the Library of Congress, announced that the National Library of Medicine will soon be a NACO (Name Authorities Cooperative Project) participant. This should aid in the establishment of personal and corporate names that are involved with audiovisual materials. These names will be available to libraries online or by microfiche subscription to LC Name Authorities.

It was clear from the presentations and discussion that videorecordings are presenting problems for catalogers. A balance must be struck between applying a national standard (AACR2) and answering the needs of local, specialized collection. Locally produced videorecordings provide the biggest challenge for the cataloger, for they require original cataloging and provide the cataloger with very little information in the form of title frames and credits.

MINUTES OF THE ON-LINE AUDIOVISUAL CATALOGERS, INC. BUSINESS MEETING

The business meeting of On-line Audiovisual Catalogers, Inc. was called to order following the program on processing of videorecordings, by chair Nancy Olson at 9:00 p.m. Treasurer David Hedrick reported that OLAC's membership stands at 447 as of June 30, 1982. This number includes twenty members from foreign countries. The treasurer's account balance as of June 30, 1982 stands at \$1,937.87.

The minutes of the Denver meeting were approved without amendment.

Elections were held for the positions of Secretary, Treasurer/Membership Coordinator, and Vice-Chair/Chair Elect. Nominees for Secretary were Margaret Philbin and Katha Massey. Nominees for Treasurer/Membership Coordinator were Christina Wolcott McCawley and Catherine Leonardi. Sheila Intner was the sole nominee for Vice-Chair/Chair Elect. The new officers for the 1982-1984 term will be: Vice-Chair/Chair Elect, Sheila Intner; Treasurer/Membership Coordinator, Catherine Leonardi; Secretary, Katha Massey. The new chair is Laurel Jizba, last term's Vice-Chair/Chair Elect.

A motion was brought forward that future balloting be done by mail so that all members could participate in the election. After discussion, the motion was brought to a vote, but

Verna Urbanski pointed out that Article 6, Section 1 of the by-laws calls for voting at the annual meeting. A change in this procedure would involve an amendment to the by-laws. It was recommended that such an amendment be put before the membership for a vote.

Verna Urbanski asked that the membership consider a position on the Board for the immediate past Chair. The position's term would be for two years. While this would provide continuity for the Board, it was felt that a six year commitment (two years vice-chair, two years chair, two years past chair) might be asking too much. Creation of this position of the Board would also require an amendment to the by-laws, so it was recommended that this also be put before the membership for a vote.

David Hedrick moved that the terms of secretary and treasurer be staggered; that is that they be elected in alternate years. This could give more continuity to the Board and ease the biennial transition. This action would also require an amendment to the by-laws, so it will be presented to the membership for a vote.

There was no further new business. The meeting adjourned at 9:45.

Respectfully submitted,

Arno Kastner
Secretary

Those attending the program and business meeting include: Sheila Intner, Peggy Philbin, Verna Urbanski, Heidi Hoerman, Arno Kastner, Meredith Horan, Jim Stevenson, Doris Clack, Joann Rogers, Catherine Leonardi, Christina McCawley, Robert Cunningham, J. Randolph Call, Nancy B. Olson, Edward Swanson, Sally Sinn, Sally Hambridge, Jackie Dooley, Dorothy Uehle, Elizabeth Baughman, Dorothy McGarry, Katha Massey, Richard Thaxter, William D. Thompson, Anne Doran, Betty Zupfer, Rosemary Williams, Les Vuylsteke, Eleanor McKee, Peggy Kellogg, Carmela DeDominico, James O. Wallace, Kathleen Hughes, Laurel Jizba, David Hedrick, Martha Yee, Bob Mead-Donaldson.

**ACRL AV / LRRT RTSD AV
PHILADELPHIA PROGRAM A SUCCESS
by V. Urbanski**

"Use of Non-Print Resources for Scholarly Inquiry" was the name of a program presented jointly by ACRL AV/LRRT/RTSD AV, July 12, 1982, during the 101st annual ALA Conference. It was excellent and well received. Dr. Morrell Boone read a paper prepared by Dr. Cathleen Flanagan which provided an overview of possible uses of non-print resources. Dr. Flanagan's paper emphasized that for non-print resources to be fully

utilized during scholarly research, researchers must 1) be made aware of the existence of non-print collections, 2) have better bibliographical control to afford better access to collections, 3) examine non-print resources in the context of incorporating it with print sources, i.e., application.

Nancy Hiegel, former librarian at the National Archives and Record Service Special Archives Division, presented materials developed by Jane Lange of NARS and focused on the motion picture and sound recording materials held by NARS. NARS collects materials which have evidential value regarding what government does and how government activities affect the nation's history. 80% of NARS AV users are commercial, 10-15% are scholars and 5% are walk in. Ms. Hiegel urged anyone interested in using NARS film or recorded sound resources to do as much print research as possible and to call ahead before coming for on site use of materials. Cuts to their budget have left NARS short staffed and curtailing service. Some resources available at NARS include: government training films, captured war footage from WWI and Nazi atrocities film, propaganda films, film taken by the Bureau of Indian Affairs between 1908-1913 showing native Americans, newsreel collection spanning 1919-1967, Ford film collection covering 1914-1954, a collection assembled by the League of Nations (1920-46), the home movies of Eva Braun, and films used in nickelodeons.

Marie Griffin, librarian with the Institute of Jazz Studies of Rutgers University, gave a multi-media presentation describing the founding, growth, purpose and resources of the IJS. The IJS was established at Rutgers in 1966 and has as its core collection 25,000 items donated by one of its founders, Marshall Stearns. That collection included jazz records, memorabilia and newsclippings. Currently the collection includes: 30,000 78 rpm records, 30,000 LPs, some 45 rpm, Edison cylinders, piano rolls recorded by original artists, 3,000 reference- books on jazz, a collection of discographies, a poster collection of night clubs and performances, a collection of jazz journals from all over the world (some are quite rare), small collection of sheet music, a photograph file and a newsclipping file. Also in process is a jazz oral history project originally begun by the Smithsonian Institution. So far 90 interviews of approximately 5 hours each have been recorded and are being transcribed. These are providing a rich look at where jazz came from and insight into the lives of those who "lived jazz". For a closer look at the Institute of Jazz Studies, see Ms. Griffin's article "The Institute of Jazz Studies: A Unique Resource", *The Journal of the Rutgers University Libraries*, v. 43, no. 2, 1981, pp. 83-101.

**RTSD AV COMMITTEE MEETS
IN PHILADELPHIA
by V. Urbanski**

The Resources and Technical Services Division Audiovisual Committee. met July 10, 1982, at the Holiday Inn University City, from 9:30 - 11:00 a.m. The Chair, Nancy Olson (Mankato State University), announced the resignation of Sara Clarkson and the appointment of Verna Urbanski to replace Clarkson on the Committee. Olson also announced that she was resigning as Chair and had asked Sheila Intner (Emory Univ.) to succeed her as Chair. RTSD AV has been able to assist ACRL AV in obtaining funds for equipment to be used in their joint program to be presented Monday during this ALA Conference [See article in this issue.] Sheila Intner was recognized by Olson as the prime mover in obtaining these program funds from RTSD.

The committee also discussed tentative plans for the ALA 1983 program for Los Angeles. We will be having film archivists from the LA area and LC talk about their collections.

RTSD PLMS (Preservation of Library Materials Section) has indicated that they are interested in setting up a subcommittee on preservation of AV materials. The committee consensus was that this would be good and RTSD AV would be interested in being involved.

Carolyn Frost Downs was appointed to organize the RTSD AV discussion group for 1983 Midwinter ALA to be held in San Antonio, Texas. Martha Yee agreed to organize the AV discussion group for the Los Angeles ALA. And Bob Mead-Donaldson will be responsible for program arrangements for the Dallas 1984 ALA Annual Conference.

Chair Olson announced her appointment as OCLC Visiting Scholar for the upcoming fall term. One of her main projects will be working on a dictionary of AV terms. She asked for RTSD AV to serve as a review group for this project. RTSD AV Committee applauded the project and agreed to serve as a review group.

Nancy Olson is, in addition to her numerous other responsibilities, one of the individuals reviewing ISBD (NBM) as it enters its final stages. She shared with the committee a copy of 2.1 from that document. This section deals with the definition of an edition. Nancy has provided the Chair of the ISBD (NBM) committee with information about AV editions and will be sending more. Dick Thaxter of LC pointed out that section 2.1.3 has to do with not creating edition statements where none exist rather than defining what constitutes an edition. [More on this as it develops. -- Ed.] Dick Thaxter also announced that the 1981 annual volume and the first three quarterly volumes of 1982 *Audiovisual Materials* of LC's catalogs should be out in the next three or four months. The 1982 volumes will be AACR2 cataloging, so we'll finally get to see how LC is applying AACR2 to AV materials.

THE GPO/LC PROGRAM FOR CATALOGING NAC MATERIALS

by V. Urbanski

The *LC Information Bulletin*, Nov. 6, 1981, announced the beginning of a cooperative program between LC and the Government Printing Office (GPO) to shift the responsibility for descriptive cataloging of materials distributed by the National Audiovisual Center (NAC) to the GPO. The article raised some questions in my mind, so a letter was sent to Richard Thaxter at LC asking for comment to such questions as: will more cataloging get done sooner? Will the cataloging be of high quality? Is this financially an efficient arrangement? What types of materials will be handled? Will the GPO handle all NAC av cataloging? Mr. Thaxter wrote a very thorough reply which is reproduced below in a slightly edited form.

The basic idea for the project stems from the Library's decision to accept GPO cataloging for United States government documents added to LC's collections. This was both an economy move (Why should LC and GPO, two federal agencies, spend money to catalog the same items?) and a recognition by LC that GPO is the logical authority on government publications. The program allows us to share both monetary resources and expertise. The scheme for audiovisual materials is modeled on the books project which began in January 1981.

There are many advantages to this arrangement. The Audiovisual Section has seen both an increase in its backlog of current materials as well as a reduction in staff over past years. The approximately 600 NAC titles to be cataloged each year by GPO should allow us to reduce this backlog and to keep more current with non-government receipts; this while continuing to distribute in card, tape, and book catalog form, records for the NAC titles. The primary benefit to the National Audiovisual Center and the Government Printing Office is the inclusion of cataloging in GPO's *Monthly Catalog of United States Government Publications*. While audiovisual materials will not be distributed by GPO, they are indeed, "government publications" and information about them should be given the widest possible dissemination.

The potential disadvantages you noted and the questions you raised were among many we considered in planning for this program.

The "toing and froing" you mentioned is necessary for a number of reasons. Since GPO does not have immediate access to our card and book catalogs for audiovisual materials we handle the data sheets first to determine if the titles are duplicates. This step and the creation of a preliminary cataloging record involve a minimum amount of time and are necessary for proper control of materials flowing through the program. LC subject headings will be assigned by GPO, but may be changed by LC; we are working on a cooperative agreement for subject cataloging. LC classification numbers and Dewey decimal classification numbers are only provided by LC. We feel these data are important to users of LC audiovisual cataloging. LC is planning for the capability of accepting magnetic

tapes containing records created by other libraries. This will eventually eliminate the need for re-keying of the records here at LC.

Will more get done sooner? We expect that GPO will be able to stay current with NAC receipts. For the OCLC user, this means that a record will be available as soon as it is entered online. In the old system, after descriptive cataloging in the Audiovisual Section, titles were forwarded to our Subject Cataloging Division for LC classification numbers and subject headings and to the MARC Editorial Division for content designation and keying. Only then would the record be distributed in its various forms by the Cataloging Distribution Service.

We will continue to monitor the quality of GPO audiovisual cataloging as long as we accept these records in our data base. In the initial phase of the program, we are reviewing each catalog record and providing training and guidance to the GPO cataloger doing the work. The cataloging is still done from data sheets filled out by the National Audiovisual Center and is therefore subject to certain inaccuracies. Both NAC and LC have redesigned their basic data collection instruments and we will emphasize the importance of accuracy and completeness to those filling them out. We expect cataloging under this new arrangement to be at least as high in quality as the cataloging provided by LC, if not higher when the new NAC data sheet is implemented.

I am assured by OCLC that they will soon be able to load AACR2 LC MARC records for audiovisual materials and that these records will indeed "bump" the GPO record. The time lag is not as great as it seems since LC distributed its first AACR2 MARC records for audiovisual materials in October 1981. The only significant changes in the final OCLC record should be in possibly changed LC subject headings and the addition of LC classification and Dewey numbers. The 040 field in the completed record will contain "DGPO/DLC".

The scope of the program will be identical to what the Library has cataloged since 1974: all audiovisual materials that are being newly distributed by NAC. This includes some older materials now being re-leased in a different medium, e.g., videorecordings of motion pictures produced years earlier. NAC distributes only those materials which are produced by or for the federal government. At present we are receiving videorecordings and motion pictures and a lesser number of slides and filmstrips. There are a small number of sound recordings distributed by NAC, primarily language teaching tapes from the Foreign Service Institute. If new versions of these tapes are issued, GPO will probably catalog them in OCLC, but they cannot be added to the MARC data base here until LC begins MARC for sound recordings (sometime in 1982).

This venture is still too new to discover any serious problems, but we are confident that this and other cooperative programs are an important component in the future of the Library's cataloging operations.

AV MATERIALS BOOKING INFORMATION WANTED

Mary Wester-House of the Hospital Corporation of America contacted me recently asking for names of institutions which have developed an in-house on-line system for scheduling of audiovisual materials. They are aware that materials booking systems are available commercially but would like to hear about locally developed software. Contact Mary by calling 800-251-2561 Ext. 44285 or write her at: **Research Information Services Hospital Corporation of America, P.O. Box 550, Nashville, TN 37202**

FORMER OLAC CHAIR WINS OCLC VISITING SCHOLAR APPOINTMENT by Verna Urbanski

Nancy Olson, outgoing Chair of On-line Audiovisual Catalogers, Inc., has been selected by OCLC to participate in their visiting scholar program this fall. Olson's project proposal is three parts:

1. To develop a dictionary of audiovisual terminology;
2. To develop a national mechanism for policy making decisions concerning cataloging of those types of materials which the Library of Congress does not catalog;
3. To recommend, through the appropriate national bodies, changes concerning audiovisual materials to the International Standard Bibliographic Description for Non-Book Materials (ISBD(NBM)), the Anglo-American Cataloguing Rules, second edition (AACR 2), and to the MARC format.

Nancy writes, "I would be delighted to have comments and suggestions from anyone on the above proposals." Write Nancy at: **Memorial Library Mankato State University, Mankato, Minn. 56001**

We congratulate Nancy on her appointment and cheer the commitment to improved AV cataloging which OCLC's appointment conveys.

DBX DEFINITION CORRECTED AND EXPANDED

Philip Youngholm, music librarian at Connecticut College, New London writes:

I have a correction to offer concerning the answer to the meaning of "DBX" in field 007, which appeared in the *Newsletter's* June 1982 issue. "DBX" (more properly in small letters as "dbx") is a trade mark of dbx, incorporated, 71 Chapel St., Newton, MA 02195. dbx manufactures a noise-reduction system in competition with the Dolby systems. A few discs with dbx encoding have been issued...

Dolby B is not an "advanced" Dolby process; it's the noise reduction system that's been on home cassette decks all along. Dolby has just made available its improved home noise reduction system, which it calls Dolby C. Professional recording companies make their master tapes with Dolby A, which is the professional version of the Dolby system.

We'd like to thank Philip for his timely correction and expansion. Another good example of the profit to be made by sharing information in a public forum!

--V. Urbanski

508 and 511 -- WHICH AND WHEN? by V. Urbanski

In the AV format, the 508 is used to list persons prominently associated, with a work, especially if they are well known. *CSB* 13 gives guidance on what should go in the credits note as opposed to the statement of responsibility (7.1F1 / 8.1F1). LC suggests that in general for AV items, list persons who have contributed to "the artistic and technical production of a work." *CSB* 13 also lists the types of people to be included in a credits note (see 7.7B6, 8.7B6). Preface each name or group of names with an appropriate term of function.

As indicated by the first sentence in the AV format 511 explanation, field 511 is only for motion pictures and videorecordings. Notice the first indicators. If the majority of the persons listed are cast members, 1 is appropriate. 0 is a problem because there is no print constant so the cards would look like an ordinary 500 note.

The way the 511 is set up in the AV format, its use is quite limited. If you have a guest and an interviewer, as so many educational films do, you can't differentiate one from the other when using the 511, even though they are the "cast". That is, both first indicators 2 and 3 limit the cast to one name. There are many times when the 511 seems appropriate

but because we can't specify function (narrator, guest, interviewer, etc.) but only "role", using the 511 garbles the solution.

One solution is to put the guest in a 511 00 and enter the interviewer in a 508 prefaced by a term of function. Another solution would be to have neither a 511 or 508 and instead include the names in the summary note. Still another view could be based on reserving the 511 cast note for theatrical situations and putting all other names associated with the film or videorecording in the 508.

In addition to following AACR2 and OCLC requirements, catalogers need to consider who their users are in formulating these notes. The importance of certain participants varies with the programs or archives they are part of. Cataloger's assessment of local needs should be very influential in note construction.

Many films contain vignette sequences which demonstrate a concept or situation. The "cast" of these are usually not significant enough to warrant addition to the cataloging.

Although LC includes narrator in its 508 credits note list (LCRI 7.7B6, *CSB* 13), they will actually put a narrator in the 508 or 511 depending on whether or not the narrator is a visible presence on the film. If the narrator (host, speaker, etc..) is seen on the film or videorecording, that person is listed with the cast (511). If the narrator (host, speaker, etc.) is only a voice, LC will list that name in the 508 credits note. OCLC concurs with this treatment. It seems a rather minor distinction to me, especially since LC doesn't actually view the films it catalogs, but catalogs from data sheets!

The best solution may lie in combining the possible approaches as needed. As always the important thing is to be consistent in your application, keep your users in mind and follow AACR2 and OCLC guidelines.

DISTRIBUTORS, PUBLISHERS AND NEW RECORDS

by V. Urbanski

In cataloging a film recently, I found LC copy which matched my item exactly except the distributor was different. There was no publisher as such involved for either item, just a distributor. According to AACR2, the distributor would go in the 260. For these two items, then, two different 260's would be constructed.

Therefore each item would need its own on-line record. It is essentially the same as when a book is published by two different publishers.

Differentiate between this situation and the one discussed in Vol. 2, No. 1, of the *Newsletter*. The section titled "Workshop Questions Answered" (p. 5) concerns a situation where the publishers are the same on each item and only the distributors differ.

**MEDICAL CENTER LIBRARY CATALOGS HISTORICAL
MEDICAL INSTRUMENTS
by V. Urbanski**

From Helen Hurley, AV cataloger for the libraries of the University of Cincinnati Medical Center, comes the following request.

As the audiovisual cataloger for the University of Cincinnati Medical Center Libraries, I have assumed the task of cataloging an unusual collection. The History of Health Sciences Library and Museum is part of our library system; it has a rather sizeable collection of medical and surgical instruments and equipment primarily from the nineteenth and early twentieth centuries. I am in the process of sorting and cataloging these items as realia. Our ultimate goal is OCLC input of these items as well as a photographic book catalog of the best of these instruments and equipment.

I would be most appreciative if you could mention this in the next possible *Newsletter*. I am interested in 1) names of catalogers who have cataloged historical realia of a similar type (not necessarily medical), and 2) if anyone knows of any reference material about or has any expertise in medical and surgical instrumentation which might be of value to me in identifying these items and their uses. I have searched the literature but there seems to be very little on this subject. My primary sources for identification are manufacturer/distributor catalogs from the period.

Contact Helen by writing her at: **University of Cincinnati Medical Center Medical Center Libraries, 231 Bethesda Avenue, Cincinnati, Ohio 45267.**

**RULE 7.4D1. WHAT DOES IT ALL MEAN ?
by V. Urbanski**

distributor,
or
responsibility

7.4D1. Record the name of the publisher,
releasing agency, etc., and of a production agency
producer not named in the statements of
(see 7.1F) as instructed in 1.4D.

I have puzzled about AACR2's rule 7.4D1 probably a great deal more than is advisable if one wishes to make forward progress in cataloging. To me, rule 7.4D1 implies that if an agency is named in the area of responsibility they ought not to be repeated in the publisher/distributor area. I asked Dick Thaxter, head of LC's Audiovisual Cataloging section, if he could clarify the situation.

Dick replied by indicating that LC never has liked the provision in 7.4D1 for recording a production agency or producer, since if it is known that a body functions in that capacity, then the body should be named in the statement of responsibility. The intent of the rule is to provide a way to get a name in this area that could not be entered in the area of responsibility. The source of this rule is ISBD (NBM). According to Dick, some users of ISBD (NBM) interpret the statement to prohibit using the production company's name in the area of responsibility!! So goes the world of international cataloging. The outcome for those of us who try to follow LC policies is that we can in fact record a producer's name, when they are also the distributor, in both places. The rule is not viewed by LC as intending to prohibit such transcription of information.

082
by V. Urbanski

I recently ran across an interesting 082, and am indebted to OCLC's Ellen Caplan for guidance on inputting it. The number appeared on the cataloging for a videorecording "Foreign Bodies in the Eye" (LC Catalogs *Audiovisual Materials*, April - June 1981, p. 19). This is what it looked like:

616.02-dc11a

The "dc11a" stands for Dewey Classification, eleventh edition, abridged. To input, code it:

082 1[blank] 616.02 \$2 11

Rule 7.4F2 -- "Made In" Notes by V. Urbanski

Rule 7.4F2 reads "Optionally, give a date of original production, differing from the date of publication, distribution, etc., in the notes area (see 7.7B9)." *CSB 15* indicated that LC will be applying "the provision if the difference is greater than two years". This rule interpretation does not prevent a cataloger who believes one or two years difference to be significant from adding a note. It merely says LC won't. Rule 7.4F2 draws to an end the practice of recording the date of production as part of the 260 (see Chapter 12 Revised Rule 227D.)

We will be seeing these "made in" notes as part of the 260 for some time to come because we'll all be using LC copy issued before the adoption of AACR2. When inputting copy it is important to remember that "Dat tp" will be "p" whether both dates are in the 260 or the production date is in a note. "Dates" will be configured as indicated in the "Dat tp" "p" instruction in the OCLC AV format.

If you are inputting LC copy and not converting the entire record to AACR2 so that you are retaining both a release and production date in the 260 be sure to apply the proper subfield coding to the 260. Subfield \$g is used only when the production date is enclosed in parentheses on the LC copy. For example:

Rockville, Md. : \$b BNA Films, \$c 1973 \$g (made 1969)

If the LC copy has the production date without parentheses the area is held by the \$c subfield. For example:

Northbrook, Ill. : \$b Hubbard Co., \$c 1979, made 1975.

Bizarre, but true!

When converting LC cataloging to AACR2 the 260 production date would move to a note, Dat tp would be "p" and Dates would configure:

Dates: year of release, year of production

An important thing to note, is that Dat tp "p" will no longer necessarily indicate the presence of two dates in the area of publication, distribution, etc.

I don't know how many of you were able to stop by the ALA exhibit booth during the 101st annual conference in Philadelphia, but those who did could purchase a package of rule revisions issued jointly by ALA and the Canadian Library Association. There were three rule changes of interest to AV catalogers: 8.7B8, 8.7B12, 8.7B22.

Rule 8.7B8. Delete rule and examples

Rule 8.7B12. [Add Example]

Series on container:

(Container shows a variant form of the series statement found on the label)

Add Rule 8.7B22. Notes relating to original. Give information on the original of a reproduced art work.

Reproduction of: Femme nue en plein air. 1876.

1 art original : oil, col.; 79 x 64 cm. In Louvre
Museum, Paris.

RENEWAL FORMS WILL NOT BE SENT. USE THE FORM BELOW.

Cross out incorrect information:

I wish to (renew my membership / join) the On-Line Audiovisual Catalogers.
I am enclosing dues of (\$5.00 individual / \$10.00 institutional) for calendar year **1982**.
Dues include subscription to the quarterly newsletter.

NAME:

ADDRESS:

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Durham, North Carolina 27706

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--Rev. Sept. 1982

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