On-Line Audiovisual Catalogers NEWSLETTER
Volume 3, Number 4
December, 1983

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MEMBERSHIP FORM

FROM THE EDITOR
Verna Urbanski

December already! Time to tuck another year under the belt. We hope you have all had a successful year and have good reason to look forward to the coming year. This issue contains quite a variety of items from microcomputer cataloging guidelines provided by Dallas County Community College, to an ALA LA tour report.

We'd like to thank all of our OLAC members for their continuing support and wish each of you a Merry Christmas and a very prosperous New Year.

Mail *Newsletter* contributions, questions, requests and comments to:

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    THOMAS G. CARPENTER LIBRARY
    UNIVERSITY OF NORTH FLORIDA
    P.O. BOX 17605
    JACKSONVILLE, FLORIDA 32245-7605

    For membership and renewal information contact:

    CATHERINE LEONARDI
    OLAC TREASURER
    3604 SUFFOLK
    DURHAM, NC 27707

VISIT LC DURING MIDWINTER

The Library of Congress will hold open house during Midwinter conference to let conference goers get a look at the new Madison building. Look for the **INFORMATION PLACE** on the first floor of Madison. The open house will be on Friday, Monday and Tuesday, January 6th, 9th and 10th. Visitors will be able to tour the library, watch demonstrations of the on-line systems and see a

video presentation on the Optical Disk Project. See you there! Times will be 8:30-12:30 each day.

FROM THE CHAIR
Laurel Jizba

We have received several names for consideration as members of the OLAC Cataloging Policy Committee. Membership will be determined during the Midwinter Board meeting and the committee goals for the coming year will be discussed by the membership at the January 7th business meeting. Any OLAC member interested in participating on OLAC's first committee still has time to send me their name and background information on cataloging experience and skills. I need to hear from you by the end of December (address below).

The OLAC Board has unanimously decided to make the office of Treasurer the one which will grant the incumbent a third year. The office of Secretary will be up for reelection in the spring of 1984. You may recall that our last amendment to the constitution provided for staggering of terms of office for Secretary and Treasurer in order to provide more continuity on the OLAC Board. Beginning in June of 1984, the newly elected Secretary will begin a two year term and the next year, June of 1985, a Treasurer will be elected for a two year term.

I now call for nominations for the offices of Secretary for the term July 1984 to June 1986 and also for the Vice-Chair/Chair Elect for the term July 1984 to June 1985. The Vice-Chair automatically becomes Chair for the term July 1985 through June 1986. Officers of the OLAC Board follow the ALA principle of newly elected officers taking office at the end of the ALA annual conference. Please send in all written nominations for these offices to me by February 3, 1984. There will also be a call for nominations from the floor during the business meeting January 7th.

Details for the April 1984 joint meeting between OLAC and MOUG (The Music OCLC Users Group) in Dublin, Ohio at OCLC are being finalized. OLAC and MOUG members will automatically be getting more about the event in their next newsletters. If you are not an OLAC or MOUG member and are interested in information about the event, send me your name and address so that we can get the information to you. At this time the dates are set for Monday April 30 and Tuesday May 1, 1984, for the joint meeting.

Mailing address:

Laurel Jizba
Automated Processing Dept.
Indiana University Libraries
Bloomington, IN 47405

NOTICE OF SUBMISSION DEADLINE

The next Newsletter will be the March 1984 issue, vol. 4, no. 1. Items for inclusion should be submitted no later than **February 3, 1984.** Early submissions are greatly appreciated by the Editor.

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MEETINGS TO WATCH FOR AT MIDWINTER
V. Urbanski

Friday January 6

2:00 pm - 4:00 pm : CC:DA (RTSD: Cataloging Committee Section: Description and Access)

4:30 pm - 5:30 pm : CC:DA

Saturday January 7
9:30 am - 11:00 pm : CC:DA

11:30 am - 12:30 pm : CC:DA

2:00 pm - 4:00 pm : CC:DA

4:30 pm - 5:30 pm : CC:DA

8:00 pm - 10:00 pm : On-Line Audiovisual Catalogers, Inc. membership meeting.

Monday January 9
11:30 am - 12:30 pm : ACRL AV Committee
Tuesday January 10
2:00 pm - 4:00 pm : ACRL AV Committee

2:00 pm - 4:00 pm : RTSD AV Committee (This will be a program meeting of cataloging problems encountered when cataloging AV)

4:30 pm - 5:30 pm RTSD AV Committee (meeting to conduct the business of the committee)

Days and times of the MARBI Committee (RTSD/LITA/RASD Representation in Machine Readable Form of Bibliographic Information Committee) meetings were not available at press time. Be aware that MARBI is still discussing format changes to the Films format to accommodate two-dimensional items. Also be aware that CC:DA will be looking at the final draft of the microcomputer software cataloging guidelines. If you know persons on either of these committees, they may be able to furnish you with specific agenda arrangements on these topics. No further information was available at press time. Sorry!

CHANGE OF ADDRESS

If your address changes or you need to renew your membership in On-Line Audiovisual Catalogers, please notify our OLAC treasurer, **Catherine Leonardi**. Write her at: **3604 Suffolk, Durham, North Carolina 27707**.

COMMUNITY COLLEGE DISTRICT SHARES
MRDF CATALOGING GUIDELINES
V. Urbanski

David G. Bartley, manager of LRC Support Services for Dallas County Community College District, recently sent a copy of their guidelines for cataloging machine-readable data files (MRDF). Knowing that many of you are, like Dallas County, forced to catalog MRDF with very little to help, we are reproducing the guidelines they use. With a little luck, we may be able to print national guidelines before the end of 1984! Mr. Bartley writes:

> Enclosed is an appendix from our manual for cataloging nonprint materials relating to machine-readable data files. It represents our efforts to date in compiling guidelines for cataloging MRDF in our District. I thought you might be interested to see what others are doing in the absence of any formal, national guidelines. While we would rather wait until such guidelines are developed, we find ourselves in a situation of having to produce cataloging immediately for seven campuses. This appendix has already been revised three times since its creation this past summer. (We maintain our manuals on an IBM-PC for easy updating.)
>
> The guidelines expressed in this appendix are based on the requirements of our automated library system. I have also enclosed a form we use for cataloging all materials ...

MACHINE-READABLE DATA FILES

The TSC cataloging form shall be used to submit information for cataloging machine-readable data files (MRDF), e.g., microcomputer software. Software will include anything on a diskette, such as programs, operating systems (i e. , DOS) and any language compilers or assemblers. Except where indicated in the rules below follow the guidelines for completing the form given in part V, pages 20-28. Because the primary focus of cataloging MRDF will be microcomputer software, i.e.,diskettes this appendix will detail the requirements for this media type.

1. The chief source of information for any MRDF with an adequate internal user label is this internal user label. For MRDF lacking this, use the documentation issued by the agency or person(s) responsible for creating, compiling, editing, or producing the file. If the information

required is not available from the chief source, take it from the following sources in this order of preference:
1. other published descriptions of the file
2. other sources (including the container of the file and its labels)
2. Media code.

   Use media code 30 for MRDF.
   Use media subcode 1. Diskette (5 1/4in.)
   Use media subcode 2. Diskette (8 in.)

3. Author and Added Author(s).

   In determining the main author and any added authors for a MRDF, the following designations are possible legitimate authors: investigator, project director, programmer, developer, etc. The choice of main author will depend on the manner in which such information is prominently displayed in the chief source of information. A work will be entered under personal author, corporate author, or with only added authors according to the rules in Chapter 21 of AACR2. Continue to include vendors and distributors as added authors until we receive further clarification from the Library of Congress. Stores where software was purchased will not be considered vendors.

4. Notes.

   The notes area will include these components: physical description, additional system requirements, summary, and multiple use license information.

   1. Physical description.

      The total set of programs on the diskette(s) will be considered a program system or program package (i.e. program file) than a specific number of programs. If added titles have been used for individual programs, then the programs will be counted and not treated as a program system or package.*

      Examples:

         1 program file (Apple II, 48K) on 3 computer disks (5 1/4 in.) in box

*6 program files (Apple II and Apple II Plus, 48K, DOS 3.3) on 1 disk (5 1/4 in.)

1 program file (Apple II, 48K, DOS 3.3; TRS-80 Model I and II, 48K, TRSDOS) on 1 computer disk (5 1/4 in.) + 1 data disk (5 1/4 in.) + 1 user reference manual (15 p.)

1 program file (Apple II and Apple II Plus, 48K, DOS 3.3) on 2 computer disks (5 1/4 in.) + 1 user's guide (looseleaf)

2. Additional system requirements.

Due to the difficulty in locating and interpreting all additional system requirements, and because Library of Congress has not begun cataloging MRDF or issued sufficient guidelines for cataloging them, extensive listing of these additional system requirements will not be done at this time. When no specific additional system requirements are listed on the cataloging record, use the following statement:

See material for additional system requirements.

If there are any additional system requirements that are considered too pertinent to omit, use the following form to describe them. One may wish to list some of the additional requirements and use the "see" note as well.

Examples:

Additional system requirements; Applesoft firmware card; see material for additional requirements.

Additional system requirements: Tablet version; see material for additional requirements.

3. Summary.

This note may be used to provide more details on the program's features, capabilities and content.

4. Multiple use license.

If a license has been purchased, indicate this in a note in the following form: "Multiple use license purchased."

5. Volumes / Pieces

Catalog all items in one container as one piece. If items are removed from the container and can be used independently of each other, then catalog them as separate parts.

6. Publisher.

Put the name of the publisher/producer in the publisher area.

7. Edition

The version number of the software goes in the edition area (e.g., Version 2.2). NOTE: DOS is not a version number.

8. Year.

PRODUCTION DATE is the date the MRDF became operational in a computerized form and available for analysis, processing, and possible release to the general public.

DISTRIBUTION DATE is the year the MRDF became available for wide distribution to the general public.

When the date of distribution is known but differs from the production date, the distribution date is given only if it is considered to be significant. Otherwise, use the production date.

9. Subjects.

All microcomputer systems on which the software can be run will be added as subject headings followed by the subdivision "Software", e.g.: Apple 2 / Computer / - Software

Subject headings describing the content of the material should also be assigned.

10. Added titles.

If an individual program can be used independently from the other programs on the disk, and has a distinctive title, added titles should be made. (See section 4a on the physical description of the software for describing the number of programs on the disk).

11. Course number.

A division must be indicated in this area. If course number(s) is available, place after the division.

Example:

Business - Bus 101, Bus 102

National guidelines on the cataloging of machine-readable data files should be available in January if the RTSD task force is able to gain approval of its recommendations during ALA Midwinter CC:DA meetings. Please be sure to realize that the guidelines listed above are

LOCAL guidelines and that their publication in the OLAC *Newsletter* does **not** constitute an endorsement of the guidelines by On-Line Audiovisual Catalogers. Also remember that OCLC users do not yet have clearance to input cataloging for MRDF on-line. OCLC has not yet issued its format for use with MRDF. DO NOT INPUT MRDF COPY ON-LINE USING THE AV FORMAT.

CATALOGING IN PUBLICATION AND AUDIOVISUAL MATERIAL

Resources and Technical Services Division Audio Visual Committee (RTSD AV) is presenting a cataloging clinic on cataloging in publication and audiovisual material during the upcoming ALA Midwinter meeting in Washington. The program will include discussion by Susan Vita, head of the CIP Division of LC, Charles Simpson, head of cataloging at the University of Illinois--Chicago campus, & Arlene Taylor, author of *Cataloging with Copy*, assistant professor Graduate School of Library and Information Science,

University of Chicago. The discussion will be moderated by JoAnn Rogers, author of *Nonprint Cataloging for Multimedia Collections* and associate professor in the College of Library Science, University of Kentucky.

TUESDAY JANUARY 10 2:00 pm - 4:00 pm

Check your schedule for location

NEW LIAISONS GIVE THE LOWDOWN
by V. Urbanski

OLAC has established liaisons with three more of the bibliographic centers. As part of OLAC's business meeting held at ALA in LA, these new liaisons gave brief presentations outlining their systems. Since many of our readers are affiliated with OCLC, we have asked the new representatives to provide the *Newsletter* with a condensed version of their remarks to the business meeting. We hope this will serve to illustrate how the other systems operate and how they deal with AV materials. In addition to the reports from the "new" liaisons, our ever faithful Glenn Patton of OCLC described several current items of interest.

UTLAS AND AUDIOVISUAL CATALOGUING:

> [Prepared by Mary Magrega, presented by Sydney Jones. UTLAS is headquartered in Toronto, Canada, at the University of Toronto, and serves customers in the U.S., Canada and Japan.]

> This report provides an overview of UTLAS service for audiovisual cataloguers and collections. For the purposes of this report "audiovisual" will be interpreted as "non-book". "Non-book" covers film, video, graphics, kits, sound recordings, machine-readable data files and other truly audiovisual materials. In addition, I will mention music scores, maps, and microforms, which are materials that, in my experience, traditional cataloguers of print have tended to regard with equal fear and loathing.

> UTLAS clientele is divided into three groups: University and College Libraries; Public and School Libraries; and Special Libraries. All of

these collect AV materials and contribute records to the shared cataloguing database. Among our special libraries, including some of the special collections held by large research libraries, we include map libraries, collections of talking and large print books for the handicapped, the National Film Board of Canada collection, the National Archives map library, and the University of British Columbia Data Archives. All types of audiovisual media are represented in the UTLAS database. Many of the major contributors of records for AV date back to the early 1970's, particularly for sound recordings of music and educational AV.

Users' original records are one of the major strengths of the shared cataloguing database. UTLAS has also included all the available files created by national cataloguing agencies: LC Films, LC Maps, and, as soon as they begin release, LC Music and Sound Recordings. The National Library of Canada does not distribute records for non-book materials at present, except for microfilmed Canadian theses. There are, however, two Canadian files of interest to non-book cataloguers which we make available. The first is that of the Canadian Institute for Historical Microreproductions, currently in process, which will ultimately include 50-60,000 records for microform reproductions of pre-1900 Canadiana. The second is the database of the National Film Board of Canada, which contains their entire retrospective file. We estimate that source and users' records for audiovisual materials, excluding microforms and maps, make up **two percent** of the total database of over sixteen million bibliographic records. Of these, about half are unique.

UTLAS converts all incoming source records (i.e., records created by national cataloguing agencies) to its *Format for standardized bibliographic records (LHF3)*, or library holdings format. UTLAS users create original records using this same format. LHF3 is an integrated format which contains all the data elements from each national MARC format, plus a few locally-developed enhancements. In the LHF3 document, fields that are unique to any national format, e.g., the Films format, are so identified. What this means is that the AV cataloguer has available for use in catalogue products any data element that may be appropriate, including those related to serials. When it comes to communication tapes, we are more orthodox, however. On the basis of leader/06 (Type of Record) and leader/07 (Bibliographic Level) codes, only the control data elements (i.e., field 008) that are defined for the

national MARC format are selected for communication tape products. It is the LHF3 records that is indexed for the online Catalogue Support System (CATSS). UTLAS provides two types of online access. The first, "precise keys" allows retrieval by control numbers, e.g. field 010 and field 028 data local control numbers, and the first 40 characters of field 245. The second, "browsable keys", allows retrieval using textual keys which may be taken from main and added entry headings, titles and variant titles, series and subject headings. Browsable keys may be combined using Boolean operators. As new control number tags are defined in any of the national MARC formats, UTLAS introduces them as index keys in CATSS. From the AV cataloguers point of view, UTLAS provides equal access to records in all formats.

UTLAS has paid particular attention to our AV users' requirements in product design. AV physical description and note fields have always been included in standard products. The informational needs of AV users have been considered in all phases of catalogue development, e.g., the need for full physical description details and summary notes even in brief entries. UTLAS offers a large print catalogue for the visually-handicapped that may be of interest to libraries with collections of talking books.

Besides traditional library catalogues, UTLAS has developed new ways of formatting and indexing bibliographic information. This development has been carried out jointly with the National Film Board of Canada. For production of *Film Canadiana*, the national filmography, the information contained in the MARC record is presented in a format very different from the usual library card. Non-traditional forms of access include the working title of a production, producer/director indexes, and a PRECIS index. A new note field, which we hope will gain acceptance at the national level, has been developed for awards, and flexibility in print constants, e.g., "Reviews:" rather than "References:" is allowed. We hope that this new approach to catalogues will be of interest to those who publish catalogues for use by educators and media specialists, who often find traditional library catalogues baffling or inadequate.

UTLAS also offers more general forms of support to its customers. The Marketing and Customer Services departments include AV specialists in all areas of service. The *UTLAS MARC coding manual for monographs* has integrated instructions on AV data elements and offers an amplification on applicability and usage in source records beyond that provided in LHF3.

UTLAS has completed integration of the US MARC format for machine-readable data files into LHF3. UTLAS customers can now create full-indexed records for MRDF and include entries for them in products. We are pleased that we were able to circulate the first draft of the CC:DA report on problems encountered in cataloguing microcomputer programs to many of our customers, whose responses were considered in preparation of the version to be presented at this conference. The 1983 updates to the MARC coding manual for monographs will include field descriptions of the new data elements.

UTLAS has always taken the approach that all types of library material require equal access. At the same time, we have maintained an awareness that certain formats involve special problems in cataloguing and representation in catalogue produces. We hope that our association with OLAC will enable us and our customers to continue to deal effectively with these problems.

THE HANDLING OF AV IN THE RLIN DATABASE:
[Prepared and presented by Ed Glazier. The Research Libraries Group, Inc. is based in Stanford, California]

The RLIN data base supports each of the formats of the MARC Formats for Bibliographic Data as a separate file. The individual files may be selected as part of your on-line search options and a given search may be resumed through any or all files which have been selected. A separate result is reported for each file. Thus, if I am searching for materials which I know to be AV materials, I may select just the Films file in which to do my searching. If I do not know what format the item I am searching is in, I may select several possible formats (e.g., Books, Serials, Films) and do one searching, examining the results in each file if I so wish, before resuming to the next format I have selected.

The full MARC format is supported. Like OCLC, the RLIN system breaks the MARC 008 field into individual fixed fields for ease of input and display. Unlike OCLC, the RLIN system also breaks down the 007 fields into separate lines of mnemonic fixed fields for each flavor of 007: microforms, films, and sound recordings. It was felt that a set of mnemonics was more user-friendly for input and display than would be either a string of values, as 007 is in MFBD, or a set of coded value subfields in a single variable field. The addition of other flavors of 007's for two-dimensional graphics and maps, as well as other possible future developments (realia?) may cause this particular decision to be revisited,

however. Since the Films format must support all flavors of 007 in order to allow for the description of individual items in kits, the screen which carries this data is gradually filling up, even before one gets to the 0xx fields.

In addition to the full MARC format, the RLIN system has defined a number of local data fields which are available to satisfy local options for a variety of notes and added entries. A full range of local 6xx and 7xx fields is defined, as well as local notes in addition to MFBD's 590 field. A user may input data in these fields for on-line display and access and/or for card printing needs. The 6xx and 7xx fields are indexed in the same indexes as the MFBD defined 6xx and 7xx fields (e.g., the personal and corporate name indexes, the subject phrase index, etc.). However, when a subsequent user derives a record from a record containing these purely local fields, the local fields are not carried over. Thus, the second user has a full standard record without having to delete someone else's local data, and yet the initial user's local data remain in his version of the record.

The ca. 69,000 records in the Films format in June 1983 represented less than 1% of the contents of the RLIN data base. Considering the traditional printed materials orientation of the research libraries which are the members of RLG, this figure is not too surprising. Even with the current project of loading RLG member records into RLIN from members OCLC archive tapes (adding approximately 3.5 million records to the RLIN data base) less than 2000 additional records will be added to the Films file.

The records in the Films file consist of the LC-MARC Films records, plus whatever other records RLG members and other RLIN users have input into the data base. Included are records for films, filmstrips, and videorecordings, plus a few records for relia and kits, and possibly some two-dimensional graphics.

The RLIN system is not a master-record data base. Each institution's version of a record input and / or modified resides in the data base and may be displayed on-line. At present, there are two types of files which affect how these records display. These files are called "clustered" and "unclustered" files. At present, only the Books records are clustered. In a clustered file, an algorithm compares an incoming record with existing records in the file. If the records are judged to represent the same bibliographic entity and, basically, the same edition, they belong to the

same cluster. The record which is identified by the system as being the "best" (represents the full-level of cataloging and content-designation) is designated as the "primary cluster member" and all other records in the cluster are secondary cluster members. When searching a clustered file, the results are presented in terms of numbers of clusters which satisfy the search inquiry. However, the display of these clusters makes it easy to see all of the institutions that are represented in a given cluster. Each record in the cluster can be displayed in any of the several display formats which are available.

In an unclustered file (and all files except Books are currently unclustered), each institution's copy of a record for a given item in a particular edition is a separate record. Plans are underway to cluster the unclustered files at some time in the future.

OUTLINE OF THE WLN PRESENTATION:
[Prepared and presented by Gwen Culp, substituting for Earlene Rickerson. Washington Library Network is based in Olympia, Washington.]

1. WLN has 3 subsystems
    1. Bibliographic Subsystem
    2. Acquisitions Subsystem
    3. Batch Recon (Retrospective Conversion) Subsystem
2. Bibliographic Subsystem uses 5 major files
    1. Bibliographic File - bibliographic records
    2. Authority File - headings for bibliographic records are stored only once, in the linked Authority File
    3. Holdings File - NUC symbols and local call numbers for holding libraries, linked to records in the Bibliographic File
    4. Working File - records are input, changed, reviewed in this file
3. Acquisitions Subsystem uses 3 files
    1. In-Process File - records for acquisitions orders not yet received, invoiced, and paid
    2. Standing Orders File
    3. Vendor/Library Name and Address File
4. Major products of Bibliographic Subsystem
    1. Online Union Catalog
    2. COM Union Catalog - The WLN resource Directory
    3. COM or book catalogs for individual libraries or groups of libraries

1. Includes special catalogs for certain types of materials, such as, state government publications catalogs, serials catalogs, film catalogs, e.g., film catalog of the Washington State Film Library
4. Catalog cards and labels.
5. Magnetic tape service of new records to which a library has added holdings since the last tape was created and records previously held by the library but updated since the last tape was created.
5. Major Products of the Acquisition Subsystem
   1. Purchase Orders
      1. Printed
      2. Online to Vendors
   2. Claims
   3. Vendor Reports
   4. Lists of On-Order Titles
      1. By Title
      2. By P.O. Number
   5. Numerous Accounting Reports
6. Both the Bibliographic and Acquisitions Subsystems are used by libraries to acquire, process, catalog and maintain records of their audiovisual materials.
7. Source of bibliographic Records:
   1. LC Books
   2. LC Serials
   3. LC Films
   4. LC Music (When Available)
   5. GPO Records
   6. User Input
8. WLN licenses its software to other organizations
   1. University of Missouri
   2. University of Illinois
   3. National Library of Australia
   4. National Library of New Zealand
   5. Bibliotechniques, Inc. - A private vendor which sublicenses a "turnkey" version of WLN to British Columbia Library Network and to others soon.
9. WLN has data sharing agreements with the replication sites
10. Data Base Statistics as of June 1983:
    o 2.6 million bibliographic records
    o 3.5 million authority records
    o 1.5 million bibliographic records have holdings

- o   5.5 million holdings statements, i.e., local call numbers
11. Important feature of WLN is shared cataloging, shared catalog maintenance, and shared standard catalog record.
    0. WLN has single version of a record per cataloged item
    1. Participants can add local notes or access points which display only for them
    2. Participants correct errors in data base records which are reviewed by Network staff and permanent data base record is updated for all libraries (error correction usually takes 24 hours)
    3. Changes to authority records are reflected in linked bibliographic records
    4. Corrected version of a record always appears online, in COM or book catalogs, or on magnetic tapes
12. Audiovisual Materials
    0. Films have been online since WLN implemented
    1. As far as we know, a majority of Participants input their audiovisual materials into the data base
    2. WLN produces a film catalog for the Washington State Film Library which is distributed throughout the state
13. In general, standards for original cataloging apply equally to books, serials, and films records
    0. Original, current cataloging records

       - Descriptive cataloging must be AACR2
       - Access points must conform to WLN Authority File or be established according to AACR2

    1. Retrospective conversion cataloging records

       - Descriptive cataloging reflects rules in force at the time of original cataloging
       - Access points must conform to WLN Authority File or be established according to AACR2

14. As a rule, WLN cataloging policy and practice follows LC's

    One exception - for videorecordings, LC uses one record for various tape sizes. WLN users create separate records for each size so that it's clear which size a library owns.

15. WLN Bibliographic Standards Committee consists of user representatives from Washington, Oregon, Idaho, Montana, Alaska, and Arizona.
    0. Bib Standards Committee considers cataloging or other policy which impacts the quality of the data base, including the Bibliographic, Authority, and Holdings Files.
    1. The Committee is currently considering how to handle off-the-air videorecordings and locally produced videorecordings of published motion pictures. No final decision, although, the above mentioned videorecording record policy will probably affect this decision.

SUDOC NUMBERS IN NOTE

From the OCLC publication *The Advance Line* comes the following on "GPO Cataloging Reissued by LC":

Users have asked why, when GPO cataloging is reissued by the Library of Congress (040 = DGPO/DLC $c DLC), the GPO stock numbers and item numbers (which in GPO-input records appear in fields 037 and 074 respectively) are moved to 500 fields. These changes are made because fields 037 and 074 are not valid in LC's internal system.

A more serious problem exists with GPO AV cataloging subsequently reissued by LC. The 086 field (used for the SuDocs number and available to OCLC users both as an indexed field and as a possible call number for card printing) is not valid in LC's internal version of the AV format. Thus, for AV records, the SuDocs number will appear as a note.

Users may request on a Change Request Form that these numbers be put back into the proper 0xx fields. Keep in mind, however, that if LC issues a corrected form of the record, these numbers will be moved back to 500 fields.

See OCLC #8922324 for an example of stock and item numbers in 500 fields. See OCLC #8065446 for a SuDocs number in a 500 field.

FILM / TV RESOURCES IN LOS ANGELES
Reported by Verna Urbanski

ACRL Cinema Librarians Discussion Group and the Theatre Library Association cosponsored an all day program featuring film and TV resources available in Los Angeles. The program was held Tuesday, June 28th during the 102nd American Library Association. Moderator for the morning program was Anne G. Schlosser of the American Film Institute. What follows is a brief summary of each speakers remarks and an overview of the afternoon tours of the Variety Arts Center Library, the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences and the Louis B. Mayer Library of the American Film Institute.

Audree Malkin of the UCLA Theatre Arts Library spoke on "Film / TV Resources with Special Emphasis on the RKO Archives and the Twentieth Century-Fox Collection". RKO pictures ceased to exist in 1958. From 1928 through 1950 RKO was the fifth largest movie producer. RKO was born with sound movies. The archive includes 1,170 file drawers from RKO's Los Angeles offices and 290 file drawers from the New York office. These include 5,000 story files and all production records for 1,800 properties.

The 20th Century-Fox materials include scripts for 6,000 feature movies, 150 boxes of scripts for TV productions, 722 boxes of production files (these contain correspondence, contracts, scores, etc.) and 4 million still photos and negatives. 20th Century-Fox was founded in 1915.

The UCLA Theatre Arts Library was founded in 1947 and is now one of 19 departmental libraries. Their collections focus on films, radio and television materials. The collection includes original artwork, animation stills, budgets, cue sheets, scripts, production files, legal contracts, films, submitted manuscripts, books, 260 periodical titles, documents about the history and business of film making, animation sketches, posters and pressbooks. The Library also collects programs from film festivals from all over the world and reviews of film festivals.

Leith Adams, curator of the Warner Bros. Collection of USC Special Collections Library described the contents and extent of their collections. They have over 5,000 boxes of records from Warner Bros. covering from the beginning through 1968. These are the Los Angeles records only. Princeton University received the New York office files. The collection includes clipping

files, booking collections, story files (which include reader's reports, memos, legal papers, contracts, etc.) and publicity files (pressbooks, publicity memos, newspaper articles, pictures of sets). The materials from the animation department were mostly destroyed and little remains. From the Art Department a large collection of engineering drawings remain. The Warner Bros. collection has television materials from 1958-1968. This includes TV programs, scripts, series ideas and proposals.

Bruce Torrence, Senior Vice President of Pacific Savings and Loan told how over a period of 14 years, his personal collection of photos has grown into a 10,000 item collection housed and maintained at Pacific Federal. It is a historical collection of photographs which focuses on the studios themselves and includes photos of studios from all over California. The collection divides itself into four sections: 1) buildings, including ground shots and aerial views, both pictures and negatives; 2) movie making photographs, including production stills. Some of these were made when movies were filmed out of doors using natural sun for illumination; 3) history of studios materials; 4) periodicals, books, pamphlets, etc., on movie making as a business.

Bonnie Rothbart, manager of MGM's Picture Research Library gave an overview of their holdings and the services they provide. The Library was begun in the 1920s and collects historical research background material to assist in moviemaking. They provide a production company with photos and information so that the film will be authentic. They also collect materials created during movie making. These include set stills, production stills, elevation and set designs, location stills (taken from 1920-60), clippings and books. The clippings files include over half a million items arranged by subject. One collection is thirteen notebooks of photographs taken between 1945-1947 during a major labor strike. Management intended to use these to black list participants at the end of the strike. But the actual result is a fascinating, detailed, photographic account of the progress of the strike. The Library also compiles subject files to be used as resources for productions. These include things like restaurant menus, photos of police personnel and their vehicles, diners interiors, license plates and all manner of information on props. They maintain a vast network of contacts on a wide variety of topics.

Miles Kreuger, president of the Institute of the American Musical, outlined the founding, contents and evolution of this unique collection. The Institute evolved from the personal collection of Mr. Kreuger and is founded on his intense fascination with musical theatre. In the early 70's Mr. Kreuger observed that as persons associated with musical theatre died, their materials and memorabilia were being disseminated in many directions. Many unique and

valuable items were being irretrievably lost. In an attempt to halt this tide and to preserve these materials of musical theatre and film for scholars and buffs, Mr. Kreuger founded the Institute in 1972. Though originally founded in New York the Institute moved to Los Angeles in 1979. Items in the collection include every script of every Broadway musical ever produced, 40,000 recordings of musical productions from 1890 on, production albums for musicals and demonstration records, files on theatre back into the 19th century, correspondence between writers, producers and directors, source books, sheet music from 1880 on, vocal scores from 1840 on, 200,000 stills from 1914 on. Other special materials abound. They have the largest collection of playbills in California. The Institute is especially proud of its collection of 16 mm film shot by Ray Knight which constitutes a unique film record of Broadway musicals during performance. There are 175 of these covering performances from 1931-1974. In addition the Institute has many unique personal collections. The Institute serves scholars, authors, and industry. It is an especially valuable resource to persons staging revivals of older musicals because the Institute can produce authentic scripts, scores and staging information.

AFTERNOON TOURS

The afternoon tours began with a brief visit to the Variety Arts Center Library. The Center moved to its current location in 1978. The Eddie Cantor gag file, the Kay Kyser gag file, a John Barrymore scrapbook and the Buster Keaton collection which includes scrapbooks, photos and realia are some of the library's major holdings.

Linda Harris Mehr of the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences and her staff conducted a tour which gave a fascinating glance at the world of movie archives. Some tour members had the thrill of holding an as yet unawarded Oscar. (It was surprisingly heavy, has a lovely sheen and a surface that is very pleasing to touch. However, the rumor that tour members had to forcibly pry the award from this editor's hands, are highly exaggerated!!) The Library is funded by the Academy Foundation whose major source of revenue is the Academy Awards presentations.

The Library has a collection of the house organs of the major motion picture producers including an exceptionally fine set of *The Lion's Roar* (MGM). The staff tries to collect everything written in English about motion pictures. They have all the biographies published about people in the motion picture industry. The Library has all the publications of the Academy including its Play- *Players Directory* ("The casting director's Bible") and the *Index to Motion Picture Credits*. A large collection of biographical files are maintained. These cover

notable people from behind and in front of the camera. These were begun in 1940 and have been enriched by many gifts of personal files as well as donated studio bio files. Paramount recently gave the Library 12 boxes of their studio biographies.

The Archives of the Academy Library houses over 150 separate collections. Each collection is inventoried and a card index is made to the inventories. Notable collections include the complete papers of directors John Huston and George Cukor, Hedda Hopper's files on over 2,000 people (also transcripts of her phone conversations, correspondence and her columns from 1939 on), the papers, columns, etc. of Louella Parson from 1916 on, and the Three Stooges collection. There is an extensive collection of interviews which the Archivist, Howard Wall, conducted with people whose papers the Archive collects.

The Library has an extensive collection of movie stills (over 4 million) which includes all MGM stills from its beginnings through 1960 and all of Paramont from its founding to date. The staff is currently involved in a major preservation effort to halt the deterioration of these items and have innovated some techniques of restoration in connection with the program. Many of the photos are in binders and scrapbooks and are suffering from glue damage and mildew.

Other major resources include film files on individual films released in Los Angeles, pressbooks (booklets made up for theatre owners to show publicity items available for purchase which can be used to advertise a film) and lobby cards (these are smaller than posters, on heavier paper and made for display in glass cases in theatre lobbies). The Library also oversees the National Film Information Service. The Service was established to offer access, by mail, to the extensive research holdings of the Academy's Library. [For more information on the NFIS write the Library for a brochure: 8949 Wilshire Boulevard Beverly Hills, CA 90211] Other information about this collection is available in an article titled "The Movies": RTSD AV, ACRL AV, OLAC Sponsor ALA Program" in vol. 3, no. 3 of this *Newsletter*.

The final stop of the day was the American Film Institute's Louis B. Mayer Library with Director Anne Schlosser acting as tour guide. AFI was founded in 1967 and has as its purpose to preserve and advance the art of motion pictures and television. AFI is funded 40 percent by the National Endowment for the Arts and 60 percent from private sources. AFI's main office is in the John F. Kennedy Center for the Performing Arts in Washington, D.C., where two of its major functions are conducting a preservation program and acting as an acquisition agent for the Library of Congress. The West Coast office functions

to assist in the production of films and to teach film making. It is a center for independent film makers. One of its projects is the Directors Women's Workshop (DWW). This program helps women produce a film which they then can use as a sample of their work. Ann Brancroft and Dyan Cannon are among DWW graduates.

The Library was begun in 1969 and has a collection which is intended to complement other LA area collections rather than compete with them. They collect especially in the areas of motion pictures, photography, television, theatre and costuming. Using 175 journals and periodicals, the Library maintains an extensive clipping file which was begun in 1973. The TV clipping files are heavily used by producers wishing to check on credits. One very interesting resource is a collection of 160 file drawers of 3 x 5 index cards covering "story buys and title changes" for every film up for production by MGM from the early 30's to 1969.

The Ahmanson Special Collection Room houses the transcripts of seminars conducted by AFI with film notables from Edith Head to Michael Caine. The transcripts cover 1969-81 with the tape version (untranscribed) available to present. The holdings also include screen plays and TV scripts. The TV scripts are indexed by writer, director and subject. A novel index cross references the original novel with its script form and the finished film. AFI has extensive holdings of *Film Daily* and *Film Daily Yearbook* as well as *TV Guide* which covers from its beginnings as a regional New York publication in 1950 to its national scope in 1953 to present.

PERMISSION TO COPY

Copy and disseminate anything printed herein as long as the source is acknowledged. **REMEMBER:** some information dates quickly so watch later issues for updates. If an agency relies on information we publish, it would be best for them to be a member of OLAC to assure receipt of all current updating information.

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MICROCOMPUTER SOFTWARE CATALOGING
EXAMPLES COMING SOON

Nancy B. Olson, Professor and audiovisual cataloger at Mankato State University and Visiting Scholar at OCLC, has prepared a manual of examples of cataloging for microcomputer software and video games. The examples include cataloging for software for Apple and other microcomputers and for Atari, Odyssey, and Intellivision video game systems. The software cataloging includes examples of serials and MECC items in addition to educational, business-related, and recreational packages. Most examples are of commercially available materials, but a number of locally produced items are included in the 25 examples.

The cataloging is based on AACR 2 chapter 9 and the guidelines developed by an ALA RTSD CC:DA (Committee on Cataloging: Description and Access) Task Force. The manual, edited by Edward Swanson, includes 50 pages of text in addition to the 25 examples. For each example the information given on the disk label, package, and guide is shown, and the cataloging is explained. *A Manual of AACR 2 Examples for Microcomputer Software and Video Games.* Soldier Creek Press Box 863 Lake Crystal, MN 56055. Price: $10.00 prepaid; $12.50 after January 1, 1984.

Nancy also sent along an example of cataloging an unpublished file. Note the title is from the disk label which contained a misspelling.

Dinasaurs [i.e. Dinosaurs]. -- [198-].
    [1 program file?]

Title from disk label.
1 computer disk.
Mode of use: Apple microcomputer.

About this cataloging sample, Nancy notes the following points.
We must use chapter 9 as written for unpublished files, not the forthcoming guidelines. Chief source of information: label on disk (if the cataloger has no access to a microcomputer). Only the date goes in the publication, distribution, etc. area, since this is unpublished. We assume it is a program file, and assume only 1 file. We assume it is for an Apple since it was borrowed from an Apple user. The number of program statements is not known. The programming language is not known.

Soldier Creek Press has also announced recently the publication of a manual to "provide useful guidance to those who must often contend with music materials without benefit of musical expertise." This manual by Richard Smiraglia, Head of music cataloging at the University of Illinois at Urbana-Champaign and chair of the Music OCLC Users Group will also serve as a textbook for the beginning music cataloger. For experienced professional music librarians, this book will provide a single collection of pertinent policy decisions. The narrative sections of the book treat description, choice and form of entry, uniform title, and added entries including analytics and references. An extensive section contains a comprehensive variety of cataloging examples. The final section lists the most basic music reference tools. *Cataloging Music, A Manual for Use with AACR 2.* Soldier Creek Press Box 863 Lake Crystal, MN 56055. Price: $20.00 prepaid; $25.00 after January 1, 1984.

REMEMBERING OUR "HEAVENLY HOME"
Nancy B. Olson

In the September 14 issue of *American Libraries*, P. 512, a question on cataloging received a response from the Central School District of Dansville NY. They follow four principles: "stranger. like, large, heavenly home."

1. Can a **stranger** find materials in our library?
2. Can a user easily find all **like** material on a particular subject?
3. If the collection gets much **larger**, will the scheme used still work?

4. If I am transported to MY **heavenly home** tonight, will my successor condemn me to hell?

These four points are good ones for all librarians to keep in mind as they move and rearrange collections, set up special collections, and go through their daily routine. The "heavenly home" rule should be kept in mind since we all have a tendency to ignore documentation of procedures as we create special classification schemes, home-made subject headings, programming, unit activities, etc.

FIXED FIELD DATES FOR MULTIPART ITEMS

A recent *Solinet Memorandum* carried the following item which will be of interest to many OCLC users.

> In some rare cases, a cataloger who is creating a bibliographic record for a multipart item may have only later volumes, and thus may know the terminal date but not the initial date. If the initial date cannot be supplied, the cataloger may record just the terminal date in the 260 $c as 4 blanks, hyphen, and terminal date. This date situation would be expressed in the Fixed Field as "Dat tp:m" with Date 1 containing blanks, and Date 2 containing the terminal date.

```
260 $c      [blank][blank][blank][blank]-1980.
Dat tp:       m
Dates:      0000,1980.
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> Note: This practice applies only to published monographic items in books, AV, Maps, Scores and Sound Recordings formats. It does not apply to Serials and Manuscripts.

--Glenn Patton (OCLC)

WHAT CAN BE CATALOGED
USING THE CURRENT A/V FORMAT--A REMINDER
V. Urbanski

Occasionally it is a good idea to review just what can be cataloged in our on-line systems. Keep in mind that the available MARC film format does not serve all the types of materials we might associate with that format. The introduction to the OCLC *Audiovisual Media Format*, summarizes nicely the materials it is designed to serve **at present:**

The OCLC format for audiovisual media is based on the Library of Congress MARC format for films, with certain modifications for special application in the OCLC Online System. The audiovisual media format encompasses records for the following types of material:

1. motion pictures and videorecordings,
2. graphic materials, such as filmstrips, slides, transparencies, charts, etc.,
3. three-dimensional artifacts and realia, such as models, dioramas, games, etc.,
4. kits, or packages of more than one medium designed for use as a unit, no one of which is identifiable as predominant.

Please notice this does not include 2-dimensional materials such as art prints, pictures, posters, postcards, activity cards, and similar material. Though some users do input records (illegally!!) for these materials using type code "n", OCLC discourages this practice and prefers users to wait for the MARBI Committee to adopt proper modifications to the film format to accommodate other material. Users records input illegally will be converted to type "a" if a member institution requests such a change. That is why you can find "good" av copy one day and return the next to find your type "n" material is now a "monograph". Glenn Patton of OCLC comments:

> I would emphasize that OCLC has repeatedly asked... that users not input records for two-dimensional items until there is a place to put them, that is, until the proposed changes to the A-V format to accommodate these materials have been approved and have been implemented by OCLC. When pressed about portfolios of photographs, etc., we have reluctantly agreed to treat them as type "a" material. We are, I think, following LC practice in this case. In addition, if another user requests it, we have changed type codes ... But our preference is that records for these materials not be input until format modifications are complete.
>
> We certainly recognize that this policy creates problems for many users, especially those with online circulation systems, and COM or online catalogs. It is unfortunate that it has taken so long to get action under

way to modify the MARC formats. OCLC first proposed changes as long ago as July 1978, but until the recent activity on the part of archival prints and photographs people, no one else among the MARBI committee members and representatives showed any interest. That's one reason why [it is necessary] for OLAC to be a strong presence on MARBI.

FROM THE TREASURER
Catherine Leonardi

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      Reporting period:
      July 11, 1983 through October 15, 1983

      Account balance July 11, 1983
$3,380.90

      Income

            New memberships
250.00
            Renewal memberships
232.00
            Interest paid on account
61.42
                                                            -----
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            Total income
543.42

    TOTAL
$3,924.32

      Expenses

            Newsletter v.3,no.3
410.47
            MARBI representative fee
100.00
            LA ALA meeting room fee
40.00
            Bank charges
18.40
            Bounced check
5.00
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            Total expenses
573.87
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        ACCOUNT  BALANCE October 15, 1983
$3,350.45

        CURRENT  MEMBERSHIP     442
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MEMBERSHIP RENEWALS
NOW BEING ACCEPTED

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RENEWAL FORMS WILL NOT BE SENT. USE THE FORM BELOW

Cross out any incorrect information:

I wish to (renew my membership / join) the On-Line Audiovisual Catalogers.
I am enclosing dues of (5.00 / 7.00 / 10.00 / 12.00) for calendar year **1984.**
(Dues include subscription to the quarterly *Newsletter*.)

NAME:
ADDRESS:

Make check payable to On-Line Audiovisual Catalogers and mail to:

Catherine Leonardi
OLAC Treasurer

3604 Suffolk
Durham, North Carolina 27707

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* includes $2.00 for postage and handling.

Last modified: December 1997