Developments in the Organization of Audiovisual Materials

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THE YOUNG AND WISE and the old and experienced practitioners in the field of bibliographic control have discovered that the development of cataloging rules has something in common with the building of a Gothic cathedral. Nothing happens very fast, and that is probably good. Hasty decisions on cataloging policy are easy to make—but difficult to reverse when expectations go wrong. In the specialized area of bibliographic control of the media variously termed nonbook, nonprint or audiovisual, rules meriting broad support have not developed as rapidly as the new forms of material have emerged. Until now the best attitude toward implementing rules has been the most flexible; the best decisions have been the least rigid ones.

In the 1972 publication, *Bibliographic Control of Nonprint Media*,[1] the bibliography lists more than seventy items under the heading "Manuals." Although many of the items are not manuals, the list could have been even longer, because it is not exhaustive and is limited to English-language works. This abundance of guides, which by no means agree on cataloging practices, illustrates the condition which has prevailed since audiovisual materials began to occupy an important place in our libraries: a desire to do something constructive about organization, but not much agreement on how to go about it.

The events which have transpired in the development of nonbook bibliographic control were foreseen by Evelyn Hensel in a 1953 *Library Trends* article, "Treatment of Nonbook Materials": "When a catalog is needed, rules for it inevitably are developed. The formulation of rules by individual libraries is the first step, and gradually uniform or commonly accepted operations are incorporated into

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codes."[2] Hensel's article shows the thinking of the time when operations were expected to metamorphose into codes without considerations of objectives; there was no particular concern for consistency in treatment, either from one form to another, from one library to another, or from one country to another. Furthermore, the number of forms considered is small by comparison with today's situation. Brief mention is made of films, phonorecords, maps and picture collections, but discussion of manuscripts occupies nearly one-half of the article. (The latter are no longer considered to be a category of nonbook materials.)

In contrast to the situation of twenty-four years ago, the emphasis today is on development of descriptive cataloging codes of the widest possible application. The early codes and manuals were prepared for local application, but they are now prepared with a view to universal adoption. The forms of nonbook materials have multiplied during this period and, as the report of the National Commission on Libraries and Information Science (NCLIS) observed, audio and visual materials have become an important part of our national knowledge resources; however, "like many natural resources, knowledge resources, uncoordinated in growth and usage, are in danger of being wasted and inefficiently utilized."[3] This growing diversity of forms and the potential informational value contribute to the urgent need for control through rational and consistent cataloging codes, and through coordination of input to various data bases.

While some librarians have yet to comprehend the impact of nonbook materials on the knowledge resource system, others have embraced them enthusiastically, but have restrictive ideas about their management. The conclusions reached by Wesley Doak in a recent article have interesting implications:

> (1) if you do not have an audiovisual or separate instructional resources department, do not start one; (2) if you have such a department now, get rid of it as soon as possible; (3) make everyone in your organization equally responsible for all information resources; (4) make familiarity and utilization of skill with media part of the rating and reviewing system for personal advancement; and (5) incorporate all library resources into one access vehicle.[4]

The last stipulation has the most pointed meaning for bibliographic control, but failure to understand the other four conditions has, in some instances, contributed to relegation of the newer media to an underutilized second-class status.

Another element in the present picture is the possibility of expediting and improving bibliographic control through on-line computer systems which require adherence to standards for input and acceptance of standardized output. Coding and numbering systems to facilitate control are also under consideration, and the adequacy of subject analysis is being studied by an American Library Association (ALA) committee. Broad interest in media matters is demonstrated by the fact that there are currently more than twenty ALA committees at work on a wide range of media topics, as well as national organizations in several countries and international groups which are concerned with a broad spectrum of media activities. Involvment with media is apparent in all types of libraries, although to varying degrees.

The history of code development for descriptive cataloging of nonbook materials may be seen in several areas of activity. During the past decade the audiovisual people and the catalogers have begun to cooperate, resulting in mutually accepted objectives and the emergence of workable rules. It is hard to say exactly when librarians began to cope with objects other than books, but one early and entertaining example was offered in 1922 by Dorcas Fellows.[5] Her chapter on "Art Objects, Natural History Specimens and Miscellaneous Objects" recognizes some of the same problems we have today in organizing and providing retrieval keys for these materials. While she observed that "in a library the use of *books* is the chief consideration and it is naturally from this side that information is first sought," she also noted that: "if with the entries for books there could be included entries for illustrative objects also it would undoubtedly add greatly to the use of the latter"; and that "this method of procedure would add decidedly to the usefulness of available resources, both books and illustrative objects."[6]

With the exception of various independently developed manuals and guides which had no official sanction, the first detailed analyses of nonbook cataloging were published by the Library of Congress (LC) between 1952 and 1965. These rules were issued as supplements to the *Rules for Descriptive Cataloging in the Library of Congress,*[7] and covered entry and description for motion pictures, filmstrips, phonorecords, and two-dimensional representations.[8] They were designed for use at LC, but achieved fairly widespread use through the catalog cards sold by LC. Although the rules may have influenced the content of some locally prepared manuals and were followed in some large libraries, they were generally ignored in school and public libraries,

which had the largest collections of audiovisual media. The *Code for Cataloging Music and Phonorecords,* prepared by a Joint Committee of the Music Library Association and the ALA Division of Cataloging and Classification and published in 1958[9] constitutes more of an extension and elaboration of the descriptive cataloging rules then in effect than a radical departure from general cataloging practice.

The LC rules were produced at the same time that dissatisfaction was growing with the *ALA Cataloging Rules for Author and Title Entries*[10] then in force, and interest in international compatibility of bibliographic records was beginning. These ideas culminated in the International Conference on Cataloguing Principles held in Paris in 1961. The goal of the conference was " 'to reach agreement on basic principles governing the choice and form of entry in the alphabetical catalogue of authors and titles.' " One of its main actions was to request official national delegates and national committees "to take the necessary action to ensure that cataloguing rules in their countries are established or revised as soon as possible in conformity with the principles laid down by the Conference, and put into practice."[11] Nonbook materials were included in a footnote to the Statement of Principles (Paris Principles): "In this Statement, the word 'book' should be taken to include other library materials having similar characteristics."[12] It is difficult to believe that this statement reflects full cognizance of the many peculiarities of nonbook materials, or that many diverse forms such as games, dioramas or microscope slides have characteristics similar to those of books. It was also rather easy to forget this expanded definition of the word "book" in reading the full statement.

The *Anglo-American Cataloging Rules* (AACR),[13] published in 1967 pursuant to the conference agreement, includes a section (Part III) devoted to nonbook materials. Important recognition of the relationship between books and nonbook materials is shown in the introductory statement to Part III: "The rules for entry, heading, and description for books and booklike materials (Parts I and II) apply also in the cataloging of non-book materials (Part III) to the extent that they are pertinent and unless they are specifically contravened or modified by the rules in the following chapters."[14] This seems to portend great strides forward, but the rules were basically only an updating of the earlier supplements to the LC descriptive cataloging rules mentioned above. The greatest innovation was the point of view taken in the introductory statement.

In his *Introduction to the Anglo-American Cataloguing Rules,*[15] P. K.

Escreet quoted a footnote to AACR Rule 260A: "Time did not permit the Catalog Code Revision Committee to examine the merits of this rule, which has been retained in substance from the earlier one approved by the Library of Congress and the American Library Association."[16] He went on to comment that "a similar rider could be attached to nearly all the rules for entry in Part III, so far as the Cataloguing Rules Sub-committee is concerned," and then called attention to the departures from the Paris Principles in Part III.[17] Most nonbook catalogers would agree with Escreet's position.

Another criticism of AACR came in 1968 in *Standards for Cataloging, Coding and Scheduling Educational Media*,[18] published by the Department of Audiovisual Instruction (DAVI) of the National Education Association. Here criticism is not direct but may be implied by the omission of any mention of AACR except in the bibliography and by the disregard for accepted cataloging rules as they had been set forth in the Paris Principles. Even the time-honored tradition of noncapitalization in titles was ignored—unfortunately, too late to be taken seriously. This work reached its fourth edition in 1976 under the title *Standards for Cataloging Nonprint Materials*,[19] the publisher having become the Association for Educational Communications and Technology (AECT) in 1971 when DAVI was reformed. Alma Tillin and William Quinly have worked on all four editions and are the sole authors of the latest one.

In the AECT rules, title main entry is strongly advocated for most forms; unlike the first edition, however, provision for creator (author) main entry is provided. This manual has clear examples illustrating the rules and showing possibilities for variant practices, an excellent physical description chart showing physical particulars of the various forms, and a very detailed glossary. It is among the codes that cover a wide variety of nonbook forms. Specific form designators are clearly indicated and related to general form designators. Descriptive cataloging is not according to the International Standard Bibliographic Description (ISBD), which will be discussed below, but the existence of ISBD is recognized. The recent editions of this work show increasing awareness of other forces in cataloging practice, and a diminishing tendency to reinvent the wheel. This code is widely used in the United States, and while comprehending cataloging principles, it may be more acceptable to media specialists than the codes emanating from the cataloging community.

The AECT rules will soon be implemented in a union list of 16mm films held by the member institutions of the Consortium of University

Film Centers. The list will include information on availability and will record the International Standard Book Number (ISBN); it will be published by Bowker and updated in *Previews*.[20]

During the same time that the AECT rules were being developed, a group of Canadian librarians began to draft a code for school libraries. After testing their ideas in practical situations and seeking advice and counsel from a broad representation of working librarians, the authors completed a preliminary edition in 1970. This manual was published by the Canadian Library Association under the title *Non-book Materials: The Organization of Integrated Collections*,[21] and was followed in 1973 by a revised and expanded first edition which placed less emphasis on school library applications.[22] From the outset the authors seem to have viewed as their mission not to develop a local code for Toronto librarians, but to draw together the best ideas and seek the widest support, which would then result in the strongest code enabling the widest application. The authors were mindful of the precepts of Parts I and II of AACR, but found that Part III presented difficulties. Jean Weihs noted: "In the first place it did not cover all media; secondly, it dealt with each medium without regard for its integration into an omni-media catalog."[23]

The manual found immediate recognition and was endorsed in 1970 as in interim guide by ALA's Cataloging and Classification section, Executive Committee and the Canadian Library Association (CLA). The ALA endorsement was contingent upon the formation of an ALA/CLA joint advisory committee to advise the authors on the first edition.[24] This Joint Advisory Committee on Cataloging Nonbook Materials, which was formed in 1971, worked closely with the authors on the first edition, with committee members providing liaison with the organizations they represented. Work on a second edition has not yet been initiated.

The second edition is to be designed as a practical handbook to the revised AACR, with careful study to see where examples and explanations are most appropriate. In the words of the principal author, it should "help bridge the gap between the way people are doing things now and the new way."[25] Unlike the previous editions, subject analysis and applications of subject headings will be included. New forms of materials will be covered, and information on recording nonbook data for machine handling may also be included.[26]

The Canadian rules have been very well received by practicing librarians, media specialists and library science teachers. The excellent organization, clearly labeled examples, and responsiveness to

user needs have apparently exerted a beneficial influence on some of the other recent codes. The emphasis placed on the integrated or omnimedia catalog appears to have influenced acceptance of that idea in most of the current codes.

Another major guide developed during this same period is the *Non-book Materials Cataloguing Rules* prepared by the Library Association Media Cataloguing Rules Committee which was published in 1973.[27] This work may also be considered a reaction to Part III of AACR, "much of that which had perforce been accepted without full scrutiny of its applications to the British context."[28] It was also designed as a draft revision of Part III with the understanding "that the present chapters 10 (Manuscripts), 11 (Maps, etc.) and 13 (Music) are not embraced by the draft, and should preferably be taken out of the present Part III and regrouped in closer relationship with Parts I and II."[29] Like all the guides developed in the 1970s, this one demonstrates thorough understanding of basic cataloging theory, the need to develop rules from basic principles, and the importance of providing full cataloging for all nonbook materials. Its rather unusual arrangement and lack of examples showing full entries do not facilitate use. Full examples tend to reinforce points already established in foregoing rules.

Criticisms of AACR also came from its own authors within ALA and LC, and plans for revision of Chapter 12 (Motion Pictures and Filmstrips) were announced in 1968.[30] For several years little seemed to happen, but in 1973 after the publication of the British work, it was announced that work on Chapter 12 would be resumed: "The Library of Congress will proceed to draw up a draft of the revised chapter which, when completed, will be forwarded for approval to the co-authors of the North American Text."[31] This draft was to be based on the three publications noted above: *Standards for Cataloging Nonprint Materials, Nonbook Materials: The Organization of Integrated Collections,* and *Non-book Materials Cataloguing Rules.* The resulting revision of Chapter 12, covering a much broader range of materials than the original, was published in 1975 under the new title *Audiovisual Media and Special Instructional Materials.*[32] Again, as in the other codes, drafts were circulated before publication and criticisms were sought from a wide range of experts.

Primarily because it was published recently, this code is alone among those under consideration in its use of the ISBD patterned after the International Standard Bibliographic Description for Monographs (ISBD(M)), with "Innovative provisions dealing with the

special characteristics of nonprint media."[33] The examples clearly show the use of ISBD as well as other directions in the rules, and the use of ISBD reinforces the multimedia catalog idea by giving consistent treatment for all materials. Some critics carp at the ISBD, but its use in media cataloging introduces a desirable degree of standardization. Although some critics consider ISBD punctuation obstructive to the catalog user,[34] others maintain that it is nearly invisible and accomplishes its goals in a subtle manner.

During the period that the authors of the four codes were shaping their ideas, several other events occurred which should help to unify the bibliographic control of nonprint materials. In the Anglo-American sphere the authors of AACR determined that work should start on a second edition; in 1974 a Joint Steering Committee (JSC) chaired by Peter Lewis was formed to guide revision and coordinate ideas from committees representing the authors.[35] At a meeting in January 1975, the JSC

> accepted the commitment entered into by its predecessors, to base revision of relevant chapters of AACR primarily on the following four sources: Draft revisions of Chapter 12 and 14 AACR (U.S.), *Non-book Materials Cataloguing Rules* (U.K.), *Nonbook Materials: The Organization of Integrated Collections* (Canada), *Standards for Cataloging Nonprint Materials* (U.S.).[36]

While this directive went straight to the nonbook problem, the JSC position statements (regarding closer conformity with the Paris Principles, awareness of "developments in machine processing of bibliographic records," and adherence "to the principle of standardization in the bibliographic description of all categories of materials") also had strong implications for nonbook materials.[37]

This reconciliation should not prove to be an insurmountable task—the four codes are relatively close to the Paris Principles. The main areas to be resolved are: (1) scope of coverage—that is, what forms to include (maps, music, machine-readable data files and microforms appear in some but not all of the codes); (2) agreement on terminology, particularly that used in the general medium designator and in the collation (specific designator); (3) location of the medium designator—either after the title proper or full title, or in the collation; (4) treatment of mixed media items; (5) data elements to be included; and (6) the sequence of data elements. The medium designator has long been used by LC for motion pictures, filmstrips and phonorecords, and in recent years has become an accepted alternative

to color coding to provide an "early warning signal" of the form. *Non-book Materials Cataloguing Rules* does not employ a medium designator after the title, and Peter Lewis—chairperson of the committee—finds problems with placement following the title.[38] These areas in which accord is presently lacking would seem much more easily resolved through compromise than the accepted fundamentals would be.

In addition to revision of the AACR, international trends in bibliographic control have resulted in a program called Universal Bibliographic Control (UBC). UBC has encouraged Unesco to adopt as its "major policy objective the promotion of a world-wide system for control and exchange of bibliographic information."[39] While considering the importance of the printed book, the statement of concepts of UBC also draws attention to nonbook materials and recognizes some of the less obvious implications: "In developing countries the importance of audio-visual materials in all approaches to education cannot be overemphasized, especially where there is a society which is non-print oriented but becoming increasingly urbanized. There is also the value of oral records as part of a country's archives."[40] In other words, the potency of nonprint materials in semiliterate societies is considerable. The fact that possibilities for international agreement are being considered while AACR is under revision is a fortuitous circumstance—which the JSC plans clearly comprehend. The new consensus which is emerging, with awareness of worldwide implications, can be embodied in the revision of Part III.

Discussion thus far has concentrated on the familiar background of our Anglo-American practice. Thanks to the instigation of the International Federation of Library Associations (IFLA) Committee on Cataloguing and the sponsorship of Unesco, we now have a thorough "survey of existing systems and current proposals for the cataloguing and description of non-book materials collected by libraries, with preliminary proposals for their international coordination."[41] This study was carried out by Christopher Ravilious of the University of Sussex and was published in 1975;[42] its scope is best described in the author's abstract:

> The paper describes the methods and conclusions of a survey of bibliographic agencies conducted for IFLA under a Unesco contract. Codes of rules for the cataloguing of non-book materials formed the principal focus of attention, but consideration was given also to other developments in the field including the repre-

sentation of non-book materials in national bibliographies. The
report of the survey, submitted in draft to Unesco in October 1974,
calls for the setting up of a Working Group for the purpose of
elaborating on International Standard Bibliographic Description
for Non-book Materials (ISBD(NBM)).[43]

While it is impossible to do full justice to this 132-page report in a few
sentences, several interesting ideas and findings are of note. The
internationalization of nonbook bibliographic description is seen as a
particularly fruitful pursuit because:

> Many kinds of non-print materials transcend the barriers of na-
> tionality by their very nature, in that they do not rely—as do all but
> an insignificant minority of books—on language as their medium of
> communication. If the dissemination of materials is hedged by
> frontier restrictions it is not because they are incomprehensible
> outside their country of origin; it may very well be because of
> incomplete, patchily-available or non-standard documentation.[44]

Anyone wishing to learn of the treatment or nontreatment of audio-
visual materials from Australia to Yugoslavia should refer to this
study. Considerable variation is demonstrated in minor matters and
in more controversial concerns such as the concept of "authorship"
and the status of performers.[45] Summaries given of the activities of a
number of international bodies and treatment of nonbook materials
(NBM) in national bibliographies are also valuable. Like most surveys
of this type it is, according to the author, already out of date;[46]
nevertheless, it is illuminating for those whose principal contact has
been with Anglo-American developments.

Ravilious believes that an adaptation of the International Standard
Bibliographic Description for Monographs (ISBD(M)) for nonbook
materials could provide a basis for a methodology to expedite and
standardize the procurement and exchange of these materials. He has
therefore surveyed current practices to discover the data options
available to any future ISBD(NBM): "Such a survey may serve two
purposes; one negative (it will show what traps are to be avoided), the
other positive (it will enable the compilers of ISBD(NBM) to build on
the work that has already been done."[47] The evidence of this report is
that a considerable amount of work has been done around the world;
although definite variations in practice exist, the cataloging world
seems to be ready for ISBD(NBM).

The working group proposed by Ravilious has been set up under

his chairmanship and is developing ISBD(NBM), with a final proposal to be submitted to the IFLA General Council in August 1976.[48] J. McRee Elrod, another early champion of the ISBD for nonbook materials, is also a member of the working group. He chaired a group of Canadian catalogers who developed a preliminary ISBD(AVM) in early 1975. Elrod's observations about placement of the medium designator are particularly interesting:

> We find that as we go increasingly in the direction of automation, it is important to have the medium designator early. With CRT displays and computer printouts, as well as computer and Xerox produced cards, it is not possible to use colour coding or other such methods to distinguish nonbook materials. Having the media designator early, before lengthy subtitles, we have found to be vital in an integrated catalogue.[49]

This idea prevails in the ISBD(G) discussed below.

During the time that the working group was concentrating on the fine points of ISBD(NBM), "evidence of diminishing compatibility and uniformity between the existing IFLA working groups' draftings of specialized ISBD's" provided the stimulus for the formulation of ISBD(G).[50] This general ISBD, now in final revision, is intended to provide "a single framework for the description of all types of publications in all types of media; it is also to be used as the basis for all specialised ISBD's hereafter, in order to ensure an optimum level of uniformity and compatibility in IFLA's programme of ISBD development as a whole."[51] One emerging idea in the development of ISBD(G) which should be particularly popular among nonprint media managers is the designation of "levels of detail in the description." This would allow the cataloger to include more or less detail as required by the local situation. The development of one generalized ISBD for all media is clearly a confirmation of the role of nonbook materials as informational and cultural resources. Any bias previously accorded books will become increasingly difficult to maintain.

Because maps and sound recordings fall within the scope of some of the codes which are to form the basis of the revised AACR, mention of their current status is appropriate. A working group of cartographic experts (also under the aegis of IFLA) is currently drawing up specifications for ISBD (Maps).[52] The results of their work will presumably be incorporated in the revised AACR chapter on maps, which will continue to stand as a separate chapter. Of course, the ISBD is confined to description and does not confront the

problem of main entry for maps. If the Library of Congress position prevails, the main entry will still be under "author" whenever possible. An excellent example of a code based on entry under geographical location, which is usually preferred by geographers, is found in the American Geographical Society's *Cataloging and Filing Rules for Maps and Atlases in the Society's Collection.*[53] Use of this code, however, is most effective in separate catalogs of cartographic materials and would create problems in an integrated catalog.

In the matter of sound recordings, certain revisions in AACR Chapter 14 were necessitated by changes introduced in the revised Chapter 12. These changes have been issued as a separate revised chapter but are still subject to further revision by the JSC.[54] One of the most controversial changes was the shift in terminology from "Phonorecords" to "Sound Recordings," also necessitating a change in the title of the chapter.

Concurrent with the activity in rule revision has been a resurfacing of the idea of using a unit entry (standard bibliographic description) with various access entries applied. This would minimize the problems of author versus performer entry, and would also eliminate the map entry problems by removing the necessity of choosing a particular main entry. The once-difficult issue of author versus title entry has now been satisfactorily resolved but would become irrelevant under the unit entry system. The concept is currently in operation, with some exceptions, in *Non-book Materials Cataloguing Rules;* should there be another revision of AACR, it will undoubtedly receive serious consideration.

Before concluding this discussion of the bibliographic aspects of nonbook resource management, mention should be made of Françoise Lamy-Rousseau of the Quebec Ministry of Education. She has concerned herself with the full scope of audiovisual problems from descriptive cataloging to classification and the use of PRECIS (Preserved Context Indexing System) for subject retrieval.[55] Her work on the application of ISBD(M) to nonbook materials has earned her a placed on the ISBD(NBM) Working Group as one of the two North American representatives.

A question which has recurred frequently during discussion of effective bibliographic control of nonbook media concerns expediting the procurement of catalog copy. As the Ohio College Library Center (OCLC) and other networks have put bibliographic retrieval for books on-line, one wonders when this advance will be achieved for nonbooks and what might be done to hasten the process. In fact, some

people have even tried to sneak some nonbook records into the system before all was ready.[56] According to Ann Ekstrom, Director of OCLC's Library Systems Division, "OCLC participants will be able to input cataloging for Audio Visual Materials (using the expanded MARC format for films, that includes 'realia' and most other media not specifically covered in other formats) by the end of February 1976."[57] It will also be possible to input cataloging for maps, music scores and sound recordings by mid-1976; "also by mid-1976, the Center plans to begin printing cards for the various non-book materials; however card production for serials will be delayed until the Center has re-designed its card production system, which should be completed by late 1976."[58] Recognizing that some libraries "are not prepared to apply the same level of cataloging to non-book materials as they do to book materials . . . the Center is in the process of implementing a new 'encoding level.' 'Level K' assigned to any catalog record will designate that record as less than complete, or possibly not fully validated."[59] *Films Format: A Description of Fixed Field, Variable Fields, Indicators and Subfield Codes*[60] was distributed by OCLC in March 1976 in draft form. This signaled the beginning of on-line cataloging for nonbook materials and also seemed to give a subtle boost to AACR revised Chapter 12, which was being implemented by LC at about the same time.[61]

Current on-line systems for retrieval of bibliographic data for nonprint materials could not have matured so rapidly without the work of the Library of Congress, and particularly its MARC Development Office. Their publication, *Films: A MARC Format*, was first issued in 1970 and has been modified by a series of addenda.[62] This format has provided the means, while LC's distribution of bibliographic data in machine-readable form has provided the raw material, for the OCLC system and other commercial and cooperative ventures. Catalog cards for motion pictures and filmstrips have been available from LC since 1951, when the bibliographic data was first incorporated in their printed book catalogs. The coverage of materials cataloged and listed in the annual *Films and Other Materials for Projection* was broadened in 1972 to include sets of transparencies and slides, with data supplied by producing and distributing agencies, and "since 1973 the entire catalog . . . has been photocomposed from machine-readable cataloging records."[63]

Further attention to the bibliographic control of nonprint media is evidenced by formation in August 1976 of an NCLIS/AECT project (Project Mediabase) to consider problems of location and retrieval of

materials, elimination of duplication of effort in cataloging, and standardization of input to the various data bases. The project is a clear manifestation of the NCLIS concern for expedition of information delivery to users throughout the nation and for full utilization of knowledge resources. After hearings are held at major conventions and other information gathered, conclusions will be published in late 1977.[64] This project has obvious networking implications which were more particularly considered by the 1976 Seminar on Nonprint Media Information Networking, sponsored by the ERIC Clearinghouse on Information Resources. The questions addressed by the participants were:

> Is it possible (and desirable) to develop a compatible and economically feasible system capable of obtaining, storing, and selectively retrieving dependable *qualitative* (as well as technical or purely descriptive) data about specific nonprint media items? If not, why not? If so, what should be the characteristics of such a system? How might it be organized, administered, supported?[65]

Note that in considering location of resources and qualitative data, the project and the seminar are broadening the scope of a purely bibliographic record and adding elements long sought by media specialists.

Once media specialists began to see the advantages of relating their cataloging problems to the same problems occurring with books, conditions for media control began to improve. If an ISBD could be devised for books, it was also possible for nonbook materials; if book cataloging could be put on-line, so could media cataloging. If Cataloging in Publication (CIP) and the International Standard Book Number (ISBN) work for books, why not for other materials? The answer is that these systems can be extended to media; in the case of CIP, however, there may be considerable delay because there are areas of monographic publications yet to be covered (e.g., federal documents). Further expansions of the program are, according to an LC official, "dependent upon availability of staffing, funding, and space."[66]

The application of ISBN to nonbook materials has been complicated by conflicting ideas about whether the numbering system for NBM should be differentiated from the system applied to books. While this was being debated, some NBM producers who also publish books simply began to designate some of the numbers assigned to them for books to NBM. This was agreeable to the International

ISBN Advisory Panel if the initials ISBN were omitted from the number; in practice, however, this was not always the case.[67] Furthermore, those nonbook producers who did not also publish books had no numbers to use. These problems were taken up by the international panel in May 1976, and the following conclusions were reached:

> The Panel agreed that National Agencies were fully authorized to supply ISBNs for non-book material published and distributed through normal trade channels. This included maps. The Panel took note of the fact that special numbering systems and their management were under consideration elsewhere and agreed to inform ISO (International Organization for Standardization) of the widespread application by publishers of ISBNs to non-book material.[68]

Subject cataloging of nonbook materials is also gaining new attention in the 1970s. At the ALA Midwinter Meeting in January 1975, David Remington, then of LC's Subject Cataloging Division, presented a report to the Resources and Technical Services Division (RTSD) Nonbook Committee. He drew attention to the need for guidelines for the subject analysis of nonbook materials, which would aid in "interpreting nonbook materials in terms of the *primary uses* they may receive and applying the headings we have."[69] The report resulted in the appointment of an Ad Hoc Subcommittee on the Subject Analysis of Audiovisual Materials, under the administration of the Subject Analysis Committee of the Cataloging and Classification Section of RTSD.

This subcommittee is presently soliciting ideas from practicing librarians and media specialists. A report of responses from sixty-six people from a variety of libraries in Ontario was presented by Jean Weihs at the ALA conference in July 1976.[70] As a result of the Weihs report and ensuing discussion, the committee began to formulate guidelines covering the following topics:

1. More subject headings should be assigned to NBM in order to achieve better subject retrieval, as in the case of LC's annotated card program.
2. There should be no limitation on the number of headings used for multisubject items or multi-item sets.
3. Subject heading subdivisions currently in use which have a "bookist" slant should be modified (e.g., the heading "Paris—Descrip-

tion—Guide-books" should read "Paris—Description—Guides").
4. Introductory matter in the Library of Congress *Subject Headings*
   and *Sears List of Subject Headings* should contain specific instruc-
   tions for assigning subject headings to nonbook materials, and for
   coping with topics not covered in the lists.
5. CIP should be extended to cover NBM, even if limited to subject
   headings and classification numbers.[71]

The idea of using the general materials designator as a heading for
subdivision with the subject, which is still being considered by the
committee, was not favored by persons in the survey who manage
integrated collections. Other respondents noted the inadequacy of
subject headings in particular fields such as contemporary music and
film production techniques. Inadequacy of the Dewey Decimal Clas-
sification in treating some of the subjects covered in audiovisual
materials was noted, and three respondents recommended consider-
ation of PRECIS, but this system would jeopardize the integrated
catalog idea unless it could be instituted for all materials.[72]

Coding of media for subject content has also received attention
over a period of years, and will probably be given more consideration
as automated procedures are applied. Jerrold Orne, Chairman of the
American National Standards Institute (ANSI) Committee Z39 on
Standardization in the Field of Library Work, Documentation and
Related Publishing Practices, has urged the formation of an ANSI
standard for media definitions, designators and codes.[73] While defi-
nitions and designators are receiving full attention of the revisors of
AACR and the developers of ISBD, the principal work on coding has
come from the Task Force on Nonprint Media Guidelines chaired by
Pearce Grove.[74] In July 1975, the responsibility for doing something
about the coding issue was passed from the RTSD Audiovisual
Committee (formerly Nonbook Committee) to the newly formed
Audiovisual Section of the Information Science and Automation
Division.[75] It was recognized that while coding has manual applica-
tions, the applications in automation are more significant and more
urgently in need of standardization. A recent development is IFLA's
interest in devising an international machine-oriented coding sys-
tem, which, considering the variety of alphabets, would have to be
constructed on a numerical base.

There is at present no particularly dominant system of integrated
shelving and housing of audiovisual materials. Elaborate and expen-
sive equipment designed to integrate materials in single or adjacent
sequences can be found in some facilities. The integration may be

achieved through assignment of a bibliographic classification, through various sequential numbers, or through fixed location numbers assigned to drawers or trays. Nonbook materials are most often grouped together, while books remain in a separate location. In other cases, there is no effort to integrate nonbook forms with each other or with books. Generally, the equipment manufacturers see a definite move toward integration, while media managers and librarians have a variety of opinions.

This discussion of the present condition of nonbook materials management shows an encouraging spurt of forward motion, particularly since 1970. However, lucid codes may be written and grand agreements reached only to be disregarded by the practitioners. One wonders how long it takes for ideas to reach the grass roots, when a question about "identifying AV cataloging rules and where we may write to obtain copies" should appear in *American Libraries* "Action Line" in January 1976.[76] (The answer which mentions AACR revised Chapter 12, but no other codes, is equally surprising.) Only future events will reveal what impact the revised AACR, the various ISBDs and ISBN will have and whether progress can at last be made in the same direction—toward the common goal of making information in all forms available in the most expeditious fashion.

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