

1

Traducción directa al castellano de un texto en inglés de contenido profesional.

Los aspirantes podrán ayudarse de diccionario.

Se dispondrá de una hora y media.

Non-book materials in libraries

a practical guide

Part 4

THE USER AND THE MATERIALS

INTRODUCTION

So far, our consideration of the user of NBM and the materials themselves has focused on them as separate entities, identifying needs and characteristics. Bringing them together within the library raises a number of issues, which are the subject of this part.

First, the librarian has to acquire the materials. This involves, amongst other problems, identifying various sources of supply. Having acquired them, consideration has to be given to cataloguing, classification and indexing so that the user can find what he or she needs from the collection. A manual of practice is introduced after this section to give clear guidance on procedure. Making materials available also means that the librarian has to store them, and this is dealt with later in this part. Finally, the issue of copyright is discussed because some users may wish to obtain duplicates. The legal constraints on copying NBM are not the same as those for books.

ACQUISITION OF MATERIAL

A library is often judged on the quality and quantity of its stock. Indeed, librarians often complain that their collections are assessed by what they do not have, rather than by what is on the shelves. A professional librarian should have the expertise to be able to create a collection of materials that will satisfy the diverse requirements of most clients. Part of this expertise lies in the knowledge of the current bibliographic organization of NBM. (No attempt is made here to establish methods of assessing the needs of library clients.)

The pattern to be adopted is as follows; each step is described in detail in this chapter:

- 1 Identify what exists.
- 2 Decide by means of evaluative tools what to preview.
- 3 Obtain the documents.
- 4 Preview.
- 5 Decide what to purchase or hire.
- 6 Consider the need to let clients know the reasons for selection or rejection of documents.
- 7 If the materials to match the need do not exist, consider producing the material within the library.

Before following this pattern, it will be necessary to consider the problems hampering acquisitions. These may be traced to those deriving from publishers or those from distributors, or they may be problems resulting from a lack of bibliographic control.

Publishers

In Part 2 the complexity of the production of NBM was mentioned and publishers of them were considered in their national, local, institutional and individual aspects. It is extremely difficult to obtain statistics about the number of companies producing NBM for sale or hire. Some indication of the complexity may be gained from the brief survey that follows.

Film production can be divided into two main parts: the 'theatrical' cinema, which shows mainly 35mm film; and the 'non-theatrical' area of 16mm and videorecordings. The 'non-theatrical' is the major interest here. It includes feature films, cartoons, documentaries and training and

educational films. These are usually distributed for hire or sale through film and video libraries. These films may be produced by film giants such as Disney, industrial companies such as British Petroleum, broadcasting institutions such as the BBC and organizations such as embassies and professional associations. There may be limitations on who can use them and where they may be shown; some of these are a result of local booking conditions, copyright, company policies and medical restrictions. A similar pattern may be perceived in relation to videorecordings. However, the distribution pattern for videorecordings also involves many smaller outlets, for example garages and local bookshops as well as high street video shops.

Similarly, the production of sound recordings can be divided into two main parts: the commercial record and cassette industry, and semi-commercial institutions. The former is extremely well organized by large companies such as EMI and CBS. Current output is controlled in a similar pattern to that for book publishing by trade publications such as the *Music master* catalogue. The semi-commercial side is not so well organized. It includes institutions such as the Institution of Civil Engineers, industrial companies such as Tarmac PLC, and commercial concerns like the Bradford and Bingley Building Society.

The publishing of microcomputer software is very diverse. Commercial provision includes book publishers such as Longman and Thomas Nelson, traditional computer companies such as Microsoft and Logica and specialist companies such as Eyetech. Colleges and schools have produced software that has gained national recognition; examples are Lancaster University, Teesside Polytechnic and Jordanhill College of Education.

This software may be bought direct or through local specialist distributors. Retail outlets include high street computer shops and bookshops. However, materials are also distributed through telecommunications, for example MICRONET 800. Public domain software can be accessed via bulletin board systems such as Compulink.

The publishing pattern of other NBM is more diverse. It is impossible to impose a coherent structure in this area. There are a number of commercial companies which produce NBM and some, such as the Slide Centre, have established large lists. Industrial companies have also produced materials; examples are British Gas, the National Coal Board and ICI. There has often been close cooperation between the commercial companies and other bodies to produce an item. Thus the Engineering Industry Training Board produced open-learning packages on engineering design by employing the varied skills of the BBC, the Universities of

Cambridge and Southampton, the Open University and Cranfield Institute of Technology and by using case studies provided by leading engineering companies. Professional associations have also contributed in this area, for example the Institute of Supervisory Management and PIRA. Book publishers have also become involved, among them the Longman Group, Macmillan and Routledge.

On a local scale, the picture becomes even more complicated. Local producers of NBM are perhaps most prolific within the education sector. The largest producer in the UK is probably the Open University. NBM devised originally for its students has roused such interest from other institutions that its sound tapes and films have now been made available to any purchaser. Open University Educational Enterprises has been established as a publishing firm to market Open University publications and also other educational materials.

However, it is productions made within individual institutions that perhaps best illustrate the difficulties. All sectors of education from primary schools to polytechnics have produced materials designed initially for their own internal students. A notable example is Newcastle upon Tyne Polytechnic Products Ltd, which includes books, periodicals, videorecordings and microcomputer software among its output. There is always the possibility that these may be valuable in other institutions, and there is no single method of publicizing such material. Some areas have established area resource organizations which have produced locally inspired material and sold it to local schools. A few of these, such as AUCBE (Advisory Unit for Computer Based Education), are now selling to the national market.

Art galleries and museums are also major producers, specifically of slides, postcards and posters of their exhibits. Again, some of these have realized the potential value of a wider market and have arranged national distribution. The National Portrait Gallery's London slide sets, for example, are distributed through the Slide Centre.

There are also commercial producers who have concentrated on their local market, producing, for example, slides of local views; and some public libraries have produced a great many valuable publications in the local history field.

Distributors

Many of these producers also distribute their own materials, and this can cause problems for the librarian who is used to dealing with one or two library book suppliers. There is no equivalent in this field to the

bookshops, although some NBM such as portfolios and other items published by book firms may be obtained from them. The major supplier of a comprehensive service is T. C. Farries and Co. Ltd of Dumfries. There are well-established library suppliers for sound recordings, such as the Long Playing Record Library which will provide discs, CDs and cassettes. The Slide Centre has established its position as a distributor of filmstrips and slides produced by a number of other companies as well as of its own productions.

Chivers, the library book suppliers, also provide videorecordings to libraries. Videorecordings and motion pictures can be obtained from film libraries. There are over 150 film libraries and each has its own catalogue and distribution system. The Video Gallery offers a comprehensive collection of educational, sporting and entertainment videos for libraries. There is a catalogue of 1,200 videos, a facility for tracing videos and an update service. Book publishers such as Andre Deutsch also distribute video story tapes.

The librarian used to obtaining books on approval will find more difficulty with NBM. The fragility of some materials has caused a few publishers to insist on the library paying for any material which is damaged during preview. The dishonesty of some librarians, who have copied the material and returned the original, has resulted in some distributors refusing to supply material on approval. Indeed, some small publishers will supply material only after payment and not in response to an order alone. As one remarked privately, 'Why should we give you an interest-free loan?' The problems associated with piracy of computer programs have resulted in many commercial providers refusing to supply these on approval. They will, however, often allow the library to make one copy for security purposes.

Bibliographic control

The diversity of production and distribution agencies creates problems for the librarian in identifying materials available, and this is further aggravated by the absence of any one bibliographic tool to cater for all the current output. It is as well to remember that there are many more book publishers and book publications than publishers and publications in the field of NBM, but books enjoy an established and comprehensive distribution network. A single work, *Whitaker's British books in print*, enables the librarian in the UK to identify a majority of the book publishers' output. This work currently lists 448,814 titles from more than 13,137 publishers, and copes with 600,000 amendments each year;

the microfiche and CD-ROM editions update this information monthly. The *British national bibliography* enables the librarian to establish the existence of the great majority of books published since 1950 via an author, title, series and subject approach, and is also available via online computer access and CD-ROM.

However, the equivalent of these works does not exist for NBM, and information about these materials is usually dependent upon the publishers' own publicity systems. As has already been pointed out, there is no legal requirement for the deposit of NBM at the British Library or anywhere else, and so it is difficult to establish a British national NBM bibliography. Of NBM, film is perhaps the best organized, with the *British national film and video catalogue*, although even this does not include the complete film output of the UK.

At a national level, the most exciting development has been the *British catalogue of audiovisual materials*. This resulted from the British Library/Inner London Education Authority Learning Materials Recording Study and was published in 1979 with a supplement in 1980. It included the more common types of audiovisual materials, but excluded 16mm films, videorecordings and musical sound recordings. Approximately 60 records arise from direct reporting by publishers of information on their products. This, unfortunately, is now a closed file although the data are still available on BLAISE-LINE, its AVMARC database. For school materials, NERIS (National Educational Resources Information Service) is currently providing a partial service, particularly in the field of computer software.

In summary, while there is an excellent bibliographic system for published books and a well-tryed distribution network, there is no system for NBM, merely hundreds of separate publishers' catalogues and lists. The librarian faced with this requires perseverance, luck and an occasional prayer!

The steps in acquiring materials, which were identified at the beginning of this section, will now be followed. The first three are: identifying available material, evaluating from printed sources and obtaining documents. These will be considered together under the heading of bibliographic organizations. Although bibliographic organizations and tools are listed separately below, there is a considerable overlap between them. The following outline does not attempt to list all the sources of help available but it points out a general pattern and some of the major examples.

BIBLIOGRAPHIC ORGANIZATIONS

This section describes a range of organizations that a librarian may look to for help and advice. It is not a complete listing. For further details, a useful source of information is the *International yearbook of educational and instructional technology 1989*, London, Kogan Page, 1989.

British Library

Any librarian in the United Kingdom would almost certainly first turn to the British Library for information concerning bibliographic organization. The British Library is empowered to take a central role in NBM organization. It funded fundamental research in this area, but its achievements have been patchy. Unlike its USA counterpart, the Library of Congress, its prime mission of 'library of last resort' has not embraced convincingly the wide range of NBM. Certainly there are no complete national collections of photographs, films, posters etc. However it has been an important catalyst for a number of developments: its services are pioneering the use of the newer formats; it has the largest sound recording collection in the UK in the National Sound Archive; and it supports databases of audiovisual materials in AVMARC and HELPIS, which are available through BLAISELINE.

British Library Research and Development Department

The main purpose of the department is 'to provide financial support for research and development projects relating to information problems (including library-related problems)'. It is giving priority in the period 1989-94 to a number of programme areas, including 'Research into the applications and implications of information technology, including electronic publishing and library automation' and 'Educational research concerned with the whole process of finding, using and communicating information, especially work in the further education sector and work relating to the new curriculum such as the GCSE'.¹

As a result of the encouragement given and funds supplied by this department, there is a much sounder intellectual grasp of the role of NBM in libraries. Thus it has supported research into young people's reading habits and their use of audiovisual and computer materials, particularly in public libraries; funded a conference on the electronic campus; provided grants for studies of desk-top publishing trends and CD-ROMs

in school libraries; and published Graham P. Cornish's work, *Archival collections of non-book material: a listing and brief description of major national collections* (1986).

Document Supply Centre

The Document Supply Centre does not supply NBM other than microfilm. However, it has been active in using the new technologies, for example compact discs for storage and retrieval. It has also been conscious of its duty in supporting the exploration of the issue of the interlending of audiovisual materials. A member of its staff, Graham Cornish, acts as secretary to the working party on audiovisual materials and has been active in promoting the compilation of regional directories of audiovisual collections. He notes that 'the working party are at last having some success in creating a better awareness of AV materials and improving the general attitude to interlending and AV'.²

National Sound Archive

In 1983 the British Institute of Recorded Sound became part of the British Library. At last a major collection of audiovisual material was the responsibility of the British Library.

The main objective of the department is to preserve sound recordings of all kinds: music of all countries and periods, literature and drama, language and dialect, speeches and historical events, and wildlife sounds. The National Sound Archive, located at 29 Exhibition Road, London SW7 2AS, provides a free listening service by appointment. Total holdings are around 750,000 discs and 50,000 tapes, numerous documents, vintage gramophones, a unique collection of non-commercial cylinders and a video collection. The member record companies of the British Phonographic Industry ensure that it receives two copies of about 75% of all issues, including CD audio, as they are published.

The National Sound Archive is researching the life expectancy of various optical disc forms and offers a listening and viewing service free of charge, except to commercial users. This facility is also available at the Document Supply Centre, Boston Spa.

Of particular value is its *Directory of recorded sound resources in the United Kingdom* (British Library, 1989), which lists 480 holdings including libraries, museums, archives, county record offices, local radio stations, learned societies, recording groups and private individuals. It has a regional and subject approach.

National Discography Ltd

The British Library has actively encouraged the development of the National Sound Archive and, in particular, the creation of a database of its acquisitions. In partnership with the Mechanical Copyright Protection Society it has established National Discography Ltd with the brief to 'create a database of very detailed information on all recordings that are or have been commercially available in the UK, theoretically going back to the very beginning of recorded sound'.³ It should be available as an external service in 1990.

Council for Educational Technology (CET)

This has had a chequered history since it was founded in 1967 (as the National Council for Educational Technology) with a policy to advance the practice and theory of educational technology. While its concern necessarily lies with the educational sector, in undertaking the task of gathering and disseminating information on all aspects of NBM it has funded research into their bibliographic organization. Notable early publications in this area included: L. A. Gilbert and J. Wright's *Non-book materials cataloguing rules* (NCET with the LA 1973; also known as the LA/NCET rules); and O. Fairfax, J. Durham and W. Wilson's *Audio-visual materials: development of a national cataloguing and information network* (CET, 1976; working paper no. 12).

The *British catalogue of audiovisual materials* was produced in collaboration with the British Library. The organization has funded considerable work on the use of online information and also on microcomputers in libraries. This includes J. A. Gilman's *Information technology and the school library resource centre* (CET, 1983). The council's involvement with 'user specification', copyright and a variety of bibliographies is mentioned elsewhere. Further information about it can be obtained from the journal *CET news*.

Its counterpart, the Scottish Council for Educational Technology (Dowanhill, 74 Victoria Crescent Road, Glasgow G12 9JN) — which incorporates the Scottish Central Film and Video Library — should also be noted; its services include a software preview service. It has an excellent information and bibliographic service on NBM and their equipment, and produces open-learning packages.

Microelectronics Education Support Unit (MESU)

This is now part of the CET. Its role is to encourage curriculum work in schools and promote and spread good use of microelectronics and

computers in education. It is based at Unit 6, Sir William Lyons Road, Science Park, University of Warwick, Coventry CV4 7EZ. It provides a central information service which includes a library of books, periodicals, teaching materials, audiovisual materials and software.

National Interactive Video Centre

This centre (24 Stephenson Way, London NW1 2HD) is supported by the Department of Trade and Industry and two manufacturers, Philips and Thorn EMI. It is an active information centre providing a collection of journals, books and topic files, and also manufacturers' brochures. It publishes *Interactive update*, a bimonthly journal covering all aspects of interactive technology in Britain and Europe. A register of research is also available for a contact and referral service. An important feature is a systems display area enabling clients of the Centre to see and use interactive video materials and equipment.

British Film Institute (BFI)

This is the major source of information concerning film in the UK. It was established in September 1933, 'to encourage the development of the art of the film, to promote its use as a record of contemporary life and manners, and to foster publication, appreciation and study of it from these points of view'. The development of television resulted in the Institute also deciding to 'foster study and appreciation of film for television generally, to encourage the best use of television'. However, while the majority of its services are still geared to demands for film, it is clear that television is a growing interest.

Anyone over the age of 16 may become a member or associate, and corporate membership is available to educational establishments and film societies. The National Film Theatre, on the South Bank, London, offers a wide range of programmes, has helped to establish a number of regional film theatres and runs the Museum of the Moving Image (MOMI).

The National Film Archive is the national collection of film, and tries to cover any film shown or programme transmitted in Great Britain. It has more than 102,000 titles, with some 14,000 viewing films, and three million still photographs; the latter can be duplicated for purchase. It adds some 1,500 recorded features each year. It also has a TV off-air recording scheme with ITV and Channel 4. Some 1,000 TV programmes are added each year, although its coverage of video materials is limited. The archive is developing a computer-based record-keeping system which will allow the production of computer-typeset catalogues. The first

volume of the *National Film Archive catalogue, Non-fiction films*, was published in 1980. Its catalogue of stills, posters and designs was published in 1982, and its catalogue of viewing copies in 1985; those are also still available.

The Institute's Distribution and Non-Theatrical Programming Unit provides advisory and booking services for venues throughout the UK and coordinates films and TV drama on offer.

The Library Services provide an information and study centre for film and TV which is international in scope but has special relevance to the history and practice of British cinema and TV. The book collection, it is claimed, includes almost everything published in English on film and television. Other documents include scripts, current and extensive back runs of periodicals, press books, newspaper clippings and documentation relating to individuals. Its major publication is the *British national film and video catalogue* (BNFVC). This, published from 1963 onwards, is a quarterly record of British and foreign films available in Great Britain. Coverage of videorecordings began in the mid-1970s. There are two sequences, non-fiction titles and fiction. Features (covered by *Monthly film bulletin*) and newsreels have been excluded since 1969. It is classified by subject, with alphabetical indexes under subject and title, and a production index which includes distributors, actors, sponsors, technicians and production companies. In the 1987 edition, for the first time, a number of interactive video titles were included. It also publishes the *Guide to BFI Library Services resources*.

Subject catalogues include *Films and videograms for schools* and *Films and videograms for managers*.

The Stills, Posters and Designs Department has an extensive collection of stills, colour transparencies and sketches. The records have been computerized to produce a printout for the department's catalogue of stills, posters and designs. Other publications include *Sight and sound* (which is concerned with the aesthetic aspects of film) and *Monthly film bulletin* (which reviews all feature films and some shorts and gives basic information about the film: credits, plot synopsis and a critical assessment).

British Universities Film and Video Council

Founded in 1948, the Council exists to encourage the use, production and study of audiovisual media, materials and techniques for teaching and research in higher education. It aims to provide 'a forum for the exchange of information and opinion in this field'. The Council is based at 55 Greek Street, London W1V 5LR.

The Audio-Visual Reference Centre offers a unique preview and research facility for audiovisual materials produced in universities, polytechnics and other institutions of higher education. It runs an information service which consists of a small reference library, a file of appraisals on NBM for its members and an enquiry service. Its newsletter, *Viewfinder*, is published three times per year and gives details of new releases and information about conferences, publications etc. The Higher Education Film and Video Library makes available films and videorecordings on a non-profit-making basis.

The Slade Film History Register includes copies of all British newsreel issue sheets as well as information on collections of archive and television in the UK and overseas. A microfiche edition of the issue sheets is available for purchase.

Publications include *The BUFVC catalogue*, which is published annually in microfiche form. It lists 6,500 items, which include documentary and non-fiction films, videotapes, sound tapes, computer software, videodiscs and tape-slide programmes currently available in the UK. They have been appraised for use in degree-level teaching or research. The catalogue brings together two catalogues, *Audio-visual materials for higher education* and *HELPIS*. The database is also available through BLAISE-LINE. The *Researcher's guide to British film and television collections*, third edition (1989), is an invaluable directory to archival collections of film and television material.

Library of Congress

Compared with the British Library, this organization has produced a wealth of bibliographic tools, even though NBM do not have a very high priority in the overall objectives. However, the Library of Congress does have one of the largest collections of NBM in existence. It has some ten million prints and photographs, 250,000 reels of motion pictures, over one million sound recordings — from wax cylinders to CD audio — and over six million microform units and 80,000 posters. Its catalogues include *Motion pictures and filmstrips 1953–8, 1958–62 and 1968–72*. These exclude microfilm, and have been superseded by *Films and other materials for projection 1973–* (three quarterly issues per year, with annual and quinquennial cumulations), which now includes transparency and slide sets. This ceased in 1978 and has itself been superseded by *Audiovisual materials*. For earlier materials on film, information is supplied in K. R. Niver's *Early motion pictures: the paper print collection in the Library of Congress, 1897–1915* (1985). The Library of Congress

has also produced *The George Kleine Collection of early motion pictures in the Library of Congress: a catalog* (1980). This lists approximately 3,000 films. The Library of Congress will supply prints of restored films.

Sound recordings are listed in *Music and phonorecords 1953-72*, which includes musical and non-musical sound recordings as well as libretti and books. It has been brought up to date by *Music: books on music and music recordings 1973-*, which includes Library of Congress printed cards and the cards of cooperating libraries. It has also published sound recordings of American poets and American music.

In 1977 the Library of Congress also established the Center for the Book to serve as a 'catalyst in focussing national attention on the importance of books, reading and the written word'. However, the Center does recognize the persuasive power of the media by cooperating with CBS Television in the programme 'Read more about it' and the ABC-TV cartoon character Capn O. G. Readmore!

Photographs of prints are catalogued by K. F. Beall in *American prints in the Library of Congress: a catalogue of the collection* (Library of Congress/Johns Hopkins Press, 1970), which contains entries for 12,000 prints from over 1,250 artists; and P. Vanderbilt in *Guide to the special collections of prints and photographs in the Library of Congress* (Library of Congress Reference Department, 1955).

National Information Center for Educational Media (NICEM)

As the result of research by the University of Southern California's Department of Cinema, this databank of computer records for a large range of NBM in the USA has been established at PO Box 40130, Albuquerque, New Mexico. It holds some 330,000 entries from 1964 to date and also has information on publishers and distributors. Indexes are supplied printed online as file 46 on DIALOG information service (AV-ONLINE) and on CD-ROM. The Center also publishes a number of source books; for example, *Science and computer literacy audiovisuals* (1986) and *Vocational and technical audiovisuals* (1986).

Library users can also use the databank as a cataloguing service by adding extra information to establish a personal catalogue of their holdings.

Educational Products Information Exchange (EPIE) Institute

A major source of information concerning NBM in education, the EPIE Institute (PO Box 839, Water Mill, New York) is an independent non-profit-making agency. Its services include an educational equipment

testing laboratory, information on the use of equipment, research into the selection and use of NBM in education, training programmes and a publications output. Its publications include *EPIEgram: materials*, which focuses on the needs of users of NBM materials; *EPIEgram: equipment*, which considers a wide variety of equipment; *MICROgram*, about educational software and computing; and *TESS* (The Educational Software Selector), a directory of software with 7,000 entries and 3,500 evaluation references.

Libraries

The pioneering work of librarians in NBM has resulted in the establishment of a number of collections that are excellent examples for those beginning in this field. A selection is given below. Case studies of libraries involved in NBM are regularly presented in the periodical *Audiovisual librarian*.

1 *Birmingham Public Libraries, Visual Aids Department* A loan service for illustrations, posters, wallcharts, slides and filmstrips. The Central Library also has a record and cassette library, art posters and art packs for schools, and special collections of Edwardian and Victorian photographs.

2 *Central London Polytechnic, Library Technology Centre* This was opened in 1982 with the principal aim of stimulating interest in the application of information technology among librarians and information professionals. It has been active in organizing seminars and demonstrations of library systems with particular emphasis on microcomputer applications.

3 *Centre for Information on Language Teaching and Research (CILTR)* (Regent's College, Inner Circle, Regent's Park, London NW1 4NS) Concerned with modern languages and their teaching. Has some 17,000 books and textbooks plus slides, videorecordings, software and recorded language teaching materials. Provides listening and viewing facilities. Its publications and library are of interest to all librarians, not just those concerned with modern languages.

4 *London Borough of Camden, Libraries and Art Departments* Have one of the largest audiovisual collections in a public library.

5 *Brighton Polytechnic* An integrated library and learning resources system. Library media services have a brief to purchase NBM; provide off-air recordings of radio and television programmes; provide information services on NBM; and analyse the effectiveness of NBM in teaching and learning.

6 *Newcastle City Libraries and Arts* Operate a picture loan service which is partly funded through Northern Arts. Around 250 prints are available, many by local artists.

7 *Wiltshire County Library, Children's Library Service* Supply 'information and inspiration in a variety of media: books, records, filmstrips, videorecordings, slides, wallcharts, tapes, models'. Also an exhibition stock, project collections and a circulation service of framed prints. Imaginative development of the potential of documents closely linked to their clients' needs.

8 *Gateshead Public Library* Leading exponent of the use of telecommunication for community information. Special scheme linked with local supermarket for the ordering of goods by old-age pensioners using library Prestel sets.

Vendors

Economic factors are important reasons for librarians to choose one or two reliable suppliers of library materials. Such suppliers are numerous for books — they readily supply material with library markings and stationery incorporated. There are a number of suppliers of sound recordings, for example Morley Audio Services (Elmfield Road, Morley, Leeds LS27 0NN), which offer specialist services for spoken word, language and music. In the field of slides and filmstrips, the Slide Centre are an invaluable source and their annual catalogue is an essential tool for the librarian. The firm of T. C. Farries & Co. Ltd (Irongray Road, Ochside, Dumfries) offer the major NBM service in the UK. They have produced the *AV catalogue*, which is arranged in Dewey classified order: Part 1 — Non-fiction — slides, filmstrips, audio and videocassettes, wallcharts and multimedia kits; Part 2 — Fiction — audio and videocassettes; and Part 3 — Educational computer software catalogue for Amstrad CPC 464, Amstrad disc, Archimedes, BBC, Commodore 64, Electron and Spectrum. Items are supplied in publisher's packaging, and library servicing is available. Vendors of this type are more common in the USA with its larger market, and the annual publication *Audio video market place* (Bowker) gives many examples.

However, just as the library relies on bookshops as well as on library suppliers, so the librarian must be aware of the smaller firms supplying specialist services for the various forms of NBM. Some examples of these are: Mantra Publishing, which produces dual- and single-language multicultural picture books and cassettes for children and adults; Studio Two, for models of dinosaurs; Tavistock Videotapes, designed for a range

of current approaches in counselling and effective communication and interaction; and CAA, for tape-slide programmes on architecture and building. Library videorecording suppliers include Chivers Ltd and Wynd-up Video. There are a number of general suppliers of computer materials who regularly advertise in computer periodicals such as *Personal computer world*.

Further details of suppliers are given in the printed sources section which follows, but the librarian involved in this area must be prepared to search through lists of distributors and advertisements in periodicals to obtain up-to-date details of the suppliers of specialist aspects of NBM.

Exhibitions

New developments in equipment, and the opportunity to see a wide range of NBM, make it essential to attend exhibitions. Local equipment suppliers regularly hold exhibitions, and at a national level there is a wide range: Visual and Audio International, the major exhibition for all types of audiovisual equipment and materials; the International BKSTS Conference and Exhibitions, organized by the British Kinematograph Sound and Television Society, which shows the latest developments in the full range of equipment and services; Photography at Work; BETT (British Education and Training Technology); and Personal Computer World Show, which is the major exhibition of microcomputers. Details of these exhibitions may be found in periodicals such as *Audiovisual librarian*, *Audio visual* and *Personal computer world*.

Personal contact

Close contact must be made with other librarians and specialists involved in this field, with experts from local radio and television stations and with local film and photographic societies. Area resource organizations enable libraries to share the problems of selection, and further details may be obtained through CET and their information officer. The information service of the Microelectronics Education Support Unit will also provide details of microcomputer experts within their region. In certain areas local self-help groups, such as NEMROC (North East Media Resources Organizing Committee), have produced directories which provide details of local experts and organizations in a variety of NBM. *Personal computer world* has a regular feature on computer clubs, such as the Church Computer User Group. However, it is to the professional associations that librarians will turn most readily for help and advice. In the UK, the Aslib Audiovisual Group, the Library Association

Audiovisual Group and the Library Association Information Technology Group have been most prominent in establishing workshops and conferences.

In the USA the American Library Association has established standards for resources through such bodies as the Audiovisual Committee of the Public Library Association.

PRINTED SOURCES

This section is divided into the following divisions: general, paper, still pictures, moving pictures, sound recordings, realia/specimens, micro-computing, optical storage systems, CD-ROM and videodiscs. There is some overlap between these, and reference should also be made to the sources available from the various bibliographic organizations which have been mentioned above. Both American and British printed sources are listed here, but it must be stressed that no attempt has been made to give a complete listing; these are only examples to explain a general pattern of searching.

General

A comprehensive listing of NBM via online computer databases is not available. AVMARC had the potential on BLAISELINE for such a listing but is no longer updated. AV-ONLINE on DIALOG is available for USA coverage. The National Educational Resources Information Service (NERIS), c/o Maryland College, Leighton Street, Woburn, Milton Keynes MK17 9JD is a database of teaching and learning resources as well as curriculum information and case studies. Its services are available to teachers and searches can be carried out on curriculum topics, including form and age level. The development of the OCLC service in the USA and UK offers the librarian, through the OCLC computer catalogue, access to over seven million records which include a high percentage of published NBM. However, the majority of these are of US origin. It is specialist online databases such as BUFVC and the National Discography which offer models for future development, but there still remains a particular deficiency in listing multimedia materials.

Particular reference should be made to the sources mentioned under the various organizations. The major guide to bibliographic sources is P. Liebscher's *Audiovisual librarianship: a select bibliography, 1965-1983 (Audiovisual librarian)*. It covers over 1,700 entries of books, pamphlets and periodical articles written in English since 1965, on all aspects of the librarianship of NBM. Supplements are carried in each number of *Audiovisual librarian* (1 - , 1973 -), a quarterly journal published jointly by the Library Association Audiovisual Group and the Aslib Audiovisual Group. It is an invaluable source of news of developments and reviews of books and NBM on the subject of

audiovisual librarianship. It also contains news of microcomputer equipment and materials. Also note *Educational media catalogs on microfiche* (Olympic Media, 1986); and *Educational media and technology yearbook* (Libraries Unlimited), an annual publication which includes a 'mediagraphy' of print and non-print sources.

One of the pioneer works, by A. Croghan, is *A bibliographic system for non-book media: a description and list of works*, second edition (Coburgh, 1979). It is essential reading as an example of how to organize information sources in this field. The most useful general handbook is still J. Henderson and F. Humphreys's *Audiovisual and microcomputer handbook*, fourth edition (Kogan Page, 1984).

It is, of course, essential to use periodicals to keep up to date through the calendars of events they provide, and through their reviews of new NBM and equipment. *Audiovisual* (EMAP MacLaren, 1972-) is published monthly. It is a valuable source for new developments in equipment and NBM use in industry and commerce. Its annual supplement, known as the *Directory*, lists equipment manufacturers, production services and NBM publishers. Trade names are included. The *Times educational supplement* (Times Newspapers, 1910-) has a resources section, NBM and equipment reviews and articles relevant to current awareness.

Comprehensive printed listings do not really exist. The catalogues available listing all types of NBM do not have the complete coverage required. For material published after 1982 - i.e. after the final update of the *British catalogue of audiovisual materials* (British Library, 1979; plus the supplements of 1980 and 1983) - it is necessary to engage in tedious checking of published catalogues. Moreover, these sources are descriptive and the librarian must look elsewhere for evaluation. A useful source for this is *Media review digest* (Pierian Press, 1974-). It is an annual index to and a digest of reviews, evaluations and descriptions of NBM appearing in a variety of periodicals. Also note *Tech trends*, which has regular features on media and technology (Association for Educational Communications and Technology, 1956-). It contains reviews of bibliographic tools and describes new equipment.

Directories and yearbooks are invaluable sources for technical details and addresses of manufacturers, publishers and specialists, and for finding out about current work in the NBM field. The British librarian does not have access to a general NBM directory, and would benefit from the equivalent of *Audio video market place* (Bowker). This is annual and lists American and Canadian publishers of NBM, associations, equipment

manufacturers, cataloguing services, library suppliers etc.

Publishers' catalogues are invaluable for a librarian who wants to have a complete coverage of NBM materials. Two of the most important are the ones from the following publishers.

1 The Drake Educational Associates Ltd (St Fagans Road, Fairwater, Cardiff CP5 3AE), who supply a wide variety of forms and their subjects. They are major producers whose output includes Educational Productions and Drake Educational Film; their catalogues are a necessity. Apart from their own material, they stock materials from a wide range of publishers.

2 Top Chart Educational, 23 Bath Street, Glasgow G2 1HU, who offer a wide range of NBM from publishers, including a number in North America. Particularly useful for audio language courses – their catalogue includes 82 languages in some 520 courses, such as those offered by Berlitz, Linguaphone and the BBC. They also provide educational audiovisual materials and computer software.

The Open University have developed an international reputation as a supplier of learning resources and their catalogues should be in most libraries. Open University Educational Enterprises, 12 Cofferridge Close, Stony Stratford, Milton Keynes MK11 1BY is the address for purchase of all Open University products.

Guides to publishers' catalogues do not provide complete coverage, and subject access is particularly difficult. A useful insight into the commercial audiovisual world is provided by J. M. Pemberton's *Policies of audiovisual producers and distributors: a handbook for acquisition personnel* (Scarecrow, 1984). There is also the *Educational media catalogs on microfiche* (Olympic Media, 1986), which is an American publication, and *Free stuff for kids*, seventh edition (Exley, 1988). An indispensable and dependable listing is *Distributors index* from the BUFVC, which lists 550 distributors of audiovisual materials within the UK. It is organized under subject headings, and each entry is annotated and includes addresses and telephone numbers.

Museums and art galleries are prolific publishers of NBM and there are two essential, but now dated, guides. The first is M. Roulstone's *The bibliography of museum and art gallery publications and audiovisual aids in Great Britain and Ireland* (Chadwyck-Healey, 1980), which contains more than 15,000 publications and audiovisual aids from over 1,000 museums and galleries. The majority of them are not listed in any other bibliography. NBM in this catalogue include posters, slides, films, discs, tapes, models and reproductions. Paul Wassermann has edited *Catalog of museum publications and media*, second edition (Gale, 1980),

an index and directory of publications and audiovisuals available from US and Canadian museums and art galleries. Some updating is possible through *The newsletter of the Audiovisual Museums and Galleries Association*, which is an important listing of contacts in this field, and the *Museums and galleries in Great Britain and Ireland* (Reid, 1987).

There is no one comprehensive specialist subject source guide, though a wide range of tools is available, including the catalogues of specialist subject publishers and subject bibliographies. The British Universities Film and Video Council is perhaps the major supplier of such guides for higher education. An excellent example is O. Terris's *Twentieth century dramatists: A list of audiovisual materials available in the UK* (BUFVC, 1987). A further problem is the wealth of subject material that is unpublished, but available through exchange or special arrangements. General subject guides include the *Higher education learning programmes information service* (available from BUFVC). It lists multimedia produced by universities and polytechnics, to encourage the exchange of materials.

Specialist subject guides are numerous and include the following: O. Bates, *Food safety: an international source list of audiovisual material*, second edition (BLAT, 1987); I. Spring, *Media studies; materiography* (Jordan Hill College of Education, 1985); M. C. Jones, *Non-book teaching materials in the health sciences* (Gower, 1987). More esoteric audiovisual material is available from the International Bee Research Association (1985). Medical material is covered by the *Graves medical audiovisual library* (Holly House, 220 New London Road, Chelmsford, Essex CM2 9BJ). There is a catalogue for this postal service of medical and paramedical NBM. A regular newsletter is available for subscribers.

Specialist subject publishers include the following examples. The British Council, Design, Production and Publishing Department (65 Davies Street, London W1Y 2AA), promote cultural, educational and technical cooperation between Britain and other countries. As well as books they produce catalogues of exhibitions, for example the illustrated catalogue, *British Council collection 1983-84*, which contains more than 4,500 paintings, sculptures, drawings and graphics; tape-slide programmes, for example on British books and libraries, and micro-computers in schools; videorecordings, for example on the overhead projector; and sound cassettes, for example a series of interviews with leading British novelists and dramatists. The British Cement Association (Wexham Springs, Slough SL3 6PL) provide the *Catalogue of publications, slide sets and films*. This includes a wide range of material

on construction, civil engineering and the built environment. The Royal Society of Chemistry Education Division (Burlington House, Piccadilly, London W1V 0BN) produce materials for chemistry education in schools, universities and polytechnics. Their chemistry cassettes present authoritative accounts of various aspects of chemistry, and are prepared and spoken by distinguished chemists.

The Historical Association (59a Kennington Park Road, London SE11 4JH) aim to stimulate public interest in all aspects of history. Their periodical, *Teaching history*, reviews NBM and has a regular evaluative guide to microcomputer software. The Welding Institute (Abington Hall, Abington, Cambridge CB1 6AL) produce books, computer software, slides, wallcharts, overhead projector transparencies, and film and video for students of welding technology. They also produce a news video, *The Welding Institute news video*.

Details of equipment may be obtained via the manufacturers' publicity material, the annual distribution lists and periodical advertisements. Directories and yearbooks will also give lists of equipment and their manufacturers' addresses. A general source is *Audiovisual and microcomputer handbook* (Kogan Page, 1984). It is designed to help both the expert and the beginner to find their way through the morass of conflicting information, advice and advertising which exists with regard to audiovisual equipment and services. It also lists software producers and distributors and training courses. In the USA the *Equipment directory of audio-visual, computer and video products* (International Communications Industries Association) is essential reading.

Criteria to judge equipment by may be obtained from standards and specification sources such as USPECS, from CET. Evaluation of equipment can be located in general periodicals such as *Audio visual* and in specialist periodicals for the various forms. Note also the services of the Educational Products Information Exchange in the USA.

The Consumers' Association also evaluates equipment in its periodical *Which?* (1952-). However, their reports should be treated with caution as they are judging for domestic rather than institutional usage. Whether a cassette tape recorder can survive a fall of 3ft on to a concrete floor is perhaps more important than the question of its control knobs being aesthetically pleasing!

Paper

Paper as a medium for NBM includes a wide range of forms - wallcharts, portfolios, posters, art reproductions, games, programmed

learning materials etc. There is no comprehensive source for the quest of this material. The series produced by M. C. Apple, *Illustrations index 1982-86* (Scarecrow Press, 1989), does not have an equivalent in the UK. Wallcharts, posters and art reproductions tend to overlap, and there are numerous shops selling these forms.

There are many publishers' catalogues, two examples being Lancaster Geography Poster (University of Lancaster, Lancaster LA1 4YB) which has a large display of material which reflects their name; and the Pictorial Charts Educational Trust, based at 27 Kirchen Road, London W13 0UD.

The general guides to art reproductions are somewhat out of date. An international listing of art reproductions comes from Unesco, *Catalogue of colour reproductions of paintings prior to 1860* (1980) and *Catalogue of reproductions of paintings, 1860-1979* (1981). These carry a small reproduction beside each entry, together with information on printer, publisher and price. There is also an index of artists, publishers and printers. A comprehensive source is *Art index* (H. W. Wilson, 1929-), which includes listings of reproductions in arts periodicals and museum publications. The National Gallery's *Postcard collection*, volume 2 (1989) and Stanley Gibbon's *Postcard catalogue* (1986) are useful for this particular format.

There are a number of suppliers of games. Cambridge Publishing Services Ltd (PO Box 62, Cambridge CB3 9NA) produce a wide range of geography games. The Society for the Advancement of Games and Simulation in Education and Training (Centre for Extension Studies, University of Technology, Loughborough, Leicestershire LE11 3TU) publishes a quarterly periodical, *Simulation/games for learning* (1971-), and members also receive *SAGSET news*, which includes current information and reviews of games, simulations and books.

Portfolios are numerous and the most famous publisher is Jonathan Cape with their Jackdaw Series (30 Bedford Square, London WC1B 3EL). Their form has been adopted by a number of producers.

Still pictures

These include photographs, slides, filmstrips, overhead projector transparencies and microforms. Many of the sources also include illustrations collections. There are a number of commercial picture libraries, the finest in the UK probably being the BBC Hulton Picture Library (35 Marylebone High Street, London W1M 4AA) which contains over six million photographs, drawings, prints etc. However, picture libraries charge for their services and anyone interested in using this form

is advised to look at H. P. Harrison's *Picture librarianship* (Library Association, 1981), and also to enquire into the service of the British Association of Picture Libraries and Agencies. D. N. Bradshaw and C. Hahn's *World photography sources* (Bowker, 1983) covers over 2,000 collections and indexes them alphabetically, geographically and via subject.

The major guide to British collections is J. Wall's *Directory of British photographic collections* (Royal Photographic Society, 1978), of which it is said, 'Every kind of photographic collection has been the subject of this enquiry . . . from the discovery of photography to the present day.' It is arranged by main subject, owner, location, title and photographer indexes. Also note R. Eakins, *Picture sources UK* (Macdonald, 1985), and, for the USA, E. H. Robl, *Picture sources 4* (Special Libraries Association, 1983).

One of the most useful publishers' catalogues for slides and filmstrips is that of the Slide Centre Ltd, 143 Chatham Road, London SW11 6SR.

The Francis Frith Photo Archive 1860–1970 is an unrivalled collection of photographs of cities, towns and villages in the British Isles. It is available in a 67-volume microfiche set of 300,000 photographs (from Charlton Road, Andover, Hampshire SP10 3LE).

Other publishers include JAS Educational Airphotos (26 Cross Street, Devon TQ13 8NZ), for stereo photographs of terrain and the urban environment; and Visual Publications, The Green, Northleach, Cheltenham GL54 3EX, who sell slides and integrated media kits. Two of Visual Publications' subject specialists are fine and applied arts and sciences, in particular earth sciences. The Women Artists Slide Library (Fulham Place, Bishops Avenue, London SW6 6EA) holds a reference library of slides, books, catalogues, theses, cuttings and posters of women in the visual arts.

Major slide library catalogues are those of the Design Council, whose *Slide library catalogue* (1973) is extremely dated; a new catalogue is still promised. The Council's aim is to encourage good design by photographing objects in its own collection which meet its criteria and also objects which it does not possess. The Crafts Council (12 Waterloo Place, Lower Regent Street, London SW1 4AU) runs a slide library and loan service with over 30,000 35mm colour slides featuring the work of leading craftspeople. Catalogues classified by craft are available. The Victoria and Albert Museum's National Art Slide Library has more than 500,000 slides listed in subject catalogues. The majority of catalogues are available on site only, but there are shorter listings available for borrowers.

Photographs are available from a number of firms, for example, the Photographers Gallery, 5 Great Newport Street, London WC2 7JA, where the stock includes the original work of photographers and postcards of Victorian photographs. Aerofilms Ltd, Gate Studios, Boreham Wood, Hertfordshire WD6 1EJ, publish the *Aerofilms book of aerial photographs*. It holds photographs from the Victorian age to date, but this firm specializes in aerial views from the 1920s to the present. Over 500,000 aerial photographs are for sale. Suppliers of overhead projector transparencies are listed in the *Audio visual and microcomputer handbook* and major publishers include Audiovisual Productions (Unit 3, School Hill Centre, Chepstow, Gwent), who cover a wide variety of subjects.

Cameras and projectors are reviewed in the general equipment sources. The specialist periodicals include the *British journal of photography* (Greenwood, 1860–). A specialist yearbook is the *British journal of photography annual* (Greenwood, 1964–), which includes a picture section, a feature section and a formulae section. *Visual resources* (Gordon and Breach) is also a valuable source of information on sources of slides, for example, sources for slides of medieval manuscripts.

Microform materials are covered by *Guide to microforms in print* (Meckler, 1989). Meckler is a major publisher of bibliographical tools for microform; its catalogue contains in excess of 125,000 titles. A companion volume is the *Subject guide to microforms in print* (1989). It includes 'monographs, journals, newspapers, government publications and different types of archival material'. The *Index to microform collections*, volume 2 (1988), is a time-saving guide to 50 collections.

Specialist periodicals include *Microform review*, January 1972–, a quarterly journal containing reviews and evaluations. There is also a *Cumulative index Vol. 1–10, 1972–1981* (Meckler). The National Centre for Information Media and Technology (CIMTECH) puts out *Information media and technology*, a journal of a national information service for the materials and equipment for micrography and reprography. It contains reviews and micrographic abstracts.

Specialist directories include *Microform market place* (Meckler, 1989), an international directory of micropublishing. It contains a full listing of organizations and their publishing programmes.

A current microfiche publishing programme of great value to media studies is that of Chadwyck-Healey Ltd, Cambridge Place, Cambridge CB2 1NR. This publishes the BBC Radio 9 o'clock news broadcasts, together with printed name and subject indexes, beginning from 1 January 1978. Subscription is annual. Other publications on microfiche from this

firm include *BBC radio: author and title catalogues of transmitted drama, poetry and features 1923–1975* and *BBC television: author and title catalogues of transmitted drama and features 1936–1975*, together with a chronological list of plays transmitted. Its *New York theatre 1919–1961* contains over 26,000 photographs from the Vondaman Collection.

Equipment is evaluated in *Guide to microfilm production equipment* (G. G. Baker, 1984). This firm also produces a *Guide to microfilm readers and reader-printers*, fifth edition (G. G. Baker, 1986).

Moving pictures

The sources for this section have been divided into cinefilm and videorecording, although there is considerable overlap between the two and many cinefilms are also available as videorecordings. Bibliographic tools published by the British Film Institute, BUFC, Library of Congress and NICEM should also be consulted. One of the most important reference books is that produced by the American Film Institute, *Catalog of motion pictures; including feature films 1911–1930* (University of California Press, 1989). A guide to home videos in the USA is *Variety's complete home video directory* (Bowker, 1988), which lists 25,000 video titles in various subject areas.

Cinefilm

As far as cinefilm is concerned, there are numerous film hire libraries, but perhaps the major source for feature films is the British Film Institute's *Films on offer 1987/88*. This lists some 7,000 titles available from the BFI. It is complemented by the *BFI Film and video library* (1987), with which it alternates from year to year; and *Films and videograms for schools* (volume 1, 1983; volume 2, 1985), which lists over 1,500 films and videocassettes. Other major film libraries include CFL Vision (Wetherby, West Yorkshire LS23 7EX). This specializes in 16mm films and videocassettes produced or acquired by the Central Office of Information; these are distributed for non-profit showings. The catalogue includes general, educational and industrial material. CFL Vision also provide interactive videodisc courses and will hire out equipment outside a 50-mile radius of London. Concord Video and Film Council (201 Felixstowe Road, Ipswich, Suffolk IP3 9BJ), are specialists in films of controversy and concern, for example adoption, ecology, nuclear weapons and world poverty. Their catalogue lists over 2,500 titles, including videocassettes. Founded by members of the Society of Friends they also provide a distribution service for over 100 charities.

Glenbuck Films (Glenbuck Road, Surbiton, Surrey KT6 6BT) specialize in motion pictures and have a strong list of 4,000 titles. Guild Sound and Vision Ltd (6 Royce Road, Peterborough PE1 5YB), are probably the biggest commercial distributors of audiovisual educational programmes in the world outside the USA, and have a large film sale and hire business.

Companies which market their own films include BBC Enterprises (Room 503, Villiers House, The Broadway, Ealing, London W5 2PA). Their film and video output is available for purchase from that address. The hiring of BBC materials is through BBC Enterprises Limited Film Hire (6 Royce Road, Peterborough PE1 5YB). Video Arts (2nd Floor, Dumbarton House, 68 Oxford Street, London W1N 9LA) offer 16mm film and videocassettes; they distribute amusing but practical films on management problems. Free videos and films can often be obtained from embassies; for example, Canada House Film and Video Library (Trafalgar Square, London SW1Y 5BJ) lists some 900 titles covering all aspects of Canadian life. Educational institutions also produce videos, for example City of London Polytechnic Media Services Department (Calcutta House, 10 Old Castle Street, London E1 7NT). Esoteric subjects are readily available on videos; an example is *Masterstrokes*, on creating specialist paint finishes such as marbling, by Oakart Ltd (5 Frederick Mews, Kinnerton Street, London SW18 8EQ).

A number of industrial concerns also distribute films, for example Shell Film Library (Unit 2, Cornwell Works, Cornwell Avenue, Finchley, London N3 1LD). They make films available on loan to commercial and industrial firms, educational institutions, public libraries, film societies, scientific, technical and cultural societies, international institutions and, in fact, organizations of all kinds. The British Telecom Education Service (PO Box 10, Wetherby, West Yorkshire LS2 3EL) produce films on all aspects of communication, including satellite technology.

There are a number of subject guides, for example *Health films and videos* (BMA/BLITHE Film Library, 1988), which contains for each item a synopsis, details of intended audience, copyright holder and an independent review. *Circles catalogues* (Women's Film and Distributor's Ltd, 113 Roman Road, London E2 0HU) reviews more than 150 films and videos on women's film-making. The US *Educational film video locator* (Bowker, 1986) lists more than 48,000 films and provides a subject and audience level index. A number of periodicals on video are now available, for example *Newsbrief* (BBC, 1988-) and *Library video magazine* (American Library Association, 1986-).

Specialist periodicals include *Monthly film bulletin* (British Film Institute, 1934–), which reviews feature films and shorts. It includes credits, a synopsis of the plot and an evaluation. *Screen digest* (Screen Digest Ltd, 1971–) gives 'monthly news, summaries and intelligence' on cinefilm, television and videorecording. There are regular background supplements including videocassette systems, industrial films and cable television.

Equipment for cinefilm and videorecordings is evaluated in the general equipment sources and the specialist periodicals.

Videorecordings

Comprehensive guides to videorecordings are available. Many deal only with the entertainment aspect of the format. A more general source is The Video Gallery (1 Church Street, Douglas, Isle of Man), which lists new releases and back issues under detailed subject headings and includes fiction and non-fiction videos. *Which video* (Argus) evaluates equipment and software. Educational Media International (25 Boileau Road, London W5 3AL) produces detailed catalogues on a number of subjects, for example education and training, health and safety etc. The loose-leaf handbook *Video production techniques* (London, Longman, 1989), is an important updating service for the video producer. Berger and Tims (7 Bresenden Place, London SW1E 5DE) produce a catalogue of non-fiction videos available for purchase that have been cleared for home viewing rights.

It is important to remember that cinefilm and videorecordings are increasingly being listed in the same bibliographic tools and therefore references under cinefilms should also be considered.

Newsreel Access Systems (150 East 58th Street, 35th Floor, New York) has produced a CD-ROM database of details of 130,000 newsreels (made between 1894 and 1987) held in archives around the world.

Videodiscs are a newer source and bibliographic tools are starting to appear. Note Sears' *Video discs: a history and discography* (Greenwood Press, 1981). The first general guide is *Internationale Bildplatten Katalog* which lists some 1,000 titles; it is published by Schule Schone (Markgrafenstrasse 11, D1000 Berlin 61, Germany).

Sound recordings

The bibliographic sources for musical recordings are relatively well organized compared with other NBM, although there is no comprehensive retrospective discography for LP records. It is the non-musical recording

that presents perhaps the greatest problem. The reference tools published by the Library of Congress, NICEM and BUFVC should be consulted. The indispensable retrospective listing for recorded music, compiled by F. F. Clough and G. J. Cuming is *The world's encyclopedia of recorded music* (WERM) (Sidgwick and Jackson, 1952; second supplement, 1953; third supplement, 1957). This work covers all electrically recorded music up to 1953. There is no comprehensive listing for non-musical recordings although a useful source is *Spoken word and miscellaneous catalogue*, published annually by *The gramophone*. *The new Penguin guide to compact discs and cassettes* (Penguin, 1988) is an indispensable source for creating a new record collection. It evaluates over 3,500 classical music recordings. Its counterpart for popular music sound recordings is the *New rock record* (Blandford Press, 1981), which lists some 35,000 LPs. *Words on tape: an international guide to the audio cassette market* (Meckler, 1989) identifies over 20,000 spoken word sound tapes. A wide range of publishers' catalogues is available, some describing only tapes or records or CD audio, while other firms are now publishing all these forms. Popular music has a trade list: *Music master* (John Humphries, 1974-). This is an all-industry master record catalogue of popular records, tapes and CD audio.

Subject specialist publications and publishers include the following. *Argo spoken word* (Decca Classics, PO Box 2JH, 52-4 Maddox Street, London W1A 2JH) offers a wide range of the spoken word, including all the plays of Shakespeare (with the Marlowe Dramatic Society). Audio Learning International (740 Holloway Road, London N19 3JF) have a large range of subject cassettes. Seminar Cassettes (218 Sussex Gardens, London W2 3UD) produce discussion tapes, for example on current controversies. Sussex Tapes Ltd (Townsend, Poulshot, Devizes, Wiltshire SN10 1SD) originally published recordings of debates between notable academics, particularly for undergraduates, but have broadened their range to include GCSE material, for example a course on the appreciation of classical music. There has been a growth in audio books, usually in an abridged version, but a number of publishers specialize in whole-book versions, for example ISIS Audio Books (55 St Thomas Street, Oxford OX1 1JG); and Serengeti Records (43A Old Woking Road, West Byfleet, Surrey KT14 6LG) which specializes in African and Asian music on CD audio.

There are periodicals in sound cassette form, for example *Personnel training bulletin* (Didasko, Didasko House, Wennington, Huntingdon, Cambridgeshire PE17 2LX). Many local radio stations have been active

in establishing tape archives, for example BBC Radio Newcastle has a *Catalogue* (1982) of its tapes. Details of local radio archives can be found in *Directory of recorded sound resources* (British Library, 1989).

Reviews of recordings and equipment can be located in the specialist periodicals. *The gramophone* (General Gramophone Publications, 1923-) is a monthly periodical which reviews new classical records, CD audio and cassette releases. Its *Classical catalogue* (1953-) comes out quarterly, and lists LP records and tapes currently available in the UK. The *Spoken word catalogue* is annual, and indexes documentary, children's, foreign languages, instructional and sound effects publications. This and its CD audio catalogue are available on microfiche. *Schwan record and tape guide* is an American publication for currently available records and tapes and the same publishers have also introduced the *Schwan compact disc catalog* listing some 8,000 discs on 450 different labels. *Q* (EMAP Metro, 1986-) reviews rock music and provides invaluable retrospectives.

Guidance on equipment can be obtained from specialist periodicals and yearbooks such as *Hi-fi news and record review* (Link House, 1970-), which has articles on how to select equipment, and lists recordings of the year. There is also an information section on sound equipment, and a directory of brand names, makers and suppliers. A more specialist guide is *Dial electrical/electronics* (Dial Industry, 1988), which identifies products and services by product type, supplier type and company name.

Realia/specimens

Given tenacity, a scale model of almost anything can be located. Plastic model kits can be purchased from many manufacturers, notably, in the UK, from Airfix Ltd. There are no comprehensive reference sources for suppliers in the UK, but diligent attention to advertisements in periodicals can prove fruitful. The following publishers are given as examples. Educational and Scientific Plastics Ltd (Worthing Road, East Preston, Rustington, Sussex), specialize in models of the anatomy, skeleton etc. CL Rexroth Ltd (Cromwell Road, St Neots, Huntingdon, Cambridgeshire) produce sectional engineering models and other NBM. Griffin and George (Bishop Meadow Road, Loughborough, Leicestershire LE11 0RG) also produce moulded models and cut-out card models. Studio Two Educational (6 High Street, Barkway, Royston, Hertfordshire SG8 8EE) provide a wide range of NBM, but of particular interest are their plastic kits and cardboard replicas of prehistoric animals

and Egyptian artefacts.

Some museums also supply models; for example, the British Museum produces (amongst many other items) a cut-out model of the king's helmet from the Sutton Hoo ship burial.

Microcomputing

The librarian who has to acquire microcomputer software does not have an easy task. The bibliographic control of this format has yet to be established and it is difficult to identify sources of information which are accurate and unbiased. The wide range of equipment and of computing languages exacerbates the problems of acquisition.

The increased demand for software has resulted in the rapid growth of suppliers and the wise librarian will exercise caution in the evaluation of software and choice of supplier. The decision of the library to standardize on a particular microcomputer or a limited range of microcomputers should be influenced by the software that is available or likely to be published. Software is the major cost in the use of microcomputers.

A number of institutional bodies have been established to offer advice in this area. These include the National Computing Centre (NCC) (Oxford Road, Manchester M1 7ED), which develops computing techniques and provides aids for the more effective use of computers. Members have access to a large database of information and the Centre publishes a number of guides, including a *Directory of hardware* and a *Directory of software*. The educational user should also contact the Micro-electronics Education Support Unit (now part of CET).

Another important source of information is CHEST, which is a Computer Board national initiative established to support computing in the higher education and research community. Its primary objective is to get the best possible value by negotiating reduced prices with software suppliers, arranging central funding for some software purchasers and negotiating suitable licence agreements for software purchases. Its directories list software utilities, application packages and suppliers. The CHEST is held online on the NISS bulletin board system and is accessible through each member institution's computer centre. It is also available in print form.

MICRONET 800 also offers a national service for its members. It issues guides to hardware, software, bench tests, buyers' guides, details of user clubs and a news magazines. Telesoftware services are also available.

The publishers of software are numerous and include the following. There are various local education authority consortia; for example, RESOURCE (Exeter Road, Off Coventry Grove, Doncaster DN2 4PY), a consortium of Barnsley, Doncaster, Humberside, Rotherham and Sheffield local authorities, which publish materials, both nationally and locally, relating to all aspects of computers in education. There are specialist suppliers such as Triptych Systems Ltd (Buckingham House, Station Road, Gerrards Cross, Buckinghamshire SL9 8EL), which supply software for the building industry; and traditional book suppliers such as Longman. Viewbook Information Education Ltd (Unit 33, The Enterprise Centre, Bedford Street, Stoke-on-Trent, Staffordshire ST1 4PZ) provide a preview disc catalogue as a sample of books and texts stored on computer disc. There are also computer manufacturers such as Apple Computers (UK) Ltd (6 Roundwood Avenue, Stockley Park, Uxbridge UB11 1BB).

There are a considerable number of subscription services which operate an 'exchange service'. For example, the Central Program Exchange (Wolverhampton Polytechnic, Wulfruna Street, Wolverhampton WV1 1LY) offers the subscriber a service which includes the copying of up to ten programs per year, extra programs requiring a small fee.

The major printed sources for software are in periodical form. These include general publications such as *Personal computer world* (Computing Publications Ltd, 1978-), which is a guide to software and equipment, and *Which PC?* (FOCUS, 1986-). Specialist subject periodicals include *Microdecision* (VNU Business Publications, 1981-), which provides a directory of retailers and software for business users; and *Educational computing* (BBC Enterprises, 1980-), which includes a directory of educational computing software. Finally, there are periodicals for particular makes of equipment, such as *Atari user* (Europress, 1985-). The latter type of periodical is essential once the library has decided on a particular make of microcomputer.

Specialist subject sources include the Economic and Social Research Council (ESRC) Data Archive, which publishes a software bulletin and a regular update of the computer dataset held in the archive. The journal *Teaching geography* has a regular computer page with updating news and reviews of computer software.

There is no UK general catalogue for microcomputing software. The standard source for computing is *The computer users' yearbook* (VNU Business Publications, 1969-) and the parallel *Software users' yearbook* (VNU, 1985-). The USA has *The software encyclopedia* (Bowker,

1988), which provides fully annotated listings for 28,500 microcomputer programs. The same company provides *Microcomputer software and hardware guide* online on DIALOG.

AVP (Schools Hill Centre, Chepstow, Gwent NP6 5PH) have produced a catalogue of software for the BBC, RM Nimbus and IBM PCs: *Computer programs: a comprehensive guide to the best educational software*.

Telesoftware is increasingly an important source for computer programs. This is the transmission of programs from one computer to another by broadcast radio or television or via telephone lines. Such public domain software is designed to be widely available without licensing agreements. Shareware carries with it an obligation to pay a small fee if the software is retained. Bulletin boards for software are an important source, as are computer user groups. An excellent guide is provided by I. Noble, 'Public domain software for librarians'.⁴ A. R. Samuels *Shareware for library applications* (Meckler, 1988) is a detailed coverage of US material. Prestel facilities are listed in *Connexions* (Marathon Videotex).

Optical storage systems

The bibliographic tools for CD audio have been considered under the section relating to sound recordings.

CD-ROM

The rapid growth in CD-ROM materials has resulted in new bibliographic guides. It is worth noting that the major information reference companies, Whitaker, Bowker and H. W. Wilson, have put their databases – such as *Books in print*, *Whitaker's British books in print* and *Film literature index* – into the format. They also supply customized CD-ROM workstations. Chadwyck-Healey have produced the French and German national bibliographies on CD-ROM.

One of the first general guides is *CD-ROM directory*, third edition (TFPL, 1988), which has sections listing CD-ROM products, company information, CD-ROM drives, books, journals, and conferences and exhibitions. It is international in scope, giving information on 390 products and some 350 companies. A useful concise introduction is N. Akers, *CD ROM, interactive video and satellite TV in the school library* (LA School Librarians Group, 1989). This gives a brief introduction to the hardware and appropriate software. It is aimed at school libraries but it will repay scrutiny by any librarian entering this field. CHEST

has listed CD-ROMs that academic librarians and computer centres have shown interest in purchasing.

However, there is still a lack of bibliographic tools and diligent searching through microcomputer periodicals and publishers' catalogues is required. The publishers include: Silver Platter (10 Barley Mow Passage, Chiswick, London W4 4PH; 37 Walnut Street, Wellesley Hills, MA 02181, USA) for such databases as LISA, Audiovisual online, Software – CD etc.; Multilingual Statte (Hartington Road, London W4 3PT) for Harrap multilingual dictionary database; and UMI (White Swan House, Godstone, Surrey RH9 8LW) for dissertation abstracts, newspaper abstracts etc.

CIMTECH (PO Box 109, College Lane, Hatfield, Hertfordshire AL10 9AB) are important providers of information on CD-ROMs and the allied equipment. *Library and information briefings*, from Central London Polytechnic, Library and Information Technology Centre (235 High Holborn, London WC1 7DW) includes updates on equipment.

Videodiscs

The bibliographic tools for videodiscs have been considered under film and video but it is important to note that particular tools are not available to trace discs for use in an interactive manner. No general guide has appeared for this form. Certain publishers have published a limited range. For example, BBC *Domesday*, *Ecodisc* and *Volcanoes*; Rank Training have produced management discs; Ferranti International have published for the IBM AT ten videodiscs covering basic mathematical concepts and real-life applications. A notable publisher of higher education training videodiscs is the Open University.

The major source of information is the National Interactive Video Centre (NIVC) (24–32 Stephenson Way, London NW1 2HD). This maintains a database of research and a listing of interactive videodiscs. The Centre's periodical, *Interactive update*, appears bimonthly. The most important UK guide to equipment and authoring is C. Bayard-White, *An introduction to interactive video*, third edition (NIVC, 1987). Information concerning equipment is available from many of the above services.

PREVIEWING AND PURCHASE

The bibliographic organizations and publications listed above can help the librarian to decide which NBM should be considered for further selection. A review may even give information to enable the librarian to purchase the document sight unseen. However, a review of a particular document may not exist, or may give insufficient detail for a decision to be made. The librarian will then have to consider previewing the item.

If a library supplier is used, it may be possible to obtain the items on approval; and some publishers will supply direct for a short approval period, against either an official requisition or a full cash deposit. Publishers of sound recordings used to be very unwilling to send any material on approval because of damage problems. However, the introduction of CD audio has resulted in a number of 'try before you buy systems', for example, Squire Gate Music Centre. In larger libraries, such as a public library system, the easiest course might be to buy one copy of everything that seems to be suitable, and then decide whether further copies are required. Film will normally be hired out for previewing, and with a number of suppliers the cost of hire may be offset against the purchase price paid later. However, certain firms for both videorecordings and computer software may refuse to supply libraries because they consider they reduce sales to private users of NBM. The time involved in previewing should not be underestimated; indeed, the cost in staff time may be much more than the purchase cost of the document. It has been argued that the librarian cannot in any case preview NBM for clients who have their own specific needs and that the librarian's view is subjective even when objective guidelines are available. Bearing in mind these points, the librarian still has to make a decision over which items to purchase from the wealth of materials available. Each institution will need to decide on its approach to previewing, but some general points can be made.

A selection panel or committee is usually more accurate, if initially costlier, than a single assessor. One writer states in this regard that the 'best judgements derive from discussion with a group of mixed expertise; the majority can depend on the specialist in their midst for guidance on factual accuracy (if relevant) but contribute their individual unprejudiced views on the success or effectiveness of presentation'.⁵ Wherever possible, more than one person's opinion should be sought; or it should

be made possible to refer a decision to a selection committee if doubt arises.

The skill of previewing cannot be gained from reading about techniques. The more experience the librarian has had in assessing NBM, the more likely that a valid critical judgement will be made. However, it is possible to consider some general criteria for evaluation. There are similar criteria for the selection of book materials and NBM. The major differences tend to be in the areas of technical organization and packaging. The following points are not a complete list.

Relevancy to the library and its clients

- (a) Relevant to the objectives of the library?
- (b) Relevant to the needs of the clients?
- (c) Can factual material be found in material already in stock?
- (d) Is there already adequate subject coverage in other materials?
- (e) Can it be linked to other material in stock?
- (f) Would it have to be for reference only?
- (g) Is it designed for individual or group use?
- (h) Is it in a suitable format for clients, for example slides rather than filmstrip?
- (i) What physical environment is required, for example black-out facilities?
- (j) Is suitable equipment available in the library or to clients externally?

Subject contents

- (a) Factual accuracy?
- (b) Currency of information?
- (c) Lack of bias?
- (d) Is it stimulating, produced with sensitivity and understanding of the needs of the proposed users?
- (e) Is the organization of the subject logical?
- (f) Vocabulary: correct level for the intended age range?
- (g) Concepts: correct level for the intended audience?

Organization of material

- (a) Contents list and index: are they accurate and do they represent the material?
- (b) Titles and captions: relevant and accurate?
- (c) Narration, dialogue, sound effects: relevant and accurate?

- (d) Balanced approach; for example, are cinefilm sequences pertinent and of an appropriate length? Balanced use of narration, dialogue and sound effects?
- (e) Has one medium been used where another would have been more appropriate, for example tape-slide instead of slide-notes?

Technical organization

- (a) Artistic, stimulating and descriptive?
- (b) Paper: clear, use of white space, correct type, size of paper, links to illustrations?
- (c) Film: sharp image and of good quality? Effective use of colour and correct colour rendering?
- (d) Sound: faithful reproduction, clear and intelligible? If used with visuals, good synchronization of sound and image?
- (e) Suitable physical size and format?
- (f) Symbols used readily understood?
- (g) Typography and labelling: legible from correct viewing distance?
- (h) Are there appropriate notes or guides?
- (i) Is accompanying material necessary or merely a gimmick?

Packaging

- (a) Attractive?
- (b) Easy to handle and store?
- (c) Durable and easy to repair?
- (d) Self-explanatory contents list?

Cost

- (a) Value for money?
- (b) Cost to add it to stock in processing time?
- (c) Will material soon be dated and have a limited shelf life?

It is stressed that librarians must establish personal criteria which reflect the needs of clients. For particular forms, such as sound recordings and microcomputer software, more precise criteria would have to be drawn up.

Once the criteria have been decided upon, it is helpful to formalize them into a policy statement or put them in an assessment form, as can be seen in figure 21. Such forms can ensure a more consistent approach by reviewers, and can also be filed for future reference to prevent the same document being inadvertently previewed twice.

nt
le
e
S
T
I

Non-book Materials Assessment Form					
Title	Format				
Publisher					
Technical description					
Content summary					
Level: Primary / Secondary / Further / Higher / Adult education / General					
	POOR → → → → → GOOD				
	1	2	3	4	5
Accurate information					
Unbiased					
Current					
Authority of publisher					
Vocabulary					
Appropriate format for subject					
Interesting					
Logical arrangement					
Suitable price					
Suitable length					
Colour					
Clarity					
Synchronisation					
Durability					
Value for money					
Extra features: notes, guides, accompanying material					
Is storage difficult? Yes / No			Compatible with own machinery? Yes / No		
Similar material in stock? Details:			Purchase advice: Yes / No / Discuss		
Assessor			Date		

Figure 21. Assessment form

REASONS FOR SELECTION OR REJECTION

It is, of course, not sufficient merely to collect NBM; the client must be encouraged to use such materials. This can be achieved by offering accessions lists and exhibitions, and participation may also be helped by publicizing the selection criteria and procedures. A few libraries have also published the criteria they use in selecting NBM, while others have published the reviews of their assessment panels.

There are obvious problems in this policy of open dissemination of decisions concerning purchase. Criticism from staff and clients is one, and explaining the reasons for rejecting a certain document almost invites someone to ask for it. The heavy commitment in staff time and expense should not be underestimated. However, in considering the importance of selection of materials it would appear to be vital to inform clients of the reasons for the selection and rejection of NBM, either formally or informally.

The traditional means of publicizing new purchases are, of course, also applicable for NBM. Indeed, their very nature lends itself to exhibitions and displays. Non-clients may well be encouraged to use the library as a result of such activities. Special film weeks have been mounted by some libraries, during which films are shown non-stop. Displays of new posters and wallcharts can brighten a library's entrance hall as well as draw attention to new purchases. A number of public libraries have organized microcomputer clubs on branch premises and have also provided access to online databases such as TAPS.

PRODUCTION OF MATERIAL

A librarian who has exhausted all bibliographic avenues and still not found the material to satisfy the client's requirements has one further possibility: to produce the material in-house. This has been a common practice for off-air recording from radio and television. In the UK a licence may be purchased to record all Open University broadcasts, and school broadcasts may be freely copied provided they are kept for only a certain period (three years for radio and television). A number of libraries have been quick to realize the potential of NBM as learning devices. They have used them for in-service training of staff and also for user education. Examples of such programmes have included sound cassettes illustrating reference work, 'trigger' videos showing excerpts of users' behaviour in a library, and tape-slide presentations illustrating the work of a librarian for careers conventions.

It is in the local history area that libraries have been most prolific as producers, with postcards and posters of local views and of historical personalities the top sellers.

In summary, the process of acquiring NBM involves the librarian in the following: searching printed sources; contacting institutions and individuals for specialist advice and services; creating criteria for evaluation; deciding which documents to purchase, which to hire and which to preview; and, finally, establishing a previewing system. If suitable documents cannot be traced, librarians may be in a position to produce them for their clients, although it is more likely that this activity will be linked to their own needs for training of staff and user education.

CATALOGUING, CLASSIFICATION AND INDEXING

The challenge faced by librarians has been succinctly stated by Foskett to be one of 'ensuring that individuals who need information can obtain it with the minimum of cost (both in time and money), and without being overwhelmed by large amounts of irrelevant matter.'⁶ The process of obtaining this 'relevant' information from the library collection is known as information retrieval. Any document may be sought by a client under a number of headings – form, subject, author, title, publisher, etc. However, the librarian adopts a physical storage system which usually organizes the documents under only one, or perhaps two, of these headings – for example, non-fiction documents by subject. To meet the needs of the clients, therefore, librarians have traditionally dealt with the other possible approaches through a substitute record, the catalogue. This is a familiar sight in most libraries, though its value has been questioned.

Ignoring this problem of use, two questions need to be asked. Do all NBM need to be catalogued and classified in the same way and to the same extent? Is the experience that librarians have gained in cataloguing books applicable to non-book documents or do they have to devise new methods and a new theory? The stress here is on a general collection of book and non-book documents. The requirements of libraries with specialized collections serving clients with special interests are beyond the scope of this work. For example, the Visnews Film Archive has devised its own systems, which are of interest but not generally applicable.

Management decisions

1 Are substitute records to be made for all the documents in the library? This is a decision that has to be reached before a library begins to catalogue or classify a single document. For example, a primary school may decide that its curriculum and likely use of documents does not require a catalogue. All work in the school may be project-based around set topics with a certain number of documents on each one. Each topic will have a colour code for its documents, for example those on animals could have a blue colour flash on the spine. The teacher will then be able to say, 'I want you to look at all the documents with the blue spine code.' Or a public library with an illustrations collection may decide

that this material is self-indexing, that is, arranged by subject headings. A client requiring an illustration of the 1988 Wimbledon Football Association Cup-winning team will look under the major grouping of sport and then under the subject heading of football. This system works more than adequately for very large collections such as the Hulton Film Library, which has over ten million items arranged basically by A-Z subject headings within five major groupings. Similarly, faced with a slide set, do the librarians catalogue each slide or just the whole item?⁷ Their decision will be based on their knowledge of their clients' requirements.

2 Accessibility to NBM must be considered. Are the documents to be freely available for access by browsers, or are they to be stored on closed access? If a closed-access system is chosen, then there is additional pressure to have very detailed catalogue descriptions of each document in order to prevent the client asking for material which may be of little benefit.

In addition, storage by an accession number system relieves the cataloguer of the need to consider helpful classification by browsing. Deciding on an open-access system requires less descriptive information from the catalogue as the clients have the opportunity to search through the documents themselves to aid in selection.

3 An integrated catalogue should be considered. Ideally, the storage of the library materials should be completely integrated to allow the client to browse amongst the whole stock for a subject rather than have to search through separate form divisions. Standardized packaging may achieve this with sound recordings, slide sets and films; but it is likely that charts, specimens and models will need to be arranged in parallel. Also, any integrated arrangement of material will always be bound by administrative factors related to buildings, staffing and security. A solution to these problems is to set up an integrated catalogue, which will consist of entries for both NBM and books in the collection.

Some librarians have discovered problems in constructing an integrated catalogue: 'There is a risk of items being lost or overlooked in the plethora of information; the catalogue quickly becomes unwieldy; it is difficult to file the entries successively; constant signalling has to be involved to indicate clearly the media or form being described on any item.'⁸ These are technical problems which can be overcome to some extent by the use of material designations, and by clear guidance on the use of the catalogue. At issue is the librarians' willingness to overcome these technical problems for the requirements of clients rather than just to

construct a catalogue for the librarians' own needs. The client benefits from a catalogue that gives a complete record of all the documents in the library collection; there is no problem in looking up a subject such as insects and finding everything, whatever its form, recorded in the one catalogue. When there is more than one catalogue, if a collection of poems by T. S. Eliot is required, for example, the client could remain unaware that the library not only has these in a printed form but also has a sound recording of Eliot reading his poems — the client may have no reason to consult the sound recording catalogue. Finally, the practice of publishing books and non-books together is growing; for example, a book on the EXCEL spread sheet may well have a computer disc of templates bound into it.

4 The value of the computer is undeniable. It is difficult to understand now why there were some concerns expressed about the practicality and indeed usefulness of computerizing audiovisual data on a large scale. The publication of the *British catalogue of audiovisual materials* illustrated that it was possible to establish 'a single computerised system that gives access to a combined catalogue of the nation's output of documents in all physical forms, whether printed or audio-visual'.⁹ There are now large integrated computerized catalogues, such as OCLC, which demonstrate the ease of use and are provided throughout academic and public libraries. The number of records is irrelevant; equipment and software is now available that will cope with the small school library and the regional library systems.

As usual, the needs of the client are paramount and the computer enables the librarian to tailor the provision in a more cost-effective way. Once the database is established, form catalogues — for example videorecordings — can be easily printed off if that is what is required; specific subject searches involving a variety of formats require only a key stroke.

The development of microcomputers has brought the concept of a computerized catalogue within the reach of smaller libraries, and has also facilitated user programmes. Thus the Hypercard software for the Apple Macintosh can be used so that each card/screen gives an approximation of a slide from the collection.

At Teesside Polytechnic the client group has been identified as requiring multiple access to the variety of material. NBM are included because clients require that information, but the management decision was that the computerization would enable the provision of a separate videorecording catalogue which lecturers could use in their own rooms

for ordering the playing of specific video programmes.

Thus management decisions are, as usual, dependent upon the library and its clients. NBM do not impose a particular approach which would drastically alter the cataloguing and classification system already in use, even when that system involves a computer.

Cataloguing NBM

The publication of the revised second edition of the *Anglo-American cataloguing rules* (AACR2) confirmed that all formats could be catalogued to the same standard. It simply stated that 'The rules cover the description of, and provision of access points for, all library materials commonly collected at the present time. The integrated structure of the text makes the general rules usable as a basis for cataloguing uncommonly collected materials of all kinds and library materials yet unknown.'¹⁰ The librarian's bible had recognized that librarianship is concerned with information first, and secondly with the form in which the information is encapsulated. The revised edition notes that technological developments such as videodisc and microcomputer files have necessitated rule revision, particularly in chapter 9, Computer files. Nevertheless, these new information carriers can be catalogued by the librarian and they do not differ in substance from other non-books. The principles that underlie AACR2 are a sound guide for the cataloguing of all NBM.

Perhaps the clearest exposition of what a client may demand from a catalogue was written by C. A. Cutter in 1876:

- (1) To enable a person to find a book of which either (a) the author is known, (b) the title is known, (c) the subject is known;
- (2) To show what the library has (d) by a given author, (e) on a given subject, (f) in a given kind of literature;
- (3) To assist in the choice of a book (g) as to its edition (bibliographically), (h) as to its character.¹¹

Although Cutter was referring to the need to help a client in the choice of 'a book', the passage of over 100 years and the introduction of a number of new information carriers does not invalidate his statement.

The attack made upon the catalogue functions and uses; the arguments concerning the principle of authorship; and the developments of ISBD, chain indexing, PRECIS and computerization are not fundamentally altered by the introduction of NBM into the library. The weaknesses and strengths of the library catalogue may be shown up by the introduction of NBM, but the catalogue functions still centre around those expressed by Cutter.

The information given in a catalogue entry for a document may be divided into three areas, which may be seen in the following example from the *British national bibliography*:

Heading	PRESTEL and education: a report of a one year trial
Description	Vincent Thompson. — London: CET, 1981. — 29p;30cm ISBN 0-8614-055-0(pbk): Unpriced
Subject description	371.335

The areas are: the descriptive cataloguing of the document (the body of the entry); the establishment of headings for the document, by which the entries are arranged in the catalogue; and a subject description of the document.

The descriptive cataloguing of a document

It must be stressed that this description is applicable not only to the library catalogue but also to the entry of documents in other bibliographic tools. The only difference is that the former must relate to one particular library (or group of libraries) and its clients, while the latter normally takes no account of any particular library or its needs. Further, it is suggested that every part of the physical description is necessary for every library. In order to know what elements to leave out to satisfy a particular library's clients, all these elements must be known to start with! In using AACR2's chapter 1, General rules for description, as a basis to discuss the physical description of NBM, it is important to stress the following points:

1 The physical description of any item 'should be based in the first instance on the chapter dealing with the class of materials to which that item belongs'. Thus computer discs should be catalogued according to the rules in chapter 9, Computer files, and not solely on chapter 1.

2 It is likely that only a national bibliographic agency (e.g. the British Library) will record all the elements described in the areas, i.e. 'third level of description'. Other bodies will choose either the first or second level of description.

3 The description established will not normally be used by itself, but will usually form part of a complete entry in a catalogue or other bibliographic list. The organizational factors (headings, classification numbers etc.) used in arranging entries in a catalogue do not form any part of the standard description for an item.

The framework of chapter 1 will give the physical description as

outlined in figures 22 and 23. The numbering of the framework refers to the specific AACR2 rules. As can be seen from the former, this: (1) gives all the elements that are required to describe NBM; (2) assigns an order to these elements; (3) prescribes punctuation for the elements.

1.1	Title and statement of responsibility area	
	B. Title proper	The librarian
	C. General material designation	[graphic]
	E. Other title information	: personality plus
	F. Statement of responsibility	; compiled by Jack Lurcher photographs by Susan Shera
1.2	Edition area	
	B. Edition statement	.- 2nd ed
1.3	Material (or type of publication) specific details area	
	No general use of this areas is envisaged for nbm. However, if an item is being described whose contents fall within the scope of cartographic materials, serial publications, music, computer files then see Chapters 3, 5, 9, 11 & 12 and in some circumstances, microforms.	
1.4	Publication, distribution, etc. area	
	C. Place of publication, distribution, etc.	.-Newcastle ; Luton
	D. Name of publisher, distributor, etc.	; Rectory Publications ; Bishopscotes
	E. Statement of function of publisher, distributor, etc.	[production company] [distributor]
	F. Date of publication, distribution, etc.	, 1988
	G. Place of manufacture, name of manufacturer, date of manufacture	
1.5	Physical description area	
	B. Extent of item (including specific material designation)	.- 36 slides
	C. Other physical details	; col.
	D. Dimensions	
	E. Accompanying material	+ 1 booklet (18p; 16 cm)
1.6	Series area	
	B. Title proper of series	.- (Media and the librarian
	G. Numbering within series	; 5)
1.7	Note area	
	B. Notes	.- Also available in filmstrip version. Illustrates the vital role of the librarian in encouraging use of nbm.
1.8	Standard number and terms of availability area	
	B. Standard number	0-85365-509X
	D. Terms of availability	: £35.00

Figure 22. AACR2: general rules for the description of all library materials, together with a worked example