

museums is that the library soon finds itself functioning as the site of curatorship for much if not all of the museum's non-artifactual collections, whether related to particular artifacts or not, and serving as the institutional archives. It is problematic to insist so exclusively on the application of principles drawn from librarianship in an environment that could benefit equally well from the application of principles and practice drawn from other information management paradigms. To wit, Bierbaum's book should be supplemented by such works as Elizabeth Yakel's *Starting an Archives* (Society of American Archivists, 1994), and William A. Deiss' *Museum Archives: An Introduction* (Society of American Archivists, 1983), two particularly useful Society of American Archivists publications.

In the final analysis, I find Bierbaum's desire to create a traditional "library" in the midst of a museum troubling and potentially misguided. It is my sense that many museum professionals are beginning to see the virtue in collapsing aspects of library, archival/manuscript, and artifactual management to achieve integrated control over, and access to, the entire range of institutional assets. This shift in the management paradigm is consistent with, and perhaps made possible, by the emergence of open systems technology, an integrated MARC format, and an increasingly networked and transparent information universe that renders increasingly irrelevant our conventional distinctions between bibliographic and nonbibliographic information, and between archival and artifactual collections.

By proposing the establishment of a "library" as a carefully defined set of collections distinct from other holdings, Bierbaum is unfortunately advocating a luxury few museums of any size can afford, and a model that many museums will find increasingly out of step with their information management needs. If a museum looking to establish a library is eager, as Bierbaum correctly argues they should be, to create a dynamic information center that is integral to the institution's activities, mission, and goals, this book will be useful to the extent that its reader can

synthesize it with other works to create a truly integrated approach to collections management in a museum environment—Luke J. Gilliland-Swetland, *Japanese American National Museum*.

Video Acquisitions and Cataloging: A Handbook. By James C. Scholtz. Greenwood Library Management Collection. Westport Conn.: Greenwood, 1995. 184p. \$55 (ISBN 0-313-29345-7). LC 95-7536.

While maps and sound recordings have had a place in libraries for a long time, it was not until the 1960s and 1970s that various types of other materials found a home in library collections. Some of these media, e.g., filmstrips, motion picture loops, and sound slides, have disappeared from the marketplace. Videos, however, have experienced continuous growth in circulation statistics and assumed increasing importance in library collections.

With this persistent and growing interest in, and use of, videos by the library user, it is surprising that so few books have been published to help librarians establish, acquire, catalog, process, circulate, shelve, and care for video collections. Only three other books on the management of video collections, in addition to the author's books, are included in the selected bibliography at the end of this work. Librarians need many resources to help them make competent decisions about the many aspects of managing video collections. Therefore, a new book about videos in libraries deserves attention and careful consideration.

In 1989 James C. Scholtz published *Developing and Maintaining Video Collections in Libraries* (ABC-Clio), a practical, useful handbook that covered many aspects of videos as part of library collections. In 1991 Scholtz published *Video Policies and Procedures for Libraries* (ABC-Clio), a work in which he discusses collection development, circulation, copyright, and intellectual freedom issues and provides sample policy statements from various libraries. In this latest work, *Video Acquisitions and Cataloging: A Handbook*, he deals with another part of the larger topic. These three books could

function as a set. *Developing and Maintaining Video Collections in Libraries* may be regarded as the basic volume to be consulted for topics not discussed in Scholtz' later books, such as the selection and maintenance of video equipment and the storage of videos. The later books update his earliest work and elaborate on some of the topics previously considered.

The focus of his most recent book, *Video Acquisitions and Cataloging: A Handbook*, is reflected in its title. Scholtz, the director of the Yankton Community Library in South Dakota, has placed the emphasis on acquisition in its broadest sense; five of the six chapters are devoted to this aspect of the book. Cataloging is discussed in only one chapter.

The book is logically organized. It begins with the history of the video industry and works its way through methods of distribution as they affect libraries, vendors of videos, acquisition procedures, and cataloging procedures. The text is accompanied by bibliographic notes, and the book concludes with a two-page selected bibliography and an index.

This book seems less "user-friendly" than Scholtz' other two books, especially the first one. The type is smaller, there are no illustrations, and the book design (to me at least) is less pleasing. Putting aside these initial visual impressions, we find a very practical book that can be understood by anyone interested in videos as part of library collections.

The content runs from very basic how-to procedures (with many analogies to book acquisitions) to discussions of topics not essential to the operation of a video collection, such as studies of video sales patterns. The text is studded with practical aids that include examples of many things involved in the acquisition and cataloging of videos: public performance rights agreements and request letters, forms that can be used in the acquisitions process, copyright warning labels, and sample catalog records. There are lists with the names, addresses, and telephone and fax numbers of eighty-seven vendors including catalogers, distributors, wholesale jobbers, pre-viewed video sellers, and vendors of non-mainstream videos. A list

of genre headings for feature films with an explanation of each term and examples of videocassette titles that would properly be assigned the heading is particularly useful for catalogers.

People interested in video collections who do not work in libraries in the United States should be aware that this is a book obviously written for American libraries. Some of the content is not pertinent to, and may not be useful in, the libraries in other countries, e.g., the chapter on the United States copyright laws. All the firms named in the extensive lists of vendors have United States addresses with no indication of their branches in other countries.

Though this book will be very useful for American video collections, nothing is perfect. Following are my quibbles with the book:

- Statistics about the percentage of United States public libraries and public school libraries that possess videocassettes and the number of videocassettes circulated by public libraries are taken from one paper written in 1962 and two articles published in 1988. These figures are inappropriate for a book published in 1995. Aren't there more current sources for these figures? Scholtz' work in other regards displays an up-to-date knowledge of the video field, so it is possible that these are the latest available statistics. If so, some enterprising student in a school or department of library science, or an interested librarian, should be encouraged to undertake the task of filling this gap in our knowledge of the current extent and use of video collections.
- Scholtz makes a point when he uses the term "videographic record" in place of "bibliographic record," the commonly used term. For many years some nonbook librarians, especially nonbook catalogers, have chafed at the word "bibliographic" because its meaning is related to books and because of their fight to have nonbook materials given equal status to books in a library's collection. Nevertheless, most librarians have ceased to make this connection between books and

"bibliographic"; a bibliographic record for most of us is a record in a catalog for any type of material. If "videographic record" were to become an accepted term, the analogy would have to be extended to other nonbook materials. Would the library community accept "audiographic record," "cartographic record," "pictographic record," "computergraphic record," "artgraphic record," etc.? Are these terms necessary? Many times in the past both successful and unsuccessful attempts to change or establish standard terms for use in libraries has occasioned much time-consuming controversy. I would prefer to save our collective professional energies for more important issues.

- On page 144 Scholtz mentions that the National Film Board of Canada developed the PRECIS (PREserved Context Index System) method of subject analysis in 1979. The National Film Board of Canada did choose PRECIS for its bibliographic records, but, although fellow Canadians would be proud to claim responsibility for

this interesting subject analysis system, its real genesis must be acknowledged. The system was developed initially for the British National Bibliography and was first used in January 1971. In the 1970s there was a flurry of interest among nonbook librarians about the precision that PRECIS could bring to subject access for nonbook materials. This interest died after the Library of Congress studied PRECIS and decided against its use for Library of Congress records.

There is no indication that the public's appetite for videos is lessening. Libraries contribute an important service to their communities in circulating videos that commercial outlets do not find profitable to obtain and loan. The effective management of a library's video collection is necessary in this era of budgetary restraints. The more that information about this topic becomes available, the more libraries will be able to live up to their image as providers of both information and high-quality entertainment.—*Jean Weihs, Technical Services Group, Toronto, Ontario.*

INDEX TO ADVERTISERS

ALA	261
Gale Research	274
Haworth Press	2d cover
Kent Adhesive/Kapco	248, 249
Library Technologies	3d cover
Readmore	210
SIRSI	236
Todd Enterprises	4th cover