The Audiovisual Cataloging Current. Sandra K. Roe, editor. New York: Haworth Information Press, 2002. xvii, 370 pages. US$49.95 soft. ISBN 0-7890-1404-1

The fifteen articles collected in this book were first published in successive issues of *Cataloging & Classification Quarterly* (v. 31, no. 2 and 3/4, 2001). *CCQ* (published, like this book, by Haworth Press) prides itself on presenting both theoretical and applied articles in its field, and to that end has a diverse, international editorial board, with a membership drawn from library schools and academic libraries. So it is to be expected that the articles chosen for this book range from practical, how-to advice, to abstract discussion, to anecdotal accounts. Gathering them between monographic covers emphasizes a certain unevenness in the material, although the editor has done her best to achieve some sort of coherence by organizing it into four main groups. They are: Cataloging Audiovisual Formats, History of Audiovisual Cataloging (a category created for solely for Jean Weihs' paper, "A Somewhat Personal History of Nonbook Cataloguing," which couldn't be fitted in elsewhere), Subject Access Issues, and AV and AV User Groups by Library Type.

The first category occupies half the book, forming a manual for novice or occasional cataloguers of non-book material. Many such cataloguers find it daunting work, grappling with AACR2, the LC Rule Interpretations and Music Cataloging Decisions, MARC 21 coding, and so on. It can save considerable time and effort to turn first to a primer like Terry Simpkins' paper, "Cataloging Popular Music Recordings," which not only cites (and explains) chapter and verse from the relevant AACR2 rules and LCRIs, but discusses the western art music bias of the *Library of Congress Subject Headings*. The article, "Videorecording Cataloging: Problems and Pointers," by Jay Weitz is similarly helpful, although the focus is more on special cases and problems. (Many cataloguers will find that it supplements, rather than replaces, a more comprehensive manual such as the "Guide to Cataloging DVDs Using AACR2r Chapters 7 and 9," currently available online at http://www.olacinc.org/capc/dvd/dvdprimer0.html.)

Nancy Olson contributes three further mini-manuals. Two of them are for relatively rare but well-established categories ("Cataloging Three-Dimensional Artefacts and Realia" and "Cataloging Kits"), while the third "Cataloging Remote Electronic Resources," addresses a topic which looms larger every day. This article is essentially an updated version of her previous online manual (see http://www.oclc.org/oclc/man/9256cat/toc.htm), although, having been written almost two years ago, it still lags behind the latest rule revisions. The author expressly cautions her readers that "this article ... is not the final word in cataloguing remote access electronic resources. For this, use the published revision of AACR2 chapter 9." Cataloguers who heed this advice will nonetheless be able to tackle the newly-published chapter 9 with greater

confidence and understanding, thanks to this useful primer.

All the papers mentioned so far include plenty of examples complete with MARC 21 coding. The church-and-state separation (as it were) of all editions of the *Anglo-American Cataloguing Rules* from the MARC coding manuals has always been strictly maintained, on the grounds that rules for description and access should be independent of any particular information format. That is to say, the rules were the rules in the pre-MARC era of typed cards, and will still be the rules in a post-MARC (XML?) world. This all makes sense from an abstract, theoretical standpoint, but it is undeniably an obstacle to using the official rule books from the point of view of a busy cataloguer—hence the practical appeal of guides such as these which combine rules for description *and* coding.

If the first half of the book is about how to *build* the catalogue, most of the second considers how people *use* the catalogue when looking for AV material. Although this half is more uneven than the first in terms of depth and detail, the articles are united at the broadest level by the fundamental question: how can standardized catalogues be reconciled with the specific needs that certain users have in their search for special kinds of material? This question is perhaps only implicit in the first of the three articles grouped under the heading *Subject Access Issues*. Arden Alexander and Tracy Meehleib's article, "The *Thesaurus for Graphic Materials*: Its History, Use, and Future," discusses the

descriptive vocabulary developed by the Library of Congress Prints and Photographs Division (P&P) to provide access to images by subject content, form and genre. We learn that P&P decided such access could not be adequately provided through existing subject indexing tools like LCSH or the *Art & Architecture Thesaurus*, even though they foresaw from the outset the eventual integration of these graphic material records with other, LCSH-based, cataloguing records.

This raises an important point. In the days when the catalogue for a particular special collection—photographs, sound recordings, whatever—consisted of a cabinet full of cards in the room next door, there was less need to worry about being consistent with the wider world. But increasingly, records for different materials using different subject heading sources must cohabit in a modern online catalogue, and so conflicts between these multiple vocabularies can cause problems. An article by Lian Ruan discusses this in the specific context of the Illinois Fire Service Institute Library. Ruan includes some interesting screenshots from the FSI web catalogue, demonstrating in passing how much a well-designed catalogue interface can help users to overcome many such difficulties.

Parenthetically, I note that the issue of online catalogue design by vendors of Library Systems is not discussed at all in this book, although it deserves to be. Many of the frustrations that public service librarians express about inadequate access, frustrations sometimes attributed to inflexible

cataloguing rules, in fact stem from OPAC systems that ignore or discard much of the useful data supplied by their cataloguers. An article from the final section is a textbook case of misunderstanding the problem. In "User-Friendly Audiovisual Material Cataloging at Westchester County Public Library System," Heeja Hahn Chung describes how the adoption of a new DYNIX system has encouraged an ever wider divergence from standard descriptive and subject indexing practices in order to achieve the desired display. But allowing the constraints (or even features) of a local system to dictate changes in cataloguing practice is a back-to-front, short-term solution. Even if there will always be sufficient staff available to make the necessary modifications to every source record, sooner or later the data will have to migrate to another system. Then what? How much wiser to explain to ILS vendors what information is already contained in a standard record, and exert some collective pressure on the designers of catalogue systems to make

proper use of it. But I daresay this is a topic for a book, or at least an article, of its own.

I have already used the word "uneven" to describe this book, but perhaps "eclectic" would be a kinder way to put it. The articles in the first half certainly merit reprinting in book form, forming as they do a practical, well-indexed manual for cataloguers. The other papers have probably reached their widest audience already in the readers of *Cataloging & Classification Quarterly*, and have little to gain from being republished—unless this book falls into the hands of a reference librarian or two who may have missed them the first time round. The more front-line librarians who take part in discussing and improving methods of classification and subject access, the better our catalogues will be.

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