
Video in the Public Library

Catherine Moore

Video at High Point Public Library: A Different Approach

The video patrons at High Point Public Library are likely to be leaving the library with such titles as "Backwards: The Riddle of Dyslexia," "Financing a Small Business" or "New Bern: How to Fix Up a Little Old American Town" under their arms. The library's video collection of about twelve hundred titles focuses heavily on non-fiction video. The public has been delighted to find that these types of programs, ranging in subject matter from "career development" and "fine arts" to "health and fitness" and "literature," are available to them. I will explain here why we have chosen to take this approach in building our videotape collection, and how we have made it successful.

For over thirty years HPPL has concentrated on information services and collection development. It is only natural that the Audiovisual Division reflect these concerns. The library has a history of supporting audiovisual services. The 16mm film collection was begun in the early 1950s. There are now approximately nine hundred films in the collection. The division also houses about four thousand records, one thousand audiotapes, one hundred art prints, and two hundred compact discs in addition to the video collection. The staff consists of one professional as well as four full-time and one part-time library assistants. The division is open to the public seventy-six hours per week.

Planning for the video collection began early in 1985. Neal Austin, the library director, and I were in complete agreement that the collection should be mostly non-fiction. There were plenty of thriving video rental outlets in High Point which provided feature movies. We felt an obligation to provide quality cultural, educational, and informational programs which would be consistent with the philosophy of collection development at the library. In addition, many of these programs would not be available elsewhere to the public.

I was at somewhat of a disadvantage since I did not know of any other library which had a video collection like we were planning. At that time the other collections in the state offered only feature movies. We realized that the project was a considerable risk. It could have been a huge waste of money if the public had not accepted it.

My experience in selecting and developing a non-theatrical 16mm film collection proved very useful. Many of the same titles which had been popular on film were being made available on video. It was exciting to realize that we could reach so many more people than we had with the film collection—we could offer them quality film programs on video that they could watch right in their living rooms!

The more involved I became in selecting videos for the collection, the more excited I was about making these programs available to the public. I am talking about a public which at that time associated video with feature movies. The Jane Fonda exercise programs were the extent of their knowledge of non-theatrical video. We would provide videotapes on business management, Shakespeare plays, classic animation, and documentaries on everything from dealing with aging parents to the life of Booker T. Washington. The public had no idea these sorts of programs existed on video—that they could just as easily watch "Atomic Cafe" in their living rooms as "Top Gun."

We opened the collection in December 1985 with 235 tapes. Of these, about twenty-five were feature movies, and all of those were based on literary works. This was not an inexpensive approach. We spent an average of ninety-eight dollars per tape. Today it would be possible to develop a similar collection for much less. Many more non-fiction programs are being made on video now, and much less expensively than those made originally on film and transferred to video. In addition, the prices for quality film programs on videotape have dropped from the five hundred dollar range into the two hundred dollar range.

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The last three years have seen the collection evolve into one considerably larger and more diverse than the beginning collection. We have broadened our feature buying to include classic musicals and all classic movies. We are in the process of adding foreign movies. We have also strengthened the other areas of the collection to include more titles for young adults, literacy, folklore, and the PBS programs which were made available through the MacArthur Foundation.

My instinct tells me we are successful. Each tape circulates approximately 2.8 times per month, or thirty-eight times per year. This is not high compared to a busy feature movie collection, but when compared to a book collection which our video collection more closely resembles, the statistics hold their own admirably. After three years, we still register well over one hundred new video patrons each month.

HPPL has become known locally as the place for hard-to-find video. While video store owners may feel threatened when libraries clearly compete with them, we have found that the video stores appreciate what we are doing. The local video outlets routinely refer their customers to us for non-fiction and older classic movies. They are happy to keep our video catalog for reference, and some store owners are library video patrons as well.

I credit the success we have had to the following:

1. We have provided a varied collection of quality programs, and attempted to include something that would interest everyone.

2. We have made it clear from the beginning that the collection was mostly non-fiction, and would not include current movies.

3. The videotapes are marketed by using bright, attractive posters advertising them for patron browsing. These posters help the patron to identify quickly the subject matter of the tapes. They serve the same purpose as attractive book jackets.

There are many ways to provide public library video, and many ways to do it successfully. The HPPL approach is one that has proven successful. Community needs and a library's collection development policy should be the primary determining factors in deciding a library's approach to video.

In thinking back to the planning stages of our video collection, I wished for answers to many questions. There were, in fact, a number of questions I did not even know to ask. I have put together here the questions I believe one should consider before beginning a video collection, along with pertinent information I have picked up along the way.

A Checklist of Considerations for Beginning A Video Collection

Funding

1. What will the start-up budget be?
2. From where will future funding come?
3. What is the average price you will expect to pay per tape?
4. What price do you expect not to exceed?

To begin a video collection of about two hundred titles, a budget of between ten thousand dollars and fourteen thousand dollars would be adequate. This would allow for a mixture of classic movies, low-cost informational/how-to tapes, and some more expensive non-fiction titles.

When a tape meets several criteria, I am willing to go above my invisible ceiling price of \$150. These criteria are:

- The subject matter is timely but will also be of lasting interest.
- The tape can be used in place of a 16mm film for groups. The purchase price includes public performance screening rights.
- Nothing of comparable quality is available for a lower price.

- The tape is of interest to the general public and will be used in homes.
- The tape will be useful to local schools and colleges.

An example of a video I purchased recently that fits this category is "Hole In The Sky," a program about the ozone layer.

Staffing

1. Will there be separate staff to handle video circulation?
2. Will it be possible to add staff at peak circulation times?

The public will rely on staff to advise them in selecting non-fiction and children's titles. It will help if the staff is knowledgeable about the collection. If the collection is mostly feature movies, it can probably function in a self-service fashion.

Space/Location

1. Will the video collection be located in a separate area of its own?

2. Will children's tapes be housed and circulated from the children's area?
3. If the videotapes will be checked out through the main circulation desk, will they be located near that desk?
4. Will there be adequate space to display empty video boxes and also house tapes in circulation cases?

It is highly desirable to have a separate staffed area from which to circulate video. In many cases this will not be possible. The new Rowan Public Library addition provides a pleasant alternative. A separate but open AV area near the end of the main circulation desk allows for convenient patron access to the collection while permitting supervision by the circulation staff.

I think children's videos should be housed in the children's area when possible. These tapes are frequently based on books, and the children's staff would be better able to help parents make appropriate selections. At the same time the children's staff could encourage the use of the children's book collection. For example, if the video, "Dr. DeSoto" isn't in, perhaps the book by William Steig is available.

If space is not a concern, it is very nice to display the empty video boxes and keep the actual tapes behind the desk. Durham County Public Library does this and it works well. At HPPL we were dealing with severe space limitations, and due to the design of the AV room, we were also concerned about security. Our solution was to house the actual tapes behind the desk, vertically but lengthwise. By shelving this particular way we provided seventy more shelving spaces per shelving unit. However, I do not recommend this. Tapes should be shelved vertically on the short end.

Displaying empty video boxes also required more space than we had available. We adapted a poster-display system designed by Pat Lora of Toledo-Luca County Public Library. The colorful paper video boxes are used to make 9" x 11" browsing posters. Full bibliographic information and descriptions are added to the posters, which are inserted into clear plastic sleeves. A similar product, called a "Video Browser Pak," is now available from Demco. For those tapes which come in plain boxes we find appropriate pictures and make interesting posters. We are able to display all twelve hundred video posters in a record browsing unit. This requires only about fifteen square feet, and allows five or six people to browse comfortably at one time.

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Collection Development

1. What is the philosophy of collection development in your library?
2. What types of video do rental outlets offer in your community?
3. What will be the ratio of feature movies to special interest videos?

Several years ago when video collections first began appearing in libraries, most of the videos available for purchase were either feature movies or non-fiction titles from film companies in the five-hundred-dollar range. Understandably, most libraries offering video began with feature movie collections. The circulation statistics soared. The public was delighted, although ever demanding. The staff began to feel they could never offer enough.

The situation has changed considerably in the last three years. There is currently an abundance of low-to-moderate cost non-fiction video available. Film companies now make some titles available with "home use only" rights at competitive prices; other titles are made available with "public performance" rights in the two-hundred-dollar range.

Libraries have traditionally provided informational, educational, cultural and recreational materials in book form. With one exception, we should offer the same in video. Since even the smallest communities have video-rental stores which offer the current American movie releases, we must seriously question the need to spend the library's video budget duplicating what is so easily and inexpensively available to the public. Ray Serebrin addressed this issue recently in an article published in *Library Journal*: "... the public library would do well to focus its collecting activities on needs those commercial suppliers do not meet.... The *primary* collection focus should be on categories of material for which there is little or no availability."¹

I believe the public library will be increasingly looked to as a provider of information and self-education as living in the late twentieth century becomes increasingly complex. We, as librarians, have an opportunity to provide much of this information in a format clearly accepted by the public.

It is important to have a written selection policy that is consistent with the library's overall collection development philosophy.

Selection

1. Do you have a written selection policy?
2. Who will evaluate and select titles?
3. Will you depend on reviews for selection?

It is important to have a written selection policy that is consistent with the library's overall collection development philosophy. This policy will define the library's intent. It will ensure that all materials are selected using the same guidelines; thus it can be used to support any purchases that are questioned.

There is an enormous range of quality in low-cost video. For this reason, reviews will be very helpful. It is also good to deal with distributors that allow the return of any titles judged unsuitable after they have been purchased. Videotapes with a purchase price of more than one hundred dollars can usually be borrowed from the producer or distributor for preview.

Video-related Services

1. Will you lend video equipment to the public?

2. Do you plan to offer individual viewing facilities?
3. Will you use video in programming?

If your library lends other equipment, you will probably want to lend video players as well. Cumberland County Public Library and Information Center has had considerable success lending players to the public.

If you plan to use video for library programming, a main concern will be that the tapes you show to groups have "public performance" screening rights. Almost every low-cost video has "home use only" rights. If you are uncertain about which rights your library owns for a particular tape, consult the producer of the tape.

If your library buys or rents tapes with "public performance" rights and plans to use them for group programming, you may want to consider the purchase of a front-projection video system. Although the technology has not yet been developed to allow the same sharp picture quality of 16mm film, a front projection system allows videotapes to be projected on a large screen. Prices for these systems range from \$4500 to \$9000. CCPLIC has one of these systems in place.

The same situation concerning screening rights exists when a patron is allowed to view a videotape in a study carrel. Only tapes which have "public performance" screening rights can legally be screened anywhere in a library.

Security

1. Does your library have a suitable arrangement and adequate staff to allow actual videotapes in a public browsing area?
2. Will you have a separate registration for video borrowers?
3. Will you allow videotapes to be returned in a book deposit? Will there be a separate video deposit?

Depending on the design of the video area, the staffing, and the investment in videotapes, it may be best to keep the tapes in a protected area, either behind the desk or in an adjoining room. A "dummy" system, in which either an empty video box or browsing poster is made available to the public, works well, although the exchange from patron to staff of either the box, poster, or check-out card increases handling and the amount of time required per circulation.

If videotapes are kept in a protected area, a separate security system is not necessary. If you have adequate staffing and an arrangement conducive to allowing the tapes to be in a browsing

area, however, you may want to consider a new 3M Tattle Tape security system designed to work with videotapes. This system is in operation at Rowan Public Library.

HHPL requires video patrons to sign a videotape registration form. This form offers proof that the patron has been informed of the legal use of the library's tapes and frees the library of any responsibility for possible damage to the user's video equipment.

Depending on the type of video case used, books dropping on top of a video could damage it. HPPL has a video deposit inside the AV room built into the AV circulation desk. A better solution is a separate video deposit which is accessible after library hours, such as the one in use at Forsyth County Public Library. These are sold by the Kingsley Library Equipment Company. Some models from this company are distributed by Brodart and Demco.

Copyright

1. Do you understand the copyright restrictions for library videotape?
2. How will you make the public aware of copyright restrictions?
3. How can you encourage teachers to use your library's tapes legally?

Most videotapes are sold to libraries with either "home use only" or "public performance" screening rights. "Home use only" tapes may not be shown even in semipublic places such as clubs, lodges, businesses, camps, daycares, senior centers, or libraries. Videotapes with "public performance" rights may be shown to groups in any location.

The usual ways of making the public aware of the legal restrictions are to post a sign near the videotapes stating the restrictions and to label the tapes. HPPL also uses color-coded labels on the browser posters and the tapes indicating the screening rights which apply. I chose the phrases "Home Viewing Only" and "Group Showing Permitted" to simplify the issue for the public. The video registration form which every patron must sign also explains the screening and duplication restrictions.

The "public performance" requirement has been lifted for videotapes being shown in schools, with some restrictions. This means that tapes with "home use only" rights may legally be used in schools provided that the tapes are:

1. used as part of the curriculum, not for recreation, entertainment, or as a reward to members of the class;
2. shown in their entirety;
3. shown with a teacher present;



These patrons are browsing through the video posters at High Point Public Library.

4. shown in a regularly used classroom.

More complete information can be found in the videotape "Copyright: What Every School College and Public Library Should Know."

HPPL distributes copies of the reprinted article from *American Libraries*, "Library and Classroom Use of Copyrighted Videotapes and Computer Software," to help teachers better understand the copyright restrictions.

Access

1. Will you set age requirements on who may borrow tapes?
2. Will you take reserve requests for videotapes?
3. Will you book "public performance" tapes for specific dates?
4. How will you handle the MPAA ratings on recent motion pictures?

The American Library Association opposes any age restrictions which would limit access to library materials. Many libraries, including HPPL, have an age requirement for borrowing videotapes. The cost per tape and the system for retrieving materials or replacement costs from delinquent patrons will be considerations in deciding whether you will set an age requirement.

Operating a reserve system for videotape can be very costly in terms of staff time and potential tape circulation. Several libraries which once offered reserves on videotapes have dropped the service. HPPL does offer to hold tapes to the end of a working day if a patron calls and requests a tape that is on the shelf.

Because considerable cost has been put into the "public performance" tapes at HPPL, we reserve over four hundred of these videos for specific dates. These tapes are booked for seven days, although the circulation period is for three days. This allows a four day lead to ensure that the tape is returned from a previous borrower. A system like this is useful in allowing a patron to get a specific part of a series which should be viewed sequentially and in helping teachers and group leaders plan for classes and programs.

In addition to opposing access restrictions, ALA also opposes labeling. Feature movies on video which have a rating by the Motion Picture Association of America may come with the rating printed on the video box. Most librarians believe it is permissible to leave that information visible, but that the rating should not be added if it has not been printed on the box. Patrons will ask for the rating information. An easy solution is to keep an up-to-date movie review guide at the desk for patrons to use as a reference.

Public library boards should consider endorsing the "Freedom to View" statement. This statement discusses freedom of access to film, videotapes, and all audiovisual materials. It is the audiovisual counterpart to ALA's "Freedom to Read" statement. The "Freedom to View" statement was adopted by the Educational Film Library Association (now known as The American Film and Video Association) Board of Directors in February 1979. The American Library Association endorsed the statement during the ALA annual conference on June 28, 1979.

A library board's adoption of this statement would reinforce the public's free access to all non-print materials in that library. It would also indicate that audiovisual materials are considered an integral part of the library's collection and that access to these materials is to be treated in the same manner as printed materials.

Cataloging/Processing

1. Will you classify the videotapes?
2. Will the videotapes have full cataloging with subject access?
3. Will cataloging be done in-house?
4. Will the cataloging be done by the technical services staff or the audiovisual staff?
5. Will the processing be done by the technical services staff or the audiovisual staff?
6. What labels are necessary for the videotapes?

The videotapes at HPPL have no classification. The top left corner of the catalog cards simply indicate: VIDEO. This system works for us because we divide the tapes into fifteen subject areas and keep a record of the subject assigned to each tape. The tapes are assigned an accession number and shelved and circulated by this number. This seems to be the most efficient way to shelve and retrieve videotapes.

Dewey classification would work for a large non-fiction collection, but could become very cumbersome for classifying feature movies. It would also add considerably to the shelving time required, an important consideration since videotapes will circulate at a much faster rate than books, requiring more frequent shelving.

In order for the videotape collection to be as useful as the print collection, I believe full cataloging is necessary. Subject access should be provided as thoroughly as it is for books. Some of the larger jobbers make cataloging available for their videotapes. This type of cataloging may quickly develop many inconsistencies making searching the library's holdings more difficult for the public.

Several labels may be needed for videotapes

in addition to the title and library identification labels. You may consider a label indicating the legal screening rights, one cautioning against heat or dropping in the book deposit, and a reminder to rewind the tape.

Clear video boxes offer some advantages over solid ones. They allow the staff to see if the tape has been rewound and if the tape is in the proper box without opening the case. Clear boxes are also available with cut outs for bar code labels. See-through boxes in pastel colors allow for color coding. For example, green could be used for "home use," yellow for "public performance," and blue for children's tapes.

At HPPL the processing is split between the technical services and the audiovisual staff. The tapes are cataloged and processed by technical services staff; the audiovisual staff makes the browsing poster for each video. The audiovisual staff assigns the tape a unique number and affixes a round color-coded label with this number to the tape, the tape case, and the poster.

Circulation

1. Will you charge a borrower's fee?
2. For how long will tapes circulate?
3. What is the maximum number of tapes a patron or household will be allowed to borrow?
4. Will you renew videotapes? By phone? In person?
5. Will you charge an overdue fine? How much?
6. Will you require tapes to be rewound?
7. Will your system allow extensions for teachers?
8. When a tape is lost or destroyed, how much will you charge the patron?
9. Will you circulate tapes through branches? Will you allow tapes to be returned to any branch?

In all respects, I believe, video should be treated as an integral part of the library's collections—in collection development, in providing access through cataloging, and in not treating it differently by charging fees. Sally Mason, former Project Director of the ALA-Carnegie Video Project, expressed this same thinking in an interview about current video issues: "... we're seeing ... a movement away from charging a fee for video, which I think is really important, because we need to establish the idea that video is part of the basic collection, and not some ephemeral sidecar to the library collection."²

There is some debate over the issue of rewinding tapes just after they have been played. Some experts believe that it is better to rewind just before playing the tape. My suggestion is to check with the video rental stores in your area

and do what they do. The advantages of doing it one way or the other probably do not outweigh the frustration the staff would face in trying to change what the public is in the habit of doing.

We made a decision at HPPL to charge a maximum of twenty-five dollars for a lost or destroyed tape regardless of the cost of the tape. This means that the library may have to absorb some additional cost, but again it probably is not worth the "bad will" to try to force a patron to pay what he or she would undoubtedly believe is an unfair amount.

HPPL does not circulate tapes to branches. While rotating collections provide a great service to patrons of small libraries, this kind of system requires extensive planning and ongoing supervision as well as a courier. A section titled "Rotating Collections: Video Circuits" included in the book, *Developing and Maintaining Video Collections in Libraries*, by James Scholtz, would be useful in planning this type of system.³

Care and Maintenance

1. What is necessary for proper care of videotapes?
2. Will you repair videotapes in-house? What repairs are safe to make?
3. What preventive maintenance is needed for VCR's and video players?

Videotapes are easily damaged by extremes of heat and cold. They should not be left in hot cars. Videotapes need to adjust to room temperature before using. Tapes should be kept away from food and beverages, and should be kept in cases when not in use. Videotapes can be damaged or accidentally erased by leaving them near electronic devices which generate a magnetic field. Tapes should not be left on the top of a TV or a video recorder that is in use, or on a stereo speaker.

The HPPL video brochure for the public explains these care and handling guidelines. Patrons are given a short video handout when they first register to borrow tapes. In addition, during the warm weather months we give out bright colored flyers alerting the public to possible damage to AV materials from heat and sun.

Tapes in the library should be stored vertically with the full spool down. This will prevent pressure on the edges of the tapes.

Most repairs on videotapes should be done by a professional. Reattaching the tape when it has come loose from the spool is a simple repair that safely can be done in-house.

The tape heads on VCR's and video players should be cleaned periodically; this can also be done in-house. The heads on a regularly used VCR or player should be cleaned at least once a month. The "Alsop 3" tape head cleaner is a tape cleaner with fluid that is easy to use and is the only cassette-type head cleaner that is recommended. An alternative method would be to use chamois swabs and Freon TF to clean the heads.⁴

References

1. Ray Serebrin, "Video: Planning Backwards into the Future." *Library Journal* 113 (November 15, 1988): 34-35.
2. Sally Mason, "Hot Potatoes In Idaho: Video's Burning Issues." *Video Librarian* 3 (October 1988): 3.
3. James Scholtz, *Developing and Maintaining Video Collections in Libraries* (Santa Barbara, CA-ABC-CL10, 1988): 166-170.
4. George Smith, "Audio-Visual Equipment Maintenance and Repair," instructor for the workshop sponsored by the Audiovisual Committee of the Public Library Section, NCLA. Forsyth County Public Library, Winston-Salem, NC April 21, 1989.

Sources for Useful Information

Collection Development

Developing and Maintaining Video Collections in Libraries by James C. Scholtz. Santa Barbara, CA: ABC-CLIO, 1988. \$35 ISBN 0-87436-497-3

This how-to manual is full of practical and up-to-date information on the subject. It is highly recommended for any library with a video collection.

Order from: ABC-CLIO

2040 Alameda Padre Serra
P.O. Box 4397
Santa Barbara, CA 93104-4397

UNC-G Video Consortium. Duplication rights are purchased for videotapes when several North Carolina libraries wish to purchase the same title. The individual libraries purchase the duplicated tape at a fraction of the retail price. This consortium typically deals with expensive series like "Degrassi Jr. High" and "The Day the Universe Changed," which may have aired on public television.

Contact:

at
Linda Struble UNC-G Video Consortium
Mel Schumaker 72 McNutt Building
Hugh Hagaman UNC at Greensboro
Greensboro, NC 27412
(919) 334-5078

Video for Libraries: Special Interest Video for Small and Medium-sized Public Libraries. Edited by Sally Mason and James Scholtz. Chicago: ALA, 1988. \$14.50

This annotated bibliography of non-fiction video lists titles which have proved successful in public libraries through the United States. This is an excellent selection guide for beginning or developing a video collection.

Order from:

ALA Books
American Library Association
50 E. Huron Street
Chicago, IL 60611

Security

The Kingsley Library Company offers several models of video return drop-in boxes.

Contact:

Kingsley Library Equipment Company
P.O. Box 2731
Pomona, CA 91769-2731

The Tattle-Tape Library Security System from 3M is designed to work with videotapes. Request information about Model 2001 and Model 2011 from:

3M Library Security Systems
Building 225-4N-14, 3M Center
Saint Paul, MN 55144-1000
(800) 328-1684 ext. 111

Copyright

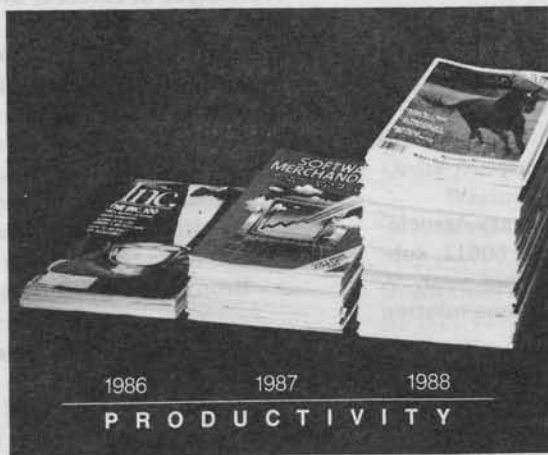
"Copyright: What Every School, College and Public Library Should Know." ½" VHS videotape. 20 min. Produced by F.A.C.T. (Folks Against Copyright Transgression), 1987. \$15.00. A guidebook by copyright attorney, Ivan Bender, is included.

Order from:

A.I.M.E.
108 Wilmot Road
Deerfield, IL 60015

"Library and Classroom Use of Copyrighted Videotapes and Computer Software," by Mary Hutchings Reed and Debra Stanek. Single copies of this article reprinted from *American Libraries*, February 1986, are available from the ALA office of Rights and Permissions with receipt of SASE; 25 or more copies available at 25¢ each.

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Care and Maintenance

"Video Cassette Repair Made Simple" California Library Association, 1985. 17 min.

This very useful videotape may be borrowed from the North Carolina State Library, #VC00420, or ordered from:

Rosemead Public Library
8800 Valley Boulevard
Rosemead, CA 91770

The Videotape Cassette Care Handbook. RTI, 1987. \$5.00

Order from:

Research Technology International
4700 Chase Avenue
Lincolnwood, IL 60646

Videotape Review Sources

Booklist. Published by American Library Association, 50 E. Huron Street, Chicago, IL 60611, subscription: \$56 per year; 22 issues per year. 'A review in *Booklist* constitutes a recommendation for library purchase.'

Typically about twenty-five non-fiction titles are reviewed. Videotape prices range from \$25 to \$450.

Childrens Video Report. Address: Childrens Video Report, 145 West 96th Street, Suite 7C, NY, NY 10025-6403; subscription: \$35; six issues per year.

This newsletter uses experts in child development and media to review children's home-use videotapes. Issues are frequently devoted to a single topic. This is a very useful selection tool.

Librarian's Video Journal. Published by Clearview Media Corporation. Address: Librarian's Video Review, Rt. 1, Box 25, Bowling Green, VA 22427; subscription for one year: \$22; published quarterly; sample copies available on request. Call 800-356-0195.

Useful articles are published as well as reviews for current special interest video. A typical issue reviews about eighty low-cost titles for children and adults. The publisher of this journal is also a distributor; however, the reviews seem fair.

Library Journal. Address: *Library Journal*, P.O. Box 1977, Marion, OH 43305-1977, subscription: \$69 per year; twenty issues per year

A typical issue reviews about seventeen non-fiction videotapes. Prices range from \$20 to \$340.

Video Librarian. Address: Video Librarian, P.O. Box 2725, Bremerton, WA 98310; subscription: \$35 per year; eleven issues per year.

The publisher and editor, Randy Pittman, is a former, highly respected, video librarian. This newsletter is full of helpful information and articles as well as reviews. A typical issue reviews about thirty-five feature and non-fiction video titles. This is a very useful selection tool.

Videotapes of Interest to North Carolinians

American Storytelling Series: vol. 8. Wilson, 1986. 31 min. \$99.00 PP (public performance rights).

Features storyteller, Don Davis, of High Point, NC

Order from:

The H.W. Wilson Company
950 University Avenue
Bronx, NY 10452

The American Traditional Cultural Series (three titles)

Being A Joines. Davenport Films [nd]. 55 min. \$29.95. HUU (home use only rights).

A portrait of a master traditional tale teller from Wilkes County, NC.

Born For Hard Luck: Peg Leg Sam Jackson. Davenport Films [nd]. 29 min. \$29.95. HUU

A film portrait of one of the last medicine show entertainers with highlights from his performance at a North Carolina county fair in 1972.

A Singing Stream: A Black Family Chronicle. Davenport Films [nd]. 57 min. \$29.95. HUU.

A film history of the Landis family of Granville County, NC.

Order from:

Davenport Films
Rt. 1, Box 527
Delaplane, VA 22025

The Angel That Stands By Me. Light Saraf Films, 1983. 29 min. \$150.00 PP.

This film focuses on the life and art of the late Minnie Evans, a folk artist from Wilmington, NC. Her work has been shown at the Whitney Museum in New York.

Order from:

Light Saraf Films
131 Concord Street
San Francisco, CA 94112
(415) 584-3521

Beginning Appalachian Clogging. Lark in the Morning [nd]. 45 min. \$39.95. PP.

Beginning Appalachian Dulcimer. Lark in the Morning [nd]. 45 min. \$39.95. PP.

Order from:

Clearview Media
Rt. 2 Box 25
Bowling Green, VA 22427

The Blue Ridge. Group II Productions, 1988. 40 min. \$24.95. PP.

Order from:

Group II Productions
513 Florham Drive
High Point, NC 27260

Campus Clips Series. Leslie Smith Service Corporation, 1987. 30 min. ea., \$29.95 ea. HUO.

Interviews with students about academics and campus life. Tapes are available for these NC universities: Duke, NC State, UNC-CH, UNC-G, Wake Forest.

Order from:

Leslie Smith Service Corporation
69-A Forest Street
Watertown, MA 02172

Carmina Burana. Carolina Public Television, [198?]. \$60.00. PP.

The dance, music, and theatre departments of the North Carolina School of the Arts collaborated in this presentation of Carl Orff's famous and elaborate scenic oratorio.

Order from:

Loren Stutts
Carolina Public TV
P.O. Box 3500
Chapel Hill, NC 27514

Dances of the World: The Southern Appalachians. Vol. 1. Folk Dance Video. International, [nd]. \$39.95.

This is one of several video programs featuring North Carolina traditional country dancers and cloggers. *Order from:*

Folk Dance Videos International
10100 Park Cedar Drive, Suite 110
Charlotte, NC 28210

Doc and Merle. Front Porch Productions, 1986. 58 min. \$125.00. PP.

An entertaining and enlightening look at the lives of North Carolina father and son musicians, Doc and Merle Watson.

Order from:

Front Porch Productions

P.O. Box 2746

Boone, NC 28607

Fixin' To Tell About Jack. Appalshop Films [nd]. 25 min. \$24.95. HUO.

Ray Hicks, a mountain farmer and storyteller from Beech Mountain, NC, tells the Jack Tale, "Whickity-Whack, Into my Sack," also known as "Soldier Jack."

Order from:

Appalshop Films
306 Madison Street
Whitesburg, KY 41858

Jackie Torrence: The Story Lady. Weston Woods Films [nd]. 30 min. \$50.00. PP.

This well-known NC storyteller tells the eerie story, "Two White Horses: A Mountain Tale."

Order from:

Weston Woods Films
Weston, CT 06883

John Coltrane: The Coltrane Legacy. VAI, 1985. 61 min. \$39.95. HUO.

A film tribute to the North Carolina native and master saxophone player.

Order from:

Home Vision
P.O. Box 800
Concord, MA 01742

New Bern: How To Fix Up A Little Old American Town. CC-M Productions, 1988. 57 min. \$60.00. PP.

A focus on the historic preservation of the Colonial capital of North Carolina.

Order from:

CC-M Productions
7755 16th Street, NW
Washington, DC 20012
(301) 588-4095

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Sprout Wings and Fly. Flower Films, 1983. 30 min. \$44.95. HUO.

A film by Les Blank about NC mountain fiddler, Tommy Jarrell.

Order from:

Flower Films
10341 San Pablo Avenue
El Cerrito, CA 94530

Thomas Wolfe: Look Homeward Angel. Films for the Humanities [nd]. 45 min. \$149.00. PP.

An examination of Wolfe's Asheville roots and the writing of his first novel.

Order from:

Films for the Humanities
Box 2053
Princeton, NJ 08543
(800) 257-5126

Tragedy and Triumph of the Cherokee. Cherokee Publications [nd]. \$29.95. HUO.

An historic tribute to the Cherokee Indians of North Carolina.

Order from:

Cherokee Publications
P.O. Box 256
Cherokee, NC 28719

The Trontium Tusk. John Lemmon Films, 1984. 9 min. \$69.95. PP.

This highly creative clay-animated science fiction film is an original of NC filmmaker John Lemmon. John Lemmon is the filmmaker of the Food Lion animated television commercials. Finalist, American Film Festival, 1986.

Order from:

John Lemmon Films
5016 Furman Place
Charlotte, NC 28210

The Tryon Palace Christmas Decoration Library. Four volumes. CC-M Productions, 1987. \$24 each. PP.

Order from:

see *New Bern: How To Fix Up a Little Old American Town*

Uncertain Faiths. Park Film Distribution [nd]. 59 min. \$52.00. PP.

A film about the changing textile industry in the South and how it has affected the people involved.

Order from:

Park Film Distribution
Rt. 2, Box 3473
Crabapple Hollow Road
Nicholson, GA 30565

Virginia Plantations. Paradise Productions, 1986. 30 min. \$16.00. HUO.

A visit to eight plantations, focusing mostly on Mount Vernon and Monticello.

Order from:

Baker & Taylor
8140 Lehigh Avenue
Morton Grove, IL 60053
(800) 227-2812

A Williamsburg Sampler. Colonial Williamsburg Foundation [nd]. 29 min. \$26.95. PP.

A cross section of the many appeals of historic Williamsburg.

Order from:

Colonial Williamsburg Foundation
P.O. Box C
Williamsburg, VA 23187

North Carolina: A Special Kind of Splendor, A Land for All Seasons, and Dare County: Land of Beginnings are three of twelve titles relating to North Carolina. Each of these is \$29.95. About eighteen other titles are available which may be of interest. Prices range up to \$96.00.

Order from:

Grady Jefferies
6209 Rock Quarry Road
Raleigh, NC 27610
(919) 772-2090

NC Is My Home with Charles Kuralt, and ***The Mansion at 200 North Blount Street*** are among approximately eight titles available relating to North Carolina. Request prices.

Order from:

North Carolina Public Television
P.O. Box 3508
Chapel Hill, NC 27514

From Our House To The White House, The History of Seagrove Pottery, and An Indian, A Person, Myself, are among eighteen titles produced by the Documentary Unit, NC Department of Cultural Resources. All videotapes are about \$25.00 each.

Order from:

Videofonics
1101 Downtown Boulevard
Raleigh, NC 27603

Recommended Videotape Distributors

AFRO-AM Distributing Company
819 Wabash Avenue
Chicago, IL 60605

Ambrose Video and Publishing, Inc.
381 Park Avenue South, Suite 1601
New York, NY 10016
(300) 526-4663

Baker & Taylor Video
8140 Lehigh Avenue
Morton Grove, IL 60053
(800) 227-2812

Bodner Associates
183 Leicester Avenue
Norfolk, VA 23503
(804) 588-8455

Brighton Video
250 West 57th Street, Suite 916
New York, NY 10019

Children's Circle Home Video
Weston Woods
Weston, CT 06883
(800) 243-5020

Coronet Film and Video
108 Wilmot Road
Deerfield, IL 60015

Davenport Films
Rt. 1, Box 527
Delaplane, VA 22025
(703) 592-3701

Home Vision
P.O. Box 800
Concord, MA 01742

Library Video Company
P.O. Box 40351 / Dept. M-13
Philadelphia, PA 19106
(800) 843-3620

Lucerne Media
37 Ground Pine Road
Morris Plains, NJ 07950
(800) 341-2294

The Media Guild
11722 Sorrento Valley Road / Suite E
San Diego, CA 92121-1021
(619) 755-9191

PBS Video
1320 Braddock Place
Alexandria, VA 22314-1698

Quality Books, Inc.
918 Sherwook Drive
Lake Bluff, IL 60044-2204
(800) 323-4241

The Traveloguer Collection
3301 W. Hampden / Suite N
Englewood, CO 80110
(800) 521-5104

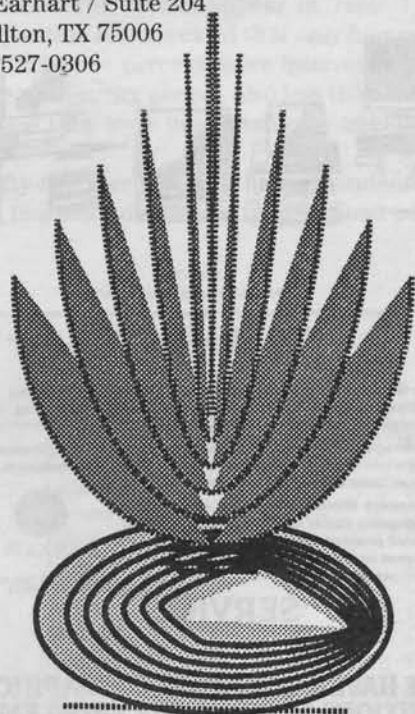
University of Illinois Film/Video Center
1325 South Oak Street
Champaign, IL 61820
(800) 367-3456

Viewfinders, Inc.
P.O. Box 1665
Evanston, IL 60204
(800) 342-3342

Video Artists International, Inc.
P.O. Box 153 Ansonia Station
New York, NY 10023

Zenger Video
10200 Jefferson Boulevard, Room EV 41
P.O. Box 802
Culver City, CA 90232-0802
(800) 421-4246

Zig Zigler Corporation
3330 Earhart / Suite 204
Carrollton, TX 75006
(800) 527-0306

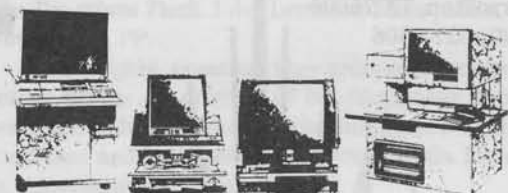


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Freedom to View

The FREEDOM TO VIEW, along with the freedom to speak, to hear, and to read, is protected by the First Amendment to the Constitution of the United States. In a free society, there is no place for censorship of any medium of expression. Therefore, we affirm these principles:

1. It is in the public interest to provide the broadest possible access to films and other audiovisual materials because they have proven to be among the most effective means for the communication of ideas. Liberty of circulation is essential to insure the constitutional guarantee of freedom of expression.
2. It is in the public interest to provide for our audiences, film and other audiovisual materials which represent a diversity of views and expression. Selection of a work does not constitute or imply agreement with or approval of the content.
3. It is our professional responsibility to resist the constraint of labeling or pre-judging a film on the basis of the moral, religious, or political beliefs of the producer or filmmaker or on the basis of controversial content.
4. It is our professional responsibility to contest vigorously, by all lawful means, every encroachment upon the public's freedom to view.

This statement was originally drafted by the Educational Film Library Association's Freedom to View Committee, and was adopted by the EFLA Board of Directors in February, 1979. Libraries and educational institutions are encouraged to adopt this statement and display it in their catalogs or libraries. The text of the statement may be reprinted freely; permission is granted to all educational institutions to use it.

The Educational Film Library Association is now known as The American Film and Video Association.

The American Film and Video Association
929 Barnsdale Road / Suite 152
La Grange Park, IL 60525

A Video User Survey from High Point Public Library

A survey was conducted at the High Point Public Library (HPPL) in which every video patron during five weeks was asked to complete the questionnaire reprinted here. These results are based on a sample of two hundred, which represents about seven percent of the registered video borrowers at the library.

There are approximately 1200 videotapes in the collection at HPPL. Of these, ten to fifteen percent are feature movies. These movies are almost entirely older classics and most are based on literary works. The balance of the collection is educational and enrichment programs which fall into the subject categories listed in Question 10.

The respondents were asked to check the ways they first learned that the library offered videotapes. Naturally, some people had learned about it through more than one source. One hundred and three persons said they found out while in the library, either from signs, flyers or library staff. One hundred respondents learned about the library's video collection by word of mouth. Only one person learned about the library's videos from the local newspaper, and that person indicated that s/he also heard about it through word of mouth and while visiting the library.

Ninety-one persons, or forty-six percent, said that when they first came to the library they hoped to borrow something besides or in addition to feature movies or children's videotapes. Fifty-two, or twenty-six percent, came expecting to borrow PBS programs on video. Thirty-nine, or twenty percent, said they hoped to borrow video on these topics: business, fine arts, how-to, travel, leisure and hobbies.

An overwhelming number of the video borrowers at HPPL were library users before they became video borrowers. One hundred eighty-nine persons, or ninety-five percent, said they were library users before registering to borrow videotapes. However, sixty-one respondents, or thirty-one percent, indicated they had never borrowed any audiovisual materials before borrowing video tapes.

Sixty-one percent of the patrons surveyed indicated that they borrowed between one and six videos from the library during a typical month. Twenty-seven percent said they borrowed between seven and twelve tapes per month; twelve percent borrowed thirteen or more per month.

Thirty-six people, or eighteen percent, said

they do not rent any tapes from video stores. Seventy-two percent said they rent between one and six tapes per month; one percent indicated that they rent seven or more tapes per month.

One hundred thirteen respondents, or fifty-seven percent, indicated that they watch ten or fewer hours of television each week. Fifty-five persons, or twenty-eight percent, said they watch between eleven and twenty hours per week, while only seven people, or less than one percent, indicated they watch more than forty-one hours of television each week.

Of the 200 responses, 185 people, or ninety-three percent, indicated that they read at least one book per month. Of those, 134 people, or sixty-seven percent, said they read between one and five books per month. Fifty-one people, or twenty-six percent, said they read more than six books per month. Nine percent indicated that they read no books during a typical month.

It was reassuring to find that thirty-four people, or seventeen percent of the two hundred video borrowers responding, answered "yes" when asked if they had ever borrowed a book from the library as a result of watching one of the library's videotapes.

Respondents were asked to check all categories in which they found tapes that interested them most. The results appear in Table 1. This same question also revealed that only four people, or less than one percent, were interested only in feature movies. Six people, also less than one percent, said they were interested only in children's video.

Fifty-five percent of the respondents live within five miles of the library; thirty-one percent

TABLE 1.
Patron interest by subject category

Number of titles in this category	Category	Number of patrons interested	Percentage
43	Business	19	(10%)
49	Career/Personal Dev.	27	(14%)
123	Children	12	(62%)
204	Documentaries	88	(44%)
156	Feature Movies	14	(72%)
48	Fine Arts	33	(17%)
31	Health/Fitness	35	(18%)
94	How-To	52	(26%)
46	Literature	47	(24%)
40	Local Interest	16	(8%)
195	MacArthur/PBS	68	(34%)
38	Sports/Recreation	24	(12%)
44	Travel	42	(21%)
48	Variety/Entertain.	74	(37%)
48	Young Adult	19	(10%)

Video User Questionnaire

Please help us serve you better by answering these questions.

1. How did you first learn that the library loaned videotapes?
- Signs/flyers in the library
Newspaper article
Word of mouth
2. When you first came here to borrow videotapes, which of the following did you hope to borrow?
- Movies
Children's tapes
PBS Series
Other (specify) _____
3. Were you a library user before you borrowed videotapes from Audiovisual Services?
- Yes
No
4. How many videotapes do you borrow from the library during a month? _____
5. How many videotapes do you rent from a video store during a month? _____
6. How many hours of television (not video) do you watch per week? _____
7. How many books do you read per month? _____
8. Have you borrowed any books from the library as a result of watching one of the library's videotapes? (Example: watched "Norman Rockwell and the Saturday Evening Post;" then read biography of Norman Rockwell) Yes No
9. What AV materials have you borrowed besides videotapes?
- | | | | |
|-------------------|--------------------------|---------------|--------------------------|
| 16mm Films | <input type="checkbox"/> | Compact Discs | <input type="checkbox"/> |
| Art Prints | <input type="checkbox"/> | Records | <input type="checkbox"/> |
| Slides/Filmstrips | <input type="checkbox"/> | Audio Tapes | <input type="checkbox"/> |
10. In which categories do you find tapes that interest you most?
- | | | | | | |
|----------------------|--------------------------|----------------|--------------------------|-----------------------|--------------------------|
| Business | <input type="checkbox"/> | Fine Arts | <input type="checkbox"/> | MacArthur/PBS Series | <input type="checkbox"/> |
| Career/Personal Dev. | <input type="checkbox"/> | Health/Fitness | <input type="checkbox"/> | Sports/Recreation | <input type="checkbox"/> |
| Children | <input type="checkbox"/> | How To | <input type="checkbox"/> | Travel | <input type="checkbox"/> |
| Documentaries | <input type="checkbox"/> | Literature | <input type="checkbox"/> | Variety/Entertainment | <input type="checkbox"/> |
| Feature Films | <input type="checkbox"/> | Local Interest | <input type="checkbox"/> | Young Adult | <input type="checkbox"/> |
11. What subject(s) would you like added to the collection? _____
12. How far do you live from the library? _____ miles
13. Are you a resident of Guilford County? Yes No
14. Your sex: Male Female
15. Your age: 16-29 30-45 46-59 60-69 70-90
16. Circle the highest level of education you have completed.
- 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
17. What is your occupation? _____

Thanks for Your Help!

Audiovisual Services
High Point Public Library

live between six and ten miles from the library; thirteen percent live between eleven and fifteen miles away. Less than one percent live fifteen miles or further from the library.

Twenty-three percent of the people polled indicated they were not residents of Guilford County. These forty-five persons had purchased a non-resident library card for ten dollars.

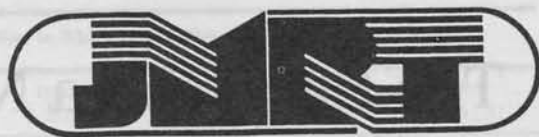
A 1985 estimate for the population of High Point indicated that only fifty-four percent were high school graduates. The findings of this survey indicated that the lowest educational level among those responding was eleventh grade. The three people indicating they had only eleven years of education represent less than one percent of those responding. This survey also showed that forty-one persons, or twenty-one percent, had finished high school; that sixty-one respondents, or thirty-one percent, had a college degree; and that thirty-nine, or twenty percent, had seventeen or more years of education.

The survey showed that fifty-three borrowers, or twenty-seven percent, are employed professionally in the areas of education, social work, health, religion and the arts. Non-professionals working in those same fields account for thirty-nine people, or twenty percent. Forty-two respondents, or twenty-one percent, are not employed outside their homes. Twenty-four people, or twelve percent of the users, work in business. Blue collar workers and students each account for one percent of the users. Doctors, attorneys and scientists account for less than one percent, as do retired persons.

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Young Librarian Award

The Junior Members Roundtable will recognize an outstanding young librarian at the 1989 NCLA Biennial Conference with a certificate and a \$25 cash award. Eligible persons must be:

- Members of NCLA
- Under age 35, or employed as a librarian for less than six years
- Professional librarians in North Carolina for at least one year
- Making an outstanding contribution to librarianship in North Carolina.

Applications and nominations may be made to:

Judi Bugnizet
Bell Library
Montreat College
Montreat, NC 28757
(704) 669-2382
Deadline: July 15, 1989.

The Baker & Taylor/JMRT Grassroots Grant

The Baker & Taylor Company is providing North Carolina an opportunity to offer a \$250 grant to one library science student to attend the North Carolina Library Association Conference, October 11-13, 1989.

The grant recipient must be a member of the North Carolina Library Association, and a member of the Junior Members Round Table. A prepared statement and application must be sent no later than August 30, 1989 to:

Melanie Collins, Chair
NCLA/JMRT
Harnett County Library
POB 1149
Lillington, NC 27546
(919) 893-3446

Call or write for an application.

