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ABSTRACT

A sample of 300 video patrons at the Grandview Heights Public Library (Ohio) was surveyed to determine what information they used from the videocassette container to make their selections. It was expected that knowing what patrons used could help in deciding how much information to enter in bibliographic records for videocassettes. The majority of patrons made their selections by browsing, as was expected for viewers of fictional tapes. However, of the 43 non-fiction borrowers, 79.1 percent selected their videos by browsing. Fiction was strongly preferred, suggesting that the video collection is used mainly for entertainment. For all categories of borrower, the most considered items on the container were performers, summary, and title. Important to a lesser degree were artwork on the box and film rating. It is argued that very complete bibliographic records are necessary for bibliographic utilities such as OCLC. Public libraries could then edit or delete records as convenient. For libraries that must do their own cataloging, a brief record would appear to be an economical and acceptable solution. At the least, records should contain the videocassette's title, performers, and a brief summary of the videocassette. Seventeen figures/tables provide survey responses. Three appendixes contain the survey, its cover letter, and 10 tables of survey findings. (Contains 23 references.) (SLD)

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A STUDY OF INFORMATION USED BY PUBLIC  
LIBRARY PATRONS TO SELECT VIDEOCASSETTES

A Master's Research paper submitted to the  
Kent State University School of Library Science  
in partial fulfillment of the requirements  
for the degree Master of Library Science

by

Audrey L. Hall

November, 1992

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### ABSTRACT

A sample of 300 video patrons at the Grandview Heights Public Library were surveyed to determine what information they used from the videocassette container to make their selections. This information will be useful to public libraries to aid them in deciding what information to include in a bibliographic record when they choose to do less than full-level cataloging.

Master's Research Paper by

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ii

xi

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS ..... iv

LIST OF TABLES ..... v

INTRODUCTION ..... 1

LITERATURE REVIEW ..... 1

RESEARCH OBJECTIVES ..... 7

METHODOLOGY ..... 8

    SAMPLE ..... 8

    QUESTIONNAIRE DEVELOPMENT ..... 8

    PROCEDURES AND DESIGN ..... 9

    DATA ANALYSIS ..... 10

FINDINGS ..... 10

DISCUSSION ..... 21

FURTHER STUDY ..... 23

SUMMARY ..... 24

APPENDICES ..... 27

    APPENDIX A. VIDEO SELECTION SURVEY ..... 28

    APPENDIX B. COVER LETTER ..... 29

    APPENDIX C. TABLES ..... 30

REFERENCE LIST ..... 41

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LIST OF ILLUSTRATIONS

Figure		Page
1	Patron approach to selection, online or browse . . . . .	12
2	Type of video selected, fiction or nonfiction . . . . .	13
3	Information used by fiction and nonfiction borrowers . . . . .	14
4	Information used by fiction and nonfiction borrowers . . . . .	15
5	Information most used by patrons . . . . .	16
6	Information used by the total sample of patrons . . . . .	18
7	Scale of familiarity with video borrowed . . . . .	21

LIST OF TABLES

Table		Page
1	Total sample of 300 patrons . . . . .	31
2	Patrons who used the online catalog to make their selection . . . . .	32
3	Patrons who browsed to make their selection . . . . .	33
4	Patrons who borrowed a fiction video . . . . .	34
5	Patrons who borrowed a nonfiction video . . . . .	35
6	Patrons who selected a video by genre . . . . .	36
7	Patrons who borrowed a specific video . . . . .	37
8	Patrons who borrowed a specific performer . . . . .	38
9	Patrons who borrowed a specific subject . . . . .	39
10	Patrons who borrowed a specific title . . . . .	40

## INTRODUCTION

The addition of videocassettes to a collection presents unique problems for a public library's technical services department. To enter a detailed level MARC record on OCLC for a videocassette can involve as much time as one hour. Even editing a record at level three cataloging following strict AACR2 order can be time consuming, taking up to a half hour. This was documented during an August 1992 time study, in which the researcher took part, by the Technical Services Department of the State Library of Ohio. Concentrating this amount of time on detailed cataloging soon results in a backlog of videos which patrons are anxious to have in circulation. This detailed level of cataloging may not be justified because of a brief shelflife resulting from constant use, especially for entertainment videos which have high circulation rates.

Detailed complete bibliographic records are the ideal but with mounting backlogs, even the Library of Congress is searching for ways to take shortcuts without compromising the quality of information in bibliographic records (Library of Congress, 1990). Before any decision regarding the abbreviation of videocassette bibliographic records in public libraries can be made, it is necessary to know what information patrons find essential and actually use in making their selection decisions. Since the actual contents cannot be browsed, the patrons' information comes from the container or from the bibliographic record. An analysis of the information on the container used by the patron to make a selection will guide the public library technical services department as it determines how much detail a bibliographic record should contain.

## LITERATURE REVIEW

"Quality vs. Quantity: Are They Compatible" is the title of the 1992 national conference of Online Audiovisual Catalogers Inc. (OCLC, 1992). As the popularity and size of public library video collections grow, the dilemma of how to process videos grows also. Does it make sense to provide less than full cataloging for videos? Since videos are a relatively recent addition to

libraries, the literature on the issue of providing minimal level cataloging for other materials, specifically books, has also been explored.

The cataloger's creed might be that the cataloger's function is to make all information available (Graham, 1985). This may seem a lofty statement but it is an ideal toward which to strive. Information remains dormant unless channels are established which provide a means of making it usable. Cataloging becomes the key which unlocks and organizes the realm of information (Graham, 1985).

The reality of workflow and backlogs, however, frequently intrudes on the ideal and forces a compromise. A 1947 memo regarding simplified cataloging at the Library of Congress said materials of primary importance were to be cataloged individually and fully. Materials of secondary importance were to be cataloged individually but briefly. Individually but briefly was defined as limitations of detail in collation, limitations on the number of notes, and limitations of added entries to the second of two joint authors and to titles. The materials to which this brief or limited cataloging was meant to be applied were any trade or other publication that was not a basic reference tool, scholarly work, or rare book (Yee, 1987).

Several studies have concluded that patrons' needs can be met with brief bibliographic records. In Richard Palmer's study of a university library, prior to automation, patrons were queried about the use of the 20 items on the traditional catalog card. The survey population used 4.4 items per user. The study concluded that some items presently on the catalog card might be removed without damaging the catalog's ability to fulfill most patron's demands (Palmer, 1970). A Bath University study of short entry catalogs showed that most patron needs could be met by brief entry records with no more than two access points (Seal, 1983). A study by Gunnar Knutson took into consideration differences in users and subject areas. He concluded that for certain subject areas, the equivalent of a full MARC record is not cost efficient in terms of future circulation of the titles (Knutson, 1986). In a study which emphasized science and technology monographs, Neville and Snee concluded that in the face of backlogs, staff shortages, and

economic constraints, less than full level cataloging should be given serious consideration (Neville and Snee, 1984). However, Douglas and Leung concluded differently as a result of their survey of bibliographic utilities and the heads of cataloging for ARL libraries. The libraries had some brief record projects within their libraries yet consistently upgraded brief records encountered on a utility to their own full record standard. The bibliographic utilities took a neutral role. Their databases are based on a full MARC record standard but they also provide brief record standards to meet the needs of the member libraries (Douglas and Leung, 1984).

One of the justifications for brief catalog records is to expedite the workflow in technical services. Unfortunately, because of budget or staff limitations or sheer volume of material, backlogs do exist. A Librarian's Committee reported to the Librarian of Congress Archibald MacLeish in June 1940 of the presence of a large and growing backlog (Yee, 1987). In 1947, the Library of Congress defined levels of cataloging in an effort to speed up the cataloging process (Yee, 1987). The backlog continues at the Library of Congress. In 1990, the arrearage for books was 775,859 and for moving-image materials 628,000 (Library of Congress, 1990).

The extent to which patrons browse the collection may influence the detail of cataloging that is needed for the collection. T.D. Webb in a study of public library users described four types of library users, of which the browser utilized the least involvement with the professional staff and technical resources of the collection. Typically, the browser reads mainly for the pleasure of reading. His contact with the library, though it may be frequent, is generally superficial, recreational, and self-directed, except with functions involving general information, catalog assistance, and circulation control. The largest percentage of public library users probably falls into this category, at least one time or another during their encounters with the library (Webb, 1986). This is the type person White had in mind when he stated his opinion that the user doesn't even care whether or not we catalog the book before he gets it, and would just as soon we didn't if it is going to delay matters (White, 1985).

Willard and Teece confirmed the hypothesis that many people come to the library simply to browse (Willard and Teece, 1983). A book can be handled and the pages and illustrations scanned by the browser to get a sense of the contents. For any type of audio-visual medium, however, a piece of equipment must be used to unlock the contents. Therefore, the cataloger must present a clear and complete description of what the media contain (Graham, 1985). The note area is particularly significant for audio-visual cataloging. For the audio-visual browser, the packaging of the item substitutes for the actual contents and for the information found in the bibliographic record. The packaging, in most cases, contains all the information found in the bibliographic record.

Knutson's study of the circulation rate of books with more LC subject headings opposed to similar books with fewer subject headings found that the subject area had an impact on whether patrons browse. He concluded that browsing plays a larger role in high circulation areas, while the subject catalog is more important in less-used areas of the collection (Knutson, 1986).

The importance of videos in libraries increases as the popularity of videos increase. Since their beginning a decade ago, the use of VCR's and home videos has grown phenomenally. By 1990, VCR's were expected to be in 68.9% of U.S. households (Serebrin, 1987). According to the 1991 Statistical Abstract of the United States, Serebrin's predictions were correct. In 1990 68.6% of U.S. households actually did have VCR's (U.S. Bureau of the Census, 1991). To meet the demands of the public for new information technology, videocassettes have been added to library collections. In a 1988 ALA survey, 62.5% of all U.S. public libraries currently circulated videocassettes. The percentage of libraries circulating videocassettes rose with populations served. The percentage of libraries with populations of more than 25,000 was 83% and for libraries with populations of more than 500,000, it was 91.1% (Mason, 1988).

This rapid growth of video collections has created challenges for technical services. Audio-visual materials present their own unique peculiarities to the cataloger and the patron. The concept of primary intellectual responsibility falls apart pretty quickly when considering the

relative roles of actors, musicians, directors, conductors, composers and screenwriters, not to mention the individuals from whose work the material on the screen was derived (Handman, 1991). Adding to the complexity are numerous and frequently conflicting dates associated with the item, different roles which companies may have in the production of the video, and problems associated with describing the item.

When creating or even editing a bibliographic record for a video on a utility such as OCLC, time must be spent viewing the credits, verifying added entries in the authority file, adding a summary and typing a record that can be two or three screens in length. The time and complexity involved are factors in a library administration's decision to provide minimal-level cataloging for videos. Despite concerns about access, from an administrator's point of view, minimal-level cataloging has many attractions. The foremost is certainly the ability for limited staff to process more material in the available time. Very few libraries are so well furnished with staff that this is not a major consideration. If materials aren't processed, they aren't accessible. Perhaps providing briefer records which allow quicker processing of more materials is the best service we can offer the library's users (Horney, 1991). Because the video collection at Northwestern University is not intended for entertainment viewing, but to support the academic program, the brief records suggested by Horny and adopted as a standard are actually middle-level cataloging (Horney, 1991).

Other writers such as, Pitman representing a large public library, and Handman, representing a large university library, advocate full-level bibliographic records for videos.

Ralph Huntziner, one of the truly forward thinkers about this business of video in libraries, made an excellent point: "if you don't catalog it and it's not available for reserve, you don't own it." By which he meant that if you don't provide the traditional access points for the public to the material, then you're thwarting the basic mission of the public library. Without access, connecting the patron with a particular video becomes a matter of pure chance, with greater odds than those found at a blackjack table in Vegas (Pitman, 1989).

It's the tremendous cultural importance and popularity of electronic non-print media, their relative uniqueness as resources in libraries, along with their bibliographic complexity and special access

requirements which make them primary candidates for mega-cataloging rather than micro-cataloging (Handman, 1991).

Most librarians, however, are attempting to deal with the problem of videos by using minimal processing. Perhaps because of the ephemeral nature of videotape, lack of staff or level of expertise required in dealing with the unique problems of audio-visual materials, more and more libraries are attempting to deal with videotapes in the same way they deal with paperback books -- with a minimum of handling (Dewing, 1988). This means no Dewey classification numbers for nonfiction. Only one library out of twelve in Dewing's in depth case studies used full MARC records. Those which included videos in their catalogs provided only minimal information. Several others only provided a list of titles. Some sort of descriptive cataloging was advocated by Scholtz (1989), Serebrin (1987), Graham (1985) and Martin (1992).

Many libraries have to confront the problems of providing videocassettes as an additional service while their budget, staff and space remain the same (Martin, 1992). To effectively catalog a video, the credits must be viewed. Therefore, a television and VCR, fairly expensive pieces of equipment, must be available for use in the technical services area. Space needs to be made available for viewing as well as a secure cabinet to store videos awaiting processing. Total output of a staff member is reduced when that person is cataloging videos because of the time and detail involved. Labor-intensive cataloging is directly related to backlogs of videos (Handman, 1991).

Videocassettes do have a limited lifespan. A popular tape is likely to last between eighteen months and two years which is 200 to 250 circulations (Pitman, 1988 ; Dick, 1991). This ephemeral quality is also a factor in level of cataloging decisions.

Serebrin found that feature movies were the most in-demand video item and they often represented the largest portion of the public library collection (Serebrin, 1987). Other surveys, however, show that libraries try to concentrate on classics and instructional video (Avallone and Fox, 1986). Dewing examined purchases by genre in 1987 and 1988. The majority of the libraries

in the case studies purchased feature movies (Dewing, 1988). The make-up of the collection and the mission statement of the library affect decisions of levels of cataloging.

While there has been relatively little written about videocassette bibliographic records, it appears from the studies examined that the majority of public libraries do not use full MARC records. Douglas and Leung concur that users do not generally consult full bibliographic displays (Douglas and Leung, 1984). Nevertheless, patrons need to be provided some sort of bibliographic information even if it is as scant as a list of titles or as comprehensive as a full MARC record, or something between the two.

Articles regarding videos in public libraries dealt in general terms of acquisition, cataloging or circulation procedures. Dewing's case studies dealt with collection make-up by genre and level of cataloging. For university library collections which support academic programs, Handman of the University of California favored detailed cataloging to maximize patron access. However, Horney of Northwestern University after consultation with staff in the catalog department and the media facility established a modified level of cataloging.

No studies were found which examined what items on the video container are actually used by the public library patron when he selects a video. Since, as reported by Dewing, many public libraries choose to provide less than full cataloging, this information could be utilized as the basis of a brief catalog record.

## RESEARCH OBJECTIVES

The research objective of this study was to determine what information on a videocassette container was used by patrons of a public library to make their selections.

The videocassette container was defined as the outside package displaying title, artwork, and information about the video. It did not mean the actual videocassette which is inserted into videocassette player.

## METHODOLOGY

A survey of public library video patrons was conducted to determine what information on the videocassette container they considered when they made their selection decisions.

### SAMPLE

The population under study was public library patrons who checked out videocassettes. It was assumed that videos were being selected for personal entertainment or for personal instructional use, and that personal entertainment or personal instructional use was also the focus of the collection. A video collection in an academic library would be expected to support the curriculum or research requirements. Likewise, a video collection in a special library would focus on the subject of that library. Both academic and special library video collections might, therefore, need to have full bibliographic records with all available access points. But patrons selecting videos for personal use might not require as much information as academic or special library users to make their selections.

The site of the study was the audio-visual department of the Grandview Heights (Ohio) Public Library. This site was chosen because of the large size of the collection, 7,640 videos, and the volume of circulation, approximately 14,000 videocassettes each month.

The size of the sample was 300. Patrons were asked to fill out a one-page questionnaire after they had checked out a video. Since patrons were asked to fill out the survey on the spot the return rate was 100%. Questionnaires were collected until a usable total of 300 were returned.

### QUESTIONNAIRE DEVELOPMENT

A questionnaire was developed to gather data on what information on the video container was used by the patron to select a video. The questionnaire also contained questions to determine if the patron came to the library to borrow a specific video and whether he made his selection by

using the online catalog or by browsing. The Video Selection Survey (see Appendix A) was only one page and took less than five minutes to complete. Question 8 on the survey which asked the title of the video borrowed was matched with questions 4 and 5 which asked if a fiction or nonfiction video was borrowed. This verified if the video was categorized correctly by the patron. Fiction and nonfiction were defined on the survey to alleviate confusion for the patron. If the answers did not match, possibly the patron did not conscientiously answer the questions. Discrepancies in the answers to questions 8, 4 and 5 invalidated those surveys and they were not counted.

#### PROCEDURES AND DESIGN

The one-page questionnaire was filled out by 300 patrons of the audio-visual department of the Grandview Heights Public Library. Grandview Heights is a suburb of Columbus, Ohio. To allow for invalidation and to keep the total sample size at 300, extra questionnaires were gathered. To reach a cross-section of patrons, data were gathered during two survey sessions. Care was taken to avoid holidays and to select weeks which were not influenced by community activities which could affect usage of the library. The survey dates were June 22, 25, 26 and August 3, 4, 5, 1992. Questionnaires were distributed and collected during afternoons and evenings. During the June session 140 questionnaires were collected. Enough questionnaires were gathered during August to obtain a total of 300 usable questionnaires. Reason for invalidation was nonmatching responses to questions 4, 5, and 8 which identified a title as fiction or nonfiction. Fewer than ten questionnaires had to be invalidated.

After they had checked out their video(s), patrons were asked by the researcher to fill out the questionnaire as they left the audio-visual department. All patrons who passed the researcher's table were asked to complete the questionnaire. Some patrons, however, left by the exit at the front of the building rather than the exit to the parking lot where the researcher's table was located. Other patrons did not immediately leave the building but went to another area of the

library. Many of these patrons did participate when they went past the researcher as they exited from the building.

A cover letter (see Appendix B) explaining the purpose of the survey was stapled to each questionnaire. Pencils were provided and there were chairs in the area in addition to the chairs at the researcher's table. A patron could fill out one survey for each video that he borrowed. The questionnaire did not ask for any identifying information and none of the questions was confidential.

Answer choices on the questionnaire for what information on the video container aided in video selection were yes, no and did not read. Checking the no column on the questionnaire indicated that a particular item of information did not aid in selection but was read. Unanswered questions were assumed to be "did not read." If a patron gave an affirmative answer to any previous knowledge of the title chosen (answer 9), it was a possible explanation for using little information except the title.

#### DATA ANALYSIS

Descriptive statistics as percentages were generated in the form of graphs for survey questions 1 through 7. Statistics were tabulated using Minitab. Lotus 1-2-3 was used to generate graphs. Tables of counts and percentages for each question are in Appendix C.

#### FINDINGS

Each question of the total sample of 300 public library patron questionnaires was examined. Frequencies of responses for each category of patrons are reported by count and percentage in tables in Appendix C. The categories of patrons were, in addition to the total sample, those who borrowed a specific video, those who selected by browsing or by using the online catalog, those who selected fiction or nonfiction and those who selected by genre. The specific video category was further subdivided by whether the patron was seeking a specific title.

specific subject or specific performer. Each of the fifteen elements on the video container was also examined by the total sample as well as each category of patron. Finally, to see if patron familiarity with a video affected the amount of information used for selection, patrons were asked to rate their familiarity with the video checked out on a scale of 1 to 10.

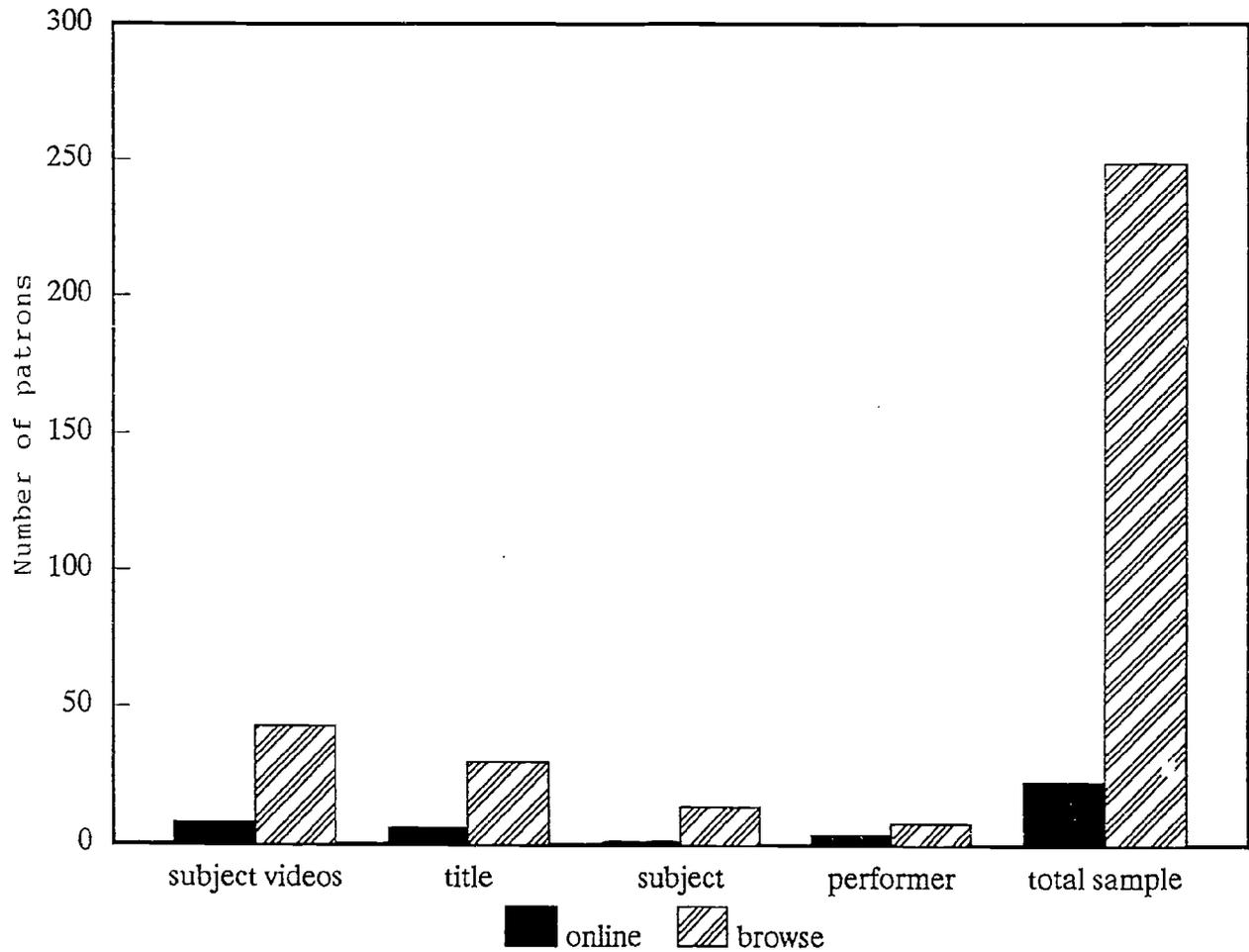
A patron's approach to selection could be browsing or using the online catalog (Figure 1). A very small number of patrons, 23 or 7.7% reported using the online catalog to make their selections. However, the researcher observed many patrons who asked for assistance at the circulation desk. The library staff then used the online catalog to locate information. This use of the online catalog was not counted. Only actual use by patrons was counted. A few older patrons, when filling out the questionnaire, asked what the online catalog was. When told it was the computer, they replied that they never use it. These older patrons may possibly feel overwhelmed by computer technology, or they may have just learned how to find their information by browsing. It may have been a coincidence that these particular people didn't know what to call the online catalog.

The majority of the total sample of patrons, 249 or 83%, found their videos **solely** by browsing. Some patrons said they did not browse or use the online catalog. Since the question asked was did you make your **selection solely** by browsing, patrons may have interpreted it to mean assistance from the staff or familiarity with the collection which allowed the patron to go directly to the desired video was not considered browsing. Of the 300 patrons, 27 (9%) said that they did not use the online catalog or solely browse.

Even among patrons looking for a specific video, the majority browsed rather than use the online catalog. A patron looking for a particular subject would be expected to be a likely candidate to use the online catalog. But of the 18 patrons in that category only 1 used the online catalog.

Figure 1

PATRON APPROACH TO SELECTION, ONLINE OR BROWSE



Specific information wanted by patron.

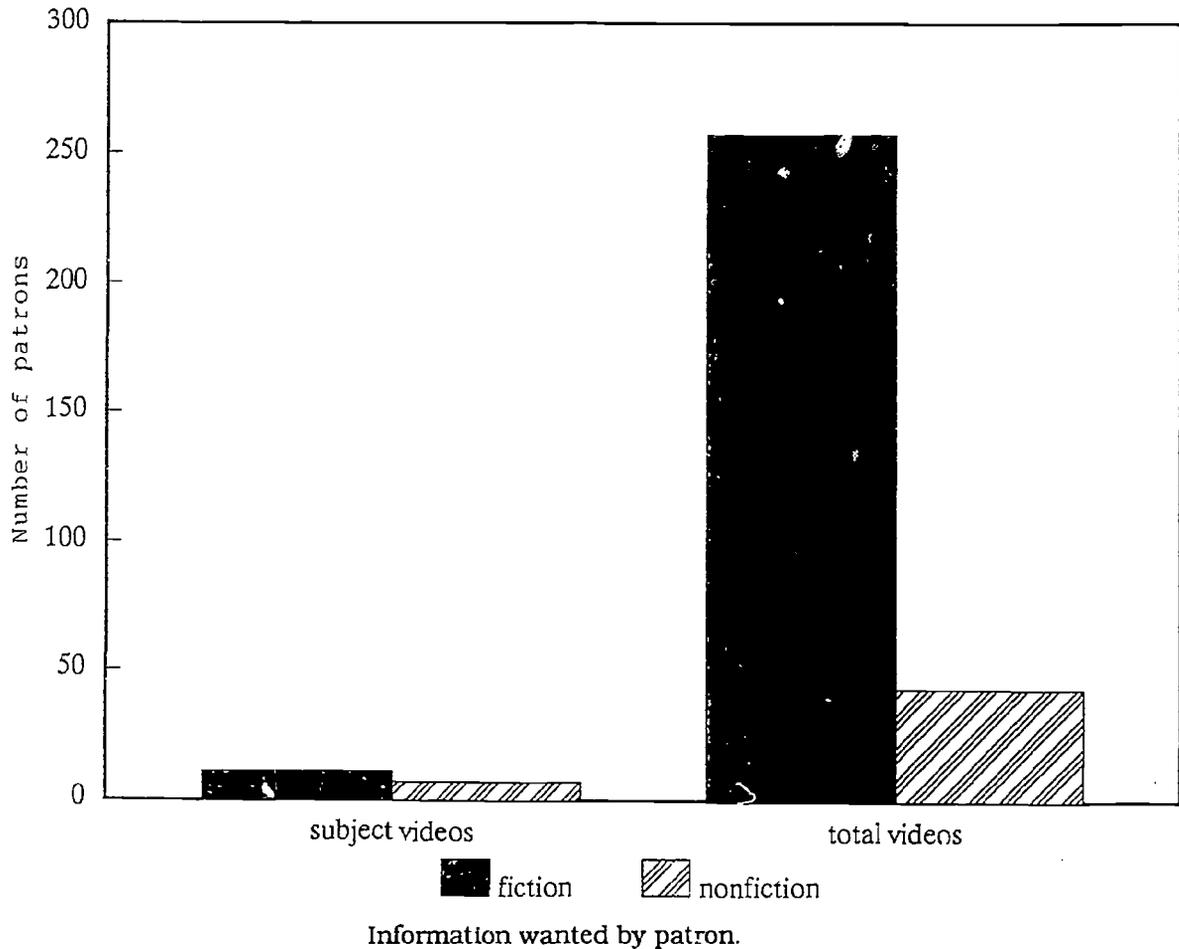
Of the 72 patrons seeking specific videos, several were looking for a combination of title, subject or performer. This explains why the numbers for specific elements total more than 72: 55 wanted a specific title, 18 wanted a specific subject and 13 wanted a specific performer. Again

some said they did not use the online catalog or **solely** browse. As with the total sample, few of these patrons used the online catalog.

In examining the data for whether patrons selected fiction or nonfiction, it was not surprising that 86% of the 300 total patrons selected fiction videos while only 14% selected nonfiction. Even among those 18 patrons who wanted a specific subject more chose fiction (Figure 2). The majority of public library patrons might be expected to read books or view videos for entertainment.

Figure 2

TYPE OF VIDEO SELECTED, FICTION OR NONFICTION



One might expect that a patron seeking a nonfiction video would be looking for different information than a patron borrowing fiction. Currency of factual information is indicated by the production date. The reputation of the director, producer and production company are related to their expertise and credibility for the subject area. Similar works on the same or related topics might be part of a series. The quality of the sound would be of concern, for instance, for an opera or symphonic work. Similarly, the color quality in a video on an art museum or a particular artist would be an important concern. The use of the above information is compared by the 257 fiction borrowers and the 43 nonfiction borrowers (Figure 3). None of the information was overwhelmingly important to the nonfiction borrowers. However, color or black and white, production company, series and sound were considered more by nonfiction borrowers than by fiction borrowers.

Figure 3

INFORMATION USED BY FICTION AND NONFICTION BORROWERS

	FICTION - 257		NONFICTION - 43	
	YES	% YES	YES	% YES
Color/b&w	56	21.8	11	25.6
Date	64	24.9	8	18.6
Director/producer	54	21.0	5	11.6
Production Company	15	5.8	3	7.0
Series	31	12.0	10	23.2
Sound	16	6.2	7	16.3

A patron borrowing a fiction video might be more interested in other information on the container. Artistic direction, which includes the dance choreographer, music director, photographer and writer, playing time, performers, rating, summary and the film title are compared in Figure 4 by fiction and nonfiction borrowers. Rating was considered important by 36.6% of fiction borrowers. Although less important to the nonfiction borrowers, performers were very important to the fiction borrowers. Also very important were summary and title and even more so for nonfiction borrowers than for fiction borrowers.

Figure 4  
INFORMATION USED BY FICTION AND NONFICTION BORROWERS

	FICTION - 257		NONFICTION - 43	
	YES	% YES	YES	% YES
Artistic direction	37	14.4	8	18.6
Time	30	11.7	11	25.6
Performers	184	71.6	21	48.8
Rating	94	36.6	10	23.3
Summary	185	72.0	36	83.7
Title	216	84.1	39	90.7

The research objective of this study was to determine what information on a videocassette container was used by patrons of a public library to make their selections. The most used information whether patrons browsed or used the online catalog, selected fiction or nonfiction was performer, summary and title (Figure 5).

Figure 5  
 INFORMATION MOST USED BY PATRONS

	FICTION 257		NONFICTION 43		BROWSE 249		ONLINE 23		TOTAL SAMPLE 300	
	No.	%	No.	%	No.	%	No.	%	No.	%
Performer	184	71.6	21	48.8	177	71.1	14	60.9	205	68.3
Summary	185	72.0	36	83.7	190	76.3	16	69.6	221	73.7
Title	216	84.1	39	90.7	212	85.1	18	78.3	255	85.0

Surprisingly, artwork on the box was not considered to be important to very many patrons. However, many videos were repackaged in plain black plastic containers with a typed label of information. During the second survey week, a special promotion to encourage borrowing of plain black containers was being held. Patrons who checked out a video in a black box could check out an additional video. No record was kept of the number of videos in original containers and the

number, repackaged in plain containers. Therefore, although attention getting artwork was expected to have an impact on selection, the promotion of videos in plain containers means that no conclusions can be drawn concerning artwork and the browsing patron.

Choices on the questionnaire for the 15 items on the container were yes this information aided in my selection, no this information did not aid in my selection or I did not read this information. Figures 6a, 6b, and 6c graph the information used by the total sample of 300 to make their selections. Each of the items is considered for the total sample. Yes responses mean the obvious that items were read and influenced the selection of a particular video. Checking the no column indicated that an item of information did not aid in the selection but was read. The responses significant to the research objective are yes meaning this information aided in my selection, therefore, the no and did not read responses are combined on the graphs. As reflected in the previous tables, the most used information was performer, summary and title.

Patrons may be familiar with a particular title through media promotion, word of mouth or the original book. Familiarity was measured on a scale of 1 to 10 with 1 being the least familiar and 10 being the most familiar. Patrons circled the number measuring their amount of familiarity. Results were grouped as least (1-3), moderate (4-7) and most (8-10) (see Figure 7).

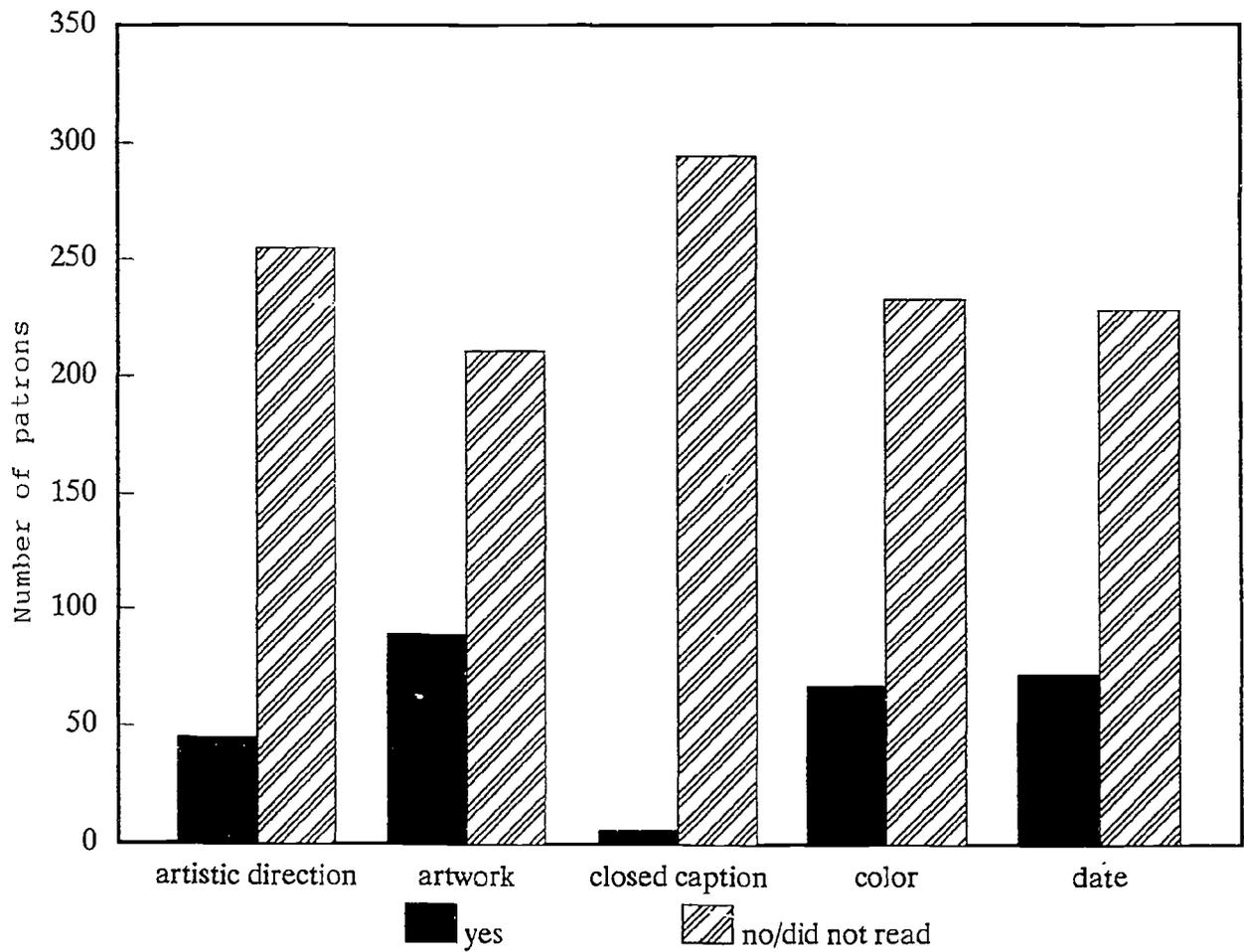
A surprising result of the familiarity scale was that online catalog users had the highest familiarity rate of all user categories. One can surmise that they were verifying on the online catalog that the video they were seeking was part of the library's collection. Nonfiction borrowers had the least familiarity with the title borrowed. Since they would most likely be looking for a topic rather than a specific title, this was not a surprising result.

For the total sample, slightly less than one-fourth of all users had little familiarity with the video checked out. Conversely, slightly more than three-fourths had some degree of familiarity with the videos they selected. The more familiar a patron is with a video, the less likely he is to need information about that video to make his selection. Of the total sample of 300 patrons, 227 or 75.7% indicated that they were in the range of moderately to most familiar with the title

Figure 6a

INFORMATION USED BY THE TOTAL SAMPLE OF PATRONS

The sample size for each item is 300.

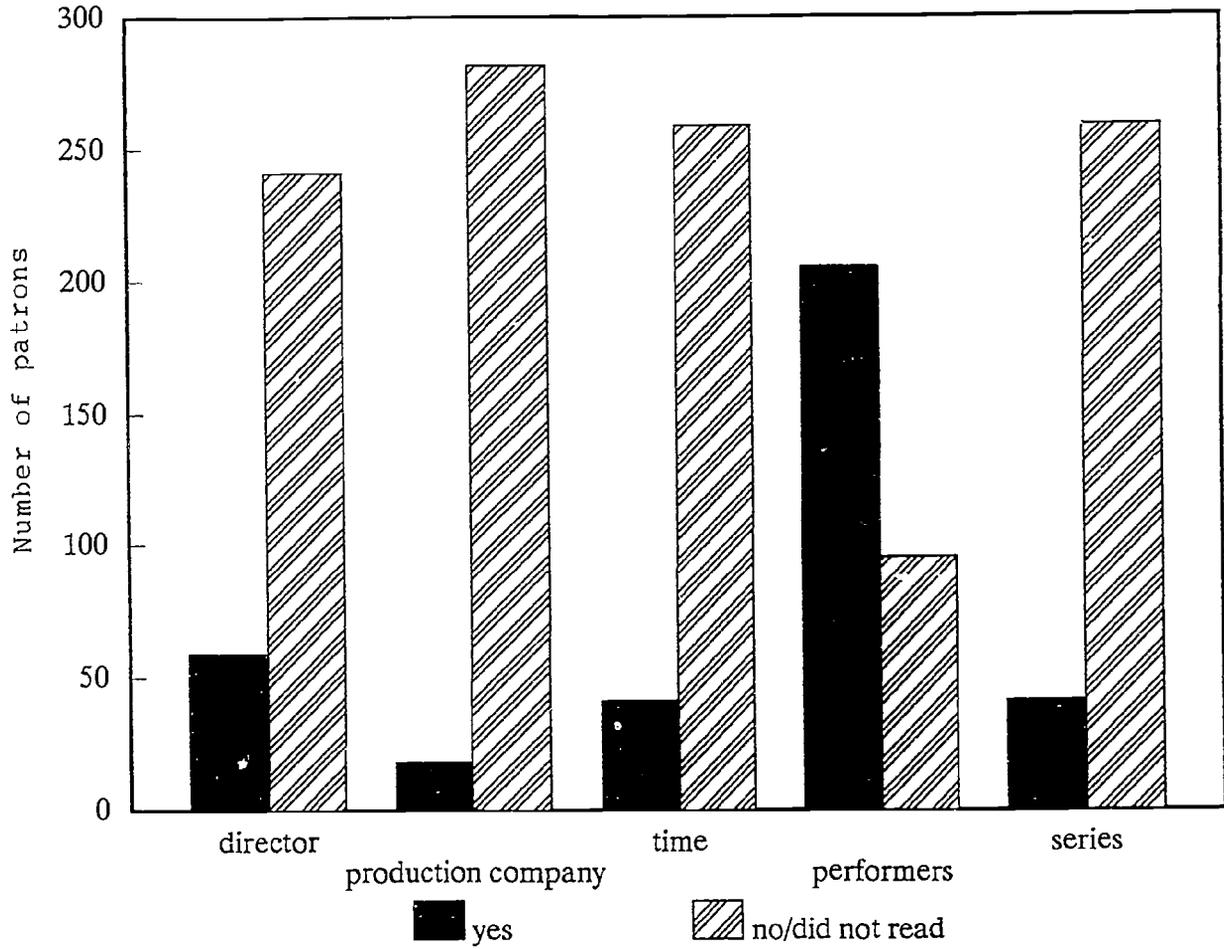


Information used/not used.

Figure 6b

INFORMATION USED BY THE TOTAL SAMPLE OF PATRONS

The sample size for each item is 300.

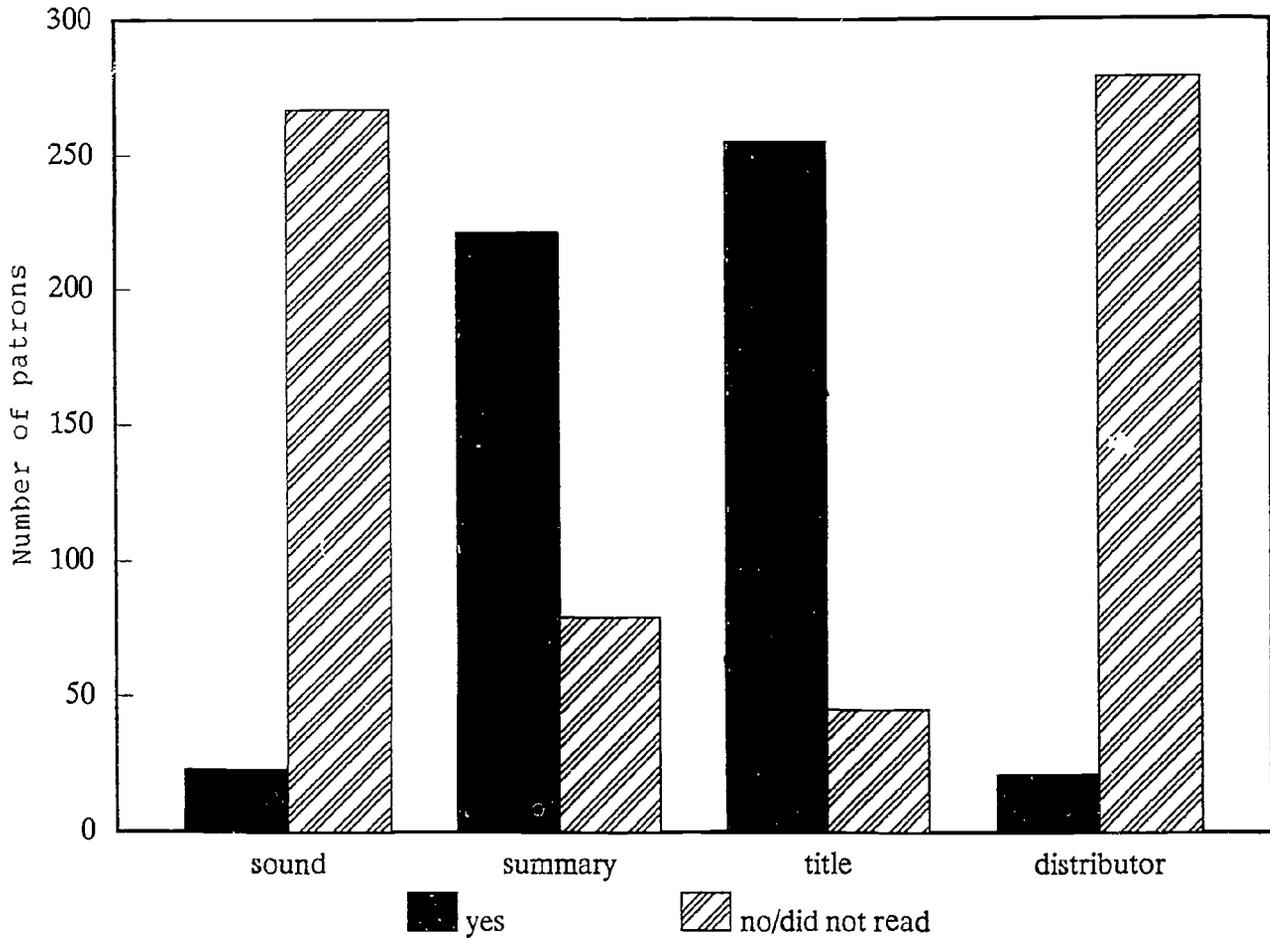


Information used/not used.

Figure 6c

INFORMATION USED BY THE TOTAL SAMPLE OF PATRONS

The sample size for each item is 300.



Information used/not used.

Figure 7

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	Least	% Least	Moderate	% Moderate	Most	% Most	Total
Total sample	73	24.3	59	19.7	168	56.0	300
Online catalog	4	17.4	3	13.0	16	69.6	23
Browse	66	26.5	50	20.1	133	53.4	349
Fiction	57	22.2	147	20.6	147	57.2	257
Nonfiction	16	37.2	6	13.9	21	48.8	43

selected. With the exception of performers, summary and title, the patrons who did not consider any of the other elements on the container varied from 211 (70%) to 294 (98%).

DISCUSSION

The majority of video patrons, 249 out of 300, made their selections by browsing. This supports the findings of Webb and Willard and Teece. Webb said that the largest percentage of library users were browsers (Webb, 1986). Willard and Teece confirmed their hypothesis that many people come to the library simply to browse (Willard and Teece, 1983). Knutson concluded that browsing plays a larger role in high circulation areas i.e. fiction, while the subject catalog is more important in less-used areas of the collection i.e. nonfiction (Knutson, 1986). This study did not agree with Knutson. Fiction which had a higher circulation rate (257 out of 300) was selected

by browsing by 83.7% of the fiction borrowers. Nonfiction, the less-used area of the collection, was selected by 43 borrowers. Of these 43 borrowers, 79.1% browsed. The differences between the two studies may be due to differences in type of library. Knutson's study examined patterns of use at an academic library. Browsing was the primary means of selection for both fiction and nonfiction borrowers.

Fiction was selected at an almost 5 to 1 ratio over nonfiction leading to the conclusion that patrons used the video collection mainly for entertainment. Statistics were not available for the comparison of fiction and nonfiction holdings at the Grandview Heights Public Library. However, from the circulation ratio it is fair to assume that the larger part of the collection is fiction. This agrees with studies by Serebrin and Dewing. Serebrin found that feature movies, or fiction, were the most in demand video items and they represented the largest part of the collection (Serebrin, 1987). The majority of libraries studied by Dewing purchased feature movies for their collections (Dewing, 1988).

Studies by Palmer and Seal concluded that patrons' needs could be met with brief bibliographic records. Palmer's survey population used 4.4 of the items on a catalog card (Palmer, 1970). Seal showed that most patron needs could be met by brief entry records with no more than two access points (Seal, 1983). Results of this study show that a bibliographic record containing title, performers and summary would meet the needs of the majority of the patrons. Usually added entries are made for the first three performers listed in the credits. The summary is an element within the bibliographic record but not an access point. The two access points, title and first author, suggested by Seal may not be enough information for patrons using title and performers as access points. But title, three performers and summary would be close to Palmer's conclusion that 4.4 items in a bibliographic record are sufficient.

Graham said that the cataloger must present a clear and complete description of what media contain (Graham, 1985). This would be the summary of a videocassette. The summary, read by 73.7% of all patrons, was one of the three most useful items for selection.

For all categories of borrowers, the most considered items on the video container were performers, summary and title. Important to a lesser degree were artwork on the box (qualified by the fact that some videos were in plain black containers) and film rating. Of medium significance, used by 16% to 20%, were date of the original production, color/black and white, original production date and director or producer. Of minimum significance, used by 11% to 15%, were artistic direction, playing time and series. The very least significant, used by 1% to 10%, were closed captioned for the hearing impaired, original movie production company, sound and the distribution company which packaged the video.

Care must be taken not to exclude any segment of the community when eliminating items from a record. For example, only 2% of the patrons surveyed considered closed captioned for the hearing impaired. However, if an individual library served a community which included a number of hearing impaired persons, this would be an important access point.

Since the majority of patrons selected their videos by browsing, a library may feel justified in providing minimal records containing only information useful to the staff. The title will naturally be on all records. Performers and summary are suggested additions to make records useful for the majority of patrons who use the online catalog.

#### FURTHER STUDY

Videocassettes are such a recent and still developing addition to public libraries that there is need for further study. Relating to this study, these questions may be asked. Does the age of a patron or his level of computer literacy influence his use of the online catalog? The patrons who told the researcher that they never use the computer happened to be older persons. The ages of those who did use the online catalog and their level of computer literacy needs to be tabulated to determine if there is a pattern of users. By observation, there appeared to be a mixture of age

levels among borrowers. This also could be studied for a profile of patrons who borrow videocassettes.

Do patrons utilize the online catalog by requesting information from the library staff rather than using the online catalog themselves? Although not counted as online users, patrons were observed asking the circulation staff for information which the staff obtained by using the online catalog. Are there a significant number of patrons who use staff to get information from the online catalog? Since 249 patrons said they solely browsed, it would appear that quite a few more than the 23 patrons who said they used the online catalog actually indirectly had information from the catalog.

Does the packaging of a video influence selection, i.e., colorful artwork or a plain black container with a typed label? Circulation rates for colorful packages and plain packages would need to be tabulated to determine this. The overall 83% of browsers would indicate that the visual impact of a package might be even higher if all the containers were colorful.

#### SUMMARY

This study has attempted to learn what information is used by the patron to make a video selection. As public library technical services attempt to cope with the problems of audio-visual cataloging, they have several options to consider. They can catalog at a fully detailed level which is time consuming and, especially if staff is limited, result in arrearage when patrons are anxious to have access to current material. Audio-visual material is unique enough that many technical service staff personnel feel that they do not have the expertise to catalog it and are reluctant to attempt to do so in much detail. Technical services can catalog briefly with enough information for both the patrons and library staff to identify the item. A final option is to not catalog

videocassettes at all only having identifying labels on the item and a title shelflist for staff use. A list of titles may or may not be provided to patrons.

The suggestion is not to reduce videocassette cataloging to the lowest common denominator, that is title only, which forces a patron to browse to make his selection. By examining what information patrons use to select the videos they borrow, the public library which chooses to provide only brief catalog records has a guide to help it decide what information to include in the bibliographic record. This knowledge has implications for workflow in technical services. The inclusion or exclusion of particular areas of information will speed up or slow down the cataloging process thus affecting turn around time for processing items. The expertise of the staff affects the level of cataloging used. Full level cataloging may need to be done or at least reviewed by a professional cataloger. Brief entries could, however, be made by a paraprofessional. Therefore, level of cataloging affects the budget allocated for staff salaries. The level of detail in a bibliographic record affects the potential for successful catalog searches with the addition of searchable fields.

As public libraries weigh currency of the collection verses mounting backlogs and low shelflife verses time spent cataloging, knowing what information patrons use to select videos will help them determine the level of cataloging detail to provide. Whether a library has access to a utility such as OCLC is also an important consideration. Maintaining a manual catalog increases the workload for technical services.

It is the researcher's opinion that very detailed records should be available via bibliographic utilities such as OCLC. Public library technical services departments could use the full records or edit out the detail they don't feel is necessary for their catalog. Who will enter these records is another matter. The Library of Congress does not enter many popular videos. Public libraries have staff, budget and backlog problems already discussed. The Catalog Center of the State Library of Ohio contracts with public, university and special libraries to catalog books and audio-visual materials. OCLC is the bibliographic utility used. Records are edited to each

library's specifications and their holdings are added to the records. When original records are added or records upgraded by the Catalog Center, they are full MARC records. Contract libraries are sending an increasing number of videos to the Catalog Center to alleviate their own backlogs. Not all public libraries, however, can afford the services of an outside organization to catalog their videocassettes. For those who must do their own cataloging, perhaps a brief record is the best solution. This study shows that at the very least records should contain the title and performers as well as a summary of the content.

APPENDICES

27

34



APPENDIX B.

School of Library and Information Science  
Columbus Program  
(614) 292-7746



A STUDY OF INFORMATION USED BY  
PUBLIC LIBRARY PATRONS TO SELECT VIDEOCASSETTES

I am gathering data for a research paper to fulfill a requirement for my Master of Library Science degree.

Would you fill out a brief questionnaire about the video you just checked out? It will take less than five minutes of your time. You may fill out one questionnaire for each video you selected if you wish. Please do not refer to the video container to answer the questions.

You are not asked to identify yourself in any way. None of the questions are personal.

If you do not wish to complete the questionnaire after you have started, you may stop at any point.

If you want to know more about this research project, please call me at (614) 644-6942 or my advisor, Dr. Tschera Connell, at (614) 292-7746. This project has been approved by Kent State University. If you have any questions about Kent State University's rules for research, please call Dr. Adriaan de Vries, telephone (216) 672-2070.

Thank you for your cooperation.

Audrey L. Hall  
Graduate student

29 30

APPENDIX C. TABLES

30

37

TABLE 1 - TOTAL SAMPLE OF 300 PATRONS

	YES	% YES	NO	% NO	DID NOT READ	% DID NOT READ	TOTAL
Online	23	7.7	277	92.3			300
Browse	249	83.0	51	17.0			300
Fiction	257	85.7	43	14.3			300
Nonfiction	43	14.3	257	85.7			300
Genre	140	46.7	160	53.3			300
Artistic direction	45	15.0	139	46.3	116	38.7	300
Artwork on box	89	29.7	137	45.7	74	24.7	300
Closed captioned	6	2.0	184	61.3	110	36.7	300
Color/b&w	67	22.3	145	48.3	88	29.3	300
Date film made	72	24.0	141	47.0	87	29.0	300
Director/producer	59	19.7	144	48.0	97	32.3	300
Production co.	18	6.0	174	58.0	108	36.0	300
Time	41	13.7	169	56.3	90	30.0	300
Performers	205	68.3	52	17.0	43	14.3	300
Rating	104	34.7	127	42.3	69	23.0	300
Series	41	13.7	182	60.7	77	25.7	300
Sound	23	7.7	179	59.7	98	32.7	300
Summary	221	73.7	33	11.0	46	15.3	300
Title	255	85.0	28	9.3	17	5.7	300
Video Distributor	21	7.0	171	57.0	108	36.0	300

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	LEAST	% LEAST	MODERATE	% moderate	MOST	% MOST	TOTAL
Total sample	73	24.3	59	19.7	168	56.0	300

TABLE 2 - PATRONS WHO USED THE ONLINE CATALOG TO MAKE THEIR SELECTION

	YES	% YES	NO	% NO	DID NOT READ	% DID NOT READ	TOTAL
Online							
Browse							
Fiction	15	65.2	8	34.8			
Nonfiction	8	34.8	15	65.2			
Genre	9	39.1	14	60.9			
Artistic direction	3	13.0	10	43.5	10	43.5	23
Artwork on box	7	30.4	9	39.1	7	30.4	23
Closed captioned	2	8.7	12	52.2	9	39.1	23
Color/b&w	6	26.1	9	39.1	8	34.8	23
Date film made	7	30.4	10	43.5	6	26.1	23
Director/producer	2	8.7	13	56.5	8	34.8	23
Production co.	2	8.7	13	56.5	8	34.8	23
Time	6	26.1	11	47.8	6	26.1	23
Performers	14	60.9	5	21.7	4	17.4	23
Rating	9	39.1	7	30.4	7	30.4	23
Series	3	13.0	13	56.5	7	30.4	23
Sound	5	21.7	11	47.8	7	30.4	23
Summary	16	69.6	1	4.3	6	26.1	23
Title	18	78.3	2	8.7	3	13.0	23
Video Distributor	1	4.6	11	47.8	11	47.8	23

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	LEAST	% LEAST	MODERATE	% MODERATE	MOST	% MOST	TOTAL
Online catalog	4	17.4	3	13.0	16	69.6	23

TABLE 3 - PATRONS WHO BROWSED TO MAKE THEIR SELECTION

	YES	% YES	NO	% NO	DID NOT READ	% DID NOT READ	TOTAL
Online							
Browse							
Fiction	215	86.4	34	13.6			
Nonfiction	34	13.6	215	86.4			
Genre	119	47.8	130	52.2			
Artistic direction	40	16.0	117	47.0	92	37.0	249
Artwork on box	76	30.5	118	47.4	55	22.1	249
Closed captioned	3	1.2	158	63.5	88	35.3	249
Color/b&w	59	23.7	122	49.0	68	27.3	249
Date film made	62	24.9	119	47.8	68	27.3	249
Director/producer	54	21.7	119	47.8	76	30.5	249
Production co.	13	5.2	150	60.2	86	34.5	249
Time	33	13.3	143	57.4	73	29.3	249
Performers	177	71.1	41	16.5	31	12.4	249
Rating	89	35.7	108	43.4	52	20.9	249
Series	35	14.1	154	61.9	60	24.1	249
Sound	17	6.8	155	62.3	77	30.9	249
Summary	190	76.3	28	11.2	31	12.5	249
Title	212	85.2	25	10.0	12	4.8	249
Video Distributor	17	6.8	147	59.1	85	34.1	249

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	LEAST	% LEAST	MODERATE	% MODERATE	MOST	% MOST	TOTAL
Browse	66	26.5	50	20.1	133	53.4	249

TABLE 4 - PATRONS WHO BORROWED A FICTION VIDEO

	YES	% YES	NO	% NO	DID NOT READ	% DID NOT READ	TOTAL
Online	15	5.8	242	94.2			
Browse	215	83.7	42	16.3			
Fiction							
Nonfiction							
Genre	117	45.5	140	54.5			
Artistic direction	37	14.4	118	45.9	102	39.7	257
Artwork on box	74	28.8	116	45.1	67	26.1	257
Closed captioned	4	1.6	156	60.7	97	37.7	257
Color/b&w	56	21.8	125	48.6	76	29.6	257
Date film made	64	24.9	119	46.3	74	28.8	257
Director/producer	54	21.0	118	45.9	85	33.1	257
Production co.	15	5.8	149	58.0	93	36.2	257
Time	30	11.7	150	58.4	77	29.9	257
Performers	184	71.6	40	15.6	33	27.9	257
Rating	94	36.6	110	42.8	53	20.6	257
Series	31	12.0	160	62.3	66	25.7	257
Sound	16	6.2	155	60.3	86	33.5	257
Summary	185	72.0	30	11.7	42	16.3	257
Title	216	84.1	26	10.1	15	5.8	257
Video Distributor	18	7.0	147	57.2	92	35.8	257

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	LEAST	% LEAST	MODERATE	% MODERATE	MOST	% MOST	TOTAL
Chose fiction	57	22.2	53	20.6	147	57.2	257

TABLE 5 - PATRONS WHO BORROWED A NONFICTION VIDEO

	YES	% YES	NO	% NO	DID NOT READ	% DID NOT READ	TOTAL
Online	8	18.6	35	81.4			
Browse	34	79.1	9	20.9			
Fiction							
Nonfiction							
Genre	23	53.5	20	46.5			
Artistic direction	8	18.6	21	48.8	14	32.6	43
Artwork on box	15	34.9	21	48.8	7	16.3	43
Closed captioned	2	4.7	28	65.1	13	30.2	43
Color/b&w	11	25.6	20	46.5	12	27.9	43
Date film made	8	18.6	22	51.2	13	30.2	43
Director/producer	5	11.6	26	60.5	12	27.9	43
Production co.	3	7.0	25	58.1	15	34.9	43
Time	11	25.6	19	44.2	13	30.2	43
Performers	21	48.8	12	27.9	10	23.2	43
Rating	10	23.3	17	39.5	16	37.2	43
Series	10	23.3	22	51.1	11	25.6	43
Sound	7	16.3	24	55.8	12	27.9	43
Summary	36	83.7	3	7.0	4	9.3	43
Title	39	90.7	2	4.7	2	4.7	43
Video Distributor	3	7.0	24	55.8	16	37.2	43

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	LEAST	% LEAST	MODERATE	% MODERATE	MOST	% MOST	TOTAL
Chose nonfiction	16	37.2	6	13.9	21	48.8	43

TABLE 6 - PATRONS WHO SELECTED A VIDEO BY GENRE

	YES	% YES	NO	% NO	DID NOT READ	% DID NOT READ	TOTAL
Online	9	6.4	131	93.6			140
Browse	119	85.0	21	15.0			140
Fiction	117	83.6	23	16.4			140
Nonfiction	23	16.4	117	83.6			140
Genre							140
Artistic direction	18	12.8	61	43.6	61	43.6	140
Artwork on box	48	34.3	56	40.0	36	25.7	140
Closed captioned	2	1.4	81	57.9	57	40.7	140
Color/b&w	35	25.0	58	41.4	47	33.6	140
Date film made	38	27.1	56	40.0	46	32.9	140
Director/producer	21	15.0	67	47.9	52	37.1	140
Production co.	8	5.7	73	52.1	59	42.1	140
Time	27	19.3	66	47.1	47	33.6	140
Performers	90	64.3	26	18.6	24	17.1	140
Rating	57	40.7	47	33.6	36	25.7	140
Series	26	18.6	79	56.4	35	25.0	140
Sound	15	10.7	75	53.6	50	35.7	140
Summary	103	73.6	14	10.0	23	16.4	140
Title	121	86.4	11	7.9	8	5.7	140
Video Distributor	6	4.3	74	52.9	60	42.9	140

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	LEAST	% LEAST	MODERATE	% MODERATE	MOST	% MOST	TOTAL
Chose by genre	29	20.7	34	24.3	77	55.0	140

TABLE 7 - PATRONS WHO BORROWED A SPECIFIC VIDEO

	YES	% YES	NO	% NO	DID NOT READ	% DID NOT READ	TOTAL
Online	8	11.1	64	89.9			72
Browse	43	59.7	29	40.3			72
Fiction	64	88.9	8	11.1			72
Nonfiction	8	11.1	64	88.9			72
Genre	35	48.6	37	51.4			72
Artistic direction	6	8.3	33	45.8	33	45.8	72
Artwork on box	26	36.1	23	31.9	23	31.9	72
Closed captioned	0	0.0	42	58.3	30	41.7	72
Color/b&w	10	13.9	35	48.6	27	38.2	72
Date film made	13	18.1	32	44.4	27	37.5	72
Director/producer	11	15.3	32	44.4	29	40.3	72
Production co.	4	5.6	38	52.8	30	41.7	72
Time	6	8.3	38	52.8	28	38.9	72
Performers	45	62.5	11	15.3	16	22.2	72
Rating	26	36.1	25	34.7	21	29.2	72
Series	11	15.3	38	52.8	23	31.9	72
Sound	3	4.2	42	58.3	27	37.5	72
Summary	45	62.5	10	13.9	17	23.6	72
Title	61	84.7	3	4.2	8	11.1	72
Video Distributor	4	5.6	35	48.6	33	45.8	72

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	LEAST	% LEAST	MODERATE	% MODERATE	MOST	% MOST	TOTAL
Specific video	10	13.9	15	20.8	47	65.3	72

TABLE 8 - PATRONS WHO BORROWED A SPECIFIC PERFORMER

	YES	% YES	NO	% NO	DID NOT READ	% DID NOT READ	TOTAL
Online	4	30.8	9	69.2			13
Browse	8	61.5	5	38.5			13
Fiction	11	84.6	2	15.4			13
Nonfiction	2	15.4	11	84.6			13
Genre	5	38.5	8	61.5			13
Artistic direction	0	0.0	9	69.2	4	30.8	13
Artwork on box	5	38.5	7	53.8	1	7.7	13
Closed captioned	1	7.7	10	76.9	2	15.4	13
Color/b&w	4	30.8	7	53.8	2	15.5	13
Date film made	2	15.4	9	69.2	2	15.4	13
Director/producer	4	30.8	8	61.5	1	7.7	13
Production co.	2	15.4	9	69.2	2	15.4	13
Time	3	23.1	8	61.5	2	15.4	13
Performers	11	84.6	2	15.4	0	0.0	13
Rating	6	46.1	6	46.1	1	7.7	13
Series	3	23.1	8	61.5	2	15.4	13
Sound	0	0.0	8	61.5	5	38.5	13
Summary	9	69.2	1	7.7	3	23.1	13
Title	11	84.6	0	0.0	2	15.4	13
Video Distributor	0	0.0	8	61.5	5	38.5	13

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	LEAST	% LEAST	MODERATE	% MODERATE	MOST	% MOST	TOTAL
Specific performer	3	23.1	2	15.4	8	61.5	13

TABLE 9 - PATRONS WHO BORROWED A SPECIFIC SUBJECT

	YES	% YES	NO	% NO	DID NOT READ	% DID NOT READ	TOTAL
Online	1	5.6	17	94.4			18
Browse	14	78.8	4	22.2			18
Fiction	11	61.1	7	38.9			18
Nonfiction	7	38.9	11	61.1			18
Genre	13	72.2	5	27.8			18
Artistic direction	2	11.1	7	38.9	9	50.0	18
Artwork on box	8	44.4	5	27.8	5	27.8	18
Closed captioned	0	0.0	10	55.6	8	44.4	18
Color/b&w	2	11.1	8	44.4	8	44.4	18
Date film made	6	33.3	5	27.8	7	38.9	18
Director/producer	2	11.1	8	44.4	8	44.4	18
Production co.	0	0.0	9	50.0	9	50.0	18
Time	3	16.7	7	38.9	8	44.4	18
Performers	11	61.1	1	5.6	6	33.3	18
Rating	7	38.9	3	16.7	8	44.4	18
Series	4	22.2	7	38.9	7	38.9	18
Sound	1	5.6	9	50.0	8	44.4	18
Summary	14	77.8	1	5.6	3	16.7	18
Title	16	88.9	0	0.0	2	11.1	18
Video Distributor	0	0.0	8	44.4	10	55.6	18

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	LEAST	% LEAST	MODERATE	% MODERATE	MOST	% MOST	TOTAL
Specific subject	3	16.7	3	16.7	12	66.7	18

TABLE 10 - PATRONS WHO BORROWED A SPECIFIC TITLE

	YES	% YES	NO	% NO	DID NOT READ	% DID NOT READ	TOTAL
Online	6	10.9	49	89.1			55
Browse	30	54.6	25	45.4			55
Fiction	53	96.4	2	3.6			55
Nonfiction	2	3.6	53	96.4			55
Genre	24	43.6	31	56.4			55
Artistic direction	5	9.1	23	41.8	27	49.1	55
Artwork on box	19	34.6	18	32.7	18	32.7	55
Closed captioned	0	0.0	31	56.4	24	43.6	55
Color/b&w	8	14.5	26	47.3	21	38.2	55
Date film made	8	14.5	25	45.5	22	40.0	55
Director/producer	10	18.2	23	41.8	22	40.0	55
Production co.	4	7.3	28	50.9	23	41.8	55
Time	3	5.4	30	54.6	22	40.0	55
Performers	34	61.8	9	16.4	12	21.8	55
Rating	18	32.7	21	38.2	16	29.1	55
Series	7	12.7	30	54.6	18	32.7	55
Sound	2	3.6	33	60.0	20	36.4	55
Summary	33	60.0	10	18.2	12	21.8	55
Title	46	83.6	3	5.5	6	10.9	55
Video Distributor	4	7.3	28	50.9	23	41.8	55

SCALE OF FAMILIARITY WITH VIDEO BORROWED

	LEAST	% LEAST	MODERATE	% MODERATE	MOST	% MOST	TOTAL
Specific title	8	14.5	10	18.2	37	67.3	55

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