“NON-BOOKS”; SOME OTHER SOURCES OF INFORMATION

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The InULA Quarterly is proud to start the new decade with a new embellishment on its cover—an ISSN!

InULA Quarterly is a publication of the Indiana University Librarians Association. Articles, book reviews and news of interest to members should be submitted to Heidi Hoerman, Cataloging Department, Library E350, Indiana University, Bloomington, IN 47405. Publications Committee: Rosanna Blakely, James Mullins, Debora Shaw, Louise Spear, William Welburn, Heidi Hoerman, editor.

A TOUR OF THE IU-B MEDIA CENTER

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With some five million books in the Indiana University system, a librarian could feel some sense of security in the belief that somewhere in the vast sea of knowledge floats the answer to almost any question that might be encountered. But what of the patron who wants to know what Shakespeare is really supposed to sound like, the music student wishing to compare Toscanini’s interpretation of Tchaikovsky with Seiji Ozawa’s, the historian curious about Teddy Roosevelt’s supposedly “squeaky” voice, the student who wonders if Charlie Chaplin was as funny as Steve Martin or if radio could have provided as much home entertainment as television?
Obviously there is much information that can't be successfully conveyed through the written word. In this media age, students who seemingly have spent half their lives in front of a television screen, sat through Star Wars six times, and would never think punk rock could be used as a paperweight realize that not all knowledge comes from a book, paperback or otherwise. Perhaps it is a truism that academic librarians have been slow in realizing this. While "audio-visual" may have a place in a community college Learning Materials Center (or some such euphemism for a library), it surely would find little use where "higher learning" occurs.

But on the first floor of the Undergraduate Library is a place where one can indeed hear John Barrymore reading Shakespeare, Toscanini conducting his NBC Symphony, Teddy Roosevelt urging young people to join the Progressive Party, see Chaplin in Gold Rush, and hear Abbot & Costello doing their "Who's on first" routine.

A quick thumbing through the Media Center card catalog reveals the range of its collections: Luciano Pavarotti singing Puccini and Bessie Smith singing the blues; Harry Truman's inaugural address and Gen. MacArthur's farewell address; Orson Welles in Citizen Kane and John Glenn in space; J. R. R. Tolkien reading The Hobbit and Menuhin playing Bach; Yevtushenko in Russian and Brecht in German; a course in sign language and Chekhov's Three Sisters; tours through America with Alistair Cooke and through Lilly Library with William Cagle.

The Media Center had its genesis in 1965 during the planning for the new Main Library. A committee formed to investigate the possibility of a listening room in the new building recommended that one be opened immediately in temporary facilities so acquisition of materials could begin. In 1966 a storage room in the old Undergraduate Library (now the I.U. Museum) was converted into the first Listening Room. The open reel tape format was used instead of records, and the initial collection of some 200 tapes consisted primarily of spoken word recordings in literature.

In June 1969 the Listening Room moved to new quarters on the second floor of the present Undergraduate Library. During its early years it remained a non-circulating, open reel tape collection, with duplication facilities and maintenance provided by the Language Laboratory. In 1972 the Listening Room began transferring its entire collection to audiocassettes and allowed cassettes and players to circulate.

A major decision was made in 1974 to expand the Listening Room into a multimedia collection to better serve the needs of the university community. A professional librarian was assigned responsibility for the facility, the room was remodeled, collection areas were widened to include music and other subjects, and a cassette duplicator was purchased to relieve dependence on the Language Laboratory. Another move with far-reaching consequences was the decision to begin purchasing videocassettes and playback equipment.

In the next few years the Media Center, as it was now called, continued to expand its collections, and the need for more space became obvious. In the summer of 1979 the Media Center was moved to the first floor of the Undergraduate Library. Its present location, while still not ideal, allows for better utilization of equipment, and the sharing of a central service point with the Reserve section has resulted in a saving in student staff. Its attractive facilities are open the same hours as the rest of the Main Library.

Today, as an integral part of the Undergraduate Library and under the supervision of Media Librarian, Adele Dendy, the Media Center continues to collect materials aimed at meeting the broad informational and cultural needs of a diverse university audience. Two formats predominate—audiocassette and videocassette.

Over 13,000 audiocassettes are available. The spoken word collection is largely literature, but other subjects of current interest are also well represented. (One can hear Bob Woodward discussing his role in Watergate or listen to the speeches at the dedication of the Main Library.) The music collection is primarily classical, with selections of folk, jazz, rock and Broadway musicals.

Six video playback systems are available to view the 500-plus videocassettes in the collection. The videocassette programs include some outstanding theater and drama productions, the Nova (science), Civilization, and Ascent of Man series, classic American and foreign films (e.g., Birth of a Nation, Potemkin, The Blue Angel), and cultural and historical programs and documentaries of interest to faculty and students.

The Media Center also maintains a reserve collection of nonprint materials for several departments. The media collection and playback units for the School of Nursing, which include slide-tapes as well as audio- and video-
cassettes, and several sound-filmstrip viewers for use by School of Health, Physical Education, and Recreation students are also housed in the Media Center. The Resource Center for the Visually Impaired, which greatly expanded its facilities in 1979, is located adjacent to the Media Center and is served by the same staff.

The Media Center's holdings are not listed in the library's main card catalog, but there is a small author/title and subject card catalog in the Center which describes materials in all formats. Diversity is still the hallmark of the collection. Whether it be through a Chekhov play or an old movie, class lectures or classical music, the Media Center continues to play a vital part of the library's role in the life of the university.

THE EDUCATION MATERIALS CENTER AT INDIANA UNIVERSITY

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The National Council on the Accreditation of Teacher Education (NCATE), in its standards for the accreditation of teacher education programs, requires that a materials and instructional media center for teacher education must be maintained, either as part of the library or separately, and that it must be adequate to support the teacher education programs. Because modern media and materials are essential elements in the communication system of contemporary society, teachers need to understand the technologies that make such media and materials usable in their teaching and need to possess skills in using them. The NCATE standards further specify that curriculum centers must contain materials and equipment that are utilized at different grade levels in elementary and secondary schools, are utilized in the teacher education curricula for teaching and learning, are representative of the teaching specialties offered by the institution, reflect recent developments in the teaching of the various subject fields, and illustrate the wide array of available instructional media.

In accordance with the NCATE standards, there has been an Education Materials Center (EMC) at Indiana University for a long time. Two years ago, however, it was merged with the Education Library. At that time, there were an estimated 17,000 items in the EMC collection, none of which had been cataloged. Curriculum materials in the EMC include textbooks and the supplementary materials which accompany them such as teacher's guides, workbooks, study guides, and tests; materials for classroom enrichment including juvenile encyclopedias and dictionaries; nonprint media such as charts, filmstrips, activity and flash cards, games, multimedia kits, manipulatives, maps, models, motion pictures, study prints, posters, realia, slides, sound recordings, and transparencies; curriculum guides and activity books for teachers; textbook evaluation materials; and catalogs from publishers and school supply companies.

The curriculum materials in the EMC are used by students in the School of Education in their field practice, work and student teaching, in micro-teaching practice, for research and evaluation purposes, and for class assignments. Faculty utilize the materials for research purposes and in teaching graduate and undergraduate courses. Inservice teachers often use the collection to supplement the materials available to them in their school system, or to evaluate materials prior to purchase.

The goal of the staff is to provide an orderly, accessible collection of curriculum materials for our users. To accomplish this goal, the materials already there at the time of the merger have had to be cataloged and processed, and a selection and acquisition policy for new materials is being developed. The cataloging of the collection is being done by the staff of the Education Library, with Lois Lehman, Marilyn Irwin, and Mary Helen Stanger having done most of it. LC classification is used, and items are placed in the appropriate subject matter areas rather than all together in the L's. Thus, French language readers are in PC 2117, drug abuse education in HV 5825, art textbooks in N 362, and so forth. A local scheme was devised for indicating the type of material by placing a workmark after the Cutter number. A textbook which is the regular student's edition receives no workmark, the teacher's or annotated edition is lettered a, teacher's guide b, student's workbook c, and so forth, so that the entire set remains together on the shelf. Finally, the collection is integrated, with print and nonprint materials, intershelfed insofar as possible.
Processing the nonprint materials has been one of the more challenging and time consuming aspects of the whole endeavor. Many of the materials in the EMC at the time of the merger were found to be missing parts or pieces, so replacements had to be sought. Furthermore, every single item had to be labeled so that it could be returned to the EMC and to the proper game, kit, or whatever should it become separated. (This does happen all too frequently!) This labeling takes a great deal of time, as some of the nonprint materials have literally hundreds of pieces.

Another problem frequently encountered with nonprint media has been inadequate packaging for library use. Some extremely expensive items have come wrapped only in cellophane, and therefore the pieces are all loose once the wrapper is removed. Consequently, packaging materials have had to be bought or made so that the materials can be kept together, stored on the shelf, and made convenient for the patron to check out and carry elsewhere. A great deal of ingenuity has gone into creating packaging for some materials.

Materials for the EMC are selected based on the following guidelines: texts on the state adoption list for Indiana, materials relevant to the school curriculum, materials which contribute to the learning process, and materials which are effective teaching or learning tools. Contact has to be made with publishers or their local representatives in order to obtain sample or demonstration copies of textbook sets. Because of the expensive nature of most of the textbook sets, they are purchased only if it is essential to have copies and sample copies cannot be obtained.

The School of Education is currently preparing for an evaluative review by NCATE. The self study, which includes an evaluation of the Education Library and the EMC, is already underway and must be completed by the spring of 1981 and sent to the members of the visitation team. Therefore both the strengths and the weaknesses of the collection will be evaluated during the coming year.

**MUSICAL SOUND RECORDINGS; SOME SPECIAL PROBLEMS**

*Sue Ellen Stancu is Affiliate Librarian in the Music Library, IU-B.*

The cataloging and classification of sound recordings presents numerous unique and difficult problems. One of the most troublesome concerns the title of a musical work, which may appear in a variety of forms and languages. A single standardized designation or "uniform title" for each composition is established to bring all arrangements and versions of a work, and all similar collections of the works of an individual composer together in the card catalog.

For single compositions, the uniform title often consists of the name of a musical form. Any available information identifying the performance medium for which the work was originally written, the opus number or thematic catalog number, or key signature, may be included to make the title unique among the works of a given composer.

For example, the title statement for Beethoven's ninth symphony may appear in dozens of permutations (e.g., *Neunte Symphonie d-Moll op. 125*, Symphony no. 9 in D minor—Choral, *IX. Symphonie d-Moll op. 125*, *Sinfonie Nr. 9 d-Moll, 9te Sinfonie op. 125*, *Symphonie No. 9 D moll*). The uniform title, *Symphony, no. 9, op. 125, D minor*, is placed in brackets below the main entry, bringing all the versions of the symphony together in the file.

IU uses Library of Congress cataloging whenever possible. However, since the MARC format for sound recordings has not yet been implemented, LC depository cards and catalog copy from the National Union Cata-
logs are relied upon when they can be found. Usually, there is a delay of many months between the time a record is issued and the receipt of printed cards. Also, the majority of sound recordings cataloged by the Library of Congress are acquired through gifts from the record manufacturer. Many small, lesser known labels and import recordings are not received. Unless there is LC copy or acceptable member cataloging available in the OCLC data base, original catalog information must be created.

Absolute identification of the aural phenomenon at hand is critical to music cataloging. Frequently the record manufacturer presents inadequate or incorrect composer and title information. Positive identification can be made with the help of thematic catalogs of a composer's works or through verification with a score, if one is readily available.

Another problem arises with recorded anthologies. Ten or fifteen or more composers may be included in a collection, with an equal or larger number of titles. In order for such recordings to be useful in a large research collection, composer/uniform title added entries should be made for each selection. The current edition of the Anglo-American Cataloging Rules ignores this problem when a recording contains more than three works. Only recently has the Library of Congress begun to provide full analysis for some recordings when the number of additional entries needed does not exceed fifteen.

A substantial number of recordings remain for which complete analyses are desirable. OCLC has made possible the exchange of full analysis for sound recordings, but only when the library that initially input the record has included the additional entries. For LC cataloging already in the data base without full analysis, each library must go through the time consuming process of establishing uniform titles and composer entries, and expanding the record for its individual use.

Various systems for the classification of sound recordings are in use. These range from simple numerical schemes where each new record is assigned an accession number, and arrangements by manufacturer's label and number, to classified systems such as the Library of Congress Classification, which arranges music materials by medium.

The IU record library uses a classed arrangement by composer and work, developed by Dominique De Lerma, a former music librarian at Indiana University. This scheme first arranges recordings alphabetically by composer using Cutter-Sanborn numbers. Within a composer's works, a separate alpha-numeric designation indicates the form or medium of the work and assigns it a unique number (an opus or thematic index number or accession number).

Difficulties occur with this approach when a recording contains works of several composers or works of one composer but for different media. These are usually classified according to the first title listed, or in the case of several compositions by one performer, alphabetically under performer. Recorded collections of works cataloged with a title main entry are classed in a separate miscellaneous category.

THE GEOGRAPHY & MAP LIBRARY AND RECENT ADVANCES IN MAP LIBRARIANSHIP

Daniel T. Seldin is Assistant Librarian, Head of the Geography & Map Library, IU-B.

The map collection in the Geography Department at Indiana University began in 1946 when geography and geology became separate departments. The geography department received the thematic or subject maps while geology received the U.S. Geological Survey Topographic and Geologic maps.

These were soon augmented by the map depository of the U.S. Army Map Service. This depository came about at the end of World War II to thank the map collections who had provided the U.S. Army with maps for areas in which they were fighting when they were needed at the beginning of the war. Indiana University received surplus U.S. and British foreign topographic maps from World War II and non-security-classified maps.
produced until 1951 when the program was suspended because of the Korean War. It resumed in 1957, and has continued to the present under the Army Map Service and its successor agencies, the U.S. Army Topographic Command, 1968 to 1972, and the Defense Mapping Agency, 1972 to the present. In 1976 the program was expanded to include nautical and aeronautical charts.

In 1958, the Geography Department began its long cooperative participation in the Library of Congress Geography and Map Division Special Summer Project. For eighteen out of the last twenty-two years a representative, paid by Indiana University, has worked at the Library of Congress Geography and Map Division for two weeks in the early years up to six weeks the last two years in exchange for maps and atlases that are duplicates at the Library of Congress.

The Library of Congress and the Army Map Service were virtually the only sources of maps in the Geography Department until the early 1970’s. The map collection was staffed by geography graduate students until 1969 when Robert Plank was hired as the first full time map librarian in the Geography Department. A year later he was replaced by David Cobb. Cobb added depositories for the National Ocean Survey nautical and aeronautical charts for the United States and U.S. Geological Survey special topographic maps. He also obtained a complete set of county and city maps from the Indiana State Highway Department. David Cobb moved to the University of Illinois in September 1973.

In January 1974, I became the head of the Geography and Map Library which had become a branch library in the fall of 1973. I have continued the depositories mentioned above and have participated in the Library of Congress Geography and Map Division Special Summer Project where I have obtained between 2,500 and 20,000 maps each summer since 1974. I have also completed the negotiations started by David Cobb for the Geography and Map Library to receive Indiana and Alaska topographic maps from the U.S. Geological Survey. I obtain a case of official Indiana State Highway Maps each year to give away and have begun exchanging duplicate maps with Ball State University.

The collection of approximately 200,000 maps are stored in large folders in flat files with drawers measuring about three feet by four feet.

Standardized bibliographic control for maps has been almost non-existent until very recently. Each collection either devised its own filing and cataloging rules or attempted to follow the rules of a large collection such as the American Geographical Society (which is used in the I.U. Geography and Map Library) or the Library of Congress. Catalog copy was almost impossible to find, requiring original cataloging by each collection. The Library of Congress hired its first map cataloger in 1940. He was only able to catalog a small percentage of the Library of Congress map collection. However, as a special service to map collections around the country, all maps deposited by the Army Map Service were cataloged with the cards appearing in the National Union Catalog.

In 1969, the MARC-MAP format became the second MARC format to become operational. In the last ten years, approximately sixty thousand catalog records have been produced. The OCLC map format which follows the Library of Congress MARC-MAP format became operational about three years ago, which allowed original cataloging of maps on OCLC. In August 1979, OCLC began loading the Library of Congress MARC-MAP tapes and the records were current by November. The microfiche of Library of Congress shelflist for classes GF-GG, which includes maps and atlases, was received by the Geography and Map Library in November 1979. It includes cards for all atlases in the Library of Congress as well as cards for all the MARC-MAP records, the pre-MARC cards, cards for all sets of maps and the preliminary cards for the uncataloged maps of Washington, D.C. and surrounding states in the titled collection.

Of the two sources, the microfiche of the Library of Congress shelflist has been more useful to me for reference services than OCLC. LC classification for maps is by area, bringing all maps of an area together. Until field 052, map classification code, becomes searchable on OCLC, trying to find a map by author, title or both is difficult. The map classification code utilizes the area and subject portions of the LC classification for every area subject added entry for the map. For example, the classification number for Bloomington, Indiana is G4094.B5 and the number for Indiana University, Bloomington, is G4094.B5:216. The map classification code for a map of Bloomington which also included IU-B, would include 4094.B5 and 40940.B5:216. Searching by field 052, map classification code, will make OCLC more useful for maps.
One problem in map cataloging which was recently solved involves the ending of corporate main entry for maps in AACR2. Approximately 75 percent of all maps cataloged by the Library of Congress at the present time use corporate main entry. In October 1979, the Anglo-American Cataloging Committee for Cartographic Materials was formed to prepare a cataloging manual for cartographic materials under AACR2. This committee consists of representatives of map library organizations in the United States, Canada and Britain and representatives from the Library of Congress, Public Archives of Canada, and the British Library. In their first meeting, while discussing the manual, they faced this main entry problem by urging that the national libraries of Australia, Canada, Britain, and the United States interpret AACR2 rule 211B2 on corporate main entry to include cartographic materials.

These recent advances should bring about better bibliographic control for maps in the Geography and Map Library and assist reference and interlibrary loan of maps.

THE SLIDE LIBRARY AT HERRON SCHOOL OF ART

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Herron School of Art is the professional art school of Indiana University. First established in 1877, the School offers courses in sculpture, painting, ceramics, photography, drawing, printmaking, art history, and art education, all of which are supported by the Herron Library collection. As art students and faculty gain many of their ideas through the visual image, nonprint resources at Herron are extremely important. Illustrative material is a necessary part of any art library collection. Slides are just one type of the nonprint materials collected at Herron. (Pictures, art reproductions, filmstrips, charts, and videotapes are also actively acquired by the Library.) As a resource, slides have a different emphasis from other types of library materials in that they are an adjunct to the teaching process and therefore not generally available to students.

Most of Herron’s slides are produced in-house. Only those purchased outright through galleries, museums, and commercial vendors utilize the services of the Acquisitions Department of the University Library in Indianapolis.

The work of the Slide Librarian at Herron is manifold. Responsibility for “creating” the resources, designing the cataloging system, and coordinating the “shelving order” are the main components of the position.

A slide library is essentially tailor-made for the school it serves. Thus the Herron slide library is unique unto itself. It was created out of a void in the early seventies and has grown in number to over 55,000 35 mm slides. There are many gaps in the collection, due in part to what I term “crisis building.” That is, as new courses are added or a new instructor hired for an established course, a body of slides must be created and tailored to the approach the instructor takes to his or teaching assignment.

Increasing demands for pictorial material have stimulated a concern within the library profession for making non-book or visual collections more useful and usable by better physical arrangements and more thorough indexing. Unlike systems designed for the classification of books (e.g., Dewey Decimal or Library of Congress) there are no accepted standards for slide classification. Many systems have been developed over the years, but there is still a great need for the publication of existing classification systems. Through the efforts of professional organizations such as the Art Libraries Society of North America and the Mid-America College Art Association, communication among slide librarians has increased and many documents produced have been directed to the specific concerns of slide librarians.

The selection or development of a particular classification scheme and the amount of descriptive cataloging performed is generally based on the anticipated size of the collection and the degree of specificity required. Classification must provide for expansion to absorb unpredictable quantities of materials into existing categories as well as room to add new classes, terms, or subdivisions.
A primary consideration in developing a classification scheme is to make it effective for the particular type of patron utilizing the collection. At Herron there are essentially two types of users, art historians and studio faculty, each of whom approach the collection differently. The art historians prefer a slide collection organized within the framework of artistic periods or styles, whereas studio faculty prefer subject access as well as access by medium, be it watercolor, lithography, drawing, etching, etc.

Herron's slide collection is arranged by chronological divisions, country, and medium (painting, sculpture, architecture, drawing, graphics, or minor arts) and then more specifically by individual artist. This type of arrangement serves both types of users.

As Herron is a studio school, much emphasis is placed on the acquisition of slides documenting contemporary art. Many slide subscriptions are offered through galleries and art magazines which are helpful in acquiring this type of often esoteric material.

The clientele of a slide library tends to be strictly defined. Individual instructors working in particular areas become what one may term possessive of slides and often want "his" or "her" slides arranged according to "his" or "her" own system. This causes a problem when there are no set standards such as LC or AACR II to consult. Slides must be accessible to all users and not just to one individual. Therefore it is often necessary to work with a variety of users when designing a cataloging system.

One of the most useful and yet confounding aspects of a unitary image collection like Herron's is the fact that each individual slide can be classified, cataloged, stored, and retrieved individually and then reassembled according to a specific teaching or other function without regard to the previous organization of the file. A filmstrip or motion picture cannot be adapted to this re-definition of utilization patterns without destroying the original function of the material. Slides are very adaptable as single visual images, and yet difficult to control as each image must be individually cataloged, classified, and stored.

As the demand for nonprint materials in all formats increases, the classification, cataloging, and circulation theories will become more defined, thus aiding the librarian working with visual materials.

THE INDIANA UNIVERSITY AUDIO-VISUAL CENTER

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If you were at IU before 1969, when the Graduate Library was still located at the west entrance of the campus across from Kirkwood Avenue, then you probably remember the Library's confusion of stacks containing nearly a million and a half books. Now that same maze of floors houses the Audio-Visual Center and contains thousands of educational films.

Originally known as the Bureau of Visual Education, the Center began in 1912 as an activity of the Extension Division. In 1940 the name was changed to the Audio-Visual Center.

The Center is divided into five divisions: 1) Media Resources—responsible for all film acquisition and distribution activities; 2) Field Services—providing marketing services for material produced by Indiana University and other public and educational agencies; 3) Instructional Services—including sub-center coordination and training workshops and institutes; 4) Production Services—Audio, Graphic Arts, Still Photography, and Motion Picture Production; and 5) Development and Special Projects—assisting campus and non-campus clients in improving the effectiveness of learning through the efficient use of resources.

The Division of Media Resources maintains the Center's film library collection of 14,049 titles (6,404 active, 389 campus, 2,756 reference, 4,500 archival) and 39,240 prints. Material circulation is controlled via a computer system installed in 1974. The system utilizes both online and batch input modes to provide immediate customer confirmation when required, and high volume efficiency for hard copy requests.
The 16mm films that the Library considers “active titles” include information that is accurate in terms of a particular field’s current knowledge and that coincides with present goals in the field. The active films are listed in the Educational Motion Pictures Catalog, which is published every five years with yearly supplements containing the titles added to the collection between catalog printings. In an effort to maintain an up-to-date film library, titles found to be outdated are removed from the Catalog and considered reference films. Between the publication of the 1975 and 1980 catalogs, 1,565 titles were removed from the active list.

Both active and reference titles are available on a rental basis, but archival films are usually one of a kind and, therefore, noncirculating. They can be viewed under supervision of film library personnel. Films in the campus collection are restricted to use only for the teaching and research functions of the faculty of Indiana University. Indiana University faculty also have access to the films in the general collection when they are used in regularly scheduled classes with an established course and section number and carrying University course credit.

Each film in the Film Library is carefully selected after evaluation by faculty members at IU and by local resource persons. Evaluation criteria include appropriateness for intended audience, accurateness, use of up-to-date information, completeness of presentation, and technical quality of the film. Bibliographic and evaluative data are maintained for each film title evaluated.

Specialized topical film listings are by-products of the Division’s information-service activities. To help users in making their film selections, a number of these topical lists have been produced. Some of the lists available cover the subjects of anthropology, basic language skills, career guidance, mathematics, psychology, and family processes.

The Film Library also provides a media reference service. One of the most important goals of the Media Information and Referral Service (MIRS) is to provide reference service and resource materials on nonprint media. Anyone is welcome to use the Service.

The emphasis of the MIRS collection is educational media, particularly 16mm films. There is a certain amount of coverage of other areas. Although most familiar with the films in the Film Library, MIRS is not limited to any one collection or catalog in obtaining information about nonprint media.

The staff within the Media Resources Division are also involved in national activities such as conducting prescreenings for national film festivals, reviewing films in national journals, and serving on the Editorial Board for the Educational Film Locator.

## BOOK REVIEW

Raymond, Boris.

*Krupskaia and Soviet Russian Librarianship, 1917-1939.*


*Paul Vivian is formerly of Microforms Services, IU-B.*

Although most Western students of the Soviet Union know of Nadezhda Krupskaia only as the wife of V. I. Lenin, she is an historical figure in her own right: one of the early founders and shapers of both the Soviet educational system and, in particular, of the Soviet library system. In his study, Boris Raymond, an assistant professor of library science at Dalhousie University in Halifax, Nova Scotia, presents an enlightening and readable history of Krupskaia’s role in the development of Soviet libraries during the first two decades following the Bolshevik assumption of power in late 1917.

When Nadezhda Krupskaia assumed the position of Deputy Commissar of Education in November 1917, she brought to her post, as Raymond points out, an already formulated conception of the proper role of libraries in a Marxist society. For Krupskaia, libraries were a key component in the educational system. They were a sort of transmission belt of Marxist ideas, a shaper of the political and cultural consciousness of the workers. The latter
was an important point for without a politically and culturally aware proletariat the goal of a truly socialist society could not be achieved.

In spite of the fact that in the first years of the Soviet regime, the new government was preoccupied with solidifying its power, winning a civil war, and evicting foreign armies, Krupskaia managed to push ahead with her dream of creating thousands of libraries for the working class. In October 1918, a special Library Subdivision was created under Krupskaia’s own Adult Education Division of the Commissariat of Education. This position gave her effective control over most of the libraries in Soviet Russia. Among the pressing problems facing the new Library Sub-division was a lack of books. A partial solution to this problem was the nationalization of private libraries and collections. Because of Krupskaia’s and her supporters’ tireless efforts, thousands of libraries, some of them merely huts or railroad cars, opened around the country. In 1919 and again in 1920, in a bold bid to lay a new foundation for the infant Soviet library system, Krupskaia urged the creation of a centralized national library system that would unite all research, special, and public libraries. Yet, as Raymond notes, Krupskaia only partially realized her plans. War and bureaucratic jealousies intervened to prevent its complete realization.

In late 1920, as Soviet Russia was beginning to emerge successfully from civil war, an attempt was made to rationalize the administration of adult education with establishment of the Main Political Enlightenment Committee (GPP) with Krupskaia as its head. Immediately subordinate to the GPP was a Central Library Commission. The first years of the Commission were, as Raymond notes, times of crisis. The new Soviet regime had entered a period known as the New Economic Policy (NEP) and funds for libraries were cut back drastically, forcing thousands of libraries to close. The library crisis was exacerbated by low pay and low public esteem for librarians, yet Krupskaia continued undaunted, urging time and time again that more money and resources be allocated to libraries. During this period, Krupskaia managed to earn the ire of Maxim Gorky, the writer, when she inadvertently, she later claimed, penned her name to a circular calling for the purge from libraries of works by such writers as Plato, Kant, Schopenhauer, and Tolstoy. Although she later disavowed the circular, she never retreated from her belief that the state should control the materials in libraries released to the general public. This was necessary in her view to assure that the masses would not deviate from the path to socialism.

During the First Five Year Plan in the late 1920s and early 1930s, a distinct trend toward the subordination of the Soviet library system to the exigencies of industrialization and collectivization emerged. Increasingly the libraries became propaganda organs aimed at supporting the party line, glorification of Stalin, and the denigration of Stalin’s enemies. Attempts by Krupskaia to redirect the libraries toward broad political and cultural enlightenment came to nought. Indeed, Krupskaia’s own political position deteriorated significantly due in part to the death of her husband and the fall from power of her key allies. In 1930, the Commissariat of Education was reorganized, and the GPP was abolished and with it Krupskaia’s official position. Meanwhile, suspended in a political limbo, Krupskaia was forced to watch as her key subordinates were viciously attacked in the press, relieved of their jobs, and in several cases arrested.

While deprived of direct control over Soviet libraries in the last five years of her life, Krupskaia was still able to significantly influence the course of Soviet library development. She helped improve the financial position of librarians, was instrumental in bringing about the first library census in 1934, and supervised the national competition for the best rural library. More significantly, however, she encouraged the perfection of Soviet bibliographic and cataloging methods. Krupskaia also urged the expansion of trade union and technical libraries. Raymond notes that such successes came at a price. The goal of developing libraries for the broad political and cultural enlightenment of the masses had to be abandoned by Krupskaia.

For those with an interest in the history of Soviet librarianship, Boris Raymond’s book is essential reading. It is well organized and written, although his frequent use of quotations is, at times, distracting. Professor Raymond’s work has significance beyond that of a mere history of Soviet librarianship. Although the author seems unaware of the fact, the work is also a case history of how Leninism begot Stalinism. For decades historians have debated whether or not the seeds of the abuses of Stalin (forced collectivization, etc.) were sown during Lenin’s tenure in power. As Raymond’s study indicates, the policy of strong centralization and of library censorship pursued by Krupskaia was begun under Lenin. Such a policy clearly aided and abetted the rise of Stalin and helped permit the excesses of his rule.
RESEARCH AND CREATIVE ACTIVITY

Betty Jo Irvine, Associate Librarian and Head of the Fine Arts Library at IU-B, with the assistance of P. Eileen Fry, Assistant Librarian and Head of the Fine Arts Slide Library at IU-B, has completed the second edition of *Slide Libraries: A Guide for Academic Institutions, Museums, and Special Collections* (Littleton, Colorado: Libraries Unlimited, 1979). Among the new and expanded topics are automation applications for slide collections, the development of standardized cataloging and classification, indexing techniques utilizing both manual and machine systems, and environmental controls and preservation measures.

James L. Mullins, Associate Librarian and Director of Library Services at IU-South Bend, is one of the contributors to "Title IIa—A Bargain at the Price: A Symposium," which appeared in *The Journal of Academic Librarianship*, Vol. 5, No. 4 (September, 1979).


The *InULA Quarterly* is anxious to include reports of research, creative activities, and related items of interest to *InULA* members in this column. Suggested inclusions may be sent to Louise Spear, Archives of Traditional Music, Maxwell Hall 057, Indiana University, Bloomington, IN 47405. (812) 337-0105.

InULA NEWS NOTES

Plans are underway for an Organizational Workshop on Preparing Professional Performance Documentation (e.g., dossiers, annual evaluations, etc.), February 29, 1980, 2-5 PM. Watch the mail for details.

The Continuing Education Committee is formulating plans for spring programs based upon the survey of the InULA membership in early January.

The Program and Social Committee hosted a reception for Bill Rosselle, Director of Libraries at the University of Wisconsin, Milwaukee, who spoke here on the American Geophysical Union Collection of maps and related materials which was moved to his library, on October 25th.

InULA sponsored the panel discussion "The Library of the Future: Present Plans—Possible Prospects," October 26th. Panel membership included Susan Brynteson (IUL), Ann Eckstrom (OCLC), Glyn Evans (SUNY), Barbara Markuson (InCoLSA), Alice Wilcox (MINITEX), and Elaine Woods (independent consultant).

The InULA Christmas Party, held December 5th in the University Women's Club Rooms at the IU-B Memorial Union, was a smashing success with plenty of food & drink & camaraderie. Thanks to the Program and Social Committee.

NATIONAL LIBRARY WEEK, April 13-19, 1980

The National Library Week Committee of InULA is preparing for the annual Book & Plant Sale to be held April 17-18 at the Main Library. Profits from the sale will fund two student scholarships and continuing education programs for IU librarians. If you have any books, periodicals, records, sheet music, etc., that you would like to donate, call Rick Sayre, Undergraduate Library, 337-9857.