Guidelines for audiovisual services in academic libraries: A draft

Prepared by the ACRL Audiovisual Committee

Margaret Ann Johnson, Chair

This draft will be presented to the ACRL Board and to the library profession at Annual Conference in New York.

These *Guidelines* were developed by the Audiovisual Committee of the Association of College and Research Libraries. They have been extensively revised and supersede the *Guidelines* developed and published by the same committee in 1968 (reprinted 1969).

Committee members include: Margaret Ann Johnson (chair), University of Minnesota, St. Paul; Ronald L. Fingerson, School of Library and Information Science, University of Missouri-Columbia; Charles Forrest, University of Illinois, Champaign-Urbana; Susan Gangl, University of Minnesota; Lee David Jaffe (editor), University of Southern California; Katha Massey, University of Georgia; Richard A. Matzek, Nazareth College of Rochester; Arline M. Rollins, Ohio State University; Mary Jane Scherdin, University of Wisconsin-Whitewater; Janice Woo, Columbia University.

Foreword

It is nearly twenty years since the first *Guidelines for Audio-Visual Services in Academic Libraries* was published. This provides an irresistible opportunity to say something cogent about the state of audiovisual services in academic libraries and the changes that have taken place in the intervening years.

Established technologies like 8mm film have become obsolete and the unthought-of, like laser recording and microcomputers, are now commonplace. Some formats have come and gone and are already long forgotten. The rapid rate of technological change prevents lists and definitions from being useful for very long. For this reason, such lists and definitions were avoided.

More interesting, however, is the change in the role audiovisual resources play on college and university campuses. The 1968 *Guidelines* addressed themselves exclusively to the contributions of audiovisuals to the instructional program and did so with an approach appropriate to those early days of educational technology on campus.

The intervening time has been long enough for

Hearings on *Guidelines* for *Audiovisual Services*

Audiovisual librarians and other interested parties will have the opportunity to attend hearings on these proposed guidelines at ALA Annual Conference in New York. They are scheduled for Saturday, June 29, 9:30–11:00 a.m.

---

audiovisual media to become established in academic instruction and research as an integral part of the programs of college and university libraries. It has been enough time to exceed the expectations and promises made in the original *Guidelines*.

The Foreword to the first edition promised to "offer greater efficiency of presentation, add realism, stimulate interest, clarify communication, and speed comprehension." We can now add the ability to permit repetition and drill, allow students to observe and critique themselves, and to perform otherwise difficult or dangerous exercises through models and simulations. The instructional role will continue to grow as audiovisual technology provides greater capability, ease of use, access, and integration with other powerful learning technologies, and as more media-savvy men and women join faculties.

Audiovisual materials contribute to academic research as well. After all, this is an electronic world. Today's events are captured by cameras and microphones: tapes, film and discs comprise a significant record of this society. To serve researchers, libraries must have strong audiovisual collections and programs.

Consciousness of audiovisual media on campus is driven by the pervasive role they play in our society. A second generation of media-bred students is already on college and university campuses, and we are well on our way to a media-conscious faculty. Audiovisual media are familiar, established and expected means of getting information.

1. Planning

1.1. Formulate long range goals, measurable short range objectives for achieving the goals incrementally, and alternative strategies for achieving the objectives.

1.2. Establish written policies.

1.3. Employ retrieval means, such as electronic spreadsheets, for quickly recording and accumulating statistics and generating management reports.

1.4. Conduct use and user studies and investigate currently available media alternatives for meeting the needs of the academic community.

1.5. Consult and communicate with advisors and decision-makers involved in the research and planning process at all levels in the institution.

1.6. Recognize and reward individuals who generate and share ideas and initiatives to enhance the program.

1.7. Encourage receptivity to new technologies via staff education and retraining, such as continuing education and inservice workshops, and through release time and support for meeting professional expenses.

2. Budget

2.1. Secure adequate, continuing financial support for an audiovisual resources program before the program is implemented.

2.2. Allocate funds for acquisition, processing, preservation and user services for the materials.

2.3. Allocate funds to ensure an appropriate environment, adequate supplies, new and replacement equipment for both public and staff use, and maintenance of equipment.

2.4. Allocate funds to meet staffing needs for services, programs and collection organization.

3. Personnel

3.1. Employ qualified professional, technical and support personnel to plan, implement, and evaluate audiovisual programs and services in academic libraries. This requires:

a. People with the capacity and skills to identify needs and respond to them creatively.

b. Sufficient numbers to attain defined goals and objectives.

c. Classification, status, and salary scales for audiovisual staff that are equivalent to those provided for other library/media employees.

4. Facilities

4.1. Integrate library audiovisual facilities design with the media program of the entire institution.

a. Consider campus-wide needs of individual users and groups of users in planning listening and viewing space.

b. Coordinate facilities planning with people responsible for non-library media services on campus to avoid unnecessary duplication of expensive facilities while providing for optimal access to services and materials by members of the learning community.

4.2. Design facilities to adequately support the library's audiovisual program.

a. Provide adequate space, wiring, and environmental conditions for all present technologies and services.

b. The design should emphasize user ease of access to materials and equipment, ready availability of support staff, adequate lighting, heating, ventilation, air conditioning, and noise control, and appropriate placement in the building.

c. A full-service library media center requires far greater physical space than does a library with a more limited audiovisual mission, such as lending materials only.

4.3. The specific responsibilities of the library media center will dictate the need for specialized rooms and areas, such as production, studio, graphics facilities, and related staff accommodations.

a. Individual stations and group facilities should have special regard for the comfort of the user and provide optimal conditions for projection and broadcast.

b. Include satisfactory shelving and storage facilities for the protection of materials and equipment.

c. Facilities for equipment maintenance and repair are an essential part of library audiovisual facilities design and planning.

4.4. Consider the possibility of changes in these specific responsibilities; flexibility in design is highly desirable.

4.5. A well-designed sign system is important in audiovisual service areas.

5. Equipment and Supplies

5.1. Provide equipment and supplies required for the types of audiovisual materials collected and supported and for the services offered.

a. Full-service facilities may supply equipment for formats not held in the collection and for services not provided in-house.

b. Non-circulating collections should be supported with sufficient suitable playback equipment for each format held.

c. Facilities with a production role should have equipment required for quality work.

d. All services must have storage facilities, maintenance equipment and supplies appropriate to the materials in the collection.

5.2. Select durable, institutional quality equipment and supplies.

6. Collection development

6.1. Assign responsibility for selection of audiovisual resources to the designated librarian(s).

6.2. Write a clear collection development statement enumerating the types of materials to be acquired and supported. Specify formats appropriate to the institution's goals and resources, the intended users, the subjects covered and the design of the facilities.

6.3. Apply the following criteria in selecting material:

a. nature of the curriculum;

b. faculty and graduate research needs;

c. quality of the item, in both content and form;

d. life expectancy;

e. intended use.

6.4. When appropriate, preview audiovisual materials or consult reviewing sources before purchase.

6.5. Evaluate the existing collection frequently in order to determine subject areas that need to be strengthened or deemphasized. Collection development (both acquisition and weeding) should occur in the context of institutional objectives.

7. Acquisition

7.1. Acquire audiovisual materials through the same channels—approval plans, direct orders, gifts and exchanges--as other library materials.

7.2. Pursue alternative sources such as independent producers, broadcast agencies, and other institutions and collections as well.

7.3. Give special consideration to materials which can only be obtained or best obtained through temporary acquisition or loan.

8. Cataloging

8.1. Make audiovisual materials accessible through the same retrieval mechanisms available for other library materials.

8.2. Catalog audiovisual materials in accordance with current national standards and practices.

8.3. Provide full subject access in addition to descriptive cataloging.

8.4. Classify audiovisual materials like other types of materials but assign location or accession designations as determined by organizational and functional considerations.

9. Collection maintenance

9.1. Develop circulation policies and procedures appropriate to the care and handling requirements of the medium.

9.2. Instruct staff and patrons in the proper handling of materials and operation of equipment.

9.3. Train staff to perform routine preventive maintenance for materials and equipment.

9.4. Provide environmental conditions and use storage containers and shelving appropriate for the type of medium.

9.5. Secure materials and equipment against loss and damage.

9.6. Develop a program for regular evaluation of the condition of materials and equipment.

10. Service

10.1. Provide ready access to audiovisual equipment, materials and services by the best available means.

10.2. Publicize the availability of the collection and services supporting its use.

10.3. Develop a user guide to the audiovisual center's policies, procedures and rules for using audiovisual materials and equipment.

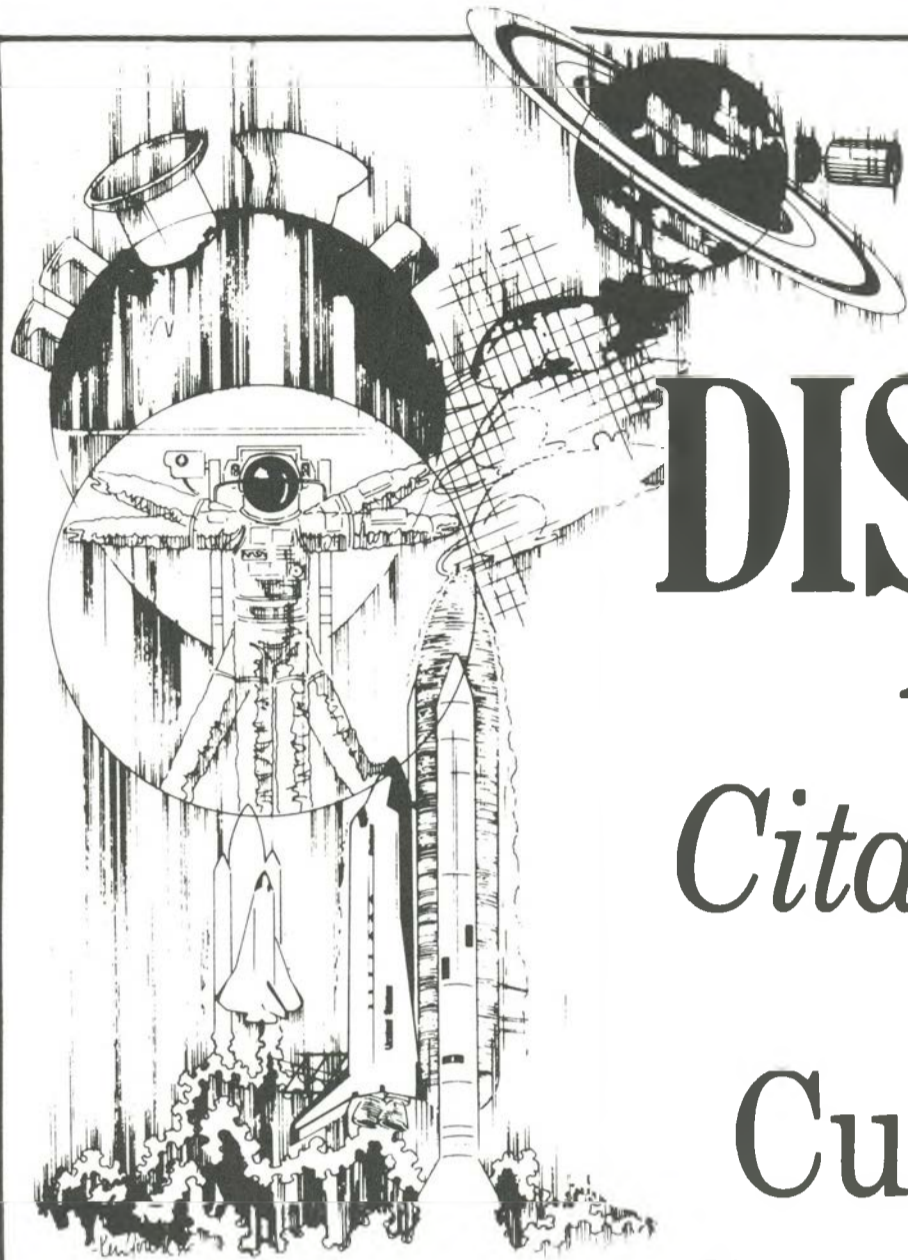10.4. Provide clear and concise equipment instructions.

10.5. Conduct educational sessions on use of audiovisual resources. ■■

Baltimore Conference Update

National Conference registration as of Thursday morning, April 10, stood at 1,407 (including 408 exhibitors), with attendees arriving from 48 states and 19 foreign countries.

Also at the conference were eight local Maryland authors, including Carl Bode (*Maryland: A Bicentennial History*), Edward Papenfuse Jr. (*Pursuit of Profit*), and Sallie Kravetz (*Ethel Ennis: The Reluctant Jazz Star*).

A full report on ACRL's National Conference will appear in the June issue.