2012

OLAC NEWSLETTER

Photos courtesy: Marcy Strong

Conference Issue!

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THE OLAC NEWSLETTER

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FROM THE PRESIDENT

Heidi Frank

Dear OLAC members,

As many of you experienced, we held yet another exciting and knowledge-packed conference with OLAC 2012 in Albuquerque, New Mexico! Not only did I enjoy the superb Southwestern weather, I especially gained more background knowledge in how FRBR concepts are applied when dealing with audiovisual materials, as well as new developments in the RDA standards. This issue includes summaries from this year's conference scholarship winner, Tricia Mackenzie, and the conference session reporters.

And as successful as this conference was, don't forget that OLAC 2014 will quickly be upon us! We plan to have a joint conference with the Music OCLC Users Group (MOUG), so any of you who have had thoughts of submitting a proposal to host the 2014 conference, please put them down on paper and send them in! The deadline has been extended to January 18th, and either myself (hf36@nyu.edu), or our Vice-President Elect, Liz Miller (eamiller@nmsu.edu), will be happy to receive your proposal. The guidelines on submitting a proposal and the conference planning manual can be found on the OLAC website at:

http://www.olacinc.org/drupal/?q=node/58#committeeformation

http://www.olacinc.org/drupal/conference/ConferenceManual.pdf

For those of you able to attend ALA Midwinter 2013 in January, the OLAC meeting room assignments are as follows:

- **Cataloging Policy Committee (CAPC) Meeting** – Friday, January 25, 2013, 7:30-9:30pm – Sheraton Seattle Hotel (SHER)-Virginia room
- **OLAC Membership Meeting** – Sunday, January 27, 2013, 4:00-6:00pm – Washington State Convention Center (WSCC)-Room 210

The CAPC meeting always provides up-to-date information from our task groups and liaisons, and we again plan to have presentations and discussion of current topics at the membership meeting – so do make time to attend!

As always, there are many ways to participate in the OLAC Organization – from membership on the ever-productive Cataloging Policy Committee (CAPC), either as a full member or as an intern, to serving on the Executive Board. We are still currently accepting nominations for the positions of the next Vice President/President Elect and Secretary for the Executive Board, to begin serving after ALA Annual

Conference in June 2013. The positions truly allow you to be involved, enhancing your professional development and increasing your network of fellow AV and non-print catalogers, so do submit your name as a nominee before ALA Midwinter in January. Nominations are being accepted by our Elections Committee Chair, Sevim McCutcheon (lmccutch@kent.edu).

Finally, do contact me or any other Executive Board member, if you have any comments, questions, suggestions, or concerns about OLAC. I welcome your input!

FROM THE EDITOR

Marcy Strong

Dear OLAC Members,

It was a pleasure to meet many of you in Albuquerque and have the chance to talk about some of the more pressing issues facing us in audiovisual cataloging. Rebecca Lubas and the rest of the conference planners did a terrific job putting together a thoughtful selection of workshops and speakers. I know I walked away with some new tools and strategies and I hope you did too. If you were unable to make the conference and want to brush up on what you may have missed, please check out the OLAC Conference reports, starting on page 11. Jay Mayo and her team did an outstanding job of summarizing the preconferences, plenary sessions, workshops and seminars, and the poster sessions. My personal thanks go to Rebecca and Bobby Bothmann, who provided many of the photographs that you'll find in this issue. You can see more photos and read comments about the conference on the OLAC 2012 Facebook page.

If you're planning to visit Seattle next month for ALA Midwinter, I hope you'll find the program list in this issue helpful. Meetings of Interest (p. 44) lists many of the programs, committee meetings, discussion groups and interest groups that may be useful for an audiovisual cataloger. Of course, you won't want to miss the CAPC and OLAC meetings, which Heidi described in her column and are a great place to hear updates and meet your peers.

This issue also marks some beginnings and ends. Barbara Vaughn, our intrepid and long-standing News & Announcements Editor is retiring from her position at the State University College at Buffalo and also her post at the OLAC Newsletter. We are also saying farewell to Katie Eller, our hard-working Book Review Editor, who will be stepping down in order to pursue other interests. Many thanks to Barbara and Katie for all your help with the OLAC Newsletter! I am happy to announce that T.J. Kao of the Multnomah County Library has stepped in as the News & Announcements Editor, and Christina Hennessey of Loyola Marymount University will be the new Book Review Editor. Welcome to T.J. and Christina! If you would like to review books for the OLAC Newsletter, please contact Christina directly at Christina.Hennessey@lmu.edu.

TREASURER'S REPORT
1st Quarter FY13
July 1 – September 30, 2012

Bruce J. Evans

	1st Quarter	FY-to-Date
Opening Balance	11,631.95	$ 11,631.95
Income		
Memberships	$ 1,128.86	$ 1,128.86
Total	$ 1,128.86	$ 1,128.86
Expenses		
Survey Monkey Select Subscription	$ 204.00	$ 204.00
Blue Host OLAC w eb hosting annual bill	$ 196.76	$ 196.76
PayPal Fee	$ 32.32	$ 32.32
Total Expenses	$ 433.08	$ 433.08
Closing Balance		$12,327.73

Personal Membership	277	As of
Institutional Membership	13	September 30,
Total	290	2012

2012 OLAC BIENNIAL CONFERENCE WRAP UP

Rebecca Lubas
Conference Chair
University of New Mexico

It's hard to believe OLAC 2012 is over! Many thanks to Liz Miller, Bobby Bothmann, Sylvia Hall-Ellis, Heather Christensen, and Rachel Hewett-Beah for making a terrific conference committee!

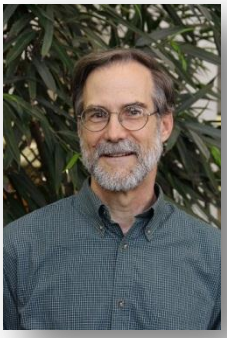
We had 167 attendees registered for 8 concurrent workshops, sold-out pre-conferences, informative poster sessions, and food for thought (and a few lighter moments) in our keynotes. Attendees came from near and far, including Alaska, Barbados, and Québec! The Conference Reports in this newsletter will cover all the workshops, keynotes and poster sessions in detail.

Thank you to all of you who traveled to the Land of Enchantment. If you couldn't attend the conference, you can still access all the workshop materials at our public Dropbox site (no account required) at https://www.dropbox.com/sh/fbzr895ghu8yxa9/2GV4LctXum We will keep the Dropbox open for a few months until the conference materials are archived on the OLAC website. You can see pictures of the conference at our Facebook page at http://www.facebook.com/pages/OLAC-2012/274009825963638?ref=hl (no account required to view).

See you in 2014!

MEETING MINUTES

Scott M. Dutkiewicz



OLAC Executive Board & CAPC Meeting
OLAC 2012 Conference
Albuquerque, NM
October 18, 2012

Present: Heidi Frank, Liz Miller, Scott Dutkiewicz, Bruce Evans, Marcy Strong, Amy Weiss, Sevim McCutcheon, Jay Weitz, Leanne Hillery, Valerie Adams, Rebecca Lubas, Kelly McGrath, Christina Hennessey (for Walker)

Visitors: Marilyn McCroskey , [one more] –for CAPC

Absent: Walter Walker

1. **Format of Membership and CAPC meetings during ALA** (Frank)
   Audiovisual equipment (projector and screen) quote for ALA meetings is about $900. There was discussion about how to mitigate this cost. The consensus was to use a presenter followed by a moderated discussion. There are three submissions currently for ALA Midwinter; room reservations have been completed.

2. **Upcoming elections** (McCutcheon)
   There is one candidate each for Vice President and Treasurer. With a new CAPC chair starting in June 2012, there was a discussion about how the CAPC Chair is selected. McGrath shared that the Chair normally approaches a qualified CAPC member and makes a recommendation to the Board. When this recommendation comes from Walker, Frank will send name to the Executive Board.

3. **Outreach materials** (Hillery)
   "Look and feel" adjustments to Facebook need to be done by Midwinter. Hillery requested sharing photographs taken at the Conference. The idea to revise the logo is being revived, this time using a contest with membership vote. Frank will issue a call for logo design entries in March 2013, with the launch of a new logo for ALA Annual.

4. **SurveyMonkey account**
   The account is active and used for elections. The Board also approved its use for research projects.

5. **Membership database/software** (Evans)
   The goal for new system implementation is March 2013. The Board approved the effort to make the membership term clearer on application materials that it is for a "calendar year."

6. **OLAC 2014 conference** (Miller)
   Miller has sent out a call for proposals, which has a deadline of Dec. 15. A joint meeting with MOUG was discussed, the last such collaboration being in 2008 (Cleveland). The Board approved explorations of a joint conference. Miller will contact the MOUG representative (Mac Nelson, UNC-Greensboro) and report back.

7. **Newsletter** (Strong)
   There are two openings related to the newsletter, to be announced at the Membership Meeting.

8. **Handbook revisions project**
   Dutkiewicz and Weiss will be working on this project.

9. **Website Steering Committee**
   Weiss will contact Teressa Keenan about test website. Google Analytics demonstrate the functionality of the site by tracking what is clicked on.

10. **Nancy B. Olson Award Committee**

11. **Research Grant Committee**
    Awards for both of these are announced at ALA Annual. Two committee members are needed.

12. **CAPC report** (Hennessey for Walker)
    Walker issued a call for CAPC participation (Aug. 24 email) to OLAC-L. The number of openings for interns is not clear. It was deemed best to allow the number to stay indefinite because applications vary widely from year to year. Need to contact Walker by Jan. 24, 2013, with terms to begin at ALA Annual. Qualifications are on the website. As for task forces and subcommittee activity, Hennessey reported:

    The new Streaming Media RDA Guide Task Force was formed with 9 members and Jeannette Ho as chair. They will revise the Best Practices for Cataloging Streaming Media document, for use with RDA.

    The Video Language Coding Best Practices Task Force added a new member and finished submitting a proposal to MARBI.

    The Audiovisual Materials Glossary Update Task Force has recently added several members. The 9 members will continue to update the Glossary with new terms.

The Subcommittee for the Maintenance of CAPC Resources has four new members, with Richard Leigh continuing as chair.

The new Video Game Genre Task Force is still being formed, with Cate Gerhart as chair.

The DVD/Blu-ray Disc RDA Guide Task Force continues to work on creating a guide for cataloging DVDs and Blu-ray discs with RDA and hopes to have it finished in early 2013.

13. The meeting concluded with a summary of announcements to be made in the Membership Meeting (Oct. 20).

CONFERENCE REPORTS
Jan Mayo, Column Editor

**** REPORTS FROM THE ****
2012 OLAC Biennial Conference
Albuquerque, New Mexico

PRE-CONFERENCES

Managing Cataloging Departments, or, the Accidental Leader

Presented by Rebecca Lubas, University of New Mexico Libraries

and

Bobby Bothmann, Minnesota State University, Mankato

--reported by Christina Hennessey,
Loyola Marymount University

Photo courtesy: Bobby Bothmann

The first pre-conference of OLAC 2012 was led by Rebecca Lubas, Director of Cataloging and Discovery Services, University of New Mexico, and Bobby Bothmann, Associate Professor and Metadata & Emerging Technologies Librarian at Minnesota State University, Mankato. Both have been a major force in OLAC for many years and both contributed to the recent book, *Practical strategies for cataloging departments* (Libraries Unlimited, 2011). They spoke to an international crowd of approximately 30 librarians, mostly department heads.

Bothmann led the first section on **Implementing RDA**. This is an update to a presentation Bothmann and Lubas gave at ALA in 2010 on a similar topic. Bothmann started with some positive words on RDA. In addition to his regular job, he teaches cataloging for the University of Illinois and explained how those new to cataloging are "getting it" much quicker with RDA than they did in AACR2.

When implementing RDA, it is important to go back and ask why we catalog, why we classify, what is important, and what we can let go of. Ask yourself why you are doing some particular practice and perhaps stop doing it. This is a good time to reevaluate practices.

There are implementation questions to answer. Is my system RDA-compliant? That is an easy one to answer as RDA is still in MARC, so if it is MARC-compliant, it is RDA-compliant. Will your system take RDA records? Yes, but your system might not display the RDA fields or download all the fields correctly so you need to work with your systems department to fix that. Do I have to use RDA? No. But PCC and Library of Congress will implement RDA in March 2013, so more and more records will be RDA.

Something to help get you and your staff ready for RDA is to start using the vocabulary. Review appendices I-L in the RDA Toolkit for the correct relationship terms. Talk about terms in cataloger staff meetings. Unlearn MARC-speak: don't say 245|c, but learn the names of metadata elements and use them.

As part of your planning, create a calendar for the implementation, and decide who will learn and who will teach. When will the library start using RDA completely (or in phases)? Review your indexing and decide on the core elements for the library.

To really get the group thinking, we then split up into groups to create RDA implementation plans for a small library, and discussed the plans in a larger group.

Lubas led the second section on **Using contractors, vendor cataloging products, and "insourcing".** Throw out your assumptions when deciding whether to contract or not, including both "in-house is the most expensive" and "outsourcing is evil". Sometimes we don't outsource because we think we have local exceptions that make this impossible. Do a rigorous assessment of those processes and know the reasons behind them. Make sure you include all stakeholders in these decisions as they may know a reason in another department or process that requires this exception.

When evaluating a new vendor, develop a pilot project involving all staff who touch the material during processing, not just your department. Always review the record samples the vendor provides, including loading them into your system to see how it handles them.

Sometimes "in-sourcing" is a better idea after all. If special handling of items is required, it may be cheaper to do it in-house.

It is important to assess and re-assess once you have chosen a vendor. Vendors and contractors have turnover just like in libraries, and your product and quality of service may change since the time of setup.

The final thought to take away from this section: use your cataloger-hours wisely and constantly review your blend of in-house work and vendor work.

Bothmann led the third section on **Training.** You should have learning objectives in any training you do: what should the trainee know at the end of the session, the end of the module, and then at the end of the entire training. Trainers should define their vocabulary with the trainee, define "quality" (not just "I know it when I see it"), define "acceptable", and be consistent in reviewing work.

The group was given the following scenario to discuss in groups: you are training a new hire on copy cataloging electronic books with AACR2. Name four learning objectives that define what the trainee will be able to do after the training. This led to a list of things that will help in training: written policies, written procedures (to support the policy statements), specific steps and instructions with details on how to accomplish tasks, and workflow diagrams.

Another scenario was posed to the group for discussion in small groups: you have made the decision to use RDA for books and e-resources beginning January 2013, and AACR2 for non-print media until September 2013. Sketch a policy addressing your rationale. This was a great scenario to jump start the attendees into thinking about RDA planning and discussing RDA plans with other departments. It is easier to get money for training and the RDA toolkit when administration hears, "I have a plan."

This section concluded with an excellent list of training blogs, resources, and selected readings on the topic, all which are available on the presentation link given at the end of this report.

Lubas led the final section on **Managing catalogers – the human factor.** Many of those in cataloging management ended up there because they were good catalogers, not necessarily good managers, and may not have had any management training.

The plight of the middle manager is in balancing working toward the goals of the library overall versus the job satisfaction and needs of our employees. These may be working in opposite directions.

Even if you have worked with your catalogers for many years as a manager, or are newly promoted out of the cataloging staff, you may not know your fellow catalogers as well as you should. It may be awkward, but schedule mini-interviews with your staff to review their skill inventory and educational background. You will often be surprised about skills or interests you did not know your co-workers had. You can also find out your employees' goals during this time, both short-term and long-term.

All four presentations can be found in the conference Dropbox folder at https://www.dropbox.com/sh/fbzr895ghu8yxa9/92wh16TpK/Presentation%20Handouts/Management%20Workshop.

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MAP CATALOGING

Presented by

Paige Andrew, Pennsylvania State University Libraries

--reported by Scott Piepenburg,
University of Wisconsin--Stevens Point

This session focused on the bare essentials of map cataloging, particularly identifying the different parts of maps, terminology, techniques, resources, and a brief history of map cataloging. The 20 attendees

were each supplied a comprehensive binder with far more material than could be covered; in fact, the material distributed represents the material used by Andrew during his standard full-day workshops.

Photo courtesy: Bobby Bothmann

Before one can catalog maps, or cartographic materials, knowledge of the necessary terms and features of maps are necessary. Using various maps, examples of neat lines, legends, statements of responsibility, and most importantly depictions of scale (a ratio explaining how distance is represented on the map), one can begin to complete a MARC cataloging record using the rules specified in AACR2 and other resources, notably *Cartographic materials: a manual of interpretation for AACR2, 2002 revision.* While mentioned at times, RDA principles were not covered in depth due to the fact that they have not been fully defined for cartographic resources.

Perhaps one of the most challenging activities of map cataloging is determining what the actual title is, particularly if there are maps on both sides of a sheet or if there are multiple maps on a single side. If there are multiple maps, are the maps equal in emphasis or is there a main map with inset maps and/or ancillary maps? If the map is folded, one will also need to address the issue of a cover vs. a panel for a title. In some cases, there may be a personal-name main entry if the name of the cartographer or person responsible for creating the map is listed.

One of the most confusing areas of map cataloging, as well as the most critical, is the creation and entry of the 255 tag, which denotes the scale of the map. Some maps actually list the scale, denoting how much an inch on the map in question represents. Many times the scale is listed as "1 in. = 10 miles." If this is the case, then the cataloger will need to perform the necessary math to create a ratio entry in the 255. Once that is calculated, then the same value can be entered, sans the initial part of the ratio, in the 034 MARC tag. If no scale is given, then the cataloger will need to use the Natural Scale Indicator provided to each attendee to calculate the scale of a map. This process highlighted just how important a good magnifying lens is to the process of cataloging maps. Particularly helpful was the statement, "The larger the scale, the less the detail, and the smaller the scale, the greater the detail." For this writer, at least, this has always been a vexing problem.

The session then moved on to creating the 300 tag. There was a discussion about how many "maps" one actually had on a sheet, particularly if it was the same rendering on both sides but in different languages (a *tete beche*) or if there were multiple maps the same size on a single side. Coloration was

also discussed, especially if the map was all one "color" as it was then not noted that it was in color; if the map was all in black but had blue for rivers, then it was considered to be in color. Physical size measurements were explained as measuring between the neat lines, measuring top to bottom and then side to side, both open and, in appropriate cases, if the map could be folded. Folded maps highlighted the need for another tool, a tape measure, as opposed to a meterstick due to its portability and flexibility.

The session concluded with each table being given a map and a workform and being expected to create those areas of the record as covered in class. Each group had a different map and there was significant sharing of ideas and questions/comments between the groups. One group even had a laptop that had access to OCLC, thereby permitting practice in actual online real-time cataloging.

As Andrew mentioned, this class was far from comprehensive, as it did not cover historical maps, atlases, or globes, but it served its purpose in introducing the nomenclature, methodology, and standards that should be followed in the cataloging of cartographic resources. Having many maps available as examples and to practice on served to make the material presented more relevant than simple lecture alone.

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PLENARY SESSIONS

"BIG, SOCIAL, AND MEDIA-RICH"

Opening Keynote Address by Eric Childress, OCLC

--reported by Erminia Chao,
Brigham Young University

Eric R. Childress is a consulting project manager in OCLC Research and is active in ALCTS. He is on several advisory boards, gives vital project management support for OCLC Research Initiatives, and contributes to various research projects. He is at the forefront of new technologies and is considered to be a modern guru in developing and adapting cataloging methods to the ever changing nature of resources. In his presentation for OLAC,

Photo courtesy: Marcy Strong

Childress spent most of the lecture focusing on the overarching patterns, specifically the virtualization of audiovisual materials, which are affecting media resources.

The first portion of his lecture he labeled “Big Patterns,” the movements which are trending currently and are impacting how people interact with media items. Social media seems to be the greatest movement, in changing how people interface with audiovisual material. Companies such as Apple and Google are succeeding tremendously by providing the means to accessing it.

Publishing also seems to be going through a transformation from being under the “exclusive reign” of professional corporations, publishing houses, and corporations to cheaper publishing methods, such as being published primarily on electronic sources and being owned by the creator. Libraries are also slowly becoming electronic and social with websites such as Goodreads, Academia.edu, and Mendeley.

Childress then went into detailing specific patterns and sharing interesting “tidbits” about where audiovisual media is heading today. He shared his observations regarding videogames, music, television, and film.

He first explained that gaming is moving away from consoles, such as the Xbox 360, and that game sales are dropping in many international markets. However, sales for digitally formatted games specifically designed for mobile platforms such as phones and tablets are rising. This is due in part to the game development becoming more accessible to a wider independent community and the increased availability of mobile technologies.

Childress then proceeded to demonstrate how consumers are interacting with the music industry. While sales of CDs are dropping, LP sales have actually increased over 39% since 2010. While this trend has been evident for several years now, cloud-based streaming services, such as Pandora or Spotify, are rising rapidly. Like the published word, music is straying from record labels and becoming very much an independent market.

Television, Childress points out, is becoming less and less attached to a given schedule or even the television itself. Instead, the DVR and streaming have become the preferred viewing methods. Netflix, YouTube, network websites, Hulu, and other streaming sites give audiences the ability to watch their favorite shows wherever and whenever they would like, often without commercials.

DVD and film box office sales are declining. This is due in part to the higher cost of movie tickets and the rising popularity of Blu-ray formatting. Piracy threats and the boom of streaming and low-cost movie rentals have also taken a toll on the movie industry’s sales. The entertainment industry is beginning to find ways to sell “live experiences,” which are only possible in theaters or by purchasing newly released films. Making films in 3D is one such method. The increasing virtualization of audiovisual materials has not left the movie industry unscathed.

Childress finished his presentation by showing how large the Harry Potter franchise is, over 20 billion dollars, which came from an aspiring, amateur author. He also mentioned that 50 years ago the first installment of the James Bond movie tradition, Dr. No, was released as well as the Beatles hit song,

"Love Me Do." His presentation can be found here: https://www.dropbox.com/sh/fbzr895ghu8yxa9/-2kJc6NnYx/Presentation%20Handouts/OLAC2012KeynoteChildress.pptx

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"POST-MODERN CATALOGING: IT'S ALL AV NOW!"

Closing Keynote Address by Lynne Howarth, University of Toronto

--reported by Bojana Skarich,
Michigan State University Libraries

Photo courtesy: Bobby Bothmann

Keynote speaker Lynne Howarth is the Associate Dean of Research and a professor at the Faculty of Information at the University of Toronto. Her research interests include knowledge organization standards and systems, as well as the evaluation of libraries' technical services. Howarth's professional memberships include the Canadian Committee on Cataloguing, the International Federation of Library Associations (IFLA) Classification and Indexing Section, and IFLA's ISBD Review Group.

The theme of the conference this year was "post-modern cataloging." Howarth chose this theme for her presentation to reflect the dramatic shift of the media landscape in the last 20 years. She contends that media creation and management have moved from an "expert/gatekeepers" model to a "new player" model. In the first model, media is created and managed by "old guard" entities such as newspapers, television networks, and publishers. In the second model, media creation and management is more diffuse, constructed and recycled by an "everyman creative class" via social media, retail, devices, etc. The key players in this model are Google, Amazon, Facebook, Twitter, and many millions of media users worldwide. Howarth led the attendees on an amusing tour of the 2012 conference that tied the sessions presented back to the conference theme.

This new media landscape presents some challenges and opportunities, and the new bibliographic framework, RDA, seeks to address some of the new ways that information is being created, accessed and used. Howarth called the previous era of cataloging a "flat earth perspective," which focused on AACR and MARC, as the definitive standards and syntax to which catalogers look in order to describe these increasingly complex media formats. In order to move towards more sophisticated data organization and access techniques, we as catalogers and librarians must be flexible and creative in

adopting new bibliographic standards and technologies, or to be open to "seeing the world as round." What will cataloging in the post-modern age look like? Howarth said that in her cataloging classes, she teaches about a 50/50 mix of AACR2 and RDA. She said that eventually AACR2 will be phased out and will make way for a 100% emphasis on RDA and the FRBR conceptual model. She says new LIS graduates will need to be "bilingual" so that they are aware of both AACR2 and its successor technology.

Although RDA is still very much under development, Howard emphasized that change is a constant in the cataloging world: "the world thinks, as catalogers, that we are the paragons of fixity. But of course we're constantly changing, because the world is changing. I'm looking forward to the renaissance, structured data, linked data." To some catalogers, especially those working for decades with AACR and AACR2, such a huge change can seem daunting. Howarth, however, is more optimistic: "I would like to say very gently to people: try to keep an open mind. RDA is not coming in fully formed… it's a piece of work." By this definition, it is still being fleshed out, refined and adapted to emerging media formats. RDA's success thus depends on how readily we adopt it and are able to further develop it based on our library patrons' searching behaviors and needs. During the OLAC conference, there were countless workshop speakers who echoed the same idea. They would remark, "this is how I interpret RDA rule number X. You may interpret it differently and you may also be right in doing so." Thus we in the cataloging community, with our involvement and commitment, will be responsible for developing best practices for using RDA.

A very interesting point that Howarth touched on was, in researcher Peter H. Lisius' words, that "RDA should find a way to provide more consistency for accessing audio-visual materials." For although there are more or less consistent rules and interpretations for print materials in RDA, when it comes to cataloging maps, music CDs, DVDs and streaming video, there are inconsistencies and varying interpretations of the application of these rules. One of OLAC's roles has been to examine and recommend a set of best practices for these special types of material. On serving this professional development need, Howarth remarked that "OLAC will continue to be a first-rate conference for leading-edge, hands-on applied (and theoretical) exposure to trends and applications in AV/media cataloging. It is timely and relevant." She is hopeful about the future of cataloging, even though there are many things still uncertain: "The one constant is change. I've been in this game for a long time. We're doing well. You are so well-positioned for an engaging form of cataloging." Indeed, the future is in our hands, and it's time to roll up our sleeves.

Her presentation can be found here:
https://www.dropbox.com/sh/fbzr895ghu8yxa9/EW3Qv8Fns7/Presentation%20Handouts/OLAC%20Final%20keynote_Oct_21_2012_Howarth.ppt.

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BEST PRACTICES FOR BATCHLOADING E-SERIALS WORKSHOP

Presented by Bonnie Parks, University of Portland

Photo courtesy: Bobby Bothmann

--reported by Anna Goslen, Swarthmore College

Bonnie Parks, Technology and Catalog Librarian at the University of Portland, presented an introductory workshop covering batchloading serials and other e-resources. Parks began by explaining the scope of the workshop, saying that it was geared toward batchloading novices, would cover common situations and workflows, and assumed knowledge of MARC 21, AACR2, characteristics of electronic resources and provider-neutral practices. She mentioned that she would not be discussing RDA in detail and that Steve Shadle's workshop would cover RDA and serials.

Parks reviewed common types of e-resource content, such as e-journals, reference books, technical books, content from multiple publishers/aggregator databases, and streaming media. Records for these resources can come from a variety of sources. They may be provided by the vendor, OCLC Product Services, third-party bib record services, or created locally. Parks showed an example of an eBook record from Credo Reference and pointed out a few fields to keep in mind for later in the workshop.

Batchloading serials and e-resources can present several challenges. Large batches of records must be edited and loaded into systems quickly, efficiently, and accurately for discovery by users. Detecting duplicates appearing in multiple packages can be difficult. Methods for tracking updates, additions, and deletions to packages must be determined, and practices vary by publisher. Within local environments, staffing can be a challenge if quality workflows are not in place. Additionally, one must determine if staff members possess the necessary skills for performing the work or if further training is needed.

Parks discussed four keys to success in batchloading serials and e-resources: communication, workflow, documentation, and training. Good communication is essential, not only with staff and vendors, but also with users. It is beneficial to everyone involved for there to be good communication between public services staff working with users and technical services staff responsible for batchloading. Communication with vendors has the potential to significantly decrease how much staff time must be spent locally on records and to improve overall record quality. Workshop attendees participated in an

exercise in which a list of questions was developed to ask vendors when in negotiations about the availability of MARC records.

Additionally, an efficient workflow is important to success. A good workflow promotes tracking, consistency, and facilitates documentation. Parks pointed out that workflows for electronic resources will differ from those for print resources, and that it is important to make sure that all the necessary steps are completed when there is no physical resource being handled. She showed an e-resources workflow checklist that is used at her institution.

The third key to success that Parks covered was documentation. It is important to keep documentation accurate and current. Documentation can be located in a variety of places and exist in multiple formats, depending on what works well at one's institution. Examples of documentation include cheat sheets, software instructions, and vendor-specific documentation. Accurate and clear documentation allows different staff members to perform the work and promotes consistency. Documenting failures can prevent repeating past mistakes. Parks recommends including screenshots in one's documentation.

Finally, adequate training is vital when working with batchloading serials and e-resources. Current cataloging standards should be followed. For e-journals, the trend is toward separate bibliographic records. These records should follow CONSER's provider-neutral record guidelines and one should prefer the CONSER Standard Record. For monographs, the trend is toward separate bibliographic records, records should follow provider-neutral e-monograph guidelines, and one should prefer the BIBCO Standard Record. Other considerations include local data retention and customization, update schedules, whether or not to create item records, and deletions.

Parks concluded the workshop with a series of batch processing examples, primarily using MarcEdit. Her presentation and handouts can be downloaded from https://www.dropbox.com/sh/fbzr895ghu8yxa9/ZbVP8U1HNl/Presentation%20Handouts/E-Resource%20Batch%20Loading%20Workshop

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CATALOGING DIGITAL IMAGES

Presented by Vicki Sipe, University of Maryland, Baltimore County

--reported by Autumn Faulkner,
Michigan State University

Vicki Sipe, Catalog Librarian at the University of Maryland, Baltimore County, gave a beautifully presented talk about the special approach needed for cataloging digital images. Her enthusiasm for images made her presentation a joy.

Photo courtesy: Bobby Bothmann

Her focus centered on digital images of physical photographs, drawings, etc., rather than born-digital materials, (though she does acknowledge that libraries will have to process more and more of those types of items). The digital image is a surrogate of the actual item we're describing, so it is important to focus on the content of the image, rather than the file itself.

When cataloging an image, one's visual literacy is an essential tool. Sipe displayed a photograph of a hay baling team working outside a barn and asked the audience to note all observations about objects in the photo and any important information about what might be going on. This, she stressed, is a skill machines still do not have--only librarians, trained in analysis and confident in their judgment, can make these kinds of decisions about content and subject.

Once the cataloger has "read" the image, it's time to create description and subject access for users. Catalogers of graphic materials must rely on a number of different standards to do this. *Graphic Materials: Rules for Describing Original Items and Historical Collections* (GM), written as a supplement to AACR2 in 1982 and revised a number of times since, is the main content standard for describing digital images. Often, images have no explicitly written title or any contextual information, so the cataloger has a lot of inference to do. GM provides guidance on devising titles, statements of responsibility, dates, and other important elements. Catalogers can expect a second edition of this standard to be published shortly by the Rare Books and Manuscripts Section of ACRL, which will be called Descriptive Cataloging of Rare Materials (Graphics) (DCRM(G)).

Value standards (controlled vocabularies and thesauri) help catalogers define the "thingness," "of-ness" and "aboutness" of an image using authorized terms. This kind of precision and consistency is important because we want our images to be retrievable not only in our local system but also theoretically across institutions and on the Web. "Thingness" basically defines what the item physically is, while "of-ness" and "aboutness" are more focused on abstract concepts represented by the image's content.

To determine the "thingness" of an image, Sipe points to the Getty Institute's Art & Architecture Thesaurus (AAT) as the best resource for choosing the right term for type of item. She praises the hierarchical structure of the AAT because it builds in the relationships between subjects, and allows a cataloger to move up and down the tree to find the most precise term. The authorized term "gelatin dry

plate negatives," for example, can be found by narrowing down from "visual works," then "photographs," and then "negatives."

For "of-ness" and "aboutness," Sipe recommends the Thesaurus for Graphic Materials (TGM), developed by Library of Congress. Although this is also a good resource, there is no hierarchical structure like the AAT offers, and terms are only included because they have been needed before for a resource, so it is not necessarily comprehensive. However, if the cataloger is searching for a term in TGM and it does not exist, there will often be a reference to LCSH, where an appropriate term can be found. This is a helpful feature that prevents duplication!

To wrap up, Sipe showed examples of records encoded in both MARC21 and Dublin Core, as well as an RDA record. Although a few differences exist in presentation between these schemas, and also between an AACR2 record and an RDA record, catalogers of digital images should continue to rely on the DCRM(G), the AAT, the TGM, and other standards for graphic materials to create records for digital images. Using this approach will ensure rich, consistent description and access for users regardless of encoding or presentation.

Her presentation and other relevant documents can be found here: https://www.dropbox.com/sh/fbzr895ghu8yxa9/z__zZz0FjP/Presentation%20Handouts/Digital%20Images.

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CONSTRUCTING RDA ACCESS POINTS

Presented by Adam L. Schiff, University of Washington Libraries

--reported by Deborah Ryszka,
University of Delaware

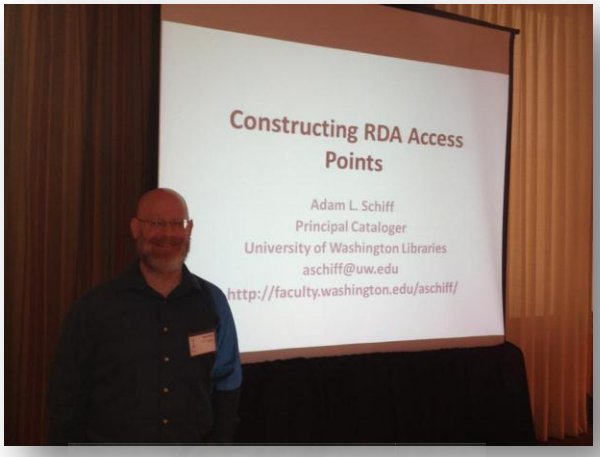

Photo courtesy: Bobby Bothmann

Adam Schiff, Principal Cataloger, University of Washington, presented an in-depth and thorough presentation on the changes and differences between the construction of headings in AACR2 and the construction of access points in RDA. Many of the remarks, examples, and exercises in his two-hour presentation focused on the types of headings and access points encountered by catalogers working with media materials.

Schiff's goals were for the participants to obtain some hands-on experience in

constructing access points, to gain familiarity with the changes in terminology between the RDA and AACR2, and to review some of the new MARC 21 fields for recording attributes. There was a specific emphasis in his presentation on the access points and RDA specifics that were of interest to the OLAC audience. His examples and practice exercises at the end of his presentation focused on the types of materials OLAC catalogers regularly encounter.

Schiff started his workshop by highlighting the differences in terminology between the two sets of cataloging rules. A heading in AACR2 is now considered an authorized access point in RDA. Authors, composers, and artists in AACR2 become creators in RDA terminology. The concept of main entry in AACR2 turns into a preferred title or an authorized access point plus a preferred title in RDA. A uniform title in AACR2 is a preferred title and any differentiating information or a conventional collective title (e.g., Works, Symphonies, Poems) in RDA. A see reference in the language of AACR2 becomes a variant access point in RDA terms; a see also reference is now referred to as an authorized access point for a related entity according to RDA.

Schiff covered the instructions in RDA chapters 5 and 6 for recording authorized access points for works and expressions. He began this section by covering the directives in RDA 5.3 for Work Core Elements which instruct catalogers to record data that identifies a work by including as a minimum, the elements that are applicable and readily ascertainable. These elements are: preferred title for the work and an identifier for the work. When a preferred title is recorded as part of the authorized access point representing the work, precede it, if appropriate, by an authorized access point representing the person, family, or corporate body responsible for the work.

Building on that concept, Schiff added that if the preferred title for a work is the same or similar to a title for a different work, or to the name for a person, family, or corporate body, additional identifying elements need to be added. These additional elements could be: form of work, date of work, place or origin of work, or other distinguishing characteristics of the work.

Just as AACR2 has its rule interpretations, Schiff explained that RDA, too, has its rule interpretations which are issued by the Library of Congress. Instead of being called LCRI or rule interpretations, the decisions on RDA rules are now called LC-PCC PS (Library of Congress-Program for Cooperative Cataloging Policy Statements).

Continuing through chapter 5 in RDA, Schiff explained rules 5.5 and 5.6 for recording authorized and variant access points representing works and expressions. RDA 5.5 provides instruction for when to construct an authorized access point to represent a work or expression. The preferred title for the work is used as a basis for the access point in this situation. RDA 5.6 gives guidance for when to construct a variant access point to represent a work or expression. Here, the rules say, the variant title for the work should be used as the basis for the access point. Further details are given in both rules, along with references to other rules in RDA. Schiff followed up his explanation of these rules by showing examples of how to apply them.

Schiff covered RDA rule 6.2.1.7 which deals with recording initial articles for a title. This rule directs catalogers to include the initial article, if present, but also provides an alternative to omit the initial

article unless the title is accessed under the initial article. The Library of Congress has already issued a policy statement on this rule which tells catalogers to follow the alternative.

RDA rule 6.27.1 gives instructions for creating an authorized access point representing a work. Rule 6.27.1.2 provides instructions for creating an access point for works created by one person, family, or corporate body. 6.27.1.3 covers situations for collaborative works. Schiff noted the specifics of these rules and provided detailed examples illustrating their particulars. Not much in these rules is different from their corresponding rules in AACR2, he noted. For moving image works, the authorized access point is constructed using the preferred title only and additions to distinguish it from other works with the same preferred title, if needed.

Schiff outlined the rules in RDA for establishing corporate bodies as creators. These rules are similar to the rules that appeared in AACR2, with the some minor changes. "Hearings" were added to the rules on corporate bodies as creators in November 2011. This was a change from AACR2, and it made "hearings" named corporate bodies. There is a current proposal before the Joint Steering Committee (JSC) that would delete "hearings" from this rule and create an entirely new category in RDA 19.2.1.1.1 for "works that record hearings conducted by legislative, governmental, and other bodies." If approved, the creator of the "hearing" will be the body that held the hearing, just like in AACR2.

According to Schiff, the RDA rules for form of work (6.3), date of work (6.4), place of origin of work (6.5) and other distinguishing characteristic of the work (6.6) might be of particular importance and interest to the OLAC community. These rules can be used to break "conflicts" between the same or similar titles. Schiff noted that elements from these rules can be used or combined in different ways depending on an individual library's needs. He provided numerous examples to illustrate how these rules could be applied in specific situations. For example: Doctor Who (Series) (for a bibliographic series of books, not for a television series), Doctor Who (Television program: 1963-1989), and Doctor Who (Television program: 2005-). And, War of the worlds (Motion picture : 2005 : Latt) and War of the worlds (Motion picture : 2005 : Spielberg). These examples illustrate how form of work (6.3), date of work (6.4), and other distinguishing characteristics (6.6) can be used singly or in combination to differentiate the same or similar titles.

Cataloging an individual episode or episodes of a television program is something media catalogers frequently encounter. Schiff provided guidance in this area by covering the appropriate instructions in RDA, including rules 6.2.2.9.1, 6.2.2.9.2, and 6.27.1.9, plus the Library of Congress policy statements for these rules. For one part or one episode, catalogers should follow what is written in RDA rule 6.2.2.9.1. For two or more parts or episodes, catalogers should look to RDA rule 6.2.2.9.2 for direction. Additionally, media catalogers should consult the LC-PCC PS 6.27.1.9 Appendix 1 for specific examples and cataloging instructions relating to television programs.

Schiff reminded workshop attendees that the general material designation (gmd) that is used in AACR2 is not present in RDA. Instead, the AACR2 gmd is replaced by three elements in RDA: content type (6.9), media type (3.2), and carrier type (3.3). Examples of content types for non-book materials include: two-dimensional moving image, spoken word, performed music, notated music, computer program,

cartographic image, etc. Information on content type is recorded in MARC field 336 and/or the $h in an access point.

This workshop was of full of practical instruction on how to construct access points using the rules in RDA. In the last part of the workshop, the attendees spend time working through the exercises Schiff had prepared for them. These exercises reinforced the many topics he covered throughout his presentation. Participants had several opportunities to create authorized access points for motion pictures, television programs, and specific episodes of television programs. Additionally, attendees were able to create access points for creators and other individuals associated with moving images. In this section of the workshop, Schiff briefly covered some of the relevant RDA rules (chapter 9) for constructing personal name access points. He noted that fictitious characters, such as Miss Piggy and Uggie, the dog in the motion picture *The Artist*, could now have access points as creators or contributors RDA under rule 9.0.

Schiff's presentation was accompanied by detailed and comprehensive documentation which can be accessed at his web site at: http://faculty.washington.edu/aschiff/ along with other relevant RDA documentation he has created.

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ESERIALS CATALOGING USING THE CONSER STANDARD RECORD

Presented by Steve Shadle, University of Washington Libraries

--reported by Jan Mayo,
East Carolina University

Steve Shadle, Serials Access Librarian at the University of Washington Libraries, presented a condensed version of his workshop on e-serials cataloging using the CONSER Standard Record (CSR). His goals for the session were to provide an overview of the CSR, create an e-serial catalog record using the CONSER RDA Cataloging Checklist and compare current CSR practice with anticipated CONSER RDA practice.

Photo courtesy: Bobby Bothmann

He began by listing what will not change in RDA. The definition of a serial remains the same, serials will continue to be described as a whole, successive entry will be employed, basis of description will remain

the first issue, serials will be cataloged using the main entry/preferred access point and the PCC provider-neutral policy will remain in force.

Shadle described the CSR as a means to reduce redundancy within the catalog record and that it emphasizes access points, simplifies record creation and maintenance and establishes a mandatory element set (or floor). See http://www.loc.gov/catdir/cpso/conserdoc.pdf for more detail.

More recently, a document has been drafted delineating the core CSR elements as they relate to RDA (http://www.loc.gov/aba/pcc/conser/documents/CONSER-RDA-core-elements.doc). There is also a CONSER MARC to RDA document that helps clarify how MARC relates to RDA (http://www.loc.gov/aba/pcc/conser/documents/CONSER-MARC-to-RDA.doc) and a cataloging checklist.

To begin cataloging a serial, you must first determine, Is it a serial? by using RDA 2.13, *Mode of issuance*. Once you have determined it is a serial, use RDA 2.1.2.3, *Resource issued in more than one part*, as the basis for identification. You will need to add a 588 field "Description based on … " note recording the earliest and latest issues used as the basis of identification.

RDA 2.2.2.2 explains the Preferred Source of Information. If there is no title page/title sheet/title card, you may use one of the following: cover (image), caption (image), masthead (image), colophon (image), any source of information containing the title, and any source of information in the resource.

Shadle recommends cataloging all serials from a particular vendor at the same time. The extension .pdf can be misleading because it is no longer necessarily scanned from the print. That being the case, do not assume a .pdf cannot change. Electronic serials generally take longer to catalog than print serials. The "about" section of an e-journal can provide a lot of useful information. Also, journal sponsorship can include publication information.

Before beginning to create a new MARC record, determine if cataloging copy exists that you could use. If there is an e-serial record, does it follow provider-neutral practice? Will it require major changes? Is there a print version record you could use as a basis for an e-serial record?

Transcribe what you see instead of just recording it. Remember that maintaining capitalization in RDA is an option and that most words that were abbreviated in AACR2 are not abbreviated in RDA.

If there is a year at the beginning of a title (245 $a) use ellipses in RDA; if the only title on a newsletter is a corporate body, make it the title and make a note about the newsletter. Per CSR, only record a 246 11. In RDA, the entire resource is the preferred source, while in AACR2, the chief source (substitute) is the preferred source. The 245 $b is not core in CSR, but may be transcribed; the 245 $c is not core, either, but can be transcribed in the 550 field if important. 246 can also be used to record variant titles; the fullest form of the name should be used as the title.

An edition statement (250 field) can only be used if it applies to the serial as a whole. Incidentally, a period for edition and for the end of the field is actually correct (ex = Teacher's ed..)

While publication information went into a 260 field in AACR2, RDA employs a new field, 264. Record only the first named place or publisher. Prefer supplying probable place/name rather than place/name of distributor/manufacturer. Do not omit levels of hierarchy. Record dates in $c if known and first and last issue are in hand. Copyright date is not required (LCPS 2.11).

RDA requires extent of item (300 field) when the full extent is known (RDA 3.3.1.3) See RDA 2.14/2.20.12) for guidance in what to include in the 310/321 (frequency) fields.

One of the most obvious changes is that the general media designation (GMD; 245 $h) used in AACR2 has been replaced by content, media and carrier (fields 336-338). RDA CSR core is to use RDA terminology with $2 rda content, rda media and rda carrier), as appropriate, after the $a in fields 336-338.

Use 362 1# "Began … " field when you have the first or last issue. If you do not have either, then make a note to that effect. CONSER also allows for the use of 362 if you know when the serial began, even if you do not have the first issue. Always supply a 588 field.

RDA has four rules for numeric and/or alphabetic designation. CONSER says to do in RDA what you did in AACR2 except for no abbreviating and transcribe numbers as found.

When transcribing a series, use the 490 or 8xx fields, not both. Use 490 only if the series is not being made. This information can be useful if there are changes in a series title over time. In RDA, it is considered core if an authorized access point for the series is not provided.

Be sure when transcribing URLs (856 field) not to use any institution-specific information.

Record languages in MARC 546, but you are only required to provide 041 $a.

CONSER will require the use of the 130 and 240 fields in RDA to distinguish works and expressions but not manifestations.

RDA will include relationship designators in access points. There will be no differences in how the linking fields work. RDA chapters 25, 26 and 27 describe related serial works, related serial expressions and related serial manifestations.

A key difference between AACR2 and RDA is that format change is major in AACR2, while in RDA, media type change is considered major; change of carrier is minor.

Shadle's content-rich presentation covered a lot of ground in a scant two hours. The slides of the serial record for the journal, *Stigma research and action,* as we worked through it really helped to put the CSR in context, while illustrating the differences between AACR2 and RDA. Shadle's slides may be found here: https://www.dropbox.com/sh/fbzr895ghu8yxa9/gLIzzg0G9/Presentation%20Handouts/CONSEReserials.pptx.

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FRBR, FACETS AND DISCOVERABILITY OF MOVING IMAGE MATERIALS IN LIBRARIES

Presented by Kelley McGrath, University of Oregon

--reported by Israel Yáñez,
Sacramento State University

Photo courtesy: Bobby Bothmann

This well-attended workshop was a report on the project involving the development of a user-centric prototype interface for moving image resources. This prototype is based on the FRBR conceptual model. The session also incorporated a number of exercises that involved small-group interaction and audience participation.

After library school, Kelly McGrath landed her first post-graduation job as the A/V cataloging librarian at Ball State University, which had an extensive media collection. There, she realized that, with the exception of known-title searches, the library catalog was not conducive to successful discovery of moving image materials. With the media collection in closed stacks, and materials assigned an accession number, browsing the collection was nearly impossible. When users browse a moving image collection, they are looking for data points that will tell them something about the usability or desirability of a resource; users care about versions (e.g. format, language, version by director). Libraries, on the other hand, describe publications. The contextual information displayed in results lists in the traditional online catalog has to do mostly with publications (manifestations).

To see what a search interface that focused on movies and versions (instead of publications) would look like, OLAC funded the development of a prototype. This prototype was built on a small scale, with limited data points, few fields and records, and a simplified data model.

After an introduction to the prototype, McGrath led the audience through the first exercise. Before the conference she had sent out an email with a couple of questions centered on users' typical information-seeking behavior in relation to moving image resources. She compiled questions from participants regarding typical scenarios and questions/requests that are difficult to answer with the traditional library catalog interface.

After the first exercise, McGrath gave more details about plans to take the prototype further and develop a centralized discovery interface that incorporates the FRBR model and faceted navigation. These details included extracting existing MARC data and transforming it into normalized FRBR-based data, creating a backend interface for ongoing creation and managing of metadata, and agreeing on guidelines for catalogers.

Why base the prototype and the discovery interface on FRBR? The FRBR conceptual model allows us to focus on the movie or the work while providing contextual information to aid in the selection of a particular version. It also enables the library community to share the creation of movie-level records while reducing redundancy of work. An added benefit is more complete and accurate metadata.

One of the challenges in faithfully applying the FRBR model to moving images is that the creation and realization of a moving image work is most often a collaborative effort involving many people. The line between work and expression can seem blurred. As a practical compromise, the Moving Image Work-Level Records Task Force proposed the idea of a work/primary expression (WPE).

The WPE includes the standard FRBR work and the primary expression. The primary expression usually refers to the first public release of a moving image work. The expected advantage of a WPE-level record is that it would provide all the metadata for re-use with a new expression or manifestation. In addition, other expressions would be more contextually meaningful when contrasted with the WPE.

The second exercise involved trying to get participants to understand when a work of a moving image is a new work, and when it is simply an expression of the same work.

McGrath went on to briefly talk about faceted navigation and its user-centric benefits. She compared faceted navigation to traditional library catalog interface. She pointed out the flexibility that faceted navigation provides the user, who is able to start faceted browsing at any of the FRBR entity levels.

The third activity had participants work in groups to assign facet labels to data elements typically found in a bibliographic record.

For the final portion of the session, McGrath talked about controlled machine-actionable data and how it can support the desired discovery interface with more readable displays and faceted access. She broadly covered extracting data from existing manifestation records, clustering manifestations by work, and creating provisional work records from the data in those clusters. She had more detailed slides available on the web that participants could access after the workshop.

McGrath made a case for several things catalogers can do now to have more machine-actionable data in our current records. These include using MARC fields **130** for uniform titles when applicable, code the **257** field for country or producing entity, use field **046 $k** for original release date, use field **041 $h** for original language regardless of whether there is a translation involved, and use relator codes and relator terms.

The final exercise had us name and rank work/expression/manifestation attributes that would assist a user in finding, identifying, and selecting (three of the four FRBR tasks) a moving image resource for a variety of reasons or purposes.

McGrath encourages anyone interested in participating in this project to contact her at kelleym@uoregon.edu.

Slides, activity sheets, and a list of resources are available on the OLAC Dropbox site: https://www.dropbox.com/sh/fbzr895ghu8yxa9/Mi8GA776ee/Presentation%20Handouts/FRBR%20Workshop

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METADATA WORKSHOP

Presented by Zoe Chao and Rob Olendorf, University of New Mexico

--reported by Julie Renee Moore,
California State University, Fresno

Robert Olendorf is a Research Data Librarian at the University of New Mexico, and Zoe Chao is a Metadata Librarian at the University of New Mexico. Together, this dynamic duo presented a general (and often humorous) introduction to metadata. Robert's background in science provided an especially interesting and fresh metadata vantage point.

Photo courtesy: Bobby Bothmann

Memorable in this workshop, Chao provided a vivid mental image of The Terminator in the phone booth, looking for Sarah Connor. Chao explained that The Terminator was exercising the Functional Requirement of Bibliographic Records (FRBR) user tasks: to find, identify, select, and obtain. This was surely the most entertaining explanation of the FRBR user tasks, ever!

Various definitions of metadata were provided. A concise version is that metadata is structured data that facilitates an action, such as to find, identify, select, and obtain -- and to provide organization and management of the data. The FRBR concepts were briefly explained, including the Group 1 entities (Work, Expression, Manifestation, and Item); the Group 2 entities and responsibility relationships; and

the Group 3 entities and subject relationships. FRBR provides catalogers and metadata specialists with instructions on which attributes are required, a common language, and a framework for extension and schema creation.

We looked at the Open Archives Initiative (OAI). The various types of metadata were explained, including representation metadata, descriptive metadata (examples: MARC, DC, and EAD), technical metadata (explains how the digital object was created; examples: MIX, NISO Z39.87, TextMD), preservation provenance metadata (explains how the digital object is archived and preserved and also explains the history of ownership and changes; examples: OAIS, PREMIS), and rights metadata (defines intellectual property rights and permissions, examples: Creative Commons, software licenses, GNU GPL).

The concept of "domain" was explained as a blueprint for the application profile construction. The application profile is a mixture of existing namespaces, including schemas, vocabularies, and definitions. The benefit of providing a well-planned application profile includes consistency and having guidelines to follow.

The metadata presentation can be found here: https://www.dropbox.com/sh/fbzr895ghu8yxa9/WRrReGiRl7/Presentation%20Handouts/Metadata.pptx.

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SOUND CATALOGING WORKSHOP

Presented by Jay Weitz, OCLC

--reported by Scott M. Dutkiewicz,
Clemson University Libraries

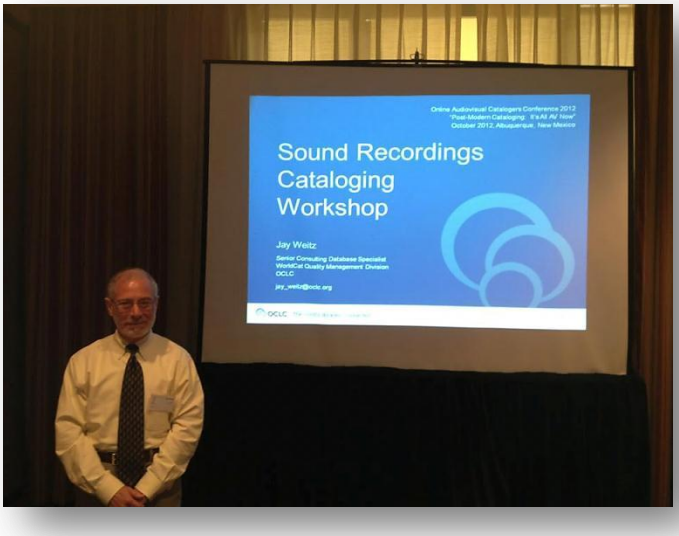

Photo courtesy: Bobby Bothmann

"If there is only one thing you take away from this workshop, it should be that compact discs can only have a date of … 1982 or later!" This is an example of the practicality of the workshop presented by Jay Weitz, OCLC Senior Consulting Database Specialist, author of OLAC Newsletter column "Questions and Answers," and longtime OCLC liaison to OLAC. This is a summary of the second installment of the Sound Recordings workshop. In both presentations the materials were so rich that Weitz only reached the

halfway point in his PowerPoint, which is available at https://www.dropbox.com/sh/fbzr895ghu8yxa9/dkj8J4v7Iq/Presentation%20Handouts/SoundRecordingWorkshop2012.pptx. I will refer to some of the slides in this summary.

Since sound recordings will need to be cataloged in an RDA and revised MARC environment, Weitz reviewed the history of RDA, and suggested that RDA is being "tamed," though not yet the cute puppy we would wish (slide 6). Weitz explained that he did not consider himself an RDA expert, and that "best practices from the AV and music communities have not yet been determined."

In many ways, such as when to input a new record, sources of information, dates, and titles, there is little difference between AACR2 and RDA. An interesting discussion took place over the distinction between type code j (musical) and i (nonmusical). There are materials that blur that divide, such as exercise music with spoken instructions. The best practice would be to follow the guidance in slide 20.

Weitz moved to the matter of the replacement of the general material designation (GMD) by the RDA content, media, and carrier (associated MARC fields 336, 337, 338). He made a good case for how the GMD had a number of problems (not applied to all materials, and blended content and carrier elements). For the first time, a "book" has been defined by RDA, which Weitz considered a step forward. He reminded participants that RDA is not a display standard, so the machine-actionable 336-338 are not really designed for OPAC users. These elements will generate icons or other text. He mentioned that Connexion's mt: index employs both fixed fields and the 33x fields. The 33x fields can be used in AACR2 records, but the GMD may not be used in RDA records.

While the 007 field has not been modified for RDA, there is a terminological change from "sound disc" (AACR2) to "audio disc" (RDA). He encourage the use of new 340, 344 and 347 fields, which encode attributes that also appear in 300$b, 007 or in notes. Best practices need to be established (that's our job). Weitz's allotted time ran out while discussing the wonders of the 028 field for standard identifiers, a field which was the envy of catalogers of other kinds of media. Accurate encoding will facilitate successful searching by these publisher-assigned numbers.

The remainder of the presentation covers the 024 field, statements of responsibility, and other audio formats such as DVD audio, streaming audio, and the Playaway. Close study of this material is essential for sound formats catalogers of any level of experience. Weitz offered a wealth of experience, a valuable historical perspective, and a passion for cataloging, which benefited and inspired workshop participants.

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VIDEO CATALOGING WORKSHOP

Presented by Jay Weitz, OCLC

--reported by Maureen Puffer-Rothenberg,
Valdosta State University

Throughout his presentation, Jay Weitz evidenced both detailed knowledge and dry wit; his issues with RDA guidelines are couched in curmudgeonly good humor, and the room appreciated both his humor and his optimism that stakeholders will wrestle into submission RDA's thornier aspects.

Weitz emphasized throughout that RDA is "still very much in flux;" several organizations (JSC, CC:DA, MARBI) are working to "tame" RDA and develop/document best practices.

There is not a lot of difference between AACR2 and RDA regarding sources of information for DVD-Video. The "chief" source of information (title frames for video) is now the "preferred" source. In RDA, if the preferred source does not provide the required information, we use a permanently affixed label, or "embedded metadata in textual form." Lacking the preferred source, RDA's instruction to use "another source forming part of the resource itself" allows us a lot of leeway, but best practices coming out of the visual materials cataloging community might change that.

Fixed field codes haven't changed. The MARC 007 field ("everyone's favorite field") hasn't changed. One thing that has changed, and "will continue to cause no end of grief" is the demise of the General Material Designation (GMD). The GMD was created while we were still mimicking the card catalog, as if books were the default; it told us what non-book items were. There were GMDs for text, but we didn't use them, and now "text" doesn't necessarily default to "book." The information conveyed with GMDs has been broken down into content, medium type ("media" is plural!), and carrier, recorded in MARC fields 336, 337, and 338. They are not for users; they are for machines to read and to generate icons in discovery systems. Catalogers may NOT use GMD in RDA records, but in AACR2 records we may include 336, 337, and 338. OCLC is working on a project to retrospectively enter 336, 337 and 338 fields in records for books.

The statement of responsibility (SOR) is still distributed over MARC 245 subfield $c, 508 (usually the place for technical credits), and 511 (for the cast and other performers). Weitz sees a problem in the language distinguishing "creators" from "contributors" in RDA 2.4.1's instructions for recording SORs. *Creators*, according to the RDA definition, are responsible for a work. *Contributors* are responsible for "realization of a work through an expression." Weitz discussed the implications of this: is there really a "creator" of a DVD? Hollywood-style productions are collaborative and rarely does one entity have creative responsibility from beginning to end.

Shakespeare is the "creator" of *Hamlet*, because the work is the abstraction, not the particular performance in hand. But are we prepared to consider Shakespeare the creator of every filmed version of *Hamlet*? As Weitz understands RDA 2.4.1, directors now belong in the 508. Almost everyone now is a contributor rather than a creator. Weitz thinks while we await best practices, we will not have much of an SOR in the 245 $c.

Discussing MARC 538 (System Requirements), Weitz gave an overview of broadcast systems (NTSC, PAL, SECAM, ATSC); regional coding; sound characteristics; and aspect ratios. He said 538 is "a complete mess" because all the information goes in subfield $a. RDA tries to make this kind of information machine-readable through new "entity attributes fields" in MARC 340, 344-347. These will be recognizable by both machines and humans, and although redundant now, they may be valuable in the

future. In theory they will allow patrons to search by facets such as region or version, and discovery systems to display information in a more understandable way. They can be used in AACR2 records, but until further notice we must also still enter the 538 field.

Dates indicate bibliographic events. Weitz begged us to remember—if nothing else-- *a DVD cannot have a publication date earlier than 1997* (or possibly 1996 if it was made in Japan)! A DVD with "bonus" material (commentary, making-of features) is considered a new release, and should have a Date Type s, with the original release date entered in a note. An unadorned DVD with just the movie is coded with Date Type p, Date 1 the DVD publication date, Date 2 the original release date.

Weitz ended with a brief discussion of languages; a DVD can house many language versions of the same thing, what with subtitles, captions, dubbing, and so on. We code for the language of the main content. There are a lot of issues with how to distinguish among language expressions that are still up in the air.

Weitz was unable to cover in his allotted time 02x fields, enhanced DVDs, Blu-ray discs (*no Blu-ray disc can have a publication date earlier than 2006!),* and streaming video, but his PowerPoint provides much detail and is available in the OLAC Conference Dropbox at https://www.dropbox.com/sh/fbzr895ghu8yxa9/S3agAHosLQ/Presentation%20Handouts/VideoWorkshop2012.pptx.

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PCC PRACTICE FOR ASSIGNING MOTION PICTURE AND TELEVISION PROGRAM UNIFORM TITLES

Presented by Peter Lisius, Kent State University Libraries

--reported by Jan Mayo,
East Carolina University

Recipient of the 2010 OLAC Research Grant, Peter Lisius, Music and Media Catalog Librarian, Kent State University Libraries, presented the results of his research into inconsistencies in the construction of uniform titles representing motion pictures, television programs, and radio programs. Lisius eventually narrowed the scope of his research to motion pictures and television programs, but the topic was still large enough to generate two articles, "PCC Practice for Assigning Uniform Titles for Motion Pictures: Principle versus Practice" and "PCC Practice for Assigning Uniform Titles for Television Programs: Principle versus Practice."

Lisius summarized both of his papers, providing examples to illustrate the kinds of situations where uniform titles are needed. He shared the results of the searching he did in WorldCat for uniform titles for motion pictures and found only about a third followed the PCC practice for assigning uniform titles. For television programs, the percentage was similar.

He feels that these materials would be more discoverable if greater use was made of uniform titles and hopes that RDA will find a way to ensure more consistency in providing such access points. Lisius recommends universal adoption of standards for motion picture and television program access points.

Lisius' presentation is available here: https://www.dropbox.com/sh/fbzr895ghu8yxa9/3EbZtf5R_o/Presentation%20Handouts/PCC_Practice_OLAC_2012_presentation_edited.pptx.

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FROM CARRIER TO EQUIVALENCE: CATALOGING REPRODUCTIONS IN AN RDA/FRBR ENVIRONMENT

Presented by Morag Boyd, Ohio State University

and

Kevin Furniss, Tulane University

--reported by Sandy Roe,
Illinois State University

Recipients of the 2008 OLAC Research Grant, Kevin Furniss, Serials and Electronic Resources Catalog Librarian, Tulane University, and Morag Boyd, Head, Special Collections Cataloging, The Ohio State University, spoke of their research into the cataloging of reproductions now that we are 'on our way to RDA.' Boyd began with a discussion of their findings. These included that in RDA there is a more clear separation between content and carrier, that we have new opportunities to describe relationships, and that FRBR and clustering have the potential to bring increased clarity to users and to catalogers. They recommend that we shift our focus to cataloging the manifestation-in-hand, agree on a consistent approach to the treatment of reproductions, and leverage bibliographic relationships. Boyd pointed out that while systems are linking data in better ways that in the past, that linkages could be further utilized to make more meaningful user displays.

Photo courtesy: Bobby Bothmann

Boyd went on to lay out the theoretical ground work beginning with the RDA glossary definitions for *reproduction* and *facsimile*. She navigated us through RDA 1.11 Facsimiles and Reproductions; RDA Section 8 Recording relationships between works, expressions, manifestations, and items; how we record relationships using RDA (RDA 24.4); and lastly the LC-PCC PS for RDA 27.1 which makes

"related manifestation" a core element for the Library of Congress for reproductions.

With this background established, Furniss took the floor to move the presentation from theory to practice. He chose to illustrate his points by working through an RDA/MARC 21 record for an electronic book. Vendor ebook records require various levels of attention, and the audience was ready to tackle this one right along with the speaker. He reminded the audience that Form should no longer be "s" for electronic but "o" for online. The Provider-Neutral (P-N) guidelines are important here, and he directed the audience to "Provider-Neutral E-Resource MARC Record Guide: P-N/RDA version," a working draft for the Program for Cooperative Cataloging that includes revisions to March 1, 2012, for instructions for several fields including 264, 336, 337, 338, and 588. He recommended that we all use the option in the Edit menu of OCLC Connexion called "insert from cited record" because it automates the completion of the linking entry 776 field with information from the corresponding record for the title in print so nicely. He made it clear that if you are cataloging a DLF or Hathi trust title then you no longer have a provider-neutral situation and should not be using those guidelines. Furniss praised (and recommended) the documentation available from North Carolina State University Libraries on RDA (https://staff.lib.ncsu.edu/confluence/display/MNC/RDA). He urged us not to forget the RDA Appendix B abbreviations. Finally, remember to never include local information in your 856 field! This portion of the session helped to anchor the new rules into the already familiar MARC record, and Furniss' mix of new instructions and reminders was easy to follow and useful.

Boyd and Furniss concluded their session by reviewing some of the problems that they see that still remain, and by encouraging the cataloging community to reconcile inconsistent cataloging approaches for reproductions by keeping it about content equivalence. RDA gives us some new opportunities, but the cataloging community needs to seize them. Make the expression of relationships engrained in our cataloging practice, or, in their words, "essentialize bibliographic relationships."

This presentation and other relevant documents can be found here: https://www.dropbox.com/sh/fbzr895ghu8yxa9/wd1NxuxjS3/Presentation%20Handouts/Cataloging%20Reproductions.

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POSTER SESSIONS

--reported by Irina Stanishevskaya,
University of Alabama at Birmingham

Snakes in the Library: "Taking up Serpents" in a DVD Collection--Valarie Prescott Adams, University of Tennessee at Chattanooga

This poster session provided an overview of an archival collection, *The Hood-Williamson Archives on the Serpent Handlers of Southern Appalachia,* at the University of Tennessee at Chattanooga. The collection contains 184 DVD discs of original films that document the contemporary serpent handlers of Southern Appalachia from 1975 to 2004. Adams highlighted the creation and preservation processes, the metadata access to the collection, while emphasizing the importance of the unique collection to the scholars and researchers. The full description of the collection can be found at: http://findingaids.library.utc.edu/Hood.html.

Photo courtesy: Rebecca Lubas

NOAA Digital Collections: Archiving, Online Access, and Metadata Exchange -- Anna Fiolek, NOAA Central Library

Fiolek presented a summary of several projects and metadata exchange efforts conducted by the National Oceanic & Atmospheric Administration (NOAA) Central Library. In giving details about one of the projects, Fiolek stated that for the last ten years the library has been cooperating with the NOAA Climate Database Modernization Program. As a result of this collaborative effort, more than 250,000 print documents have been scanned to PDF and TIFF formats, over 800 analog media converted into DVD, MOV, MP4, and AVI formats, and around 75,000 photographs born digitally or converted to high and regular resolution JPEG files for the *NOAA Photo Library*. The *NOAA Digital Collections* are available at: http://www.lib.noaa.gov/

Digitizing and Hosting Streaming Media Directly from Libraries -- Cyrus Ford, University of Nevada, Las Vegas

The latest developments in streaming technologies allow direct access to media contents in real time through personal computers and mobile devices over the Internet. Ford's presentation dealt with the different acquisition and distribution methods used in delivering a wide range of streaming video and audio resources to the faculty, staff, and students of the University of Nevada in Las Vegas, as well as with the attendant licensing and copyright issues. Ford also talked about the joint project conducted by

the library and the UNLV Film Department, the goal of which is to digitize videos for teaching, learning, and research purposes.

Managing a Consortial DDA E-book Project – Jessica Hayden, University of Northern Colorado
This poster session provided an overview of the challenges of conducting a DDA E-book project within a consortial arrangement.

Automating Catalog Record Creation for Locally Digitized Collections -- Lucas Mak, Michigan State University
Mak introduced a semi-automated batch process implementation that generates accurate descriptive metadata for locally digitized collections. This new, three-step process starts with two sets of files prepared by catalogers: (1) MARC records of digitized print monographs and (2) OCLC/SkyRiver numbers and filenames of digital items. AutoIt script then invokes MarcEdit to turn MARC records exported from the local ILS into MarcXML and creates PN e-monograph records by using an XSLT stylesheet, after which a new record can be loaded into the cataloging client for export to cataloging utilities or for routing into the ILS through MarcEdit. According to Mak, this approach maximizes cataloging efficiency and streamlines access to digital materials through the library catalog.

Photo courtesy: Marcy Strong

Tall Paul Does RDA, or, Wasted Away on RDA! -- Julie Moore, California State University-Fresno
Moore presented an overview of RDA's guidelines for cataloging special format materials. She discussed the replacement of the GMD by content, media, and carrier types and the challenges associated with the new practice. For this purpose, Moore displayed the following materials from the Teacher Resource Center of the Henry Madden Library at the California State University-Fullerton along with their RDA records: Tall Paul (human anatomy model), Wasted Away (human model that depicts the effects of substance abuse), Evolution of Dinosaur Teeth (model), Animal X-Rays (transparency), Sign Language Flash Cards, Roman Empire J-I-N-

Photo courtesy: Rebecca Lubas

G-O (game), Tyrannosaurus Rex (electronic resource + book), Bear Puppet (toy), Goat Hoof Rattle (realia), Tree Rounds Set (realia), and Peru : Descendants of the Inca (kit, which includes a music CD, a traditional wind instrument, two dolls, a toy llama, a seed pod rattle instrument, an appliquéd cloth picture, and a traditional hand-woven wool carrying bag). To better serve the users and provide them with a visual representation of the physical objects, the library plans to not only replace the GMD with new elements, but to also create CONTENTdm records of the images and link them to the MARC records.

Going *Nano*: Mobile Technologies and Academic Libraries -- Irina Stanishevskaya, University of Alabama at Birmingham

Nanotechnology has revolutionized computer and communication technologies by offering nanoscale storage devices with much larger memory capacity, faster information transfer and processing speed, higher quality lightweight and energy-efficient displays, and new batteries with longer service life. New electronic gadgets have fundamentally changed the process of information storage, retrieval and exchange, and have modified as well the behavior and expectations of information seekers in academic libraries. Modern users are hungry for digital content. They expect easy mobile access to wireless data networks, unlimited digital content and services, and the ability to use new devices not only for entertainment but also for learning, training, and professional development. Academic libraries are implementing significant changes to keep up with the expectations of digital users and to provide tech support for different types of electronic devices.

Arranging and Orchestrating a CD Collection: a Comparison Study on Classification and Organization in a Variety of Libraries -- Beth Thompson, University of North Carolina Wilmington

Thompson presented the results and conclusions from a case study analysis of the organization of the music CD collections at the University of North Carolina Wilmington Randall Library. The study included a comprehensive review of a collection that contains more than 10,000 classical, jazz and popular music CDs, a brief email survey that was conducted to explore and compare the practices in different libraries, a summary of the findings, and the action plan for assessing the collection. In order to further improve efficient access to the collection, the library plans to perform a complete inventory, create a specific collection development policy for music CDs, analyze circulation statistics to identify the strengths and weaknesses, re-evaluate classification procedures and practices, and work closely with faculty and students to support their needs and preferences.

Batch Enhancement of Genre/Form Headings in MARC Records for Maps -- Stacie A. Traill, University of Minnesota Libraries

Traill introduced a project for implementing the use of genre/form headings in cataloging cartographic materials at the University of Minnesota Libraries. Using the batch processing method, more than 50,000 bibliographic records in the local catalog were enhanced and upgraded with authorized Library of Congress genre/form headings. The project started in the fall of 2010 and was successfully completed in the spring of 2011. Traill outlined the project's goals, planning methods, general principles, and the step-by-step procedures involved, which included analysis of ILS reports in Excel and extensive testing in MarcEdit. She also discussed the lessons learned from the implementation process. The work done at the University of Minnesota can serve as a potential model for similar metadata enhancement projects.

Some of the poster sessions can be found here: https://www.dropbox.com/sh/fbzr895ghu8yxa9/HyaaPHomar/Presentation%20Handouts/Poster%20Sessions.

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SCHOLARSHIP RECIPIENT REPORT

OLAC BIENNIAL CONFERENCE 2012
Tricia Mackenzie
George Mason University

First, I would like to thank the OLAC 2012 Scholarship Committee for giving me the opportunity to attend the 2012 OLAC Conference in Albuquerque, New Mexico. Without this scholarship I would not have been able to attend the conference.

Because my primary responsibilities at Mason include original and advanced copy-cataloging of audiovisual materials as well as training and supervising our cataloging staff on copy cataloging for audiovisual materials, I was excited to have this opportunity. As we are transitioning away from AACR2 to RDA for bibliographic and authority record creation, I know it is important for me (and for my institution) to seek out the most up-to-date and relevant information on the changing landscape of audiovisual cataloging. The OLAC Conference proved to be a great source of that information.

In the opening keynote, Eric Childress set the tone for the conference by taking us on a tour of the major developments and changes in the media landscape over the last 50 years. Among other things, these changes include the birth of the 'everyman' creative class, the development of 'crowdfunding,' social media games, 360 deals, internet radio, and 'timeshifting' television viewership. By taking us on this tour and showing us where we started and where we are going, Childress underscored the idea that times (and media) are changing.

Based on my current responsibilities, I chose to attend the following workshops: Metadata, Constructing RDA Access Points, Video Cataloging, and FRBR for Film & Video. In each workshop I was pleased by all the practical information I received, the helpful exercises, and the examples the instructors prepared for us. The FRBR exercises created by Zoe Chao, Rob Olendorf, and Kelley McGrath have really helped me to better understand FRBR entities and attributes, Chao and Olendorf by obliging attendees to identify possible elements for each FRBR entity and McGrath by asking attendees to identify work boundaries. McGrath also designed exercises to help us be better aware of how users look for videos. In his workshop about RDA Access Points, Adam Schiff walked us through lots of helpful examples and exercises. In the Video Cataloging Workshop, Jay Weitz highlighted some of the differences between AACR2 and RDA. Weitz also talked about the MARC entity attribute fields (340, 344, 345, 346, 347) and I learned how they will be valuable for the future in linked data applications. Schiff and Weitz both stressed that RDA is currently in flux and constantly evolving, that there is still a lot of continuity between AACR2 and RDA, and that we need organizations like OLAC to

put together best practices and decide how we want to use this new content standard (something I look forward to being a part of).

The poster sessions were very interesting and covered a variety of areas including genre/form headings for maps, mobile technologies in academic libraries, the use of RDA in describing ephemera, streaming media, automated record creation for digitized collections, a consortial e-book project, the classification and organization of CD collections, and the establishment of DVD collection of filmed interviews of Serpent Handlers at UTC.

The closing keynote given by Lynn Howarth had to be the most entertaining closing keynote ever. In her concluding comments Howarth emphasized that things are changing. RDA is gaining momentum, is not as scary as previously anticipated, AACR2 is lessening in viability, new library science graduates will be 'bilingual' in both AACR2 and RDA, but Howarth also stressed that we will adapt to these changes, that OLAC will continue to be a first rate conference and that cataloging will remain a fascinating and engaging profession, especially for those working with audiovisual materials. I find these observations to be exciting and refreshingly optimistic.

Again I would like to thank the OLAC Scholarship Committee for giving me this educational opportunity. With so many interesting workshops I was sorry that I could not be in two places at once, but I met some wonderful people and I was able to bring back to Mason some great practical information that I can share with my colleagues.

I am already looking forward to the next conference!

MOUG/OLAC Liaison Report

submitted by Mary Huismann
University of Minnesota

Do You Know the Way to San Jose? MOUG Does!

The Music OCLC Users Group will hold its annual meeting on February 26-27, 2013 at The Fairmont Hotel in San Jose, California.

The program features plenary sessions on OCLC's WorldShare Management Services (presented by Matt Goldner, OCLC) and WorldCat Local (presented by Jay Weitz, OCLC, and Verletta Kern, University of Washington). Returning for another year are the popular Lightning Talks—this year devoted to RDA. Rounding out the program are the MOUG Hot Topics discussion, an Enhance and Expert Community Working Session, and the NACO-Music Project meeting.

RDA Pre-Conference

MOUG, along with the MLA Education and Bibliographic Control Committees, and the MLA Educational Outreach Program Subcommittee, is sponsoring a one-day pre-conference workshop to be held on Wednesday, February 27, prior to the MLA Annual Meeting. *Hit the Ground Running! RDA Training for Music Catalogers* will provide catalogers with essential training as implementation of RDA at the national level draws near. The workshop will include two 3-hour sessions, one on authority work (providing access) and one on bibliographic work (resource description). The authorities session will stress: the creation of access points, especially for musical works but also for names and corporate bodies; familiarity with the structure of RDA authority records; and the new fields for recording information which are included in those records. The session on bibliographic work will focus on: the elements of description, with emphasis on the new RDA bibliographic fields; and the fundamental differences between RDA and AACR2. This preconference will provide hands-on opportunities for attendees to catalog music resources using RDA.

Those who wish to attend the pre-conference and the Tuesday portion of the MOUG meeting may register for the MOUG meeting at a one-day rate. Only those who are attending the pre-conference are eligible for the one-day rate. Online registration for the pre-conference is available on the MLA conference registration page. Pre-conference registration is due **January 28, 2013**.

Registration for the MOUG Annual Meeting

MOUG is offering online registration through the Music Library Association (MLA) conference registration page, located at https://mla.areditions.com/conference2013.asp. You do not need to have an account on the MLA website in order to register. The MOUG portion of the registration form is in the last half of the Web page.

A printable registration form is also available on the MLA conference website for those who prefer not to register online. The form is located at https://www.areditions.com/mla/MLA-2013/MLA-Packet.htm in both Word and PDF formats. Print out the form, fill it out, and submit it with your registration payment to the address indicated on the form.

Early registrations must be received by **December 31, 2012**. Regular registrations must be received by **January 12, 2013**.

Conference Hotel Information

The Fairmont San Jose
170 South Market Street
San Jose, California 95113
sanjose@fairmont.com

Hotel reservations can be made by telephone at 408-998-1900 or 800-441-1414. Be sure to mention you are attending the MLA/MOUG meeting to receive the reduced conference room rate. Reservations may also be made online at the special Fairmont website for MLA: https://resweb.passkey.com/Resweb.do?mode=welcome_ei_new&eventID=10199470.

The Fairmont San Jose rate is $159.00/night plus taxes (10% city, 4% convention district, $3/night business district assessments). Reservations must be made before **January 28, 2013** in order to secure this meeting rate.

MEETINGS OF INTEREST TO OLAC MEMBERS
ALA MIDWINTER, SEATTLE, 2013

Friday, January 25th

Competencies and Education for a Career in Cataloging Interest Group
1:00-2:30pm
Grand Hyatt Seattle, Eliza Anderson Amphitheater

Controlled Vocabularies Meeting I (Subcommittee of the Bibliographic Standards Committee) (ACRL RBMS)
1:00-3:00pm
Westin Seattle Hotel, Blakely

Board of Directors Meeting I (ALCTS)
1:00-5:00pm
Washington State Convention Center, Room 201

Program for Cooperative Cataloging Program Training (OCLC)
2:30-4:00pm
Washington State Convention Center, Room 210

Controlled Vocabularies Meeting II (Subcommittee of the Bibliographic Standards Committee) (ACRL RBMS)
3:30-5:00pm
Westin Seattle Hotel, Blakely

Cataloging Policy Committee (CAPC) Meeting
7:30-9:30pm
Sheraton Seattle Hotel, Virginia

Executive Committee Meeting I (ALCTS CaMMS)
7:30-9:30pm
Grand Hyatt Seattle, Menzies Suite

SAC RDA Subcommittee (ALCTS CaMMS)
7:30-9:30pm
Sheraton Seattle Hotel, Boren

Saturday, January 26th

OCLC Dewey Update Breakfast and ALCTS Public Libraries Technical Services Interest Group
7:00-10:00am
Washington State Convention Center, TCC 202

Bibliographic Standards Committee Meeting (ACRL RBMS)
8:00am-12:00pm
Hyatt at Olive 8, Ballroom C

Cataloging Discussion Group (ACRL WESS)
8:30-10:00am
Washington State Convention Center, Room 208

Copy Cataloging Interest Group
8:30-10:00am
Renaissance Seattle Hotel, Compass South

Public Libraries Technical Services Interest Group
8:30-10:00am
Washington State Convention Center, Room 204

SAC Subcommittee on Genre/Form for LCGFT Literature Terms (ALCTS CaMMS)
8:30-10:00am
Washington State Convention Center, Room 306

Technical Services Managers in Academic Libraries Interest Group
8:30-10:00am
Renaissance Seattle Hotel, Federal/Superior Rooms

Cataloging Norms Interest Group
10:30-11:30am
Renaissance Seattle Hotel, Compass South

Metadata Standards Committee (ALCTS, LITA)
10:30-11:30am
Renaissance Seattle Hotel, East Room

Role of the Professional in Technical Services Interest Group
10:30-11:30am
Renaissance Seattle Hotel, Municipal Room

Machine Readable Bibliographic Information (MARBI)
10:30am-12:00pm
Westin Seattle Hotel, Elliott Bay

OCLC Linked Data Roundtable
10:30am-12:00pm
Washington State Convention Center, Room 213

Catalog Management Interest Group
1:00-2:30pm
Renaissance Seattle Hotel, Compass South

Recruiting and Mentoring Committee (ALCTS CaMMS)
1:00-2:30pm
Renaissance Seattle Hotel, Executive Conference Room

Technical Services Discussion Group (ACRL RBMS)
1:00-2:30pm
Westin Seattle Hotel, Cascade II

US National Libraries RDA Update
1:00-2:30pm
Washington State Convention Center, Room 606-607

Committee on Cataloging: Description and Access Meeting I (ALCTS CaMMS)
1:00-5:30pm
Westin Seattle Hotel, Grand I

SAC Subcommittee on Genre/Form Implementation (ALCTS CaMMS)
1:00-5:30pm
Renaissance Seattle Hotel, Madison Salon C

Catalog Form and Function Interest Group
3:00-4:00pm
Renaissance Seattle Hotel, Madison Salon AB

Continuing Education Committee (ALCTS CaMMS)
3:00-4:00pm
Renaissance Seattle Hotel, Executive Conference Room

Intellectual Access to Preservation Metadata Interest Group
3:00-4:00pm
Washington State Convention Center, TCC 204

Linked Data for Holdings and Cataloging: The First Step Is Always the Hardest!
3:00-4:00pm
Washington State Convention Center, Room 611-614

MARC Formats Transition Interest Group
3:00-4:00pm
Renaissance Seattle Hotel, Compass South

Cataloging Committee Meeting (GODORT)
4:30-5:30pm
W Seattle Hotel, Strategy

Committee on Cataloging: Asian and African Materials Meeting (ALCTS CaMMS)
4:30-5:30pm
Washington State Convention Center, Room 214

Faceted Subject Access Interest Group
4:30-5:30pm
Renaissance Seattle Hotel, Compass North

Linked Data for Holdings and Cataloging: Interactive Session
4:30-5:30pm
Washington State Convention Center, Room 611-614

Research and Publications Committee (ALCTS CaMMS)
3:00-4:00pm
Renaissance Seattle Hotel, Executive Conference Room

Member Reception (ALCTS)
6:00-8:00pm
Sheraton Seattle Hotel, Metropolitan Ballroom A

Sunday, January 27th

OCLC Update Breakfast
7:30-8:30am
Sheraton Seattle Hotel, Metropolitan Ballroom

Metadata Interest Group
8:30-10:00am
Washington State Convention Center, TCC 204

MAGIRT/ALCTS/CaMMS Cartographic Resources Cataloging Interest Group & Cataloging and Classification Committee Meeting
8:30-11:30am
Sheraton Seattle Hotel, Jefferson

Subject Analysis Committee Meeting I (ALCTS CaMMS)
8:30-11:30am
Renaissance Seattle Hotel, Madison Salon C

Cataloging and Classification Research Interest Group
10:30-11:30am
Renaissance Seattle Hotel, Compass South

Continuing Resources Standards Forum (ALCTS CRS)
10:30-11:30am
Washington State Convention Center, TCC 204

Executive Committee Meeting II (ALCTS CaMMS)
10:30-11:30am
Washington State Convention Center, Room 206

LC New Bibliographic Framework Update
10:30-11:30am
Washington State Convention Center, TCC 304

Linked Library Data
10:30-11:30am
Washington State Convention Center, Room 205

Next Generation Catalog
10:30-11:30am
Washington State Convention Center, Room 310

OCLC The Future of OCLC Cataloging, Interlibrary Loan and Discovery at Webscale
10:30-11:30am
Washington State Convention Center, TCC LL4-5

Cataloging of Children's Materials Committee (ALCTS CaMMS CCM) Meeting
1:00-2:30pm
Washington State Convention Center, Room 306

Committee on Education Training Materials (ALCTS CaMMS)
1:00-2:30pm
Renaissance Seattle Hotel, Executive Conference Room

Continuing Education Committee (ALCTS)
1:00-2:30pm
Renaissance Seattle Hotel, Compass West

RDA Update Forum (ALCTS CaMMS)
1:00-4:00pm
Washington State Convention Center, Room 606-607

Authority Control Interest Group
1:00-5:30pm
Washington State Convention Center, TCC 304

Machine Readable Bibliographic Information (MARBI)
1:00-5:30pm
Westin Hotel Seattle, Grand I

Creative Ideas in Technical Services Interest Group
3:00-4:00pm
Washington State Convention Center, TCC 301

Online Audiovisual Catalogers (OLAC) Membership Meeting
4:00-6:00pm
Washington State Convention Center, Room 210

RDA Conference Forums and Programs Task Force Meeting (ALCTS CaMMS)
4:30-5:30pm
Washington State Convention Center, Room 208

PCC Participants' Meeting and Open Program
4:30-6:00pm
Washington State Convention Center, TCC LL4-5

Monday, January 28th

Heads of Cataloging Departments Interest Group
8:30-10:00am
Washington State Convention Center, TCC 305

SAC Subcommittee on Genre/Form Implementation (ALCTS CaMMS)
8:30-10:00am
Washington State Convention Center, Room 208

Committee on Cataloging: Description and Access Meeting II (ALCTS CaMMS)
8:30-11:30am
Westin Seattle Hotel, Grand I

Forum (ALCTS)
10:30-11:30am
Washington State Convention Center, TCC 304

OCLC Creating Cataloging Efficiencies: Managing E-books Metadata
10:30-11:30am
Washington State Convention Center, TCC LL3

OCLC Research Update
10:30-11:30am
Washington State Convention Center, Room 602-603

Policy and Planning Committee Meeting (ALCTS CaMMS)
10:30-11:30am
Washington State Convention Center, Room 202

Machine-Readable Bibliographic Information Committee (MARBI)
12:30-2:30pm
Westin Seattle Hotel, Grand I

Technical Services Workflow Efficiency Interest Group
1:00-2:30pm
Washington State Convention Center, Room 204

Subject Analysis Committee Meeting II (ALCTS CaMMS)
1:00-4:00pm
Westin Seattle Hotel, Elliott Bay

Board of Directors Meeting II (ALCTS)
1:00-5:30pm
Washington State Convention Center, Room 615

Descriptive Cataloging of Rare Materials (Manuscripts) Meeting (Editorial Group of the Bibliographic Standards Committee) (ACRL RBMS)
1:00-5:30pm
Westin Seattle Hotel, Adams

Program Committee Meeting II (ALCTS)
1:00-5:30pm
Washington State Convention Center, Room 214

Tuesday, January 29th

Descriptive Cataloging of Rare Materials (Manuscripts) Meeting (Editorial Group of the Bibliographic Standards Committee) (ACRL RBMS)
8:00-11:30am
Westin Seattle Hotel, Adams

NEWS AND ANNOUNCEMENTS

T.J. Kao, Column Editor

Host OLAC 2014!

It is time to begin the work on the OLAC 2014 Conference which we hope to hold in a Midwest location. If you are interested in hosting the conference, please send a proposal to host to Heidi Frank (hf36@nyu.edu) no later than January 18, 2013. If you have any questions, please contact Liz Miller (eamiller@nmsu.edu). For the proposal guidelines, please see the OLAC Handbook at: http://www.olacinc.org/drupal/?q=node/58#committeeformation

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Nominations of OLAC Officers

OLAC is seeking nominations for the offices of OLAC Vice President/President Elect and OLAC Treasurer. Anyone interested in a challenging leadership position and an opportunity to learn about the organization from the inside should submit a letter of nomination indicating the position for which he or she wishes to run. It should include a brief description of pertinent qualifications and professional activities. All OLAC personal members are eligible to serve and self-nominations are highly encouraged. For those who wish to nominate an OLAC colleague, please be sure that person is willing to serve.

OVERVIEW OF DUTIES

Vice President/President Elect

This office is elected annually, with a term beginning in the summer, and serves four years: a one-year term as Vice President, followed by one year as President, one year as Immediate Past President, and one year as Past/Past President. The VP/President Elect performs all duties delegated by the President and presides at meetings when the President cannot attend. The Vice President/President Elect is expected to attend OLAC Membership and Executive Board meetings (held during ALA conferences) while in office. The Vice President is also responsible for the OLAC Program at the ALA Annual Conference, should OLAC decide to sponsor a program. The VP/President Elect chairs the OLAC Research Grant Committee.

The OLAC President presides at all OLAC Membership and Executive Board meetings, is or appoints OLAC's Observer to the OCLC Members Council, submits quarterly reports for the OLAC Newsletter, and works closely with other members of the OLAC Executive Board in guiding the operations of the organization.

The Immediate Past President serves as Chair of the OLAC Awards Committee, Chair of the Website Steering Committee, and as a member of the OLAC Executive Board. The Past Past President serves as Chair of the Elections Committee.

Treasurer/Membership Coordinator

The incumbent of this office serves a two-year term, with the election being held in years alternating with that of the office of Secretary. The next Treasurer's term will extend from summer 2013 to summer 2015. The Treasurer attends all Membership meetings and must meet the same attendance requirements as the Vice President/President Elect. The Treasurer is responsible for the overall financial concerns of OLAC. S/he reviews the OLAC budget, submits financial statements at the OLAC Executive Board meetings and for theOLAC Newsletter, handles OLAC funds, and maintains records of all sources of income and payments disbursed. The Treasurer is also the OLAC Membership Coordinator. As such the Treasurer is responsible for keeping an accurate, current list of OLAC members and maintaining the database of the OLAC membership directory.

Members of the Executive Board receive a $100 stipend for attending OLAC Membership meetings during ALA conferences. Anyone who wishes to run for either of these positions should submit a brief description of their qualifications and professional activities in time for them to be printed with the ballot. The deadline for this information is December 31, 2012.

Please submit all requested nomination materials in electronic form to:

(Ms.) Sevim McCutcheon
Chair, OLAC Elections Committee
(Lmccutch@kent.edu)

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Call for 2013 OLAC Research Grant proposals

Do you have a research idea dealing with the cataloging of non-print media? If so, here's your opportunity! OLAC is currently seeking applicants for the 2013 OLAC Research Grant.

This annual award of up to $2,000 encourages research in the field of audiovisual cataloging, and will be appointed on the basis of practicability and perceived value to the AV cataloging community.

The award may be used for travel expenses to an OLAC Biennial Meeting/Conference, in order to present the research results.

Full details on the grant and the application process can be found in the OLAC Handbook at: http://www.olacinc.org/drupal/?q=node/407

Proposals must be submitted by March 1, 2013 to:

Liz Miller (eamiller@nmsu.edu)
OLAC Research Grant Committee Chair

If you have any questions regarding the grant, please contact Liz.

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2013 Association for Recorded Sound Collections (ARSC) Conference, Kansas City, Missouri

The 47th annual ARSC Conference will be held May 15-18, 2013 at the Kansas City Marriott Country Club Plaza. The hotel, in the heart of Kansas City, overlooks Country Club Plaza, a premier shopping and entertainment district. The Marr Sound Archives, located at the Miller Nichols Library at the University of Missouri-Kansas City, is not far from the conference venue. Local attractions include: the American Jazz Museum, Arabia Steamboat Museum, Hallmark Visitors Center, Harry S. Truman Library and Museum, Kansas City Zoo, Jesse James Farm and Museum, and the Nelson-Atkins Museum of Art. The University of Missouri-Kansas City will host the conference. A pre-conference workshop will be held on May 15, 2013.

More information about the 2013 conference and pre-conference workshop will be posted at: http://www.arsc-audio.org/conference/index.html

Questions regarding the conference should be directed to Brenda Nelson-Strauss (bnelsons@indiana.edu), ARSC Conference Manager.

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BIBFRAME Model Document Announced

The Library of Congress is pleased to report that we have reached two important milestones with respect to our Bibliographic Framework Initiative: the introduction of a draft data model for web-based bibliographic description and a first meeting of a small group of early experimenters currently exploring the feasibility of the proposed model. The new model is simply called BIBFRAME, short for Bibliographic Framework.

The model document is a high-level view of the BIBFRAME model - a primer. Although the model is a draft and expected to change, we want to share it now with the community not only so that you are informed of progress being made but also to engender conversation and constructive feedback. The URL for the document *Bibliographic Framework as a Web of Data: Linked Data Model and Supporting Service*s is: http://www.loc.gov/marc/transition/pdf/marcld-report-11-21-2012.pdf.

As the document states in its introduction, much remains to be done, but it is important to remember that this model, like MARC, must be able to accommodate any number of content models and specific implementations of the broader information community, but still enable data exchange between libraries.

Our second milestone was partnering with six organizations to join us in testing and experimenting with this new model. We call these organizations the Early Experimenters and they are: British Library, Deutsche Nationalbibliothek, George Washington University, National Library of Medicine, OCLC, and Princeton University -- and of course LC. We met in Washington, DC for two days in October and since then we have all be investigating how past and future data might fit into the model. After a follow-up meeting in December, they have agreed to share the experience and results with the wider community with the expectation it will stimulate broader explorations. The Library of Congress will be doing the same, on both counts.

To that end we are again planning an update session at ALA in Seattle. It will be on **Sunday, January 27, 2013 (10:30-12:00, in the Conference Center of the Washington Convention Center, Room 304)**.

Sally McCallum, Beacher Wiggins

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Libraries and Online Learning: A Powerful Partnership: An ALCTS Midwinter Symposium

The Association for Library Collections and Technical Services is pleased to present this Midwinter Symposium:

"Libraries and Online Learning: A Powerful Partnership" from 8:00am to 4:30pm on Friday, January 25, 2013.

Libraries and learners have long been engaged in a successful partnership. Never has this partnership been more important or wide-ranging than in today's online environment. From local public libraries to national and transnational digital public libraries, from primary schools to research universities, libraries increasingly provide for learners' virtual educational experiences. In this symposium attendees will learn to foster the strategic relationships possible between libraries and online learners.

Speakers include: Mike Eisenberg, Dean Emeritus & Professor, University of Washington, Information School; Karl Nelson, Director of the Digital Learning Department, Office of Superintendent of Public Instruction, State of Washington; Meredith Farkas, Head of Instructional Services, Portland State University; Félix Reyes, Public Instruction Specialist, King County Library System; and, Jonathan Grudin, Principal Researcher, Natural Interaction Group, Microsoft Research.

Topics include: online learning and libraries, online learning in K-12 education, embedding the Library into the online learning experience in higher education, services strategy for multifaceted public instruction, and shifts in the skills required of students and workers in heavily digital environments and implications for those in support roles, plus a hands-on session on online learning program development.

For registration, please use the ALA Midwinter registration form. The registration fee is $219 for ALCTS members, $269 for ALA members, and just $99 for students and retired members.

OLAC CATALOGER'S JUDGEMENT:

QUESTIONS AND ANSWERS

Compiled by Jay Weitz

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A PAL in Need, or, You Can Call Me "AL"

Question: I am cataloging a DVD from the Netherlands and I have two questions I hope someone can help me with. The main question is: How can I tell if this DVD is in PAL format? It does not say PAL or NTSC anywhere on the packaging or the disc. I couldn't find a feature in Windows Media Player that would tell me, and I couldn't get the disc to play at all on RealPlayer. I would expect it to be in PAL since it's from Europe, but I don't want to just guess. The secondary question, which I hope is related to the first, is this: There is only one symbol on the packaging that I don't understand. I am hoping that it indicates whether the disc PAL or NTSC, although it doesn't seem very likely. The symbol is a small black circle, solid black except it has large block letters "AL". Is this familiar to anyone? Does anyone know what it means?

Answer: The always knowledgeable Kelley McGrath (University of Oregon) had a handy tip on differentiating NTSC and PAL by using Windows Media Player, which is reproduced here, and amplified with some additional hints, with her permission: "Since both PAL and NTSC will play on a computer, the easiest way I know is to check the picture size. NTSC is usually 720x480 and PAL is 720x576. I have not done this in a while, but here are our instructions for Windows Media Player. To find the picture size on Windows Media Player 12, go to the library by selecting the symbol in the upper right corner. If the file menu does not appear at the top of the screen, use Ctrl-M to show the menu. Under File, select Properties and look at Video Size. To find the picture size on VLC Media Player, under Tools, select Codec Information and look at Resolution. The other size I noted as associated with NTSC is 352x240 and for PAL 352x288. We once had some other size show up that I had to track down with Google, but this seems to cover the most common situations."

Regarding that mysterious symbol, take a look at the Wikipedia page on "Television Content Rating Systems" and click on "Netherlands" (http://en.wikipedia.org/wiki/Television_content_rating_systems#Netherlands). There you will find the following:

> Netherlands: The television rating system in the Netherlands was created in 2001 by the Dutch Institute for the Classification of Audiovisual Media (NICAM) and is known as Kijkwijzer (ViewingGuide or WatchWiser). The same rating systems are used for both television programs and films, and serve partly as guidelines (Programmes with the classification 12 years may only be broadcast from 8pm and with the classification 16 years from 10pm. Cinemas and theaters in the country cannot provide films with the classification 16 years to people under the age of

16). Animated versions of the icons used are also utilized in visual mediums. They are the same as Dutch film ratings. The system is also used for DVDs in Belgium and selectively used on television broadcasts in Flanders.

It goes on to list and illustrate five alphanumeric icons indicating age ratings and six graphic icons that serve as alerts to various kinds of potentially offensive content. (There is more information in both Dutch and English on the "Kijkwijzer" Web site at http://www.kijkwijzer.nl/index.php?id=36.) The "AL" icon that you describe apparently indicates that the video is appropriate for "All Ages," which in Dutch is "Alle Leeftijden." Sadly, there are now actually three places in MARC 21 where one might document such information. Field 520 (Summary, Etc.) now has a First Indicator "4" for "Content Advice" (subfield $a) where you may include the designation and the "Assigning Source" (in subfield $c, where you could identify the Dutch Institute for the Classification of Audiovisual Media or NICAM). You can do essentially the same thing in field 521 (Target Audience Note) subfields $a and $b, respectively. (Don't get me started on why MARBI introduced this ambiguity into MARC 21.) If appropriate, you can also code this in more general terms in the "Target Audience" VIS fixed field ("Audn" in OCLC, 008/22 and 006/05 in MARC 21).

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Field 041: Tragic, Comic, or Soap?

Question: I'm confused on how to apply the newly defined/redefined 041 subfields in Technical Bulletin 261 to visual materials. Also, per BFAS, it appears there is a restriction that subfield $e (for librettos) cannot be used for visual materials. Here are the two sources: *Bibliographic Formats and Standards* for field 041 http://www.oclc.org/bibformats/en/0xx/041.shtm and TB 261 http://www.oclc.org/support/documentation/worldcat/tb/261/default.htm. And here are some relevant quotes:

> BFAS: $a (text/sound-track or separate title) "For visual materials, subfield $ a contains the code(s) of languages associated with the item, as well as any language code(s) of the languages of accompanying printed script or accompanying sound. Record all language code(s) of all other languages of accompanying material in subfield $g."
>
> BFAS: $g (accompanying material other than librettos) "For visual materials, use subfield $g for all accompanying material, except for accompanying printed script or accompanying sound which are recorded in subfield $a."
>
> BFAS: $e (librettos) "However, do not use subfield $e for items covered by subfield $g."

I interpret this as meaning that language code for librettos accompanying visual materials are not to be coded in subfield $e, since subfield $g is to be used for "all accompanying material, except for accompanying printed script or accompanying sound." So, does this mean that librettos for visual materials are coded in subfield $g? Or are they considered an "accompanying printed script" and coded in subfield $a? Also, per TB 261, 041 has newly defined subfields, plus a redefined subfield $h:

$h: Language code of original (R)

$k: Language code of intermediate translations (R)

$m: Language code of original accompanying materials other than librettos (R) (follows the related $b or $g)

$n: Language code of original libretto (R) (follows the related $e)

Here is a (hypothetical) example:

DVD of *Le Nozze di Figaro*.

Sung in German (original language: Italian).

Libretto in Italian, English, German (original language: Italian).

Program notes in German, English (original language: German).

Here's my guess at the 041 coding:

041 1_ $a ger $h ita $g ita $g eng $g ger $m ger $n ita

I guessed here that the libretto should be coded in subfield $g, along with the program notes. Also, I'm unsure about how subfield $n should be placed since it is supposed to follow subfield $e but subfield $e is not used for visual materials. I feel I must be missing something here. Is subfield $e indeed not allowed for visual materials? And if so, why not?

Answer: First of all, please remember that as of right now, the MARC 21 Updates 13 and 14 changes documented in Technical Bulletin 261 have not yet been integrated into BFAS. Our documentation staff has been working on a time-consuming conversion to a new content management system and hope to have BFAS updated by the end of the year. In the meantime, the revised definitions of field 041 subfields that appear in TB 261 supersede those that appear in BFAS. As I read all of the current definitions, subfield $e should be used for libretti, lyrics, and any other textual rendering of the sung or spoken text of any recording, either audio or visual. Subfield $g should be used for any other textual accompanying material, including program notes, commentaries, and so on, but excluding summaries (which are coded in subfield $b) and libretti/lyrics/transcripts (which are coded in subfield $e). Here is how I would code field 041 for your hypothetical example:

041 1 ger $h ita $e ita $e eng $e ger $n ita $g ger $g eng $m ger

OLAC's Cataloging Policy Committee (CAPC) is currently in the process of revising the 2007 draft recommendations of its Video Language Coding Best Practices Task Force (http://olacinc.org/drupal/?q=node/36), taking onto account the various changes to field 041 that have been implemented in recent years, so we should have some additional and more authoritative guidance in the not-too-distant future.

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"A Time to Keep Silence, and a Time to Speak"

Question: I have a DVD which has two short films on it, both made by the same producer/director in about 2000-2003. One of them is a full-color musical film noir short, and the other film on the disc is a black and white, silent short film. How do I construct the 300 field for this disc? Do I use two 300 fields, one for each film, or do I combine all of the information into one, including total running time, sd., col., si., b&w? I know I'll be adding 2 separate 007 fields, but the 300 field sort of stumps me. Also, I've created 508, 511, and 520 fields for each film, prefaced by the titles of each film. Is this acceptable? Or what rule am I violating?

Answer: Creating separate fields 007, 508, 511, and 520 for each of the films is a wise idea, allowing you to explain each film on its own with a minimum of confusion. That's one reason why each of those fields is repeatable. If you are cataloging using AACR2, remember that the 300 field is describing the whole physical resource, so if the disc includes sound, it is not silent as a whole, even if one of the films is. As to the color, I would describe it as "col. and b&w", as both are included on the disc. If the resource notes the running time of each film, the spirit of 1.5B4 and its LCRI would suggest recording the sum of the two running times. You may specify the duration, sound, and color characteristics of each individual title in a 505, if one is appropriate, or in the 520s, if that makes more sense. As an example:

505 0 First title (XX min. : sd., col.) – Second title (XX min. : si., b&w).

or

520 First title (XX min.) is a full-color musical film noir short ….

520 Second title (XX min.) is a black and white, silent short film ….

The first option of the 505 may be more appropriate in a case where there is a collective title in field 245. The second option could be used regardless of the presence of a collective title.

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The Subject was Genres

Question: Is it still okay to use "gsafd" terms? Are LCGFT terms completely synonymous with former 655/0 or 655/7 subfield $2 lcsh headings?

Answer: As long as the terms are identified in the appropriate subfield $2 with the Genre/Form Code and Term Source Code "gsafd" (*Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc.*), yes, you may. The full list of genre/form source codes can be found at http://www.loc.gov/standards/sourcelist/genre-form.html. The short answer to your second question is no. You can find these questions (and many others) answered officially by LC, however, at the "Frequently Asked Questions about Library of Congress Genre/Form Terms for Library and Archival

Materials (LCGFT)" (http://www.loc.gov/catdir/cpso/genre_form_faq.pdf). Questions Q3, Q4, and Q10 through Q13 should be of particular interest to you.

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Content to Live in the Material Type World

Question: How do I search OCLC for RDA records by content type? dx:rda and ???

Answer: Most of the content types (field 336) are assigned to one or more OCLC Material Types, as listed toward the end of the "Searching WorldCat Indexes" document (http://www.oclc.org/support/documentation/worldcat/searching/searchworldcatindexes/#search_worldcat_materialtypes.fm) in the section "RDA Content, Media, and Carrier Type Terms and Codes Covered in Material Type Indexes: Content Terms and Codes (Field 336 $a $b)." So add the search "mt:" and whichever Material Type you're looking for.

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The Subject Continues to be Genres

Question: Has a final decision been made regarding the second indicator for genre/form headings based on subject headings in LCSH? Is the correct coding:

655 #7 [Term]. $2 lcsh

OR

655 #0 [Term]. $2 lcsh

Answer: Your question and many others are answered in the LC document "Frequently Asked Questions about Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT)" (http://www.loc.gov/catdir/cpso/genre_form_faq.pdf). Question 35 in particular addresses your issue. Below is the relevant section of Question 35, with your answer in italics. There is a typographical error in the original document, which I have edited out with an ellipsis. In short, if you are using an LC Subject Heading as a genre/form term under the restrictions noted here, the correct form of the heading in a bibliographic record should be: "655 #0 [Term]." In such a case, no subfield $2 is necessary. You might want to go to the FAQ to read the answer to Question 35 in its entirety.

> REVISED Q35: Can topical headings (tag 150) be used as genre/form terms in bibliographic records (tag 655) if there is not a corresponding genre/form authority record (tag 155)?
>
> A: The Policy and Standards Division realizes that some libraries would like to use genre/form terms for disciplines in which LCGFT authority records have not yet been made (e.g., literature). The use of topical LCSH headings as genre/form terms is allowed for those disciplines,

depending on the meaning of the topical heading. *LCSH headings (tag 150) assigned to a 655 field in lieu of an authorized LCGFT term should … be coded with second indicator 0 (zero), indicating that they are authorized by LCSH.* If the scope note says that the heading is used for works of a given type, then it can be used in a 655 field. If the scope note says that a heading is used for works about (or on) a given topic, then it cannot be assigned to a 655 field. If there is no scope note, then the cataloger should use his or her best judgment.

NEWS FROM OCLC

Compiled by Jay Weitz

General News

Geek the Library Campaign Expands with Increased Support from Gates Foundation

Geek the Library, OCLC's community awareness campaign designed to highlight the value of U.S. public libraries, has received $1,924,883 from the Bill & Melinda Gates Foundation to extend participation in the program to 1,000 additional libraries through June 2015. The funding allows increased emphasis on library staff planning and implementation of the program, and will help staff build on the knowledge and skills they need to be effective advocates for libraries in their communities. A recent survey of public libraries implementing the Geek the Library campaign in local communities indicated a positive connection between the campaign and improved public perceptions of the library. The study also showed improvements in library staff advocacy- and marketing-related competencies. This final phase of the program will build on these findings by introducing enhanced support for participating libraries, and a focus on building library staff confidence and skills with advocacy, marketing, and communications. Public libraries that implement the Geek the Library campaign will continue to receive free field support, a variety of printed materials and access to extensive online resources, including templates for localizing campaign content easily. Posters that feature local community members have become a trademark of almost every campaign. The posters are an effective way to involve community members as they learn about the value of the library and the need for funding. Geek the Library has a national campaign presence with its website, geekthelibrary.org, and social media such as Facebook, Twitter, and Flickr. Geek the Library was developed based on results of OCLC's research published in *From Awareness to Funding: A study of library support in America*. The research and pilot campaign were also funded by a grant from the Bill & Melinda Gates Foundation. The program will accept new participants through June 2014. Interested libraries can get more information about implementing the campaign locally at get.geekthelibrary.org.

Cataloging and Metadata

Changes to Authorities Indexing, November 2012

As part of the Connexion install on Sunday, November 4, 2012, changes have been made to authorities indexing. These changes include the resolution of the longstanding problem that resulted in misleading subfield codes: "Occasionally, a heading appears in browse results with a subfield code that is misleading. However, when you view the record, the subfield code that appears in the results list is not present in the record. An example of this is browsing the LCSH index for the heading Noah's Ark. In the root index, the heading is presented as $t Noah's Ark; however, when you view the record, the heading Noah's Ark appears in $a, not $t. There is only a single subject authority record for Noah's Ark, in which the heading appears only in $a (LCCN sh 85092133). But the text Noah's ark appears in $t in 9 other

authority records." However, as part of the new indexing, users will find a change in the appearance of headings in a browse list when the ending punctuation of the heading is different. This change to indexing results in multiple listings:

ROOT:

Poe, Edgar Allan, $d 1809-1849	1 record
Poe, Edgar Allan, $d 1809-1849.	2 records
Poe, Edgar Allan, $d 1809-1849 $c (Spirit)	1 record

EXPANDED:

Poe, Edgar Allan, $d 1809-1849

E1.[100]	1 record
E2.[700]	1 record
E3.$t Fall of the house of Usher [500]	1 record
E4.$t Gold bug [100]	1 record

In the Expanded list, both the [100] and [700] relate to the first record in the Root list, and E3 and E4, that have a period prior to the $t are represented in the second entry in the root list that contains a period at the end of the $a. Staffs are continuing to investigate options to resolve this problem without removing other marks of punctuation including hyphens associated with open dates for personal names, closing parentheses, etc. Four new indexes have been implemented as part of the changes to authorities indexing:

cs: Cataloging source (indexes 040, $a, $c, $d).

dx: Descriptive rules (indexes 040, $e).

nt: Notes (includes all 6XX fields).

kw: Keyword (includes all variable fields).

The indexes are not currently available in the dropdown list for either the Connexion Client or Browser; they can be entered directly into the command line in the Authorities search dialog intake box. Additional information on command line searching can be found on page 7 of the document: http://www.oclc.org/support/documentation/connexion/browser/authorities/find_auth_records/find_auth_records_pdf.pdf. Please contact OCLC-Support at support@oclc.org with any questions or concerns related to this announcement.

New CIP Upgrade Functionality Added to the Expert Community

OCLC is pleased to announce to our cataloging members that additional functionality has been added to the Expert Community to enable upgrading of Cataloging in Publication (CIP) records by member libraries, even when they are coded "pcc" in the 042 field. OCLC has previously excluded all records that were coded as being Program for Cooperative Cataloging (PCC BIBCO records) from Expert Community replaces. Library of Congress CIP records (DLC Encoding Level 8 records) were not being coded as "pcc" at the time the Expert Community began, but are currently routinely coded in this manner. Not being able to permanently upgrade master records in WorldCat for LC CIP has long been a source of frustration for catalogers. OCLC has heard this frustration and is responding by adding new functionality to enable upgrading of CIP. Records coded as "pcc" with other encoding levels continue to be excluded from Expert Community replaces. Beginning on November 5, 2012, catalogers using full level (or higher) OCLC cataloging authorizations are able to edit/upgrade all fields in LC CIP records that may be edited in other non-pcc master records with one exception. That exception is that the Encoding Level coding may not be changed. It will remain "8" until an official CIP upgrade is loaded to WorldCat from LC, from a CIP upgrade partner, or is changed by an institution with National Level Enhance authorization. The entire record may be upgraded as needed, including description and subject cataloging; only the Encoding Level may not be changed. When upgrading a CIP record, never remove correct and accurate information from a master record simply because your institution does not find it useful. This includes LC or Dewey Decimal classification numbers, LC or other subject headings, or other useful fields such as summaries or table of contents information. Using a full level authorization, catalogers may lock, edit, and then replace the LC CIP records when using Connexion Browser or Client. When using the Client, catalogers may just edit and replace without the first step of "lock" if desired, to upgrade LC CIP. OCLC suggests that libraries wishing to upgrade CIP view OCLC's CIP upgrade specifications linked off this page: http://www.oclc.org/us/en/worldcat/catalog/quality/cip/default.htm. For further information on the Expert Community see: http://www.oclc.org/us/en/worldcat/catalog/quality/expert/default.htm. If you have any questions, please direct them to askqc@oclc.org.

WorldCat MARC Records Now Available for Naxos Music Library Titles

OCLC and Naxos of America, Inc. are pleased to announce the availability of WorldCat MARC records for the Naxos Music Library, an invaluable resource for universities, music schools, public libraries, schools, music professionals, and collectors. Beginning on November 5, 2012, libraries can purchase and download full-level WorldCat records for more than 24,000 titles in the Naxos collection. Included with the purchase of these records, your holdings will be automatically set in WorldCat, enabling better discovery for your collection via OCLC WorldShare Management Services, WorldCat.org, and WorldCat Local, by your library users. Additional WorldCat records for the remaining titles in the Naxos collection, as well as new titles, will be made available each month. To begin receiving WorldCat records, please complete and submit the Cataloging Partners MARC Request form (https://www.oclc.org/forms/catpart-marcreq-std.en.html). Pricing information and delivery details are available in the Frequently Asked Questions (https://www.oclc.org/content/dam/oclc/cataloging-partners/FAQ-Naxos.pdf). For additional information, please contact OCLC Customer Support by e-mail at support@oclc.org or call 1-800-848-5800, or 1-614-793-8682.

Europeana, OCLC Agree on Approach to Contributions to Europeana.eu

OCLC and Europeana, the provider of Europe's digital library, have worked together on an approach that will enable OCLC member institutions to contribute metadata derived from OCLC's WorldCat database to the Europeana.eu portal in a manner that is consistent with OCLC's WorldCat Rights and Responsibilities for the OCLC Cooperative. This agreement aims to dispel concerns that OCLC's policies around metadata in its WorldCat database are an obstacle to complying with the terms of the Europeana Data Exchange Agreement (DEA), which places all metadata contributed to Europeana.eu in the public domain, using the Creative Commons Zero Public Domain Dedication license. While OCLC makes no intellectual property claims to individual metadata records in WorldCat, it asserts a copyright claim over the WorldCat database as a whole—which created uncertainty over contributions to Europeana.eu by members of the cooperative. Nevertheless, OCLC wishes to support participation in Europeana by its member libraries given the significance of Europeana. In response to these concerns, OCLC requested and Europeana agreed to ask subsequent users of the metadata to give attribution to both OCLC and to the contributing institution as the source, and to make them aware of the OCLC cooperative's community norms around data. This attribution and awareness are consistent with the expectations that OCLC member institutions have of one another with respect to data use. It is also consistent with Europeana's Usage Guidelines for Metadata, particularly the principle of "giving credit where credit is due." OCLC will continue to publicize its cooperative norms and provide advice and support to members of the cooperative who contribute metadata, while Europeana will actively encourage re-users of the metadata to uphold the aforementioned Usage Guidelines for Metadata.

National Library of Poland to Add 1.3 Million Records to WorldCat

The National Library of Poland (Biblioteka Narodowa) and OCLC have signed an agreement to add 1.3 million Polish library records to WorldCat, enriching the world's largest resource for discovery of library materials and increasing the visibility of these collections for researchers around the world. The National Library of Poland acts as the central library of the state and one of the most important cultural institutions in Poland. Its mission is to protect national heritage preserved in the form of handwritten, printed, electronic, recorded sound, and audiovisual documents. The primary task of the National Library is to acquire, store, and permanently archive the intellectual output of Poles, whether the works of citizens living on Polish soil, the most important foreign works, or publications related to Poland and published abroad. Once the records from the National Library of Poland have been added to WorldCat, they are discoverable on the Web through popular search and partner sites, and through Worldcat.org. There are currently some 1.4 million Polish records already in WorldCat. This new agreement with the National Library of Poland will nearly double the number of Polish records in the database.

Discovery and Reference

Goodreads, OCLC to Provide Greater Visibility for Public Libraries Online

OCLC is pleased to announce that it has expanded its strategic partnership with Goodreads, the world's largest site for readers and book recommendations, to help provide greater visibility for all libraries. The new agreement pledges to improve Goodreads members' experience of finding fresh, new things to read through libraries. It will also provide libraries with a way to reach this key group of dedicated

readers through social media. As a WorldCat.org traffic partner since 2007, Goodreads has sent more than 5 million Web referrals to WorldCat.org. The expanded partnership includes several components:

- A joint marketing effort to get libraries to join the Goodreads site and create a library "group" page, which will now be listed at the top of the groups page.
- Engagement reports from Goodreads that show how many libraries have joined and created group pages and how fast membership is growing for individual libraries on Goodreads.
- An upcoming webinar held specifically for librarians and library staff members, to learn more about Goodreads and how to optimize the library's presence.
- Library-specific promotional materials to encourage patron participation in the Goodreads Choice Awards 2012 during the month of November.
- A discussion session planned for ALA Midwinter 2013 to hear library feedback and solicit ideas for additional visibility and collaboration.

For additional information about the Goodreads-OCLC partnership and how your library can make the most of it, please visit the partnership web page at http://www.oclc.org/go/goodreads.

Resource Sharing and Delivery

OCLC Begin Phased Migration to WorldShare Interlibrary Loan

OCLC has completed beta testing of the new OCLC WorldShare Interlibrary Loan service and is moving forward with an 18-month phased migration to the new service. WorldShare Interlibrary Loan is scheduled to replace WorldCat Resource Sharing in 2013 as part of libraries' existing subscriptions. The new service will centralize workflows now managed in multiple systems, and provide new functionality that speeds fulfillment of interlibrary loan requests, saving time for library staff and library users. Librarians from 20 OCLC member libraries participated in a six-month beta test of WorldShare Interlibrary Loan. Librarians from these institutions provided input that helped shape the development of WorldShare Interlibrary Loan. Many beta testing participants will continue their roles as advisors to OCLC on development of the new service as members of a new WorldShare Interlibrary Loan Advisory Group. The release of WorldShare Interlibrary Loan represents the first large migration of OCLC member libraries to the OCLC WorldShare Platform, where they will benefit from expanded integration across a growing number of services. The platform will enable library staff and others to develop applications that will help them connect the service with other services in use within their libraries. They may also use the new service in conjunction with other components of OCLC WorldShare Management Services. The phased rollout of the service has begun and will continue through December 2013. Open migration for all WorldCat Resource Sharing users will begin in February 2013 and continue until the end of access to WorldCat Resource Sharing on December 31, 2013.

Management Services and Systems

WorldShare Metadata Functionality Offers Improved Efficiencies

New OCLC WorldShare Metadata collection management functionality offers more efficient ways for libraries to manage electronic resources and improve user access to those valuable collections. WorldShare Metadata collection management automatically delivers WorldCat MARC records for electronic materials and ensures the metadata and access URLs for these collections are continually

updated, providing library users better access to these materials, and library staff more time for other priorities. OCLC worked with libraries in North America to beta test the new functionality as part of OCLC WorldShare Metadata services. Pilots of the new functionality are planned in different regions around the world. Libraries use the collection management functionality to define and configure e-book and other electronic collections in the WorldCat knowledge base. They then automatically receive initial and updated, customized WorldCat MARC records for all e-titles from one source. With the combination of WorldCat knowledge base holdings, WorldCat holdings, and WorldCat MARC records, library users gain access to the same set of titles and content in WorldCat Local, WorldCat.org, the local library catalog, or other discovery interfaces. OCLC WorldShare Metadata collection management services are available to all libraries with an OCLC cataloging subscription and work with other components of OCLC WorldShare Management Services as well as other library systems.

Digital Collection Management

Academy of Motion Picture Arts and Sciences Library Offers Web Access

Since its establishment in 1928, the library of the Academy of Motion Picture Arts and Sciences has grown into a world-renowned institution dedicated to documenting the history and development of motion pictures as an art form and an industry. The library is open to the public and is an important resource for scholars, students, researchers and industry professionals. Today, researchers, students and film aficionados worldwide can begin to explore these rich, unique collections online through the Margaret Herrick Library Digital Collections (http://digitalcollections.oscars.org/), an online database that provides public access to digitized materials from the Library's collections. Currently, the database contains more than 3,000 items, including correspondence, photographs, early release fliers, full issues of rare periodicals, sheet music, and movie star ephemera. The database also includes complete copies of more than 250 Academy publications, dating back to the founding of the organization in 1927, and provides access to significant items including selections from the Alfred Hitchcock papers and the Cecil B. DeMille photographs, as well as the annual Academy Awards programs. Digitizing these materials is part of an ongoing effort to preserve and provide wider access to one of the world's pre-eminent collections of motion picture history. The hope is that the database will both assist scholarly researchers and offer the general public the opportunity to experience the Academy's holdings even if they are not able to visit the library in person. The Library has had a digital asset management program in place for some time to preserve selected items from the collections. Many images in the library had already been scanned for preservation, and library staff was able to download some of these items from the library's existing system and import them to OCLC's CONTENTdm Digital Collection Management Software. Additionally, library staff scanned some materials, such as correspondence and publications, specifically for ingesting into the new system. Using CONTENTdm, the library was able to showcase its digital collection on the Web quickly and easily. Since the collections were just officially launched in July 2012, it is too early to tell how much new traffic will be generated by the new digital resource. Still, the number of page views in the first few months has been impressive. Among the most popular collections so far: Academy Publications (http://digitalcollections.oscars.org/cdm/landingpage/collection/p15759coll4), which includes full-text issues of publications produced by the Academy since 1927; and William Selig Papers

(http://digitalcollections.oscars.org/cdm/landingpage/collection/p15759coll1), from the silent film producer. Other popular sites from the digital collections include:

- Academy Awards Collection (http://digitalcollections.oscars.org/cdm/landingpage/collection/p15759coll9): This digital collection contains selected Academy Awards photographs, rule books, programs, and ephemera from the library's extensive holdings.
- Motion Picture Periodicals (http://digitalcollections.oscars.org/cdm/landingpage/collection/p15759coll11): The digital collection of Motion Picture Periodicals contains complete issues of various publications from the library's collections. The library's periodical holdings include industry trade publications, fan magazines, technical and scholarly journals, and studio house organs.
- Mary Pickford Papers (http://digitalcollections.oscars.org/cdm/landingpage/collection/p15759coll10): Selection of photographs from the Mary Pickford papers. Mary Pickford was a Canadian-born actress, producer, director, and film executive active in filmmaking from 1909 to 1936. From 1915 through the mid-1920s she was arguably the most popular and best-known woman in the world.

For more information about the Margaret Herrick Library and its collections, please visit the library Web pages at http://www.oscars.org/library/index.html.

WebJunction

WebJunction Receives Grant to Support Ongoing Operations

OCLC has received a $4.1 million grant from the Bill & Melinda Gates Foundation to support five years of ongoing operations of WebJunction, the learning place for libraries. Built with grant funding from the Gates Foundation and launched in 2003, OCLC's WebJunction has helped more than 70,000 library staff build the job skills they need to meet the challenges of today's environment. WebJunction.org provides a wealth of training resources—including online courses, webinar presentations, downloadable curricula, and real-world examples collected from libraries—to share the knowledge, skills and support that power relevant, vibrant libraries. WebJunction programs support library staff working daily to connect their local communities with the content, space and services they need to enrich and transform lives. The new grant will support OCLC's continued development of the programs, content and systems of WebJunction.org, and provide long-term sustainability of services that will help libraries thrive in changing and challenging technological environments today and into the future. WebJunction's training resources, programs, and content have been used by staff in 69 percent of U.S. public libraries. From July 2011 through June 2012, staff enrolled in more than 19,000 courses via WebJunction and more than 17,000 staff members registered for 26 free webinar programs offered on hot topics in the library profession. Eighteen state library agencies partner with OCLC to offer their members sponsored access to self-paced courses and localized training content through WebJunction.org.

OCLC Research

Swatting the Long Tail of Digital Media: A Call for Collaboration

A new report, *Swatting the Long Tail of Digital Media: A Call for Collaboration*, urges a collaborative approach for conversion of content on various types of digital media. Written by Senior Program Officer

Ricky Erway, it is intended for managers who are making decisions on where to invest their born-digital time and money. It should help them understand that any expectations that local staff will be able to handle everything are probably impractical. We hope it will also help archivists (and others) in the trenches breathe a sigh of relief to think that perhaps they won't have to deal with an array of obsolete media all on their own. This is the second in a series of reports about demystifying born-digital materials. As with the first report, *You've Got to Walk Before You Can Run: First Steps for Managing Born-Digital Content Received on Physical Media*, this report refers only to born-digital material on physical media. Read both reports at http://oclc.org/research/publications/library/2012/2012-06r.html.

ArchiveGrid Becoming Free Service in January 2013

Work is currently underway to transform the ArchiveGrid database of archival collection descriptions from a subscription service to a free service on a new interface developed and managed by OCLC Research. A beta version of the new interface developed by OCLC Research is available at no charge at http://beta.worldcat.org/archivegrid/. This beta has been designed to support OCLC's efforts to expand support for this type of data, engaging with the library/archive community as we work together to create more sustainable ways to grow the collection of data and represent it appropriately in WorldCat. To support this transition, the following changes are being implemented to ArchiveGrid:

- Beginning in November 2012, OCLC no longer requires authentication (by IP address or logon account) to use the stand-alone ArchiveGrid subscription service at http://archivegrid.org. This will provide easier access to and better syndication of ArchiveGrid and its collections to search engines such as Google.
- By December 2012, the OCLC Research version of ArchiveGrid will move from its current beta status to a production service.
- In January 2013, the OCLC Research version of ArchiveGrid will replace the http://archivegrid.org interface.

The new version of ArchiveGrid from OCLC Research offers several advantages, including:

- Free and open access to researchers, scholars, students, genealogists, and others, without a subscription.
- Developments and enhancements carried out in close consultation with members of the special collection library and archival communities.
- More current and comprehensive content, including archival descriptions available from contributor websites that are not yet discoverable in WorldCat.
- A modern and responsive interface, designed to work well for a wide range of users and on any device, from a Smartphone to a desktop system.
- Improved syndication and exposure of contributed collection descriptions to Google and other search engines through topical landing pages, site maps for web crawlers, and the ArchiveGrid Blog.
- A platform for continued OCLC Research and OCLC Product Development work, including improvements to web-based discovery, text-mining, and data analysis.

During this period, libraries with subscriber-based access to ArchiveGrid will not have to change links URLs and bookmarks to continue using ArchiveGrid; the changes will be automatic and transparent to users. We believe this new direction for ArchiveGrid marks a great opportunity to broaden contribution,

participation, utility, and visibility of this unique and important collection of resources. A list of current contributors to the ArchiveGrid collection is available at http://beta.worldcat.org/archivegrid/. If you are not a current contributor and would like to begin contributing collection descriptions to ArchiveGrid please contact us at http://beta.worldcat.org/archivegrid/collections/ to learn more about how to get started.

OCLC Research Launches Registering Researchers in Authority Files Activity

This activity seeks to summarize the benefits and trade-offs of emerging approaches to the problem of incomplete national authority files and make it easier for researchers and institutions to measure their scholarly output more accurately. Our interest in this subject was spurred by institutions' need to uniquely identify all of their researchers to measure their scholarly output, a factor in reputation and ranking. Yet national authority files only partially cover researchers—they do not include authors that write only journal articles, or researchers who don't publish but create or contribute to data sets and other research activities. To address these issues, OCLC Research Program Officer Karen Smith-Yoshimura launched a new task group comprised of OCLC Research Library Partner staff and others who are involved in uniquely identifying authors and researchers that can be shared in a linked data environment. The group plans to publish a short report that summarizes its findings; helps address the needs of researchers, institutions, funders, and services providing persistent identifiers for researchers; and suggests approaches for linking data from different sources in a coherent way. Details on this activity and the task group roster —including experts from the Netherlands, the United Kingdom, and the United States—are on our new Registering Researchers in Authority Files activity page (http://www.oclc.org/research/activities/registering-researchers.html) on the OCLC Research website.

Kindred Works Experimental Recommender Service from OCLC Research

There are many ways to find a new book to read or movie to view. OCLC Research has developed an experimental service that provides a set of items similar to an item of interest. The prototype service uses various characteristics of a sample work, such as classification numbers, subject headings, and genre terms, to retrieve related resources from WorldCat and produce a list of items similar to the sample. This approach is called content-based recommendation. The recommendations are accessible through a user interface and through a machine service. The user interface, Kindred Works, provides basic search functionality. The Kindred Works interface provides a convenient means for viewing the results of the WorldCat Recommender API. For a library that participates in WorldCat.org, recommendations can be customized to the collection of the library, by adding the library's OCLC holding symbol to the query. For more information, see the Kindred Works Activity Page at http://www.oclc.org/research/activities/kindredworks.html. The Kindred Works Prototype is at http://experimental.worldcat.org/kindredworks/.

OCLC QC TIP OF THE MONTH

Submitted by Luanne Goodson
Consulting Database Specialist
OCLC Quality Control Section

The provider-neutral cataloging policy, originally implemented on August 1, 2009 by the Program for Cooperative Cataloging, changed the cataloging of eBook resources resulting in fewer bibliographic records. The guidelines were revised in September 2011 to include non-textual formats.

Provider-neutral records are the same as Aggregator-neutral records. They are bibliographic records which contain information common to all equivalent manifestations of an online resource. Information specific to any one provider is generally omitted except for the 856 field. Field 533, which is used for descriptive data about a specific reproduction, is no longer to be used in the record except in the case of records for DLF Registry of Digital Masters, HathiTrust Digital Library, and other digital preservation projects

Provider-neutral records are base records available in the shared cataloging environment of WorldCat to which libraries can add information locally as needed. Some examples of records which are provider-neutral are:

Streaming video example: #756154828

Online score example: #785718256

Electronic dissertation example: #802284591

Streaming audio example: #774522508

E-book examples: #671568124, #679327338

Online map examples: #774385772, #639057970

Catalogers are encouraged to create only one record to represent equivalent manifestations of an online resource. Duplicates can be reported to OCLC Quality Control by sending email to bibchange@oclc.org or while viewing a bibliographic record in Connexion go to the Action menu and choose Report Error. This opens a window with an area for free-text, and upon sending includes a copy of the record as it appeared at the time the window was opened.

Please see: http://www.oclc.org/worldcat/catalog/quality/expert/websessions.htm for a recording of a Provider-Neutral Webinar (for eBooks), as well as a PowerPoint presentation. Also, the Provider-neutral e-monograph MARC record guide (including September 2011 revisions) can be accessed here: http://www.loc.gov/aba/pcc/bibco/documents/PN-Guide.pdf

This policy now applies to all monographic formats including eAudio, streaming video, electronic maps, eBooks, etc**.** The online resources may be issued as born-digital resources, current simultaneously-issued-with-print editions, or scanned reproductions of previous existing materials. Create a provider-neutral record for online resources even if no equivalent manifestations exist at the point of cataloging.

If you have questions, please send email to: askqc@oclc.org

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Field 264 was defined in the MARC 21 Bibliographic format Update No. 13 in 2011 (http://www.loc.gov/marc/bibliographic/bd264.html) and implemented in OCLC as part of the OCLC-MARC Update 2012 in May. It is documented in OCLC Technical Bulletin 261 (http://www.oclc.org/support/documentation/worldcat/tb/261/default.htm) until our documentation staff has a chance to add it to "Bibliographic Formats and Standards," "OCLC-MARC Records," and other relevant OCLC documents later this year.

The Program for Cooperative Cataloging (PCC) announced on June 12, 2012, the availability of the document "PCC Guidelines for the 264 Field" at http://www.loc.gov/aba/pcc/documents/264-Guidelines.doc. At that time, OCLC informed users they could begin to use field 264 according to these guidelines and with these cautions offered by the PCC: "It should be noted that these guidelines do not address the application of the 264 field for materials cataloged under the standards for Descriptive Cataloging of Rare Materials (DCRM) or other standards for specialized materials. The communities working on the application of RDA for specialized materials will need to develop appropriate guidelines for using the 264 field with those materials." PCC participants creating RDA records were otherwise instructed to begin following those guidelines immediately.

A note on OCLC Technical Bulletins (http://www.oclc.org/support/documentation/technicalbulletins/default.htm) :

OCLC Technical Bulletins are intended to supplement our other documents, such as Bibliographic Formats and Standards (BFAS) http://www.oclc.org/bibformats/en/, until our documentation staff has a chance to work the new material into them. The OCLC documentation staff are currently working to implement a new content management system, which has been more difficult and time-consuming than had been expected. But we are hoping that all of the new elements noted in TB 261 can be folded into BFAS before the end of the year. Actually, the relevant material from OCLC-MARC Update 2012 (TB 261) has already been added to Authorities: Format and Indexes (see http://www.oclc.org/support/documentation/worldcat/authorities/authformat/abstract/abstract.htm) and Searching WorldCat Indexes (see http://www.oclc.org/support/documentation/worldcat/searching/searchworldcatindexes/abstract/abstract.htm). Please be assured that we will get to BFAS as soon as we possibly can.

If you have questions, please send email to: askqc@oclc.org

OLAC MEMBERS:
IS YOUR DIRECTORY INFORMATION CORRECT?
CHECK THE ONLINE DIRECTORY

The Directory can be found on the OLAC Website at:

http://olacinc.org/drupal/?q=node/9

If you have forgotten your Username or password please contact:

Teressa Keenan

Teressa.keenan@umontana.edu

OLAC Web Page & OLAC-L Administrator

Members can search the OLAC Membership Directory for a name, state, e-mail or type of affiliation. Separate boxes for "state" and "affiliation" can also be used as filters to help narrow the searches further, if desired.

Check out your information and send corrections to:

Bruce Evans

OLAC Treasurer

Baylor University

One Bear Place #97151

Waco, TX 76798-7151