

2010

OLAC NEWSLETTER



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THE OLAC NEWSLETTER

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Material for publication in the OLAC Newsletter should be sent to the appropriate editor. Persons wishing to review books should contact Katie Eller, katie.eller@gmail.com, indicating their special interests and qualifications. For AV cataloging questions, contact Jay Weitz. Articles should be submitted in electronic form, using standard word-processing software, and consistent in length and style with other items published in the Newsletter. For further guidance, please check the OLAC Newsletter Editorial Stylesheet.

TABLE OF CONTENTS

From the President	4
Sevim McCutcheon	
From the Editor	5
Kate James	
Treasurer's Report	6
Nathan Putnam	
OLAC Meeting Minutes	
Marcia Barrett	
<i>Executive Board</i>	7
<i>Membership</i>	12
OLAC 2010 Conference Reports	
Jan Mayo, Editor	
<i>Preconference</i>	15
<i>Plenary Sessions</i>	16
<i>Workshops and Seminars</i>	18
<i>Poster Sessions</i>	39
<i>Scholarship Recipients' Report</i>	42
OLAC 2010 Conference Wrap Up	46
Julie Huskey	
News and Announcements	47
Barbara Vaughan, Editor	
Reviews	52
Katie Eller, Editor	
OLAC Cataloger's Judgment	56
Jay Weitz	
News from OCLC	60
Jay Weitz	
OCLC QC Tip of the Month	68

FROM THE PRESIDENT

Sevim McCutcheon



Hello OLAC members and friends,

The 2010 OLAC conference in Macon, Georgia took place in October. Survey results and informal comments overheard indicate that it was a highly educational event, complimented by ample time for professional and social networking. In this issue are reports from the conference scholarship winners and event reporters, giving their summaries and perspectives of the event.

Proposals are being accepted to host the 2012 conference. Though we hope it will be hosted in a western location, proposals from any place are accepted until January 1, 2011. Please see the handbook on the OLAC website for more information. As a former conference chair, I can attest that hosting is a rewarding experience.

The room assignments for OLAC meetings at ALA Midwinter are as follows: the CAPC Meeting will be on Friday, January 7, from 7:30 pm to 8:45 pm, in the San Diego Marriot and Marina (MAR)-Mission Hills, and the OLAC Membership Meeting will be on Sunday, January 9, from 4:00 pm to 5:30 pm in San Diego Convention Center (SDCC)-Room 27 A.

Finally, please feel free to contact me, or any other board member, with any issues, concerns or other topics that you may be interested in.

FROM THE EDITOR

Kate James



Hello, everyone,

It has been a busy three months for OLAC and its members, which is reflected in this special issue of the *Newsletter*. The OLAC Biennial Conference was held in Macon, Georgia, from October 14-17. This issue has many conference reports, including reports on the preconference, the plenary sessions, the workshops and seminars, and the poster sessions. OLAC gave out 2 scholarships, one to Christina Hennessy and one to Nerissa Lindsey. Their enthusiastic reports can be found starting on page 42. I would like to say thank you to Rob Freeborn, Bobby Bothmann, and Debbie Ryszka for the photographs they submitted. It is clear that wherever there are OLAC members gathered fun is being had.

Kelley McGrath has been very busy on behalf of OLAC. The OLAC Work-Centric Moving Image Discovery Interface Prototype is available for review. A fuller description of the exciting project can be found on page 50.

The December issue marks the completion of the first year of the electronic version of the *Newsletter* and my first year as editor. Thank you to all who have submitted articles and photographs. The *Newsletter* could not be published if it were not for the efforts of many people.

Happy Holidays!

TREASURER'S REPORT
1st Quarter FY11
July 1 - September, 2010



Nathan Putnam

Treasurer's Report 1st Quarter FY11, July 1-Sept. 30, 2010 Nathan Putnam, Treasurer		
	1st Quarter	FY-to-Date
Opening Balance		\$ 22,913.25
Income		
Memberships	\$ 715.00	\$ 715.00
Membership Refunds	<u>\$(175.00)</u>	<u>\$(175.00)</u>
Total	\$ 540.00	\$ 540.00
Expenses		
Awards	\$ 1,722.24	\$ 1,722.24
Bank Charge	\$ 18.00	\$ 18.00
Board Dinner	\$ 248.33	\$ 248.33
Misc (including ALA)	\$ 247.00	\$ 247.00
Newsletter Production	\$ 200.00	\$ 200.00
PayPal Fee	\$ 18.41	\$ 18.41
Postage	\$ 8.82	\$ 8.82
Stipend	\$ 700.00	\$ 700.00
Website Administration	<u>\$ 100.00</u>	<u>\$ 100.00</u>
Total Expenses	<u>\$ 3,262.80</u>	<u>\$ 3,262.80</u>
Closing Balance		\$ 20,190.45
Personal Membership	358	
Institutional Membership	<u>122</u>	
Total	480	

OLAC MINUTES OCTOBER 2010

Marcia Barrett



OLAC Executive Board Meeting Minutes

October 6, 2010, 1:00 p.m.

Conference Call Hosted by OCLC

Present

Marcia Barrett, Debbie Benrubi, Robert Freeborn, Kate James, Pat Loghry, Sevim McCutcheon, Nathan Putnam, Amy Weiss, Jay Weitz

Agenda

The agenda was amended to allow Debbie Benrubi to present her reports first since she will need to leave early. The agenda was otherwise adopted as written.

Officer's Reports:

1. Outreach/Advocacy Report (Debbie Benrubi)

OLAC Brochure

Debbie has been working on revising the brochure because it is out of date. There is a copy on the Web site, if you want to take a look at it. It was last revised in 2007. She wants input from the Executive Board. The logo seems out of date. We paid a graphic artist (hudgraphics@aol.com), someone Rebecca Lubas knows) \$300 to update the logo. The Board approved up to \$500 for a new logo.

Promotion at OLAC Conference

Debbie does a round-up of individuals who promote OLAC at every Midwinter and Annual Conference. Do we want her to repeat this for the OLAC Conference? Repeat every ALA conference or only once a year? The Board asked her to trust her judgment. Attendance at the OLAC conference is very different from attendance at ALA conferences. This information hasn't been given in great detail in minutes in the past. The consensus of the Board is that it's important to continue to recognize people.

2. Online Regional Task Force (Debbie Benrubi)

Bobby Bothmann, Marcia Barrett, and Debbie Benrubi volunteered to look into what sort of regional or online training would be helpful to OLAC members. The group is proposing to be called the "OLAC Online/Regional Training Task Force."

The task force submits the following draft charge:

Assess the needs of the membership for AV/special format cataloging training beyond what the biennial conference provides. Draft a plan to meet the needs members identify that includes online delivery and/or regional in-person delivery of cataloging instruction. Recommend the tools needed to support the online component and submit a draft recommendation for implementation a pilot program to the Executive Board by January 2011 prior to the Midwinter board meeting.

So far, the task force has brainstormed questions for a survey to identify training needs. The survey will be sent to the OLAC-L list and will contain questions such as ranking in priority order what members want to learn, if they prefer face to face, online synchronous, or online asynchronous, how far they would be willing to travel, and how much they're able/willing to pay.

We're planning to have a table at the OLAC Conference during the poster sessions to let people know of the upcoming survey. It will be a good time to talk to people about whether they're willing and able to help with training/workshops. Rob Freeborn suggested the task force look at the Web site of the Education Committee of MLA; they have been doing something similar.

3. Secretary's Report (Marcia Barrett)

Calendar

Marcia has made some proposed changes to the calendar section of the handbook. These primarily relate to updating items to reflect the fact that the newsletter is no longer published in print. The items listed under "OLAC meets at Midwinter" are a combination of Executive Board business items and OLAC membership meeting items. Since we've moved to conference calls for Executive Board meetings, we need to sort these out.

I have a few questions about revisions and will send out the proposed revisions via email. If everyone will take a few minutes to review and make comments, that will be helpful.

Roster

There are a few gaps in the Executive Board roster, and I'm going to email individuals to get that information.

Stipends

I've reviewed email from the previous Executive Board that Paige forwarded to me, and there were discussions about OLAC Handbook changes for stipends that don't appear to have been made. As an ALA affiliate, we get one complimentary ALA registration for Midwinter and one for Annual. The Executive Board agreed that this should go to the current OLAC president who would then not get the ordinary OLAC stipend. The president receives the OLAC stipend when attending the OLAC conference. The handbook hasn't been updated to reflect this. Pat Loghry explained that the reason the change wasn't made in the handbook is that it can be problematic to get the complimentary ALA registration.

There was also previous discussion about the current handbook language for major conference speakers and workshop leaders. This includes \$100 honorarium for each, and what was pointed out is that many institutions have issues with the word “honorarium” and some federal employees are not allowed to accept an honorarium. Another point was that expenses have gone up for travel so this section should be reviewed. There were several emails about it, but no decision was reached. It was suggested that the specific Conference set the amount based on planned income and that the handbook give a guideline of a minimum amount of \$600 which would leave it open to the Conference to offer more if they have the funds to do so.

The current Executive Board is concerned about committing to a minimum because we don’t know about future income. Instead, we should look at this on a conference-by-conference basis. What we offer is more generous than most. We’ll revisit the issue in November.

4. Treasurer’s Report (Nathan Putnam)

OLAC is up two personal memberships (358 memberships) from last year. Institutional memberships are down, and Nathan expects them to continue to drop. We’re up \$3000 from last year due to saving on processing costs from the newsletters. Nathan will send out renewal notices soon for those whose memberships expire at the end of the year.

Nathan has an email out to Julia about conference costs and can’t report on that yet.

What if we connect regional training to institutional memberships? That may be a way to increase institutional memberships.

5. CAPC Report (Robert Freeborn)

Robert has an update from Heidi Frank about AV Glossary Project. They are hoping to have the interface up by 2011 and will report on that at Midwinter. CAPC members did not see a need to meet at OLAC Conference. There will be an informal dinner Saturday night with RDA test members.

Robert will be putting out a call among CAPC members to see who wants to continue on the committee. There is one opening on the committee, a vacancy created by Marcia’s move to OLAC Secretary. Robert will put out a call for applications and will put forth any names received at the January Executive Board meeting.

6. Newsletter Editor (Kate James)

The September newsletter has gone out, and she has begun working on the December newsletter. She has a question for the Board about announcing the newsletter. Her goal is to get newsletters out mid-month of the month that they’re due. The issue with not posting to the OLAC list had to do with losing institutional memberships. For December, Kate will notify members a week before posting to OLAC-L.

The book reviews editor is no longer at the St. Louis Public Library, and currently works at home. The Board agreed that she should remain as editor. The book reviews section of the newsletters has expanded to a “reviews” section.

Old Business:

1. OLAC 2010 Conference (Julie Huskey)

Julie just received a batch of registration forms; however we’re only up to 117 registrants.

Break-out speakers have been rearranged after the cancellation. Pam Newberg has agreed to do a workshop on realia. Julia has arranged for a new caterer for the Friday night reception, but the cost of a bartender may be prohibitive. The board recommended that we not hire a bartender. Shuttle has requested that we consolidate our afternoon departures. Some of the meeting costs were dependent on getting a certain number of nights in the hotel. Break-out rooms can be appropriately sized for the number of attendees.

Questions Julie had for the Board:

- How was special-event insurance purchased for the last conference?
- What percentage of conference attendees will attend the reception (Friday night)? Budget for 100%

2. Web site Rewrite (Pat Loghry)

The group would like to be called a Task Force and would like the past president to be the representative to the Executive Board. The group prefers that nothing be changed without Executive Board review and would like to call for a new set of volunteers. Other specific include:

- Involving a library school intern
- Survey of the members to see what they think of the website
- Highlighting aspects of the website
- Banner on the website to highlight rule changes

Pat will put all of this down in writing and ask the Board to approve.

Nathan participated in the ALA Emerging Leaders Program and noted that it lacks technical services opportunities. That might be an opportunity for recruitment for the task force.

New Business:

1. OLAC 2010 Conference

Nathan and Kate will not be able to attend.

2. ALA Midwinter

Attendance

Kate, Robert, and Sevim will be unable to attend.

Membership Meeting

We will have a membership meeting at Midwinter. The agenda will include officer reports, the OLAC conference round-up, Web site rewrite task force report, online/regional training task force report, and suggestions from membership for both

Executive Board

Pat will plan the dinner for the Board and friends. She asked for help in determining whom to invite.

OLAC Membership Meeting Minutes

Saturday, October 16, 2010

OLAC 2010 Biennial Conference

Welcome (Sevim McCutcheon)

OLAC President, Sevim McCutcheon, opened the meeting by welcoming conference attendees and thanking Julia Huskey and the members of the Conference Planning Committee for all of their hard work. She encouraged attendees to consider hosting the conference in 2012. The OLAC Executive Board is accepting proposals which are due in January 2011.

Announcements

Sandy Roe, editor of *Cataloging and Classification Quarterly*, announced that Taylor and Francis had provided some samples of the journal for the conference. All the samples have already been taken, but if you would like a sample, please contact Sandy. Also, she stated that although it may seem that the balance of the articles tends toward the theoretical, the history of the journal is that it has always tried to balance theoretical and practical, so if you have an article proposal that is practical in orientation, please consider submission.

OLAC members Kelley McGrath and Bobby Bothmann are on the editorial board.

Outreach/Advocacy Report (Debbie Benrubi)

First, appreciation goes to all the OLAC members and friends who promote our organization at regional conferences and workshops. In the past year, these have included:

- Amy Pennington from St. Louis University who promoted OLAC at workshops on cataloging audiovisual material at the MOBIUS Annual Conference in Columbia, Missouri in June and the Missouri Library Association Annual Conference earlier this month;
- Paige Andrew from Pennsylvania State University who promotes OLAC at map cataloging workshops around the country, including a workshop at the University of Virginia in Charlottesville later this month;
- Anna DeVore from University of California, Santa Barbara points people to the OLAC website when they ask questions about cataloging nonbook materials on AUTOCAT or in other venues, and highly recommends joining (she says it is cheap and efficacious!)
- Lynne Bisko from Elon University promoted OLAC at a North Carolina Library Association (NCLA) Resources and Technical Services Section (RTSS) workshop session in September, when she co- led a session on AV cataloging;
- Rebecca Lubas from University of New Mexico plugged OLAC at the New Mexico Library Association in April, as well as at an e-resources cataloging workshop she gave at UNM for catalogers in the ABQ/Santa Fe area;
- Dana Tonkonow from Central Connecticut State University, who taught a workshop entitled "Video & Sound Recordings: Cataloging Basics" at the Middletown Library Service Center in Middletown, Connecticut;

- Shelby Harken from University of North Dakota, and many others who use OLAC materials and promote OLAC in training and mentoring cataloging interns;
- Jay Weitz from OCLC, who promotes OLAC in messages to Connexion subscribers on the “Message of the Day;”

Finally, thanks to several members who represented OLAC at the ALA Affiliates booth at the Washington, D.C. conference in June.

I know there are many others who promote OLAC and I'm sorry if you were not mentioned; please let me know anyone else who should be included and I'll make sure it gets into the newsletter. Your efforts to raise OLAC's profile are much appreciated.

The OLAC website also helps generate interest, and special acknowledgment goes to Teresa Keenan from the University of Montana, Missoula, for the excellent job she does as our webmaster.

In other outreach news, our membership brochure hasn't been updated in a few years so we are working on a revision. We still have some of the old ones so if you are attending or giving any cataloging workshops or meetings, ask me and I can send you some to distribute when you mention the good work of OLAC.

And you'll hear more about this, but outreach is a big part of the OLAC Online/Regional Training Task Force that will be drafting a plan to meet online and regional training needs beyond that provided at this conference, starting with our membership but expanding beyond our membership in ways that should increase our visibility and, eventually, our membership numbers among special format catalogers.

Treasurer's Report (Robert Freeborn for Nathan Putnam)

OLAC has a balance of \$20,000 in the checking account. We are currently up two person members since last year (at 358), but we are down 33 institutional members (at 122). Renewal messages will go out after Thanksgiving to those needing to new their OLAC membership.

Nathan will be sending out reminders after Thanksgiving for membership renewals.

CAPC Report (Robert Freeborn)

CAPC is busy with a lot of projects, but members agreed there was no need to meet at this conference. One member has cycled off, creating a vacancy. If you have an interest in serving on CAPC, contact Robert Freeborn.

Newsletter Editor (Amy Weiss for Kate James)

Three issues of the electronic-only version of the newsletter have been published.

Contact Kate if there are topics you'd like to see included in the newsletter. If you have images from the OLAC Conference, she is interested in including those.

New Business

Scholarship Winners (Bobby Bothmann)

Bobby Bothmann, chair of the Scholarship Committee, recognized other members of the committee, Katie Eller and Debbie Benrubi, and announced the two winners of the 2010 Scholarship Award.

Christina L. Hennessey is a librarian at Loyola Marymount University in Los Angeles. Nerissa Lindsey is a 2010 graduate of the University of Washington Information School and since August, has been working at Texas A&M International.

Online/Regional Training Committee (Debbie Benrubi)

Debbie Benrubi, Bobby Bothmann, and Marcia Barrett are members of a new task force to identify ways to extend training beyond the biennial conference with online and/or regional training. The task force is in process of creating a survey to discover training needs, so please participate in the survey.

Elections Committee (Bobby Bothmann)

OLAC will hold elections for vice president/president-elect and treasurer in the spring. Please consider running for office.

Web site Rewrite Task Force (Pat Loghry)

The task force is looking for one volunteer who will work for one year and two volunteers who will work for two years. Please consider volunteering for this task force. The group is planning to do a quick-and-dirty survey to find out what members would like to see highlighted on the Web site.

OLAC 2010 Conference Report (Julia Huskey)

Attendance at the 2010 conference is smaller than usual. The one hundred twenty-five attendees represent four (U.S., Canada, Barbados, and Trinidad) countries and 30 states.

She has heard wonderful things about all the presentations and appreciates the flexibility of the presenters who were able to step in to help at the last minute after an emergency cancellation. Julie hopes to get a presence up on the Web in a few days with hand-outs, surveys, and photographs.

Announcements

The next deadline for OLAC Research Grant proposals is March 1, 2011.

CONFERENCE REPORTS

Jan Mayo, Column Editor

**** REPORTS FROM THE ****

2010 OLAC Biennial Conference

Macon, Georgia

PRE-CONFERENCE

NACO-AV FUNNEL TRAINING

Presented by

David Procházka

University of Akron

--reported by Christina Hennessey, Loyola Marymount University

The NACO-AV funnel training pre-conference was a day-long training session for those catalogers who will be contributing AV-related name authority records to the NACO-AV funnel, a project of PCC. Library of Congress does not create name authority records for AV work, so the job has fallen to PCC/OCLC catalogers and their institutions. This training is not offered very often, and is usually a five-day class. David did an excellent job of condensing five days of material into a one-day course relevant to AV catalogers. All twelve attendees received a large binder with 500 pages of materials from the full NACO five-day class. Many attendees brought laptops to the class as well, which was useful when looking at the many online resources we consulted during the course, such as AACR2, LCRIs, MARC21 format for authority data, and DCM:Z1. All these resources can be found on the NACO page at <http://www.loc.gov/catdir/pcc/naco/>.

The session focused on name authority records (NARs) for personal and corporate names. We skipped the regular NACO training on geographic names, since they seldom come up much in AV name authority work, and uniform titles. We also focused on AACR2, rather than RDA. If and when RDA is implemented, we will have opportunities for future training on it then.

General guidelines on when to create a new NAR were discussed. Goals of NACO record creation are high-value, low effort. The LC/NACO authority file is a dynamic file that lives at LC, changing every 24 hours. Name authorities should be unique, but not exhaustive. The records should not be a biography or a history, but brief and pertinent. Focus on the work in hand and do not cruise the database for errors to fix!

To keep authority records consistent, we spent a lot of time in the training on how the proper names are chosen and normalized (to avoid duplicates), and on the proper format for the 670s that support the research we have done on the name authority. There is also a lot of trickiness with corporate body name authorities. They are handled differently if they are government or non-government, and whether they are a subordinate part of another corporation or not.

The class worked on exercises throughout the day to test our knowledge of what we had learned so far. All contributors trained in this class will be assigned a mentor that will review our ongoing name authority work until we achieve 95% success. Approximately forty librarians internationally contribute to this project, listed in the NACO reports as the “OLAC” funnel. There are no quotas for the group or for particular librarians or institutions. The NACO-AV funnel is also supported by a discussion list.

PLENARY SESSIONS

“CHICKEN SOUP FOR THE SOUL? RDA FOR THE AV CATALOGER”

Opening Session Address by Robert Ellett

San José State University

--reported by Sandy Roe, Illinois State University

Robert Ellett, lecturer at the School of Library & Information Science at San José State University, began with stories of his previous experiences at OLAC conferences and gave special thanks to this year’s local conference planner before launching into the topic he was asked to address, Resource Description and Access (RDA). His presentation title, “Chicken Soup for the Soul? RDA for the AV Cataloger,” recalled for the audience the now twenty year old series of inspirational stories originally created by Jack Canfield and Mark Victor Hansen. We are just now beginning to hear inspirational stories about RDA.

Ellett went on to explain important aspects of RDA, and to compare and contrast it with AACR2. RDA is the content of the guidelines, while the RDA toolkit is the current electronic product that is available from ALA publishing. RDA is arranged around FRBR attributes: manifestations and items; works and expressions; persons, families, and corporate bodies; and concepts, objects, events, and places and the recording of relationships, while AACR2 is organized by format. There are three types of description from which the cataloger must select: comprehensive, analytical, and hierarchical. Ellett discussed the preferred source of information for a variety of manifestations and items. He shared a quote from the Joint Steering Committee to remind the audience that RDA is based on many AACR2 principles.

After laying out the guidelines for devised titles and the RDA core and “core if” elements, Ellett focused more specifically on using RDA to catalog media and three-dimensional objects. He provided screenshots of relevant portions of the RDA Toolkit and discussed the handout, “Content, Media, Carrier: Controlled Vocabularies from RDA.” The handout provided lists of values for the new MARC21 fields 336, 337, and 338 – the fields that have replaced the general material designation (GMD). After giving the audience a chance to practice applying these new values, he provided examples for the recording of extent and the three types of relationship designators (name-to-resource, resource-to-resource, and name-to-name). Finally, he encouraged us to watch for the addition of non-print examples at the Library of Congress Documentation for the RDA Test: Examples for RDA – Compared to AACR2 (<http://www.loc.gov/catdir/cpsd/RDAtest/rdaexamples.html>). Ellett concluded that our use of RDA will result in more granular metadata which will support better differentiation of resources.

RULES WERE MADE FOR PATRONS, NOT PATRONS FOR THE RULES
Closing Session Address by J. McRee (Mac) Elrod
Special Libraries Cataloguing

--reported by Jan Mayo, East Carolina University

Closing session speaker, J. McRee (Mac) Elrod, founder of Special Collections Cataloguing, a contract cataloging firm, began his presentation with a brief but colorful biography in the support of equality for all as an illustration of his opinionated nature. Mac has a long history of rabble rousing and that those in attendance were “the rabble he wish[ed] to rouse” today.

He sees librarians as central to our civilization and catalogers, especially AV catalogers, as the most vital part, because cataloging of non-book materials is becoming more critical than ever. However, we need to bear in mind that rules were made for the patrons, not patrons for the rules. We must both make materials available and make our records similar enough so that we can share them and administrators are willing to pay for them. There are currently conflicts between the rules advocated by different agencies, and catalogers have abandoned their central role of building catalogs to online catalog programmers, who do not have the same perspective.

Mac discussed the addition of fields 336-338 to perform the function the GMD does now, even though the GMD works fairly well. Some of his clients have asked to have those fields converted to display like the GMD because this is what the patrons want. What patrons want will eventually shape the rules.

According to Mac, reports of the death of the MARC format are greatly exaggerated. There is nothing wrong with MARC having been created around the catalog card format, and he feels that abandoning ISBD element ordering is a bad idea. Mac claims we are not using MARC and AACR2 as fully as we could be and some of the limitations catalogers complain are inherent in them can actually be worked out through the current versions of MARC and AACR2.

He made suggestions for several areas that could do with some work, such as the display order of 5XX notes, and listed several ways in which Special Libraries Cataloguing bends the rules to accommodate patrons’ needs. Consistency in transcription is vital to providing good access.

He cautioned against deleting information from a record, urging that mapping be used to control the display instead. We need to make our online catalogs work for us, not the other way around.

The substance of Mac’s presentation and the handout he distributed can be found here: <http://www.slc.bc.ca/mac/rules.htm> and here: <http://www.slc.bc.ca/mac/handout.htm>.

WORKSHOPS AND SEMINARS



STREAMING VIDEO CATALOGING

Presented by Marielle Veve

University of Tennessee, Knoxville

--reported by Deborah Ryszka, University of Delaware

Marielle Veve, Cataloging & Metadata Librarian/Adjunct Assistant Professor at the School of Information Sciences, University of Tennessee, Knoxville, presented an in-depth session on how to catalog streaming video or remote access

multimedia. Veve began her presentation with a definition and examples of streaming video or media. She described streaming video as moving images that are sent over a network and that can be viewed immediately. Streaming video has no physical carrier and can only be viewed online. Once playback of the streaming video is complete, the files downloaded to view the streaming content are gone.

According to Veve, streaming video comes in a variety of formats, including videos with sound, videos without sound, animated slides, static slides or slideshows, and screen captures. To accompany her explanations of these formats, Veve used visual examples to illustrate all of the formats she described. She noted that streaming video can come in a variety of file types, such as .asf, .asx, .avi, .flv, .mp4, .mpg, mpeg, .mov, .qt, rm, .swf, and wmv.

There are distinct differences between streaming media and non-streaming media. The most recognizable characteristic of non-streaming media is the way in which it is housed. Media housed in and distributed through physical carriers, i.e., videocassettes, DVDs, DVD-ROMs, CDs, CD-ROMs, etc., are considered non-streaming media. Digital files downloaded in their entirety from the Internet and stored on a local device or drive are non-streaming media also. Non-streaming media can be downloaded, manipulated, edited, or burned, but there must be sufficient device or drive capacity for these tasks. Playback of non-streaming media is based on the downloadable file on the local drive or device and is not in "real time."

The core of Veve's presentation focused on showing attendees how to catalog streaming video using AACR2 Chapter 7 (Motion Pictures and Videorecordings) and Chapter 9 (Electronic Resources). Streaming video files by their nature are videorecordings and remotely accessed electronic resources, and catalogers should use both chapters in AACR2 as the basis for their description of these items.

For determining the chief source of information for streaming media, Veve advised following rules 7.0B1 and 9.0B1 in AACR2. These rules instruct catalogers to use the item or resource itself as a chief source of information. In order of preference, Veve proposed the following places to consult for chief source of information evidence for streaming media: the title screen as viewed during playback, the title frames

or main menu before playback, the title on the streaming video's home page, accompanying material issued by the publisher of the streaming video, or other published descriptions of the streaming video not issued by the publisher of the streaming video.

Via a streaming media clip, Veve showed those in her breakout session how to select the appropriate cataloging workform in OCLC for cataloging these items. Treat streaming media as a videorecording and select the visual materials workform in OCLC, if cataloging these types of materials in OCLC's database.

In the fixed field portion of a bibliographic record in OCLC, code Type as "g" for projected media. Use value "m" for monograph or "i" for integrating resource, as appropriate, in the BLvl portion of the fixed field. Tag Form as "o" for online resource, TMat as "v" for videorecording, and Tech as "l" for live. Enter the total running time of the streaming video in the Time portion of the fixed field. Right justify the numbers and round seconds to the next highest number.

Fields 006 and 007 should be present in streaming media bibliographic records. A 006 field should be added and coded to reflect the electronic resource aspect of the streaming media or video file. Two 007 fields are needed to describe fully the different video and electronic resource characteristics of the file. One 007 is coded to describe the videorecording features of the file while the second is added to record the electronic resource attributes of the item.

Veve detailed how to transcribe title and statement of responsibility information for streaming videos and used actual streaming examples to demonstrate her points. Title information is entered in the 245 field with a \$h [electronic resource] after the main portion of the title; other and parallel title information, if present, is placed in the \$b part of the 245 field. Statement of responsibility data is recorded in the \$c portion of the 245 field. Varying forms of title are coded in 246 fields.

AACR2 rule 9.4B2, used to determine the publishing aspect of a streaming video, instructs catalogers to treat all remotely accessed electronic resources as published. The first place to consult for 260 data, Veve proposed, is the information found during the playback of a video. Next in line, according to Veve, were the following areas: before or after playback of the video, the video's homepage, accompanying published material issued by the video's publisher, and lastly, other published descriptions not issued by the publisher.

For recording information in the 300 field, Veve referred attendees to OLAC's Best practices for streaming media and urged them to follow AACR2 rule 9.5B3 and OLAC's interpretation of it. There are instances when including a 300 field in a bibliographic record is not advisable or appropriate and Veve gave direction for those specific situations. If the physical description (300 field) is omitted, assign a general note (500 field) or a contents note (505 field) to record the physical attributes of the streaming video file.

When constructing 500 notes for streaming media records, Veve encouraged catalogers to follow the guidelines in chapters 7 and 9 of AACR2. She provided specific instances of how notes should be coded and worded. Notes can be included in the bibliographic record to capture the following information: system requirements, mode of access, language, nature or artistic form and medium of performance,

source of title proper, cast, credits, edition and history, accompanying material, other formats, summary, and contents.

Lastly, Veve discussed the need for an 856 field, which provides electronic access or a direct link to the resource, in the bibliographic record for a streaming media file. Additionally, this field can provide access to a related resource, if desired. If a direct link to the resource is included, the 2nd indicator in the 856 field is coded "0." When a link to a related resource is provided in the 856 field, catalogers should assign a value of "2" to the 2nd indicator.

Veve accompanied her presentation with a handout entitled, "The streaming guide to cataloging remote access multimedia : a how-to-virtual manual for catalogers." This handout provided a link to Veve's web site, where additional material on cataloging streaming media is available. To access Veve's online cataloging documentation, see: <http://www.lib.utk.edu/~veve/>

BASIC VIDEORECORDINGS CATALOGING

Presented by Peter Lisius

Kent State University

--reported by Susannah Benedetti, University of North Carolina at Wilmington

Peter Lisius, Music and Media Cataloger at Kent State University, presented on Basic Videorecordings and noted that the session would primarily focus on DVDs. He identified major tools and resources, including chapters 7 and 9 of AACR2 (and respective LCRIs), Subject Heading Manual (with a focus on H1913), [Guide to Cataloging DVD and Blu-ray Discs](#), [LCSH Moving Image Genre-Form Headings](#), [Genre-Form Headings at LC](#), [Streaming Audio and Video](#) (AACR2r cataloging best practices). He noted the online reference sources [IMDb](#) and [All Movie Guide](#), as well as individual distributor sites, especially for documentaries. Print sources of note include *Organizing audiovisual and electronic resources for access: a cataloging guide* / Ingrid Hsieh-Yee (2nd ed., 2006, 9781591580515) and *Cataloging of audiovisual materials and other special materials: a manual based on AACR2 and MARC 21* / Nancy Olson; Robert L Bothmann; Jessica J Schomberg (5th ed., 2008, 9781591586357).

Peter took a systematic approach, going MARC field by MARC field and highlighting special considerations for DVDs and videos in each.

After going through the Fixed Fields and the 007 field, which describes the physical characteristics of A/V material (including accompanying material that comes with print materials), Peter spent some time on the 041 Language Code and went over its relationship with the 546 Language Note for DVDs. It is common for foreign film DVDs to include optional language tracks providing dubbing in English and other languages, and for English language films to include optional language tracks as well.

For the Chief Source of Information, Peter cited AACR2 7.0B1. The chief source is "the item itself (e.g., the title frames)" and stressed that these could be either the opening or closing title credits. The next

preferred source is "its container (and container label) if the container is an integral part of the piece." This actually refers to the DVD disc surface or label, and not to the case or jewel case, which is characterized a container that is "not an integral part of the piece."

For videos the title is almost always given as the main entry, due to the diffuse nature of responsibility for films. For the 245 Peter covered the General Material Designation (subfield h) and noted that it will likely be going away in RDA. He quoted 7.1F1 regarding the statement of responsibility and went over who is fortunate enough to be transcribed in subfield c ("those persons or bodies credited in the chief source of information with a major role in creating a film (e.g., as producer, director, animator)"). Key technical crew members are listed in the 508 Creation/Production Credits note (typically the director of photography, editor, musical score composer, and such) and performers are listed in the 511 Participant/Performer note. Peter acknowledged that it is a case of cataloger's judgment in deciding who should be entered in which (or in any) of these two fields.

Peter spent some time on the tricky issue of when the "Widescreen" designation goes in the 250 Edition field and when it goes in the 538 System Details note. Jay Weitz also covered this in the Advanced Videorecordings session and the consensus, although imperfect, is that if you are aware that there is at least one other edition "out there," then put "Widescreen" in the 250.

For films the distributor typically goes in the 260 Publication, Distribution field. Publication dates are another tricky area, and Peter went over the procedure of entering the DVD release date with DtSt "s" (Single date) if the DVD release includes significant new content (interviews, documentaries about the making of the film, etc.). This pesky convention was also covered by Jay Weitz in the Advanced Videorecordings session.

The prescribed order of 5xx notes is: 538, 546, 508, 511, 518, 520, 505, 500.

Peter covered relevant aspects of the 518 note (for noting the original release date of a film), the 520 Summary note (it should be objective and devoid of value judgments), a 500 note for "special features," and others.

For 6xx subject and genre headings he described how subject headings typically end with "Drama" (such as "Boxing—Drama") and genre headings typically end with "films" (such as "Boxing films").

The main considerations for videos on when to input a new record are: issuance of a new format (such Blu-ray vs. DVD), significant difference in running time, different publishers/distributors, and specific technical differences (such as color vs. black & white, video systems, regions).

We spent a few minutes on RDA, specifically on Describing carriers, Identifying works and expressions, Recording content type, and Describing content. He referred to the handout from the conference opening session.

Peter had a series of examples highlighting many of the issues described above and took several questions. The session was organized and informative and helpful to all.

Peter's presentation is available here:

http://www.olacinc.org/drupal/conference/2010/files/Basic_Videorecordings_Presentation_OLAC_2010.pdf



ADVANCED VIDEORECORDINGS CATALOGING

Presented by Jay Weitz

OCLC

--reported by Karen Griggs, Brigham Young University

Jay Weitz covered the material on the first part of his *Advanced Videorecordings Cataloging* handout in his *Cataloging New Digital Formats* workshop held on the previous day. After a group discussion, Jay jumped to the section on statements of responsibility.

First, Jay discussed statements of responsibility. The 245 field is where persons with overall responsibility are listed; usually writers, animators, directors, producers and/or production companies. Jay emphasized his maxim about not agonizing over making exceptions to the general rule about inclusion in the 245 |c field, especially when the responsibility is important in relation to the content of the work. The 508 field is an extension of the 245 |c where people responsible for one segment or aspect of the work are listed. All performers and narrators should be listed in the 511 field. Although there is a rule (AACR2 21.29D LCRI) about which added entries should be made for persons or corporate bodies who have contributed to the creation of the items were mentioned, Jay does not agree and traces both producers and production companies. Jay also discussed listing of performing groups versus individuals and grouping statements of responsibility into blocks. Cataloger's judgment should be used in arranging names in the way that makes the most sense.

Another major area of discussion was the sometimes perplexing subject of numbers and where to place them in a DVD bibliographic record. These include the publisher number in the 028 field with the first indicator of 4 for the videorecording number; the source of acquisition number (037) for distributor's stock numbers; the ISBN-10 and ISBN-13 in the 020 field; and the 024 field which might include a Universal Product Code (UPC), an International Article Number (EAN), a Global Trade Item Number (GTIN14) or a Supplemental Code which should record additional codes following the standard number.

The next topic, genre/form headings, is a work in progress. Jay stated that the way we use them is in flux. LC is creating a hierarchy for them and we need to watch the LC website for developments. Form headings indicate works with a particular format and/or purpose while genre headings identify categories of works. In June 2010 LC announced the LC Genre/Form Terms for Library and Archival Materials (LCGFT) which are formally separate from LCSH (<http://www.loc.gov/catdir/cpso/genreformthesaurus.html>). The Moving Image Genre/Form Headings, SHM H 1913 (<http://www.loc.gov/catdir/cpso/h1913.pdf>) gives rules on assigning genre/form headings

for both fiction and nonfiction works and suggests assigning as many genre/form headings as necessary to bring out important forms and genres to which the work belongs. Genre/form headings should also be assigned for people with disabilities, when appropriate.

We then discussed Series and Dependent Titles which is a confusing topic. Catalogers define series in the 490/830 context. However, in the moving image materials realm, the understanding of series gets mixed up, particularly when we consider television series versus bibliographic series. In the vernacular sense, a series is defined as “a daily or weekly program with the same cast and format and a continuing story, as a soap opera, situation comedy, or drama,” or “a number of related programs having the same theme, cast or format.” Series in the AACR2 sense is “a group of separate items related to one another by the fact that each item bears, in addition to its own title proper, a collective title applying to the group as a whole.”

Jay’s presentation is available can be downloaded from <http://www.olacinc.org/drupal/conference/2010/workshops.html>. Click on the link after the session description.

CATALOGING NEW DIGITAL FORMATS

Presented by Jay Weitz

OCLC

--reported by Kris Jacobi, Eastern Connecticut State University

Jay Weitz began the presentation by indicating that he had changed the title from New Video Formats to “Cataloging New *Digital* Formats.” But no matter, as the time flew by quickly as all present were spellbound by Jay’s charisma, knowledge and humor.

Waxing poetic and sentimental about the 2008 OLAC Conference in Cleveland, he began the workshop with a back to the future introduction to the different cataloging organizations that we all should know about: OLAC, MOUG (Music OCLC Users Group) and CAPC (OLAC’s own Cataloging Policy Committee). Trying to be expeditious and practical, he moved on to discuss basic cataloging knowledge and the history of cataloging (AACR2 to MARC21) and formats (sound recordings, video recordings, and electronic resources).

From there, he did his best to “put on a show” à la Mickey Rooney and Judy Garland. Starting with the history and characteristics of the digital video disc format, and the impossibility of any DVD having a publication date pre-March 1997 in the United States, he launched into the “basics” of DVD cataloging. Starting with the 007 field and each of its indicators and codes, Jay reiterated how important it was for OCLC members to code the 007 field correctly when cataloging.

Covering the basics of the delimiter h in the 245 field “[videorecording],” and describing the extent of the item as 1 videodisc (xx mins.) in the delimiter a of the 300 field, an in depth explanation of the 538 field, System Details Note, was given. Since the 538 field is the most important of the 5XX fields for DVD

cataloging, Jay recommends that it be the first note in a bibliographical record. And, each cataloger should be consistent with the description in their cataloging; being clear and concise.

The second element of the 538 field is the color broadcast system. These are NTSC, PAL, SECAM and ATSC. The third element of the 538 field is region. Since the DVD format is produced all over the globe, this causes much consternation because not all DVD players can accept and play in all regions, with the exception of "0" (zero). All librarians must be aware of non-North American DVD acquisitions for this reason.

Jay next described the many aspect ratios (the fourth element of the 538 field) that occur on DVDs now. Catalogers must be able to use their judgment regarding identifying the multiplicity of possibilities, and decide if the description of the aspect ratio in-hand is better indicated in combination with the 538 note, or is distinct enough to separate out and describe in the 250 field as an edition statement, or is it best suited as a separate 500 note, possibly a quoted note.

The fifth element to describe is sound characteristics, where again, catalogers can use their judgment and individual procedure and policy practices in the description: in the 538 field; if more complicated than simple then perhaps in a separate 500 note; or in combination with the language note, 546 field, if in more than one language.

The presentation got even more interesting when Jay spoke of dates, and types of dates. In a world where catalogers deal with dates there are different sources to "find" dates which is compounded by different bibliographical events. For example, the copyright of the cover design or accompanying material is meaningless in regard to dates in the cataloger's sense. Basically, get your dates from the chief source of information, remembering that no made-in-America DVD can have a date earlier than 1997. Catalogers can account for other important dates in the notes field. Catalogers should consider *substantial* additional material as a new edition. If it is simply a reissue with the trailer tacked on as an extra, this is not substantial enough to make a new bibliographical record. But if the reissue has added interviews, and how this film was made footage, that is substantial enough to warrant a new bibliographical record.

Speaking of the tower of Babel, Jay launched into DVD language possibilities and another quagmire of data for the cataloger to unravel, note and code. There is a document to aid catalogers, *OLAC CAPC Video Language Coding Best Practices Task Force Draft Recommendations* (2007) available on the web at http://www.olacinc.org/drupal/capc_files/langcodedraft1.pdf This document has detailed information with examples; includes descriptions of captions, intertitles, and subtitles; and includes links to other DVD-related web pages of interest.

To a cataloger's advantage, the publisher will sometimes print a grid on the DVD box (although the container is considered a secondary source of information) which includes the languages, aspect ratio, subtitle languages, sound characteristics, captioning, region, running time, and color or black & white. Unfortunately, this information cannot be trusted!

The session ended here as we ran out of time, but Jay insisted that attendees had the necessary informational foundation to forge ahead with the handout for the other new digital formats not covered.

Throughout this workshop and most others, Jay continues to propound that catalogers should not agonize and always use their educated and experienced “cataloger’s judgment.” Much of the presentation was poignantly punctuated by the applauding and cheering of the high school students also in the Macon Convention Center outside the presentation room. And, we too say, Bravo! And thank you Jay.

Jay’s presentation is available can be downloaded from <http://www.olacinc.org/drupal/conference/2010/workshops.html>. Click on the link after the session description.



CATALOGING ELECTRONIC RESOURCES

Presented by Bobby Bothmann

Minnesota State University, Mankato

--reported by Thuy-Anh Dang, University of North Carolina at Chapel Hill

Mr. Bothmann gave a clear, detailed, and practical presentation on the AACR2 cataloging of electronic resources. He mentioned RDA as a presence on the horizon, but decided to confine his talk to current rules. He invited and fielded questions throughout, and audience participation was high. The workshop was most useful for catalogers unfamiliar with electronic resources as well as for catalogers wishing a refresher course. Mr. Bothmann spent considerable time helping his audience understand, in cataloging terms, the nature of an electronic resource. In essence, an electronic resource is material (data and/or computer programs) that is encoded for manipulation by a computerized device, and thus a user requires a computer to get access to the material. All electronic resources are always cataloged with the GMD [electronic resource], whether the resource is an e-book, electronic serial, Playaway, digital map, streaming audio or streaming video file, etc. Mr. Bothmann acknowledged that this choice of GMD is still a source of much debate, and emphasized that it is the need for computer manipulation that has driven the OLAC Cataloging Policy Committee’s choice of GMD.

Besides its electronic or digital nature, an electronic resource can have several other aspects – it can be monographic or serial or integrating in nature, and it can be textual or audiovisual or cartographic or musical, etc. The primary nature of the contents will dictate the cataloger’s choice of workform and the application of AACR2 chapters in addition to chapter 9. An electronic resource can also be direct access (where a physical carrier such as a computer disk or cartridge can be described), or remote access (access is through a computer network, where no physical carrier can be handled).

Mr. Bothmann then went through the MARC cataloging of an electronic resource in detail, pointing out any important or new coding. The leader/06 should generally not be coded m (Computer file), but instead should be coded for the primary nature of the content (such as language material or cartographic or aural, etc.). The leader/06 is coded m (Computer file) only when a cataloger is uncertain of the primary nature of the content, or when the content is of mixed nature.

The fixed field element Form of item has some new codes, o for online, remote access electronic resource; q for direct access electronic resource; and s is used as a generic code for electronic resources or when the cataloger is uncertain.

Catalogers of electronic resources must always give a source of title note, and the 588 field is newly available for this purpose.

An audience member noted that he has seen many records that use the 533 field to describe the resource's system requirements, in effect treating the resource as a reproduction. Mr. Bothmann strongly advised against such a practice. He also advised against making overly obvious 530 notes, such as "Also available in print." He prefers using linking entry notes 76X-78X instead. He also pointed out a common misuse of coding in the subject access fields: catalogers should not misuse topical or free-floating form subdivisions such as \$x Electronic information resources or \$v Databases. He prefers the use of appropriate genre/form terms in 655 fields, such as 655 Electronic information resources.

Mr. Bothmann showed sample bib records of a website, an e-book, and a digital map. He concluded the workshop with an open-ended discussion on when one would need separate records, for example, in the case of an e-book available in PDF, in HTML, and on the Kindle.

Bobby's presentation is available here:

<http://www.olacinc.org/drupal/conference/2010/files/Cataloging%20Electronic%20Resources-OLAC-2010.pdf>

REALIA

**Presented by Pam Newberg
Chadron State College**

--reported by Marcy A. Strong, University of Rochester River Campus Libraries

The Realia Workshop was presented by Pam Newberg, Head of Technical Services at Chadron State College in Chadron, Nebraska. Pam graciously stepped in at the last minute to teach this workshop when the original instructor was unable to attend.

The chief source of information is the piece itself; for example, if the item being cataloged is a model, then the chief source is the model or a base to which it may be permanently attached. Realia is usually cataloged using the visual materials workform in OCLC Connexion. The MARC fixed fields include "r" in

the Type field, which indicates a three-dimensional artifact or naturally occurring object; the running time is left blank; the type of visual material includes a lengthy list with selections such as kit, art reproduction, game and realia; and the technique is “z” for other.

Objects cataloged as realia should include a General Material Designation (GMD) in the title statement. A list of approved GMDs can be found in AACR2 1.1C1 and include options such as art reproduction, flash card, kit, model and several others that could be useful for realia. If using RDA to catalog realia, then the GMD will be replaced with the three new MARC fields 336 (Content type), 337 (Media type) and 338 (Carrier type). Tactile three-dimensional form may be a common content type and the carrier type comes from the prescribed list (RDA 3.3.1.3) and will likely be object. Another change that RDA brings is the lack of subfield e in the 300 field. Instead, realia cataloged in RDA may have multiple 300 fields to indicate the various materials included (such as a kit).

Cataloger’s judgment plays a significant role in cataloging realia and there can be many different ways to catalog an object. Notes are quite common and are often used to more fully describe the object at hand.

BASIC SOUND RECORDINGS
Presented by Pam Newberg
Chadron State College

--reported by Liselle Drake, GPO

The head of Technical Services in the library of Chadron State College and past chairperson of ALCTS, Pam Newberg, provided instruction for Basic Sound Recordings according to the current content standard, AACR2r, and provided a preview of the expected successor standard, RDA. The framework for the presentation was “How are sound recordings cataloged differently than books?” Specimens selected for exercises were commercially published CDs, of which one was a 2-disc collection of various classical composers’ works, one was a single CD of one singer’s interpretations of another singer’s work, and one was a packaged set of 3 CDs of one singer/ songwriter/performer’s previous releases.

The first difference covered is the chief source of information which, for compact discs, is the disc surface. Other differences are: the Leader for the Form of Material, viz., i for Nonmusical (often Spoken), and j for Musical; the subset of fixed length fields that are specific to music, viz., MARC 008 positions 18-34; and, use of the GMD “sound recording.” Among the MARC 008 fields for music, the Form of Composition values for the exercises included “multiple forms” and “songs.” Clarification was offered that the Form of Item value of “s” for “electronic” would be inaccurate for CDs because of that value’s applicability to carriers requiring the use of a computer, which CDs do not necessarily require.

Whereas books typically bear ISBNs that are reflected in MARC 020, sound recordings typically bear formatted publisher numbers reflected in MARC 028. In response to one question asking if the publisher number could be reflected in a General Note (MARC 500) when the local system cannot

accommodate MARC 028, the instructor answered affirmatively. This response later was echoed by the closing speaker's exhortation to catalogers to exploit MARC's flexibility to meet patron needs when the OPAC cannot.

More differences covered include:

- Consideration of two dates for sound recordings, of which the preferred one is Phonogram to indicate copyright associated with the recording of the specific performance, and expressed as "p" encased in a circle, or ©. The secondary preference is for the familiar copyright date (©) which could, possibly ambiguously, apply to such elements as program notes or container design;
- In physical description, catalogers may use the phrase "sound disc" in the extent area (MARC 300 |a). In a departure from the typical use of metric expression to record size for carrier (MARC 300 |c), catalogers reflect inches rather than centimeters, a protocol reflective of CD technology's development in the U.S. where the Imperial system is preferred; and,
- Among technical elements, coverage of differences for "digital storage" versus "digital playback," and the meaning of "Analog electrical storage" as defined by *MARC 21 Format for Bibliographic Data* for the format's additional Physical Description (MARC 007).

Differences in Notes:

Unlike records for books, records for sound recordings bear Participant/Performer notes (MARC 511), Creation/Production Credits (MARC 508) and a General Note (MARC 500) for the carrier, e.g., "Compact disc." To one question about use of singular versus plural forms of (i.e., of "disc" vs. "discs") in the record, Ms. Newberg explained that the carrier form in the general note is always singular because it expresses a single carrier type, whereas the plural form is allowable as necessary in the physical description area.

Other elements considered for bibliographic description in the exercises included: UPC code (MARC 024), edition statement, series statement, and the option to record specific total play time in MARC 306. For the packaged three-CD set, determination of cataloging treatment would be contingent upon the local packaging need for patrons' optimal access. That decision would determine whether to create a collection-level record or analytics for each CD. If a collection level record were provided, then the recommendation is to reflect all publisher numbers, collective and individual, in MARC 028 and MARC 500 fields.

Because of the array of creative responsibilities to reflect, e.g., for performers and producers, another difference from book cataloging is prolific use of added entries. With added entries in MARC 700 and 710 fields, catalogers may apply Relator codes (|4) or Relator terms (|e) provided by the *MARC 21 Relator Code and Term List*

<<http://www.loc.gov/marc/relators/relacode.html>> (although |4 abbreviations will disappear with RDA).

The provision of title-level access to each piece of performed music depends upon the capabilities of the local ILS. Catalogers may use either an Enhanced Contents Note (MARC 505 00) or added entries for composer (or performer or arranger) and uniform title. The complexity of uniform titles for music would require instruction beyond the scope of this session.

A brief preview of RDA's ramifications for sound recordings showed the following fields and data values for the music CDs used in the exercises. These MARC fields would replace the GMD (MARC 245 |h) with content, media, and carrier types reflected as:

MARC 336 Performed music

MARC 337 Audio

MARC 338 Audio disc

In RDA, the carrier type also may be used in expression of extent in physical description, e.g., "1 audio disc" (MARC 300 |a). This preview provided a harmonious supplement to the morning's full-group exercises that were led by Dr. Robert Ellett to practice applying content/media/carrier combinations as defined by RDA for audio-visual materials.



**CATALOGING FOR SPECIAL COLLECTIONS
(formerly Archival Materials)
Presented by Marcia Barrett
University of Alabama**

--reported by Barbara R. Tysinger, University of North Carolina
at Chapel Hill

Presented by Marcia Barrett of the University of Alabama W.S. Hoole Special Collections Library, this workshop was originally titled "Cataloging of Archival Materials". By expanding the scope of the workshop, Barrett was able to address cataloging concerns not only for traditional archival materials, but also rare books, manuscript music, graphic materials, cartographic materials, and much more. She emphasized Collection Level Cataloging (CLC), rather than item level cataloging with which most of us are familiar.

Barrett opened her talk with an overview of the factors that make special collections "special", fragility, scarcity, and significance, as well as artistic, monetary and intrinsic value. She pointed out that in some cases the items within a collection had little value individually, but that they gained value and significance as part of the larger collection.

Barrett next identified the various standards available for cataloging special collections, chiefly AACR2, the various DCRM format specific standards (books, serials, cartographic, graphics, and music), and the AMIM standard for moving images, some of which have been available for several years, and some of

which are still in preparation or are being revised. DACS (*Describing Archives: a Content Standard*), the standard used by archivists to process and describe archival collections was also mentioned.

Again, Barrett emphasized Collection Level Cataloging (CLC), rather than item level cataloging, a concept that is found more often in archival collections where entire groups of records are housed together and “cataloged” as a unit. CLC involves the creation of a single bibliographic record describing a group of materials, focusing on that group as a whole, with emphasis on the relationships that exist among items within the collection. Such CLC records usually draw on traditions and standards from both bibliographic cataloging and archival processing to describe complex collections. She then discussed the factors that make a group of materials a collection, including what the individual items have in common and why they have been gathered together; whether acquired by the library as a whole, or assembled over time; and whether or not the collection is finite (closed), or will include additional items as they are acquired. Next followed a discussion of the types of things that might be considered for Collection Level Cataloging, which includes groups of manuscripts, photographs, moving images, maps, or other media considered to have historical significance and groups of minor, ephemeral or difficult to describe items. CLC treatment can identify and provide access to materials that might otherwise remain uncataloged hidden assets.

Barrett then reviewed the areas of a cataloging record as they are used in Collection Level Cataloging, highlighting required elements and recommended optional items, associating those items with their corresponding MARC tags, and giving illustrative examples. Here the participants first encounter the RDA influence as Barrett shows how the GMD and MARC 300 are likely to change when RDA is implemented. For readers interested in the field by field review, Barrett has kindly made the slides from her presentation available to OLAC, and they can be found on the OLAC Conference website at <http://www.olacinc.org/drupal/conference/2010/files/CatalogingForSpecialCollections.pdf>

The participants were then given the opportunity to apply their newly found understanding of CLC by cataloging a collection of photographs provided by Barrett. The actual CLC record for that collection was then shared with the group for checking. There was also a comparison of the differences between an AACR2 MARC record and a DACS MARC record. Questions were asked and answered throughout the workshop, but Barrett also allowed time at the end for more questions and follow-up.

As mentioned above, Barrett has made her presentation slides available on the OLAC website, where you can also find the workshop bibliography.

<http://www.olacinc.org/drupal/conference/2010/files/BibliographyCatalogingForSpecialCollections.pdf>

THE RETURN OF CATALOGING OF UNUSUAL SOUND RECORDINGS
(formerly Advanced Sound Recordings)
Presented by Robert Freeborn
Pennsylvania State University

--reported by Dawn Loomis, Valencia Community College

This session was renamed by the replacement speaker Robert Freeborn. His title was “The Return of Cataloging of Unusual Sound Recordings”. Robert began with disclaimers that this session assumed the participants had a basic understanding of AACR and MARC; he would not be covering podcast/RSS feeds; he would be “hitting the high points”; and, of course, some points are open to cataloger’s judgment. With that, the session began.

Robert discussed several problem areas to be aware of when cataloging unusual sound recordings. These include the 245 subfield h GMD, because they are generic terms which describe the medium of the item. Also, the physical description can be problematic. Notes can cause give one pause as to what goes where. Also, remember what to do when you must add field 006 and 007.

So what were the unusual sound recordings he discussed? Enhanced CDs, Hybrid CDs, Flip disc CDs, Encrypted or copy protected CDs, DVD-audio discs/SACDs, Custom CDs, Shaped CDs, Playaways, SlotMusic, Remote Sound Files, and a couple of others. There are several documents on the OLAC website (<http://www.olacinc.org/drupal/?q=node/358>) which are helpful when presented with these materials for cataloging. Check them out for more information.

At the very end Robert did provide a sneak peek at what some of these records will look like in RDA. He laid out the comparison records, and then had separate slides which commented on the changes. This was very helpful from my perspective.

I found his slides most helpful to the discussion of the various forms of sound recordings. And a quote on one slide says it all, “Do not agonize” (Jay Weitz, OCLC). When cataloging unusual sound recordings you sometimes have to use cataloger’s judgment, but not cataloger’s agony.

CATALOGING INDIVIDUAL ORAL HISTORY INTERVIEWS
Presented by Susan C. Wynne
University of Wyoming

--reported by Gena George, Tulane University

Susan Wynne is Monographs Cataloger at the University of Wyoming. This workshop drew examples from a project that she and Reagan Grimsley, Archivist, developed and implemented to catalog approximately 500 oral histories collected and housed at the Columbus State University Archives in Columbus, GA. The interviews are on different media, but primarily analog recordings and transcripts.

The project ran from 2004-2006, and the procedures they developed are still being used, though likely with some updating, at CSU.

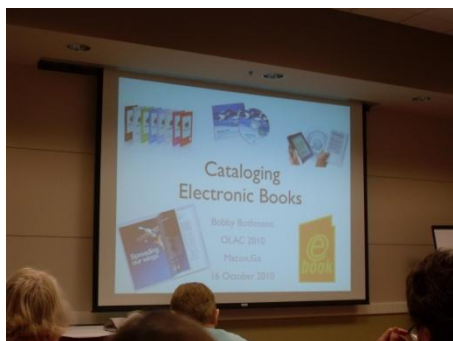
The session began with the definition of oral history and the elements generally included in an interview, as well as the importance of oral histories. She briefly described the two methods of organizing oral histories, either as a project which has a common theme, subject, etc., and whose interviews are conducted as part of a formal plan, or as a collection, which takes interviews from various sources and assembles them into a group for ease of use. Collections generally have a theme or focus, but it may be broader in scope than a project or cover multiple subjects.

After going over the different methods used in organizing oral histories—MARC cataloging, finding aids, inventories, digital libraries, etc.—the session focused on adding MARC records to a catalog. She looked first at the issues a cataloger would have to consider before even starting the cataloging process. These included answering questions such as whether to catalog at the individual, project, or collection level; what format to describe; the level of authority control for the cataloging; what type of classification would be used; and choice of cataloging method.

Wynne then took the participants through an in-depth walkthrough of a MARC record for an individual interview using examples from the CSU project, as well as other libraries. There was active participation from the attendees citing examples from their own experience. Participants received five handouts, including a selected bibliography, part of a transcript of an interview, and sheets for an exercise in cataloging an oral history. At the end of the presentation, participants were given time to work on the exercise and then Wynne went through the highlights of the catalog record. She wrapped up the workshop by stressing the importance of collaboration between catalogers, archivists, and oral historians before giving a brief view on where RDA may address oral histories before leading a Q&A session.

Susan's presentation and handouts can be downloaded from:

<http://www.olacinc.org/drupal/conference/2010/workshops.html>. Click on the desired link after the session description.



CATALOGING ELECTRONIC BOOKS
Presented by Bobby Bothmann
Minnesota State University, Mankato

--reported by Karen Sigler, Texas State University-San Marcos

This presentation began with Bobby Bothmann reviewing some basic definitions of terms from the AACR2 glossary that relate to an understanding of e-books. The primary definitions were electronic resource (materials encoded for manipulation by a computer device), direct access (use of electronic resource via carriers designed to be inserted into a computerized device or its auxiliary

equipment), and remote access (use of electronic resource via computer networks). He also covered the definition and use of specific MARC 21 codes: o (online), g (direct electronic) and s (electronic).

Is it direct or remote? Bothmann discussed the confusion in this area and clarified differences to make coding decisions easier. For example, to view a pdf you must have a server connection which makes it online (code o). When you view an e-book with a Kindle you have a direct electronic (code g).

What is an e-book? It is both monographic and electronic and “is a text and image based publication in digital form produced on, published by and readable on computers or other digital devices” (<http://en.wikipedia.org/wiki/E-book>).

The definitions were then followed by a discussion on specific areas in an e-book record:

Area 1: MARC control fields

006 (must include m for computer file), 007(coding reflects if it is remote or direct access) and 008 (code as if it were not an electronic resource; only difference is Form). Examples of the specifics on coding can be found at the link to the session.

Area 2: Title and Statement of responsibility: (field 245)

Chief source is the resource itself. You must give a note citing the source of the title. New MARC tag for this purpose is 588. For now the GMD is [electronic resource].

Area 3: Edition: (field 250)

Be liberal in your interpretation. The word “edition” or equivalent may not be present. Ignore minor changes. In provider neutral records do not supply edition (i.e. Springer revised ed.). Mathematical or type of material data no longer used for electronic resources. Do not use the 256 field, but if you find them in older records, do not delete them.

Area 4: Publication, Distribution: (field 260)

Consider remote access resources to be published. Follow AACR2 rules in Chapters 1 & 2. No need to supply information you find on the resource in [brackets].

Area 5: Physical Description (field 300)

All direct access resources must have a physical description. Currently subfield #a is 1 online resource, but there are no guidelines for what to use for E-book. Supply “digital” and file type as appropriate in illustrative matter in #b.

Example: 300 ≠ #a 1 online resource : #b ill., map, digital, pdf, html ← order is not specified

Area 6: Series (fields 490/830)

Nothing unusual or different about this area for electronic resources, but do not treat a provider's platform as a series.

Area 7: Notes

Only provide a 538 (mode of access note) when it isn't World Wide Web, otherwise do not add.

It is now mandatory to add 588 (new tag) to site the source of the title. Refer to OCLC's Source of Description for examples: <http://www.oclc.org/bibformats/en/5xx/588.shtm>

Use notes for variation in title, edition, history, physical description (those not given in area 5), other formats, or restrictions on use. Do not put a 506 in provider neutral records.

Area 8: Standard numbers

If a number is from a print source and not an electronic resource enter it into 020 ≠≠ ≠z.

Access points:

They are the same as instructed in AACR2, part 2, chapter 21. Do not make access points for the provider. Use linking entry note (76X-78X) when circumstances allow. When giving a uniform title pretend your resource is not electronic and do not use the qualifier [online]. When dealing with subject access do not misuse the subfield ≠x Electronic information resources or subfield ≠v Databases. Do use the appropriate form/genre 655 #_0 Electronic books.

Electronic location and access:

Remote resources require an 856 tag. Code first indicator for access method for the resource (no information=0; ftp=1; http=4). The first field should be ≠u and the url goes here (should be general and not institution specific); ≠3 for materials specified/platform; ≠z for public notes (Do not use your public note in an OCLC record) and ≠y for link text.

Provider neutral records:

The purpose is to develop a provider neutral cataloging model for a single bibliographic record that could be used for all issues of an online monograph. Catalogers are encouraged by OCLC to create a provider-neutral record for E-books even if an equivalent manifestation exists at the point of cataloging. The first question you have to answer: is it really a duplicate of the original record? Bothmann provided examples of provider neutral records and explained that the new guidelines appear to have more flexibility in allowing a new record to be entered (<http://www.oclc.org/bibformats/en/input/default.shtm>).

Audience discussion centered on differences in illustrations or lack thereof and whether this should be a new record. Are you cataloging the content or the container? Is the 260 field for the original or the current piece? There are no FRBR records and if there were, this would take care of the problem.

An example was given of a book produced to be read on a Kindle, which does not provide color or pagination.

250 __ Kindle ed.

300 __ 1 electronic book

500 __ Ill. & maps not in color

776 0 8 †i Print version: †a Piper

856 4 0 †u http:

E-book sets:

Bothmann followed up the previous discussion with a reference to an article by Martin and Mundle in the Oct. 2010 issue of CRTS that discussed cataloging Ebooks and vendor records. Having provider neutral guidelines would make record selection easier, make the record display more readable, but maintenance more difficult. He stressed you need to have an exit strategy planned if you lose access to these records and have to pull them out of your catalog. How do you tell if the bibliographic record is a provider neutral record? Some hints that indicate it might be are the absence of a provider url or a provider name in the 260, 300 field states 1 online resource, and there is an OCLC symbol in the 040 field. Provider neutral records were created after August 2009, so it must be after that date to be considered a provider neutral record.

Bothmann's presentation can be found here:

<http://www.olacinc.org/drupal/conference/2010/files/Cataloging%20Electronic%20Books-OLAC-2010.pdf>

WHAT IS IT, ANYWAY? LIBRARY OF CONGRESS GENRE/FORM TERMS FOR LIBRARY AND ARCHIVAL MATERIALS

Presented by Janis L. Young

Library of Congress

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

Janis Young, the coordinator of the genre/form thesaurus projects at the Library of Congress, provided a summary of the development of the Library of Congress Genre/Form Thesaurus for Library and Archival Materials (LCGFT), with an emphasis on application of terms for moving images, sound recordings, and cartographic materials. She explained what the terms were designed to accomplish and the theory that stands behind the Thesaurus, covered future changes in MARC coding, discussed specific policies, and took questions from participants.

Catalogers have tried many ways to express the distinction between the nature (is-ness) and the subject (aboutness) of an expression. Although the 655 genre/form field was defined in 1995, a thesaurus constructed with authority records had not existed until 2007, when the present series of genre/form projects began. LC has more than dozen genre/form guides or thesauri, but only LCSH and the new LCGFT enjoy the support of full authority records, which allows for reference structure, machine validation, and updating of terminology. One such thesaurus will also eliminate the need to consult multiple thesauri, thereby increasing efficiency for the cataloger and ease of retrieval for patrons. As new interfaces incorporate facet searching, LCGFT will be ready to deliver.

Although the authority and bibliographic coding of LCGFT is currently identical to that of LCSH, no earlier than March 2011, there will be a new coding, to fully differentiate LCGFT from LCSH. This will be accomplished by coding authority records in 008/11 to z and 040 \$f lcgft. Bibliographically, the new pattern will be 655 #7 a [Term.] \$2 lcgft. All current genre/form authority records will be cancelled and reissued. This will be the first time subfield 2 will be controlled; OCLC will be modifying programming to allow this to happen.

With the new coding and the formal separation of LCGFT from LCSH, Young described plans to release a new manual in .PDF or print format with loose-leaf updates in 2012. This manual will include many materials in the Genre/Form Web site FAQ. LC is also investigating whether to remove LCGFT from the LCSH *Supplementary Vocabularies* volume and provide a separate printed product.

In contrast to subject headings, which use subdivision, genre/form terms utilize faceting, which allows for one concept per field, thereby reinforcing predictability. In many cases existing LCSH terminology was initially used for term selection, in order to provide “one-stop” searching. However, given the state of technology, any future changes will be easier to accomplish. LCGFT also uses LCSH cross reference rules, but future adjustments are possible, such as considering whether to make references from Westerns to **Western films** or references between television programs and films terms.

Young emphasized that data is not repeated within a record and, “if a characteristic is present in the descriptive portion of the record, it probably isn’t part of the genre or form.” Therefore, since language and place of production are covered in other descriptive fields, she explained that terms such as German films or Feature films \$z Germany do not achieve the goal of LCGFT. Rather, catalogers should use field 257, Country of Production, which has been redefined for general, rather than just archival use.

Young briefly reviewed the status of the LCGFT projects. **Moving image** and **Recorded sound** are now out of active development, but are open to SACO proposals; **Cartography** is in full swing with LC starting to perform bibliographic updates, based on an implementation date of Sept. 1, 2010. **Law** terms will first appear on Tentative Weekly List 44 (Nov. 3, 2010) with LC implementation planned for early 2011. Young asked for individuals who know contacts with communities associated with religious law to send references to her. **Music**, coordinated by Geraldine Ostrove, is being developed in coordination with the Music Library Association. About 1,000 terms have been identified. The problem of mediums of performance has not yet been solved; likely they will appear in the bibliographic record outside of

LCGFT. The **Religion** project has gained a collaborator and funnel (the American Theological Library Association), with release plans for a thesaurus next year. The **Literature** project will also begin in 2011.

The remainder of the presentation was devoted to examples of how to assign LCSH headings and LCGFT to moving images, recorded sound, and cartographic materials. General policies are: to apply LCSH subject headings and form subdivisions *along with* LCGFT terms since LCGFT and LCSH work symbiotically. (Post-coordination will bring out the presence of multiple genres and forms.) LCGFT terms do not subdivide.

For moving images, one should always apply one of the four Fiction/Nonfiction terms, and for films, either **Feature Films** or **Short films**. It is important to note that although **Feature films** did bear a “fictional” component in the past, the current usage is intended to fulfill the facet of duration only. Cinematic works are considered fiction; broadcasts or recordings of events are considered nonfiction. Hence, these expressions are covered by terms beginning Filmed or Televised. Internet videos, webisodes and podcasts are a growing area of concern. The practice is to apply any specific film or television terms that closely fit, and to post-coordinate with LCGFT **Internet videos**, **Webisodes**, or **Podcasts**. If one is not sure whether an expression is a webisode or an Internet video, Young recommended defaulting to **Internet videos**.

Unlike the instruction for moving images, in recorded sound the Fiction/Nonfiction terms are optional. Probably the most frequently encountered form terms will be **Audiobooks** and **Children’s audiobooks**.

For those who catalog maps, Young explained that the inverted Maps subdivisions, such as **Maps**, **Topographic** have been cancelled. The new approach is to apply the subject headings as instructed and use form subdivisions (e.g. **Maps**, **Aerial views**). The LCGFT term, such as **Topographic maps**, will post-coordinate to bring out the specific genre or form. Young noted that the apparent repeat of LCSH \$v **Aerial photographs** and LCGFT **Aerial photographs** is an approved practice. Atlases are covered by one of four atlas terms combined with one of more specific map terms. The term **World atlases** stands alone! In a similar manner, digital cartographic materials are provided for with a combination of LCSH and LCGFT terms, such as **Digital maps** and **Raster data**.

This well-presented workshop held participants’ attention through the entire two-hour session, and they asked many pertinent questions, in addition to the observation, mentioned above, about the definition of **Feature films**. Could the running time recorded in 008/18-20 (OCLC, Time) be used instead of the feature/short binary? Young would investigate this possibility. Another question was raised about subjects that appear in LCGFT terms, such as with “franchises,” such as **Batman films** or characters like **Sherlock Holmes films**. A discussion paper may be forthcoming from LC’s Moving Image, Broadcasting, and Recorded Sound Division (MBRS) on this topic. In response to a workshop example, attendees also wanted to know when to apply **Children’s films**, particularly if the work is a “family film.” Young said MBRS bases the decision on the intended audience, as related by such information as the rating system. The form subdivision \$v **Juvenile films** should still be applied; although a *local* practice was mentioned (arrange \$v **Drama** and LCGFT **Children’s films** for films that appeal to both children and adults). Young clarified that headings that end with **shows** are analogous to television programs terms. With the

number of alternate form/genre lists in existence, some based on LCSH, there was a question about the proper coding for such terms. If the scope note for the LCSH heading makes its use possible as a form or genre, code 655 #0; if not, code 655 #7 [Term.] \$2 local or 655 #4. Always verify the proper usage of such adapted usages against LCSH. Which coding pattern is preferred depends on the ability to control the heading in the local ILS.

Given the resources provided at this workshop, the LC genre/form website, and elsewhere, special formats catalogers may confidently apply LCGFT to moving image, sound recording, and cartographic materials. Janis Young encouraged participation in the upcoming projects, and asked workshop participants to respond to discussion papers as she posts them to OLAC-L and other cataloging list serves.

Sources:

Subject Headings Manual (H 1913 and H 1969.5)

LC's genre/form web site, <http://www.loc.gov/catdir/cpsd/genreformgeneral.html>

Email: Janis L. Young, LC's genre/form coordinator, jayo@loc.gov; policy@loc.gov



DESCRIBING REPRODUCTIONS: A SERIES OF DECISIONS

**Presented by Kevin Furniss
Tulane University
and
Morag Boyd
Ohio State University**

--reported by Jan Mayo, East Carolina University

Recipients of the 2008 OLAC Research Grant, Kevin Furniss, Serials and Electronic Resources Cataloger, Tulane University, and Morag Boyd, Head, Special Collections Cataloging, Ohio State University, explored the murky area of reproductions cataloging. Their research topic was prompted by Kevin's asking Bobby Bothmann for guidance about when to use the 533 or 534 fields and found out there was no guidance.

On page 1 of Johnson's *Guidelines for Bibliographic Description of Reproductions*, 1995, a reproduction is defined as "an item that is a copy of another item and is intended to function as a substitute for that item. The copy may be in a different physical format from the original. Reproduction is a mechanical rather than an intellectual process." In other words, if there has been an intellectual change, then it is not a reproduction.

Current approaches to cataloging reproductions have varied widely. A microform is cataloged using the original item with the reproduction information in the 533 field. An electronic resource is cataloged as

itself and may or may not reference the print original. A facsimile is also cataloged as itself, with a note referring to the original. Differences in format have resulted in differences in cataloging, which has caused much confusion. Compounding that confusion has been United States' cataloging community's refusal to adopt AACR2's 1978 shift from the facsimile theory (cataloging the container) to the edition theory (cataloging the content). The rest of the world changed to the edition theory and has been cataloging the content of a reproduction for several decades. The approaches to cataloging facsimiles, provider-neutral e-books and dissertations in a variety of formats contradict each other, produce inconsistent records and confuse patrons.

Kevin and Morag were considering how to catalog reproductions in light of FRBR and RDA when the Library of Congress released a report in April 2010 on the same topic. RDA will be using FRBR principles, which concur with AACR2's current practice of cataloging the piece in hand (edition theory). The LC discussion paper finds that the RDA test period would be a good time to reconsider how reproductions are cataloged, because the RDA test records will allow them to examine records cataloged using the piece in hand.

There are pros and cons to both the facsimile and edition theories of cataloging reproductions, but the biggest drawback with the latter appears to be that it contradicts past practice. LC recommended adopting the AACR/RDA rules for describing a reproduction, a position Kevin and Morag support.

The rest of their presentation discussed various ways to describe the relationship between the original and the reproduction, the most useful of which appears to be the 775/776 linking fields. However, they believe even more consistency is needed in cataloging reproductions and suggest the exploration of additional ways to enhance the relationship between the original and the reproduction. Two ways Kevin and Morag suggest are FRBR displays and form subject subdivisions.

Kevin and Morag's presentation is available here:

<http://www.olacinc.org/drupal/conference/2010/files/DescribingReproductionsOLAC2010final.pdf>

POSTER SESSIONS

--reported by Teresa E. Simmons, Kettering College

Video Data Management System – Anna Fiolek

VDMS (Video Data Management System) is an ongoing project to link and provide online access to the NOAA Ocean Exploration Digital video and image data. Currently, there are 38 digital collection-level (parent) metadata records and over 800 product-level (child) records in NOAALINC. Metadata was mapped between different schemas, cross-walked, and exchanged between the NOAA Central Library Network, NODC, and NCDDC data centers to provide comprehensive information on NOAA scientific videos and related products. As more resources are provided they hope to provide access to more digital video holdings and also increase access through NOAALINC and the WorldCat catalog.

Web site: <http://www.lib.noaa.gov/uhtbin/cgiisirs/OLXmLORqXo/SILVERSPRG/80520023/9>

FRBR and Facets go to the Movies – Kelley McGrath

Kelly presented the work of OLAC's Moving Image Work-Level Records Task Force and the question of how to deal with FRBR and moving images. They defined what a moving image work is (WPE: work-primary expression), where the boundaries are between works, what elements are needed to describe a WPE, and how to describe a WPE. The Task Force also experimented with trying to extract WPE data from existing MARC bibs. FRBR and facets were used in the mocked-up interface as the most useful tools for searching. Examples are shown in the handout.

Cataloging Learning Resources Center Collection – Miriam Hudgins

The Learning Resource Center (LRC) of the Mercer University School of Medicine's manual check-out system did not work well which resulted in many lost materials; which included class recordings, X-rays, anatomical charts and models, pathological specimens, microscopes, and other medical instruments. These materials needed to be cataloged, processed, and available as quickly as possible. OCLC records were used as much as was possible, but original cataloging had to be done for the rest. The handout describes some of the further classifying that had to be done.

More is Better: Enhancing Access to Classical Music on CDs – Linda H. West

The Northeastern State University music faculty are heavy users of the online catalog for classical music. As a result, they wanted more title entries for CDs. The librarians agreed to add up to 36 entries for any works not in the following categories: complete collections, popular music, and jazz. These enhancements made the CD collection more accessible to faculty and students. Linda also included a list of classical music cataloging sources in her handout.

Implementing a DVD Security System at UNC Wilmington – Susannah Benedetti and Gary Moore

In 2010, Randall Library at the UNC Wilmington transitioned their 10,500 DVD collection from an open stack arrangement into locking DVD cases from AGI RedTag. This decision was made because of the growing number of missing DVDs. They first planned what they needed to do to accomplish this task with the least disruption to patrons and Circulation staff and then determined the workflow. There were benefits and inconveniences, as well as some extra expenses, but the main goal has been met: lessening the loss of DVDs.

M-M-M Good! Reclassifying a Music CD Collection into LC – Valerie Adams

University of Tennessee at Chattanooga Lupton Library decided to reclassify their Music CD collection from sequential numbers to Library of Congress call numbers. Before this the music CD and cassette collection were in closed stacks. They wanted their patrons to have direct access to the collection. With over 2000 CDs they started with anything already cataloged in OCLC. The tools they used were their online catalog, the LC M schedule, and Richard P. Smiraglia's *Shelflisting Music* (2nd ed.) The success of this project was exhibited by the increased number of check-outs and browsability of the collection.

Streaming Guide to Cataloging Remote Access Multimedia: A How-to Virtual Manual for Catalogers – Marielle Veve

Marielle has created an online guide to cataloging streaming media for catalogers and SIS students. Students especially have a difficult time understanding static explanations of how to catalog multimedia. These online guides provide descriptions of and cataloging templates for video, audio, E-books, web games, and podcasts. Each guide follows the recommended guidelines set forth in the [Best Practices for Cataloging Streaming Media](#) created by the OLAC Cataloging Policy Committee. Web site: <http://www.lib.utk.edu/~veve/>

Creating the New Provider-Neutral Records – Shelley L. Smith

At the University of West Georgia, Shelley Smith (Senior Cataloger) is removing microfiche from their catalog when e-books are freely available online, such as at the Internet Archive and uploading bibliographic records for the e-books to their catalog. If a bib record for the e-resource exists on OCLC, Shelley is revising it to conform to the new provider-neutral guidelines (available at <http://www.loc.gov/catdir/pcc/bibco/PN-Guide.pdf>), or if it doesn't exist, she is creating one. Some points to remember about the P-N record that differentiate it from the print version are the following MARC fields: Form, 300, 588, 776, and usually one or more 856 fields.

Introducing Slot Music and Guide to Cataloging Slot Music Based on AACR2 Chapters 6 and 9 – Cyrus Z. Ford

slotMusic is a microSD card preloaded with high quality, DRM-free MP3 music of artists from EMI Music, Sony BMG, Universal Music Group, and Warner Music Group. slotMusic can be used in any device capable of MP3 file playback from a microSD card such as a cell phone or MP3 player. There are always challenges when cataloging new media that doesn't seem to fit neatly into any one category. Cyrus used two different chapters of AACR2 rules (Sound Recordings and Electronic Resources) to bring order to chaos.



SCHOLARSHIP RECIPIENTS REPORTS

Christina L. Hennessey
Loyola Marymount University

Thanks to the OLAC Scholarship Committee for choosing me as one of the scholarship winners for the 2010 Macon conference, and giving me the opportunity to attend a conference that I would otherwise not have been able to afford to travel to this year. Although I have been a librarian since 2002, I am relatively new to AV cataloging (I have only been in this capacity for 18 months), and this conference has given me a real jump start in my AV cataloging knowledge and in meeting other AV catalogers. The OLAC conference is small enough that it was easy to meet people that I had only seen from afar at larger conferences, and it will be easier to work with those folks on future committees and cataloging projects. I was worried I might be too new to cataloging to attend this conference, but it was just right for me and my skill level.

My conference started at the NACO-AV funnel training pre-conference, a day-long training for those catalogers who will be contributing AV-related name authority records to the NACO-AV funnel. This training is not offered very often, and is usually a five-day training class, so it was a thrill to be able to get this rare opportunity to be trained for NACO funnel work. David Procházka, Music/Special Materials Cataloger from the University of Akron, was our instructor, and he did an excellent job of condensing five days worth of material into a one-day course relevant to AV catalogers. We knew we had learned a lot in the class once the group went to dinner, and as we attempted to create name authorities for the names of corporations on the sides of buildings we passed! I am excited to be a part of the approximately 40 librarians nationwide that contribute to this project, creating AV name authority records for the rest of OCLC libraries.

The opening day of the conference started with a talk by Robert Ellett titled, “RDA for the AV cataloger”. There were many conference sessions started with the caveat, “We won’t be discussing RDA in this session,” but Robert took the subject head on. He distributed an excellent handout titled, “Content, Media, Carrier” that covered the 336, 337, and 338 fields we would expect to see in AV cataloging for RDA. By the end of his talk, for the first time since I’ve been hearing about RDA many years ago, I felt that I finally “got it”. Robert took the group through some exercises on cataloging different AV items in RDA, and the entire room seemed to pick it up quickly. Of course, the infamous “pig lungs” example from the OLAC listserv earlier this year had to be tackled, and even that was cataloged handily in RDA.

We had our choice of four breakout instruction sessions for the conference, and based on my recent cataloging work, I chose to attend sessions on cataloging basic sound recordings, streaming video, advanced video recordings, and e-books. These were all formats of records I had cataloged before (except streaming video), but I was not quite confident in my abilities outside of my office.

All of the breakout sessions were extremely practical. Instead of the theoretical presentations we have had at so many librarian conferences, each instructor brought actual examples of real AV items, which we cataloged right there in the classroom. I was happy to learn that I did know a lot about each of these

formats already, more than I realized, and it did wonders for my cataloging confidence to be in a room full of experienced catalogers and to understand what they were talking about. I also enjoyed listening to the cataloger discussions in person that I usually only see on the OLAC and AUTOCAT listservs; we are a passionate group that cares about our cataloging. All of the instructors were excellent (Pam Newberg, Marielle Veve, Jay Weitz, and Bobby Bothman) and completely knew their formats.

The conference poster sessions were held on Saturday morning. The time dedicated to poster sessions at a librarian conference is usually crowded and overwhelming, but this was a manageable size of 8-10 posters and their creators, so we all had a chance to speak to each creator individually. Instead of just reading about these projects, I was able to see what SlotMusic really looks and feels like and had a good look at a DVD security system. I hope to do a poster session at the next OLAC conference.

Social time at the conference included a visit to a local historical house via trolley, dinners out with other catalogers, lunches provided by the conference, and time in the hotel lounge. Everyone made me feel very welcome as a new attendee at the conference. There were many discussions about the future of cataloging, the future of higher education, how to get involved in OLAC, and how to host a conference that I found invaluable.

Thank you again to everyone who gave me advice and took the time to talk to me at the conference. I look forward to seeing all of you at future OLAC and ALA meetings and also contributing to your committees.

Nerissa Lindsey
Texas A&M International University

To begin, I must thank the OLAC Conference Scholarship Committee for selecting me as a scholarship recipient for the 2010 OLAC conference in Macon, Georgia. I'd also like to thank Cate Gerhart for bringing this organization to my attention, and for encouraging me to join. Without exaggeration, I can say that attending this conference was one of the best things to happen to me this year. It wouldn't have happened if it weren't for the two parties mentioned above.

As a recent MLIS graduate with a new job at a university library where I am the only cataloger, there are many things I need to learn. I am the only person responsible for cataloging everything from streaming media to instructional kits. This year's OLAC workshops and the discussions therein were extremely beneficial to me, considering my limited experience with these materials.

The opening speech by Robert Ellett was entertaining and engaging. It set the stage for the rest of the conference.

On Friday I attended Bobby Bothmann's workshop for electronic resources as well as and Marielle Veve's workshop on streaming video. I learned a great deal from these workshops, both from the presenters and from the questions asked by the other attendees.

On Saturday, I attended Jay Weitz's advanced video-recordings workshop, and Bobby Bothmann's workshop on e-books. I found the discussion about vender-neutral records that took place in the e-books workshop especially interesting.

The poster sessions were especially helpful to me. In particular, a poster on the implementation of a DVD security system at the University of North Carolina, Wilmington gave me some good ideas. I am in the process of drafting a proposal for my library to start checking out DVDs and other media to students, and theft-prevention is one component I have to consider in my proposal. It was great to be able to talk to the presenters and learn more about what they did for their DVD collection.

The closing speech by Mac Elrod gave me a lot to think about. The transition to RDA is going to be an interesting one.

I was pleased to have met so many fantastic people, and learned so much. I will apply many of the things I learned at this conference as I begin to catalog these special formats on the job.

Thank you for a wonderful weekend. I hope to see familiar faces at the next conference.



2010 OLAC BIENNIAL CONFERENCE WRAP UP

Julie Huskey

Macon, Georgia hosted OLAC 2010 at the new Marriott Macon City Center. Although attendance was lower than in previous years, the 127 attendees represented 30 states and four countries (U.S., Canada, Barbados, and Trinidad and Tobago).

A trolley car served as a shuttle bus to Friday evening's reception at the Federated Garden Clubs of Macon Neel House. The Garden Clubs president, Julie Groce, provided a tour and history of the 1910 house, and my Mercer University colleague, Brenda Mays, served as hostess. Helpful librarians that we are, we all but fought for the chance to do the dishes at the end of the evening.

Dr. Robert Ellett, of San Jose State University SLIS, gave the opening address: "Chicken Soup for the Soul?: RDA for the AV Cataloger"; Mr. Mac Elrod, of Special Libraries Cataloguing, presented the closing address: "Rules Were Made for the Patrons, not Patrons for the Rules".

Handouts from most sessions are available on the conference website.

Overall feedback for the conference was good. Over sixty percent of survey respondents rated individual breakout sessions as "very informative".

My thanks to conference treasurer Miriam Hudgins and to the OLAC board for their assistance. Thanks also to all the OLAC attendees who pitched in at various times. I truly enjoyed meeting all of you.

If you are considering a proposal to host OLAC 2012, I would be more than happy to share my experiences.



NEWS AND ANNOUNCEMENTS

Barbara Vaughan, Column Editor

2012 OLAC Biennial Conference

The Board of OLAC is accepting proposals to host the 2012 OLAC Conference. If you are interested, please read the summary of guidelines below and at:

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

We look forward to hearing from interested parties, and to receiving proposals no later than Jan. 1, 2011.

Please contact me if you have any questions, or would like to learn more about the hosting experience.

Sevim McCutcheon
OLAC President, and chair of the 2008 OLAC Conference
Lmccutch@kent.edu
330-672-1703 (phone)

OLAC Conference Hosting Requirements and Planning Guidelines

Procedures and Requirements for Hosting an OLAC Conference

An invitation to host an OLAC Conference must be submitted to the OLAC President at least one week before the ALA Midwinter meeting that follows the previous OLAC Conference. It must come with the names of at least two OLAC members that agree to chair and/or serve on the Local Arrangement and Program Committees with one of those two people in or near the city where the Conference will take place. It is preferable for both of these people to have attended an OLAC Conference in the past.

The city being suggested for the site must have a meeting place that can adequately house the Conference. Things to keep in mind when looking into adequate meeting space are: 1) the Conference draws between 175 and 250 people, 2) some of the workshops might have as many as 100 people in them, 3) the Conference happens in the Fall (usually late September/early October) so other events could compete for hotel rooms, 4) workshops often need classroom style set ups. (Note: Most cities have a Conference planning bureau of some kind that can help you determine whether there are possible places without having to contact hotels individually).

There must be relatively easy and convenient air travel to the city from all parts of the U.S., including shuttle service from the airport to the hotel.

A Conference Program Planning Committee will be formed for each Conference and will be appointed by the Executive Board. It will consist of at least 2 OLAC members.

The Board will appoint the Conference Program Coordinator.

OLAC Conference programs, for which registration is charged, can be in conjunction with library related organizations. The following organizations might be considered:

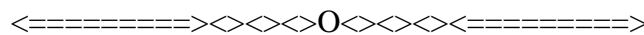
Organizations having official liaisons/representative relationships to OLAC:

Organizations with similar interests or with a plurality of the OLAC membership:

Other organizations:

Factors to be considered include the ability of the co-sponsoring organization to help supply the following:

- Ability to draw a group of librarians (30+) interested in online cataloging of AV materials from a general pool of 500-1000 members including OLAC membership and the membership of the other group
- Willingness to split Conference costs and collect registration fees with OLAC on an equitable basis
- Ability to provide the following at nominal costs: meeting rooms, coffee break supplies, Conference folders, equipment
- Proximity of hotels to the building(s) where the Conference is held
- A city which is easily accessible and within which it is possible to "get around" without too much trouble



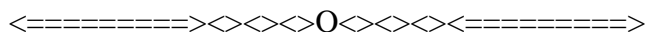
VRA Core

The VRA Core is a data standard for the description of works of visual culture as well as the images that document them. The standard is now being hosted by the Network Development and MARC Standards Office of the Library of Congress (LC) in partnership with the Visual Resources Association. VRA Core's schemas and documentation are now accessible at <http://www.loc.gov/standards/vracore/> while user support materials, such as VRA Core examples, FAQs and presentations, will continue to be accessible at <http://www.vraweb.org/projects/vracore4/>

In addition, a new listserv has been created called The Core List (VRACORE@LOC.GOV). The Core List is an unmoderated computer forum that allows users of the VRA Core community to engage in a mutually supportive environment where questions, ideas, and tools can be shared. The Core List is operated by the Library of Congress Network Development and MARC Standards Office. Users may subscribe to this list by filling out the subscription form at the VRACORE Listserv site.

Questions about the VRA Core's schemas, documentation, and user support materials should be directed to vracore@vraweb.org. Questions about the LC-hosted Core Forum should be directed to ndmso@loc.gov

Forwarded on behalf of Trish Rose-Sandler (VRA Data Standards Committee) by Sherman Clarke, freelance art cataloger, Alfred, NY



ALCTS offers exciting Midwinter symposium for San Diego

Chicago – Dynamite topics and great speakers come together in San Diego for an outstanding symposia from the Association for Library Collections & Technical Services. On Thursday, you'll hear about RDA, its impact on libraries and how it might affect the future catalog. Join your colleagues for this exciting and timely symposium from ALCTS on Thursday, Jan. 6, 2011 just before the ALA Midwinter Meeting in San Diego.

The Administrator, RDA and the Future Catalog: Issues, Viewpoints, Alternatives

Thursday, January 6, 2011

8:30am-5:00pm

RDA is on the horizon. How will you implement it? What are the issues you need to pay attention to? Staffing? Budget? The catalog itself? Will RDA influence the future catalog? What might the future catalog be? This one day symposium examines the issues surrounding implementation of RDA and the future catalog. If you're a director, assistant director or department head or anyone interested in the impact of RDA, you don't want to miss this discussion.

Speakers include Tim Strawn, Director, Information Resources & Archives, California Polytechnic State University -San Luis Obispo; Olivia Madison, Dean of the Library, Iowa State University; Linda Barnhart, Head of Metadata Services, University of California – San Diego; Molly Tamarkin, Associate University Librarian for Information Technology, Duke University;

Tim Bucknall, Assistant Dean for Electronic Resources and Information Technology, University of North Carolina – Greensboro; and Chris Cole, Associate Director for Technical Services, National Agricultural Library

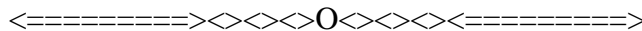
To attend, registration is \$219 for ALCTS members, \$269 for ALA members, \$319 for non-members, and \$99 for students and retired members. Registration information for the ALCTS Midwinter symposia can be found on the ALA Midwinter Meeting page.

<http://www.ala.org/ala/conferencesevents/upcoming/midwinter/meetings/index.cfm#alcts>

Please note that you do not have to register for ALA Midwinter in order to attend the symposium.

For more information consult the events page on the ALCTS web site at www.ala.org/alcts or contact Julie Reese, ALCTS Events Manager, at jreese@ala.org.

Posted on behalf of ALCTS.



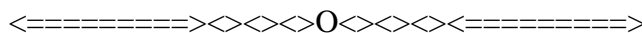
Practical Strategies for Cataloging Departments

Watch for a timely new cataloging book coming out in February 2011, edited by Rebecca Lubas, entitled Practical Strategies for Cataloging Departments. It includes the following chapters written by cataloging experts:

The title is: Practical Strategies for Cataloging Departments
Editor: Rebecca L. Lubas.

Contents:

- Evolving standards : making the jump to RDA in historical context / Robert L. Bothmann --
- Impact of changes in Library of Congress cataloging policy on working catalogers / Bonnie Parks --
- Managing a multiplicity of standards : hybrid approaches to traditional & digital cataloging / Kevin Clair and Robert Freeborn --
- Training workshops : how one trainer works / Jay Weitz --
- On-the-job training of twenty-first century catalogers / Deborah Lee --
- Managing vendor cataloging to maximize access / Rebecca L. Lubas --
- Collaborating with other library departments / Sever Bordeianu and Rebecca L. Lubas --
- MARC : a new life through reusing and remixing / Glen Wiley --
- Moving ahead with metadata : adding value through grant-funded projects / Amy S. Jackson



Announcing OLAC's prototype FRBR-inspired moving image discovery interface

OLAC is excited to announce the availability of our prototype for a FRBR-inspired, work-centric, faceted discovery interface for moving images at <http://blazing-sunset-24.herokuapp.com>.

The OLAC Work-Centric Moving Image Discovery Interface Prototype is an exploration of the possibilities of leveraging the Functional Requirements for Bibliographic Records (FRBR) model and faceted search to improve access to moving image materials held by libraries and archives.

This prototype was funded by OLAC. Chris Fitzpatrick developed the demonstration interface to meet OLAC's specifications using the free open source tools Ruby on Rails, Solr, and the Blacklight and Hydra plug-ins. This project was only possible due to the contributions of a great many people, some of whom are listed at <http://blazing-sunset-24.herokuapp.com/page/credits>.

In this demonstration interface we present the user with a two-level view inspired by the FRBR model. The top level, labeled Movie or Program, provides information about the FRBR Work and what we are calling the Primary Expression, usually the first publicly-released Expression. Facets for the Work/Primary Expression level are displayed across the top of the screen and the records found in the hit list contain information about the Work and Primary Expression. The second level, labeled Version, includes information about Expressions (language options), Manifestations (format and publication date), and in a very basic way about Items (what libraries or archives hold a particular Manifestation). Facets for the Version level are displayed separately on the side of the screen and information about the particular Versions that meet the user's qualifications are displayed below each Work/Primary Expression.

An overview of the goals of the interface is available at <http://blazing-sunset-24.herokuapp.com/page/about>. Some suggested sample searches and potential use cases may be seen at <http://blazing-sunset-24.herokuapp.com/page/samples>.

We invite you to check it out and send us your feedback. Comments, questions, complaints, and suggestions may be sent to me at kelleym@uoregon.edu. Also, if you are interested in contributing to a larger grant project to try to bring this idea into a production environment, please contact me.

Kelley McGrath
Metadata Management Librarian
University of Oregon
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REVIEWS

Katie Eller, Column Editor

Collection-level Cataloging: Bound-with Books

by Jain Fletcher

Collection-level Cataloging: Bound-with Books provides an accessible, thorough, and practical approach to some of the more problematic materials faced by library catalogers: bound-with books—collections of brief works, often ephemeral or rare, bound together for convenience, accessibility, or physical preservation. While efforts have been made over past decades to devise standards to provide “floor” level cataloging for various formats and types of materials, the issues presented by bound-with books have not been systematically addressed by the cataloging community. Because they can be difficult and time-consuming to catalog, these often unique assemblages tend to be prioritized last by cataloging managers and remain “hidden collections” in miniature.

Jain Fletcher, Principal Cataloger and Head of the Technical Services Division of the Special Collections Libraries at UCLA, is exceptionally well-qualified to enlighten us on this subject, having cataloged, she estimates, between five and six hundred bound-with books. She has developed a special interest in and affinity for these materials and offers this work as an aid and impetus to get them out of backlogs and into library catalogs and the hands of users.

Fletcher argues that although these items are physically books, they are really print material collections, and the owner-created compilations are very small, unique collections. The first chapter briefly surveys the history of bound-with books, describes various types of bound-with collections, and provides photographic illustrations of bound-with bindings and the materials within them. The second and third chapters discuss the development of approaches to cataloging bound-with books during the book catalog and early card catalog eras. The transition to card catalogs made feasible “complete” cataloging treatment for bound-with books, that is, cataloging fully each separately-published bibliographic unit in the collection, and connecting them with a summary “bound-with” note (the origin of the term for the collections themselves). Interestingly, the most complete guidance on description and access to bound-with books was provided in the Library of Congress 1949 rules; current descriptive standards derive from the International Standard Bibliographical Description (ISBD) standard. AACR2 mentions bound-with books only in its index, and catalogers are expected to infer practice by applying more general rules or (horrible dictu!) constructing fields from examples!

The fourth and fifth chapters provide guidelines for determining when a bound-with book is unique, suggest techniques for processing it, and outline in detail a “best practices approach” to complete cataloging treatment. Fletcher makes it clear that the ideal treatment remains a full bibliographic record; however, given that many unique bound-with books still await cataloging and that they are in fact collections of printed materials, she proposes an alternative treatment: the collection-level record,

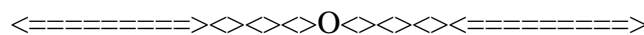
developed by the archives community. Finally, she suggests guidelines for determining which treatment is more appropriate.

For catalogers not accustomed to creating collection-level records, the sixth chapter, “Collection-level Cataloging for Bound-with Books,” is where the nitty-gritty of the book resides. Fletcher suggests three gradations of collection-level records, based loosely on the number of items in each bound-with book. She outlines the data and MARC fields essential to each level of record and provides a template and multiple examples for each. She stresses the necessity for including rich data in order to facilitate indexing and keyword searching. She also expands on additional issues, such as supplying a useful collection title, providing a richer physical description than “[x] v. in [y],” ensuring that contents notes are standardized in form and aid both identification and access, and dealing with out-of-the-ordinary bound-with situations.

Collection-level Cataloging: Bound-with Books concludes with a discussion of the value of bound-with collections to library researchers, a game plan for discovering brief records for bound-with books hidden in library catalogs, and guidelines for assessing the adequacy of existing catalog records. The book is clearly-written and has a thorough table of contents, illustrations, a bibliography, and an index. It bridges the gap between general and special collections cataloging and archival processing by exploiting the strengths of both approaches to bound-with books, and it takes into account record requirements both for the shared cataloging environment and local needs. Fletcher makes a convincing case for the importance of bound-with collections and the feasibility of bound-with cataloging projects. The guidelines that she suggests adhere to accepted standards, while providing solid theoretical grounding, flexibility, and practical workflows for making inroads into the backlogs that keep collections “hidden.” One small quibble with this well-conceived and -edited book: since bound-with books are the focus of the work, *Bound-with Books* could have been the main title. Highly recommended.

Published in 2010 by: Libraries Unlimited, Santa Barbara (xiv, 97 p.) ISBN 978-1-59158-543-5 (pbk.-\$45.00)

Reviewed by:
Anna DeVore
Cataloging & Metadata Services
University Library
University of California, Santa Barbara



FAST: Faceted Application of Subject Terminology: Principles and Application

By Lois Mai Chan, Edward T. O'Neill

Faceted Application of Subject Terminology: Principles and Application (FAST) aims to explain how best to implement FAST as a controlled vocabulary. This book is written by two of FAST's creators, Lois May Chan and Edward T. O'Neill. Lois May Chan has published on classification, subject analysis, and other cataloguing issues since the early sixties. Edward O'Neill came to OCLC as a research scientist from the field of industrial engineering and possesses a large array of technical skills. Using their combined expertise, Chan and O'Neill begin their study with a brief history of and introduction to subject analysis and controlled vocabularies with emphasis on the use of metadata in the digital environment. They continue by providing an understanding of the creation of the FAST database and structure of FAST authority records.

Part I provides a short look into the history of classification and subject analysis. This section begins with a discussion on how the role of the library as an access provider has changed over the years. Users no longer search a physical card catalogue. They go online to do their research. In this digital environment, users have the ability to search subjects that have been pre-assigned, or, in certain cases, they assign their own keywords to digital objects. This is the pre-coordination versus post-coordination type of vocabulary. The Library of Congress Subject Headings, a pre-coordinate system, is most widely used in the library world. It is known that LCSH has its limitations in terms of implementation. First of all, not all LCSH headings are authorized headings. The use of subdivision allows cataloging staff to construct headings according to rules set out primarily in the Subject Heading Manual. In other words, training is needed to understand and apply these rules. This training entails time, money, and a skilled workforce that might not be an option depending on your institution's financial realities. Hence, the creation of FAST is realized as an alternative.

Part II provides an introduction to FAST. According to the authors, unlike LCSH, FAST is simple, requiring little training to implement, and facilitates the type of searching sought by users in a digital environment. This section is the most important for those who are deciding whether or not to use FAST subject headings. Here, the authors go through each of the facets or each type of subject heading in FAST. There are the topical, geographic, chronological, proper names (including those for governments or corporations, called corporate bodies, and titles), and genre/form headings. The authors end this section with a short explanation of cross-references and how to handle unusual cases like changes in geographic names.

Part III offers more detailed examples of how to implement FAST headings. This section begins with a short introduction to the FAST database. Then, the authors provide several examples that apply each one of the facets to different types of materials. These examples are encoded in MARC21 and in XML using the metadata schema Dublin Core. The advantage of this is to see what FAST subject headings look like in each encoding schema. This is particularly useful since many digital libraries or repositories do not rely on MARC21 but use other standards such as Dublin Core or MODS, which the authors briefly introduce in the first section.

Part IV offers a look into how the FAST database and authority records were created. This section is helpful in terms of understanding the technical foundation of the FAST database. It also explains the structure of FAST authority records, in addition to delving more deeply into the relationship between FAST and LSCH.

Though the book is at times repetitive and tends to draw things out more so than is needed, it is clearly written and stays true to its aim of illustrating how to implement FAST. Furthermore, this book is intended for a wide audience and serves as both an introduction to and a resource on how to implement FAST. Consequently, I would recommend *FAST: Faceted Application of Subject Terminology: Principles and Application*.

Reviewed by:
Jennifer Eustis
Metadata Librarian
Northeastern University Libraries

**OLAC CATALOGER'S JUDGEMENT:
QUESTIONS AND ANSWERS**

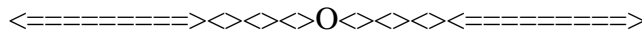
Compiled by Jay Weitz



OLAC Cataloger's Judgment: Questions and Answers

Compiled by Jay Weitz

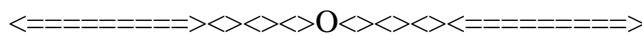
For *OLAC Newsletter* Volume 30, Number 4, December 2010



This GMD Question Keeps Us in Stitches

Question: I am cataloging *Alphabet and Numbers Lace-Up Cards*. It consists of cardboard cards that have letters or numbers with holes in them. They are scored, so the child can take the letter/number out of the card. Then the child is to take these shoelace-looking things, make stitches in them, and even stitch them together, if they feel so moved. The goal is letter/number recognition, of course. It doesn't really fit the AACR2 definition of a kit because there is really only one predominant format (the letter and numbers, whatever they are). I've never used "graphic" from List 1, so that doesn't feel right to me either. That's the thing about so much of the oh, so special formats that I catalog. They often don't fit squarely into one GMD. The SMD that I've chosen is "alphabet and number lace-up cards," with the cord in subfield \$e. What would you consider the GMD for this: [kit], [game], [flash card], what?

Answer: There may occasionally be resources that simply do not fit comfortably (or sensibly) under one of the GMDs that OCLC allows catalogers to use (in the "GMDs and Library of Congress Rule Interpretations" section of Chapter 2 of BFAS, <http://www.oclc.org/bibformats/en/onlinecataloging/default.shtm#BCGFCEEG>). The only GMD that even comes close in this case, as I understand it, would be [game], defined in AACR2 as "An item or set of materials designed for play according to prescribed or implicit rules and intended for recreation or instruction." But even that is a stretch, regarding "play" and "rules," both of which are at least debatable in this context. If you are going to use a GMD, that is the one I'd suggest. But this may well be one of the rare Visual Material resources for which no GMD makes sense and for which you may want to omit a GMD all together. The GMD [graphic], by the way, was intended to be used by U.S. institutions only when the resource is being cataloged under the provisions of *Graphic Materials: Rules for Describing Original Items and Historical Collections*.



Sometimes a Cataloger Needs X-Ray Vision

Question: Today, I am cataloging X-rays and I am back to my same old GMD question. I guess I am kind of going between using “[realia]” or “[picture]”. The problem with “[picture]” is the AACR2 definition: “A two-dimensional visual representation accessible to the naked eye and generally on an opaque backing.” While it is two-dimensional, it requires holding it up to the light to see the x-ray, and it is not on an opaque backing. So I’m thinking that this leaves me with “[realia]” unless you have any other great ideas.

Answer: Aside from the definitions, AACR2 doesn’t give much guidance at all about assigning GMDs. As a result, we sometimes have to rely on MARC’s relative (but *only* relative) exactitude to provide us some guidance. Here are two definitions from MARC 21 field 007/00 (Category of Material):

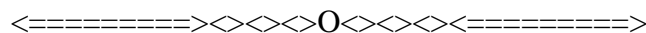
- g – Projected graphic: Item is projected graphic material which is defined as a two-dimensional representation intended to be projected without motion by means of an optical device, for example, a filmstrip, slide, or *transparency (includes x-rays)*. [Emphasis mine.]
- k – Nonprojected graphic: Item is nonprojected graphic material. This is defined generally, as a two-dimensional pictorial representation whether opaque (e.g., print, photoprint, drawing) or transparent, but not intended to be projected for viewing (e.g., a photographic negative).

If you follow the Projected Graphic 007 tree (007/00 = g) to 007/01, you find: “t – Transparency: Transparencies are made of transparent material on which an image is recorded. *They are designed for use with a projector or a light box. X-rays are included here.*” [Emphases mine.] If we don’t allow ourselves to get distracted by other things, I’m not sure how much clearer that can be. In MARC terms, x-rays are considered a variety of transparency and they may be “projected” via a light box. But let’s now follow the other path, that of the Nonprojected Graphic (007/00 = k) to 007/01, where we find the following definitions:

- g – Photonegative: Piece of film, a glass plate, or pattern on which a negative image appears, i.e., directly opposite to a positive image (photoprint), slide, or transparency, used to produce a positive print. Photonegatives do not include negative photoprints, photoprints that are a combination of negative and positive images, or photograms or solarized prints, all of which are considered to be techniques used when making photoprints.
- h – Photoprint: Photoprints have a positive image made either directly or indirectly on a sensitized surface by the action of light or other radiant energy. The term *photoprint* rather than *photograph* is used here as a more precise term than *photograph*, which technically can cover both the print and the negative. Radiographs and opaque stereographs are included here.
- i – Picture: Two-dimensional visual representation accessible to the naked eye and generally on an opaque backing. Used when a more specific designation is unknown or not desired.
- r – Radiograph: A photograph produced by the passage of radiation, such as X rays, gamma rays, or neutrons, through an opaque object.

Look first at the “Photonegative” and “Photoprint” definitions and the distinction they try to make (and in particular, their purposefully not using the more ambiguous term “photograph”). It is in the “photoprint” context that “Radiographs ... are included here.” That should make it clear that a “radiograph” has historically been considered by MARC to be a “photoprint,” that is, the opaque positive print (as opposed to the transparent negative from which the positive print is produced). You will also

notice that, with the special exception of the “photonegative” (which is “transparent, but not intended to be projected for viewing”), all of the other specific “Nonprojected Graphics” are unambiguously opaque. Until the October 2009 publication of MARC 21 Bibliographic Update No. 10, “radiograph” did not have its own 007/01 code. At that time, seven new codes for the Nonprojected Graphic 007/01 (Specific Material Designation) were added to MARC to correspond to the SMDs listed in AACR2 8.5B1 (and carried over to RDA 3.4.4.2: Recording Extent of Still Images) that did not already have their own code. When the “r” code was defined, the “h” code definition should have been revised to omit radiographs, but that did not happen. You will also notice that the new MARC definition of “radiograph” is identical to the one found in AACR2 (and incidentally, copied verbatim into the RDA Glossary), which uses the unfortunately ambiguous term “photograph” that MARC 21 avoids, rather than the more precise “photoprint” that its legacy as part of code “h” should have mandated. My guess is that some catalogers may be thrown by the inclusion of the term “X rays” in the definition of “radiograph,” but if you read it carefully, that refers to the type of radiation that may be used to produce a radiograph, not the photo images that we refer to as “x-rays.” When all of this is taken into consideration, I don’t see any alternative to the choice of “[transparency]” as the GMD for transparent x-ray images.

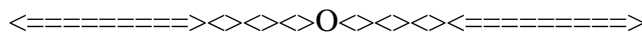


Hardly a Compact Answer

Question: We are having a discussion about the 500 note "Compact disc" versus "Compact discs." My understanding is that when a record has more than one compact disc, a 500 note should read "Compact discs." True or not? However, when a record has more than one DVD a 538 note should read "DVD" not "DVDs." True? If the "Compact discs" note were moved to field 538, "Compact discs" would revert to "Compact disc." True? Should we be using field 500 plurals or 538 singulars?

Answer: When a record has more than one compact disc the 500 note should read "Compact discs." This statement is in accord with AACR2 6.7B10, for Sound Recordings. When a record has more than one DVD, the 538 note should read "DVD" not "DVDs." This statement is in accord with 7.7B10f, regarding "Videorecording system." It is identifying the videorecording system technology (U-matic, VHS, Beta, DVD, Blu-ray, etc.), which would be singular regardless of the number of cassettes, discs, reels, or whatever were involved. Coding the note "Compact disc(s)" as field 538 is not proper MARC coding. For reasons that are esoteric enough to confuse everyone (and which we won't go into here), this use of "Compact disc(s)" would always be coded as 500, not as 538. No matter how identical an audio CD, a video DVD, and an electronic resource CD-ROM may appear, they are not the same. A sound recording CD would be described as "1 sound recording" in field 300 and "Compact disc" in field 500; two sound recording CDs would be described as "2 sound recordings" in field 300 and "Compact discs" in field 500. An institution that chooses to follow 7.5B1 proper would describe a video DVD as "1 videodisc" (or "2 videodiscs", etc.) in field 300 and would use field 538 to describe the videorecording system, the color broadcast system, the region, etc., beginning with "DVD ...", regardless of the number of videodiscs. An institution choosing to follow the "term in common usage" option in 7.5B1 would describe a video DVD as "1 DVD-video" (or "2 DVD-videos", etc.); in field 538, repeating the singular

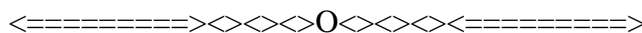
"DVD" system designation would probably be a good idea, followed by the color broadcast system, region, and other information, as usual.



Overcoding Overprinted Titles?

Question: I'm revising our documentation on cataloguing videos and a question occurred to me when I looked at the information regarding field 041 in the MARC format. As you know, MARC 21 specifies cases when field 041 is used for audiovisual materials. One of them is the following: "The sound accompanying a work is in one language and the same text is printed on the work in the form of overprinted titles in another language." However, now that the language of captions or subtitles can be recorded regardless of whether they are the same or different from the languages recorded in subfield \$a, I'm wondering if this sentence shouldn't be revised to read: "The sound accompanying a work is in one language and the same text is printed on the work in the form of overprinted titles in *the same or* another language." What do you think?

Answer: You are correct that the restriction against repeating the language of "overprinted titles" in a subsequent subfield if it is already coded in subfield \$a has been removed. But I read that listing of cases when the use of 041 is appropriate as intending to emphasize the fact that more than a single language needs to be present. If the spoken language and the "overprinted titles" were both in the same language and no other language was involved, there would be no need to use field 041, as every subfield used would contain the same one language code (which would be covered completely in the Language fixed field 008/35-37). Of course, you would still want to spell out the presence of overprinted titles in a 546 or other note, as appropriate, regardless of how many (or how few) languages were involved.



Running Properly

Question: I have a question about running time for DVDs that have bonus material. I thought a couple of years ago you said not to put a running time in 300 if there was the feature and then a significant duration of bonus features (such as "Making of..." interviews with actors, etc.) and put the feature's running time and maybe the running time of other segments in notes. But others have said we should put the feature's running time in 300 subfield \$a regardless of what else is on the DVD. Could you clarify this for me?

Answer: The duration in 300 subfield \$a for a moving image resource should reflect the length of the main content, the (usually single) title proper that is found in field 245. The durations of any bonus features may be included where those features are detailed (in a note of whatever sort makes most sense under the circumstances).

NEWS FROM OCLC

Compiled by Jay Weitz



News From OCLC

Compiled by Jay Weitz

For *OLAC Newsletter* Volume 30, Number 4, December 2010

General News

“Geek the Library” Campaign Now Available to All U.S. Libraries

Geek the Library (<http://www.geekthelibrary.org/>), a community-based public awareness campaign, is now available for adoption by any U.S. public library. The campaign is designed to highlight the vital role of public libraries in today’s challenging economic environment and to increase local library support. Geek the Library has proven ability to improve public perceptions about local library funding needs in test communities. Details about how libraries can use the campaign to increase local support are available at get.geekthelibrary.org. With support from the Bill & Melinda Gates Foundation, OCLC helped libraries in central Iowa and southern Georgia pilot the campaign from June through December 2009. Nearly 100 libraries and library systems participated. Four additional library communities tested the campaign on a more abbreviated calendar and budget: Milwaukee Public Library in Wisconsin; Piedmont Regional Library System in Georgia (covering Banks, Barrow and Jackson Counties); Shelbyville-Shelby County Public Library in Shelbyville, Indiana; and Zion-Benton Public Library in Zion, Illinois. Pilot libraries used the campaign to position the library as a critical asset—for individuals (e.g., to find jobs, re-educate themselves and enhance literacy) and for the community (e.g., access to technology, continued education and economic benefits). The campaign served as a springboard for initiating and expanding relationships with influential members of the community and the media, and for starting important local library funding discussions. Interested libraries can register on get.geekthelibrary.org for more information about executing the campaign locally. Libraries and library systems that meet minimal commitment requirements for implementing Geek the Library will receive full access to all campaign material and initial campaign training from dedicated field managers. This team will focus on supporting participating libraries through the planning and launch stages, but will provide ongoing guidance, as needed.

Van Charldorp Retires, Van Lubeek Next OCLC EMEA Managing Director

Rein van Charldorp has announced his decision to retire as Managing Director of OCLC Europe, the Middle East and Africa (EMEA) effective December 31, 2010. Eric van Lubeek, currently Director of Sales and Operations for OCLC EMEA, will work with Dr. van Charldorp in transition and prepare to assume responsibilities as OCLC EMEA Managing Director effective January 1, 2011. Dr. van Charldorp joined OCLC in April 2002 after a long and successful career with Elsevier in the Netherlands and the United States. He brought substantial senior management experience, market knowledge, and a publishing background to OCLC as the organization began to grow services to libraries in Europe, the Middle East, and Africa. Dr. van Charldorp will provide consulting services to OCLC on a part-time basis. Rein and his

wife, Sylvia, will fulfill a promise to take time to travel and continue their work with humanitarian organizations around the world. Eric van Lubeek came to OCLC in 2007 from Infor Library and Information Solutions (formerly known as Geac) where he was Managing Director of the library management systems business unit. He has more than 20 years experience in the library and information field working in consulting, sales and management positions.

Cataloging and Metadata

Theodore Front Contributes Records to WorldCat

OCLC is pleased to announce that Theodore Front Musical Literature is now contributing MARC records for both books and scores to WorldCat. Theodore Front Musical Literature, Inc. was founded in 1961, with the goal of providing information and materials to facilitate building institutional and private music collections. University, college, conservatory, and public libraries worldwide are using Theodore Front's collection development tools, which are continuously refined to suit the most exacting and current requirements of music libraries. Approval plans and firm orders for music scores, books and audio-visual materials, standing orders, subscriptions, and out-of-print services, are offered with professional expertise. Newly released materials from the United States, the Americas, Europe, and the Pacific Rim are reviewed and updated daily. A variety of electronic and on-line services, management reports and other facilitators are available on demand. Please see <http://www.tfront.com/> for more information. MARC records are matched to existing titles in WorldCat or added to WorldCat if there is no matching record. Sample records:

- Score match: #639949555.
- Score original: #657608378.
- Book match: #441155894.
- Book original: #658189737.

In each case a 938 field is added with the vendor code TFRT. This is searchable in Connexion using the vendor index (search vn:tftrt). The records that are added to WorldCat may be upgraded by catalogers. In future, Theodore Front may also contribute records for other formats besides books and musical scores.

BnF Adds 200 Millionth Bibliographic Record to WorldCat

The Bibliothèque nationale de France added the 200 millionth bibliographic record to the WorldCat database on August 27, 2010, 39 years after the OCLC online union catalog and shared cataloging system was launched. The record describes "Je reviendrai à Montréal" ("I will return to Montreal"), a sound recording by Robert Charlebois made in 1993. The 200 millionth record was added to WorldCat on August 27, 2010, only one day after the 39th anniversary of the launching of the OCLC online union catalog and shared cataloging system on August 26, 1971. WorldCat continues to grow faster than ever. In the fiscal year that ended on June 30, libraries added 56 million records to WorldCat. For comparison, it took the OCLC cooperative:

- 31 years, from 1971 to 2002, to add the first 50 million records.
- 6 years (2002–2008) to add the next 50 million.
- 1.5 years (2008–2009) to add the next 50 million.

- 10 months (November 2009–August 2010) to add the next 50 million, for a total of 200 million. The phenomenal growth rate for bibliographic records is being matched by that of holding symbols in WorldCat, which represent the libraries that hold the items cataloged. The number of holdings surpassed 1.6 billion on June 4, 2010. The OCLC cooperative hit 1 billion holdings on August 11, 2005. It took the cooperative 34 years to get to 1 billion. Since then, libraries have added more than half a billion symbols in less than five years. The 200 millionth record was created by the Bibliothèque nationale de France and was added as part of a major record loading project to reflect all of the national library's holdings in WorldCat. There are currently 40 national libraries adding digital images, national files and bibliographies to WorldCat. Libraries worldwide benefit from the millions of records added to WorldCat from the world's great national libraries.

OCLC and the Connecticut Library Consortium Announce Partnership

OCLC welcomes the Connecticut Library Consortium as a new partner in the OCLC Partnership Program. The Connecticut Library Consortium (CLC) is a statewide membership collaborative that serves all types of Connecticut libraries by initiating and facilitating cost-effective services, and creating and supporting educational and professional development. As Partners, OCLC and CLC will collaborate on programs and activities to enhance services and expand educational opportunities to members of both organizations. This new partnership enables both organizations to explore new ways to anticipate and address the needs of shared members. Initiatives include improving access to information, ensuring that OCLC services are being used to their full potential, collaborating on online events and conferences with a focus on new technologies, and maximizing opportunities to expose new trends in funding and education. The OCLC Partnership Program offers value-added services to OCLC member institutions through the development of strategic partnerships with library consortia, groups, networks, and other membership organizations. OCLC and its Partners work together to strengthen member relationships and develop programs and services to serve the needs of shared members. For more information about the OCLC Partnership Program, or to learn more about becoming an OCLC Partner to deliver new service options or training to members, contact OCLC at partnerships@oclc.org.

Reference and Discovery

New for WorldCat.org: More Music Metadata

More evaluative content for music has been added to WorldCat.org. WorldCat has beefed up more than 250,000 pop and classical record entries, thanks to a new partnership with All Music Guide and Rovi. Some of the new things you'll find include additional descriptions, genres and styles, release dates, tracks, AMG top track picks (for pop music), ratings and reviews (for pop music), and cover art. It means your users will now know more about the music they're looking at, with recommendations, tracks and times, reviews, and more.

WorldCat Local Users Now Have Access to More Content from H.W. Wilson

OCLC continues to make more content accessible through the WorldCat Local service with popular databases from H.W. Wilson. Access to databases through the WorldCat Local central index delivers an enhanced user experience because searches will immediately retrieve records indexed within the

WorldCat Local service. Twenty-nine H.W. Wilson databases are accessible via single search and discovery through WorldCat Local for libraries that subscribe to these databases. Twenty-one databases have been added to the WorldCat Local central index; eight more are accessible remotely via a Z39.50 search of WilsonWeb. WorldCat Local expands a library's collections by combining items from the library, relevant groups or consortia, and libraries around the world through a single search and result set. Built on the foundation of WorldCat, the comprehensive source for discovery of materials held by libraries, the service allows users to discover unique, locally available resources as well as materials in libraries worldwide. WorldCat Local helps increase use of a library's resources and, at the same time, offers users the ability to find more than 475 million items in a wide variety of formats. Powerful discovery features in WorldCat Local enable library users to more easily find and interact with electronic materials, licensed databases and journals, locally digitized content, and physical items. Intuitive connections to delivery services like link resolvers and resource sharing options help users take the final step to access the content they need. OCLC is expanding the WorldCat Local central index to include more resources from familiar content providers most used by libraries today. The central index will provide access to most available content, and will be complemented by searching remote indexes to incorporate the diverse materials libraries make available to their users. H.W. Wilson databases added to WorldCat Local central index: Applied Science & Technology Abstracts, Applied Science & Technology Index, Art Abstracts, Art Index, Biography Index: 1984 to Present, Biological & Agricultural Index, Book Review Digest, Education Abstracts, Education Index, Essay & General Literature Index, General Science Abstracts, General Science Index, Humanities Abstracts, Humanities Index, Index to Legal Periodicals & Books, Literary Literature & Information Science, Readers' Guide Abstracts, Social Sciences Abstracts, Social Sciences Index, Wilson Business Abstracts, Wilson Select. Databases accessible to subscribers through remote Z39.50 searching of WilsonWeb: Applied Science & Technology Retrospective, Art Index Retrospective, Biography Index Retrospective: 1946 – 1983, Biography Index: Past & Present, Index to Legal Periodicals Retrospective, Library Literature & Information Science Retrospective, Readers' Guide Retrospective: 1890- 1982, Social Sciences Retrospective.

OCLC and EBSCO to Enhance Discovery Services Through Data Exchange

OCLC and EBSCO Publishing (EBSCO) have expanded their partnership to enhance the discovery experience for users of WorldCat Local and the *EBSCO Discovery Service* through an expanded data exchange agreement. The new agreement will create more value for libraries that subscribe to services from OCLC and EBSCO. WorldCat Local libraries that subscribe to EBSCO^{host} full-text databases will continue to be able to discover EBSCO records and access associated full-text content through the WorldCat Local interface. The new agreement will improve access to these databases by removing the requirement for users of WorldCat Local to authenticate before searching the metadata for EBSCO databases to which their library subscribes (users will continue to be required to authenticate before accessing full text). OCLC member libraries with a cataloging and WorldCat discovery subscription using *EBSCO Discovery Service* will now have the option to access WorldCat data through EDS and access holdings information for their library, their resource sharing partners as profiled in WorldCat, and all libraries with holdings in WorldCat. Among other benefits that this partnership brings, libraries will be able to use EBSCO Discovery Service to facilitate interlibrary loan (ILL) via OCLC. OCLC will make records from OAlster, a union catalog of some 25 million records representing open access resources, available

to all *EBSCO Discovery Service* users. OCLC will also make records from ArchiveGrid, an online service that provides access to detailed archival collection descriptions, available to ArchiveGrid subscribers through the *EBSCO Discovery Service*. This agreement continues OCLC's efforts, on behalf of its member libraries, to make WorldCat data available where it is needed in order to facilitate broad access to library collections and services. EBSCO and OCLC will work together over the next few months on an implementation plan and timeline for enabling access.

Students Find Free Textbooks Through WorldCat Library Listings in New Apps

Comparison shopping apps for college textbooks now also include listings for local libraries in the U.S. through WorldCat. CampusBooks (<http://www.campusbooks.com/smartphones>) is the latest in a series of mobile apps that display local library results. Developed by CampusBooks.com, the apps help students and consumers compare availability and prices of textbooks at online stores, local bookstores, and now libraries. As a free service, CampusBooks.com searches the Internet for the lowest prices on new, used, ebook, and rental textbooks. A user simply scans the book barcode or types in a title, author, keyword, or ISBN search. The apps use the WorldCat Search API and WorldCat Registry APIs to deliver results for libraries nearby who hold the item in WorldCat, the world's largest library catalog. Local library phone numbers, URLs, location and mapping information is also available. Android users must select the local options view in order to search by zip code and find library titles in their results. The CampusBooks iPhone and Android apps are one of several mobile applications designed for users to access library information from WorldCat. In addition to comparison shopping apps such as RedLaser, pic2shop, and BookBazaar for iPhone, the WorldCat Mobile pilot app is also available for download at www.worldcat.org/mobile. WorldCat-related APIs are available to anyone interested in creating noncommercial mash-ups or mobile apps that include library data. Commercial apps like CampusBooks use the WorldCat Search API through partnership agreements. Users can download the CampusBooks apps at no cost through Apple's iTunes app store or the Android market. Photos of the app are available on the WorldCat blog.

WorldCat Registry Enhances Basic Search Capabilities

Thanks to a recent enhancement to the WorldCat Registry, users can now search by library name, city, postal code, OCLC symbol, or WorldCat Registry identifier in the basic search box to retrieve relevant records. The expanded search is available on the main search page. The ability to search for branches, a record for authorization, and advanced search functionality all also remains available. Basic search results default to alphabetical order. Users can change the sort to display results based on location, country, or institution type. Previously the WorldCat Registry basic search box provided a search by institution or branch name only, although further search refinements were available on the Advanced Search page. Since OCLC members and library users often prefer to search by all available categories—especially OCLC symbol—via the main search box, the basic search capabilities were enhanced. Libraries are encouraged to check and update their free profile in the WorldCat Registry, to make sure library listings are correct for end-users on WorldCat.org.

Resource Sharing and Delivery

WorldCat Knowledge Base Helps Libraries Connect Users to Full-Text

WorldCat knowledge base functionality has been integrated into WorldCat services to help library users connect to full-text electronic content, and help libraries to better manage workflows associated with electronic materials. The WorldCat knowledge base combines data about libraries' electronic content with linking features that enable access to the content. A license management tool allows a library to indicate which journal titles and collections it has the rights to share through interlibrary loan. Together, these enhancements help library staff more efficiently process incoming requests for electronic articles. WorldCat knowledge base functionality is a new feature included as part of an OCLC Cataloging subscription at no additional charge. Unlike a traditional knowledge base, WorldCat knowledge base data is not tied to a particular application. The data is added and maintained in a single place for use with a growing number of OCLC services. These enhancements will continue to create opportunities for libraries to better manage print and electronic collections together. WorldCat Resource Sharing and ILLiad subscribers are the first to benefit from the knowledge base integration, providing an enhanced resource-sharing experience for libraries and users. The integration of knowledge base functionality into WorldCat services follows a pilot project with 14 leading academic institutions that began as a test to determine how the knowledge base could facilitate direct request for articles. As the pilot progressed, it became clear that the knowledge base could benefit all WorldCat Resource Sharing libraries, even those that did not offer direct request for articles. WorldCat knowledge base functionality makes it possible for more efficient requests for articles, identifying lending libraries and passing the URL of an item directly to the lending library in the request. In many cases, staff can complete a loan transaction within minutes, without having to leave the desk. WorldCat knowledge base data will soon be available for use with other services. The knowledge base will support a new "view now" link in WorldCat Local search results, providing users with one-click access to electronic resources such as full-text articles and eBooks. An e-link will be added to brief records in WorldCat Local search results so users will not have to scroll through detailed records to find a link to electronic resources. Later, integration of OpenURL resolution functionality will further consolidate the discovery and delivery of electronic items into a single interface. As of September 15, 2010, the WorldCat knowledge base has provided access to 5.8 million records for electronic materials from 124 providers in nine countries. The knowledge base will continue to grow through contributions from content providers and member libraries. A full OCLC Cataloging subscription is required to use WorldCat knowledge base functionality, included at no additional charge. Libraries can complete a request form to begin the process to add data about their electronic collections to the knowledge base.

Networked Library Services

BIBSYS Selects OCLC's Web-Scale Management Services

Norwegian consortium BIBSYS has signed an agreement with OCLC to supply its new Library System based on OCLC's Web-scale Management Services, a next-generation Web-based suite of library management tools for metadata management, acquisitions, circulation, license management, and workflow. BIBSYS provides library and information systems to Norway's university libraries, college

libraries, a number of research libraries, and the National Library. This agreement is the culmination of a review process over the course of a year to identify a replacement to the existing BIBSYS Library System. An important factor in the decision to choose OCLC, as BIBSYS indicated, was that OCLC had started the process of developing a next-generation system, based on a service-oriented architecture, which has uniform handling of all media types. Because of the architecture, BIBSYS and its member libraries can develop their own custom applications for library management activities. In addition, they can expose and share those applications as Web services on the platform for other members to use. This ability to collectively innovate will generate cost savings, greater efficiency, and the ability to better leverage collected data and intelligence. OCLC's strategy is to move traditional library back-office operations and associated data to the network, sometimes called "the cloud." Web-scale Management Services effectively integrate components such as acquisition, license management, and circulation with other OCLC services also operating at Web-scale including cooperative cataloging through WorldCat and discovery through WorldCat Local, to leverage efficiencies, lower cost of ownership, and free libraries to spend time on unique local services and innovations. By delivering truly network-level services and not simply Internet-hosted solutions of current library services, OCLC's Web-scale Management Services provide automation and management services to library organizations, allowing them to share data and workflows in ways never before possible.

OCLC Research

Taking Our Pulse: The OCLC Research Survey of Special Collections and Archives

This new report provides the detailed findings from a 2009 OCLC Research survey of 275 institutions across the U.S. and Canada to determine norms across the community and to provide data to support decision making and priority setting. This survey updated and expanded a similar survey administered by the Association of Research Libraries in 1998, the outcomes of which catalyzed the special collections community and led directly to numerous high-profile initiatives to "expose hidden collections." Since then, recognition of the distinction that unique special collections bring to our institutions has greatly increased. Some key data points discovered in the 2009 survey include: far too many rare and unique materials remain "hidden"; the size of collections is growing rapidly; most institutions report increased numbers of onsite users; staffing generally remains stable; and digitization and born-digital archival records emerged as two of the three most challenging issues. Read the report, *Taking Our Pulse: The OCLC Research Survey of Special Collections and Archives* at <http://www.oclc.org/research/publications/library/2010/2010-11.pdf>.

WorldCat Publisher Pages Prototype

This new OCLC Research prototype presents a page each for more than 1800 publishers from around the world. WorldCat Publisher Pages prototype is an outgrowth of the OCLC Publisher Name Authority File, as well as the OCLC WorldMap and the OCLC Audience Level activities. A number of OCLC Research activities have developed around the idea of creating groups of web pages in which WorldCat data are aggregated to add value and expose new relationships. WorldCat Publisher Pages repurposes results

from the OCLC WorldMap and Audience Level prototypes to create rich, publicly available portraits of leading worldwide publishers identified in the Publisher Name Authority File. The WorldCat Publisher Pages prototype allows users to select a major publisher, and then to explore its publication history as reflected in the WorldCat database. Users can select a publisher either from a cloud, or via search. The Pages represent more than 1800 publishing entities (including imprints), including the largest publishers in the U.S., U.K., Canada, Australia, Germany, France, the Netherlands, Japan, Italy, China, the Russian Federation, Spain, Finland, Australia, Taiwan, and New Zealand. For each publisher, WorldCat Publisher Pages presents an overview of the organization's "footprint" in WorldCat, including: an authoritative name for the publisher (in most cases, the form either used by the Library of Congress or by Bowker's Books in Print), the location of its headquarters, the authors most associated with the publisher, the languages for the publisher's books, the subjects in which it has published, maps showing where the publisher's books have originated and where they are held, graphics representing the publisher's publication history and OCLC Audience Level, and a complete interactive chart of the larger organization to which the publisher or imprint belongs. The entire display is interactive, with many dynamic links to other Publisher Pages, to WorldCat Identities, and to a sample of the publisher's actual output in WorldCat. Because this is a research prototype, we are particularly interested in your feedback. Please note that generating publisher relationships cannot be entirely automated. The data are current as of March 2010. At this time we have no plans to update the data. See the WorldCat Publisher Pages activity page at www.oclc.org/research/activities/pubpages/.

OCLC QC TIP OF THE MONTH

Submitted by Luanne Goodson
Consulting Database Specialist
OCLC Quality Control Section

OCLC and RDA

OCLC and RDA <http://www.oclc.org/us/en/rda/default.htm>

RDA: Resource Description and Access (RDA) is the new cataloging standard that will replace AACR2. It offers libraries the potential to change significantly how bibliographic data is created and used. OCLC is committed to supporting members who wish to implement RDA in their libraries, but will not require that libraries adopt RDA.

Last October OCLC offered an informative online session on RDA and more sessions are under consideration. Now, many of our Partners (Amigos, LYRASIS, MCLS, Minitex, MLNC, and OHIONET) are making their RDA information and educational offerings available to you.

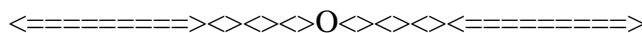
There is a wide range of RDA information available through the OCLC RDA Resource page <<http://www.oclc.org/us/en/rda/about.htm>>. There you can find informational links to the OCLC policy with respect to RDA, training materials <<http://www.loc.gov/catdir/cpso/RDAtest/rdatraining2.html>>, a schedule of upcoming courses from our Partners, and the RDA Toolkit, which was co-published by the American Library Association (ALA), Canadian Library Association (CLA), and Chartered Institute of Library and Information Professionals (CILIP).

For Partner classes on RDA visit the OCLC Training Portal:
<<http://visit.oclc.org/t?r=896&c=2213958&l=80282&ctl=3239CE6:7F4AD1DD63DD6B729A5C1DFF51892DA9AB211475F9D6EDD4&>>

The libraries participating in the national test of RDA have been asked to not add RDA records to WorldCat until October 1, 2010. For guidelines on what to do if you come across RDA records in WorldCat, please see <<http://www.oclc.org/us/en/rda/policy.htm>>.

We ask that you do not add RDA records to WorldCat until you have gained a fair understanding of the new process.

Please send any questions or concerns to: askqc@oclc.org



The Controlling Headings in Connexion Webinar

The Controlling Headings in Connexion Webinar held on Aug. 31, 2010 is located on this page: <http://www.oclc.org/worldcat/catalog/quality/expert/websessions.htm> and provides an overview during which you will learn:

- The benefits of incorporating controlling into your cataloging workflow
- An overview of the three different types of controlling (single, multi-control, control all)
- Use of fixed field elements in controlling
- The scope of current controlling functionality
- A review of current 'known problems

Prerequisite: The session is aimed at those that are familiar with controlling functionality in the Connexion client. Attendees are encouraged to view the Controlling Headings in Bibliographic Records tutorial beforehand. [for the Client see this page:

<http://www.oclc.org/support/training/connexion/client/tutorial/> ; for the Browser see this page:

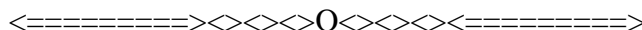
<http://www.oclc.org/support/training/connexion/browser/tutorial/>]

Audience: The session is primarily aimed at catalogers who currently use or are interested in using the Connexion controlling functionality. Controlling is available using Connexion client or browser and functions in the same manner. The Connexion client will be used during the webinar.

Presenter: Becky Dean, MLS, Product Analyst in OCLC's Cataloging and Metadata Services Division, has worked with authority data projects at OCLC for many years. She was part of the team at OCLC that developed and implemented the Controlling functionality in Connexion. Becky is a past Chair of the ALA ALCTS/CCS/LITA Authority Control Interest Group.

A few things users should be particularly aware of are "Known Problems" for Controlling [http://www.oclc.org/connexion/support/client_known_problems.htm#controllingheadings] and situations where a controlled heading does not automatically change to the most current authorized version. The Known Problems present workarounds when available. It is unusual for headings which are controlled to not automatically update when the authorized heading is changed but there are legitimate reasons for this happening. If you encounter such a situation, please report it. There is a process which enables the re-processing of headings when a linked heading does not reflect the established form. Users can report situations of this type to bibchange@oclc.org (or via the Report Error function under the Action Menu in Connexion while viewing a bibliographic record). When reporting these cases, please include the text of the heading that was not updated and a bibliographic record number that contains the non-updated heading.

Please send any questions or concerns to: askqc@oclc.org



Cataloging Defensively: 'When to Input a New Record' in the Age of DDR

You are invited to view the recording of the webinar held on October 28, 2010 entitled Cataloging Defensively: 'When to Input a New Record' in the Age of DDR. It is freely available, and you may view it at whatever time is convenient for you. Access it here:

<http://www.oclc.org/worldcat/catalog/quality/expert/websessions.htm>

Description: OCLC's "When to Input a New Record" a chapter contained in Bibliographic Formats and Standards <http://www.oclc.org/bibformats/en/input/default.shtm>, provides a common basis for decision-making in the creation of WorldCat records by member libraries. With the full implementation of OCLC's new version of automated Duplicate Detection and Resolution (DDR) in early 2010, it is now more important than ever to know when to create a bibliographic record that clearly distinguishes itself from similar ones that describe different manifestations. During the webinar, you will also learn about safeguarding unique bibliographic records to prevent them from merging via DDR.

Presenter: Jay Weitz, MLS, Senior Consulting Database Specialist at OCLC. Jay serves as OCLC Liaison to the Music OCLC Users Group, OnLine Audiovisual Catalogers, Music Library Association, ALA's Map and Geography Round Table, and PCC Standards Committee. He is also a member of IFLA's Cataloguing Committee and Vice-Chair of IFLA's Permanent UNIMARC Committee.

The DDR webpage is part of the Quality Control area on OCLC's website <http://www.oclc.org/worldcat/catalog/quality/ddr/default.htm>. This new software was put into production after many years of rigorous planning, development, and testing. Quality Control staff have reviewed resulting files from the very beginning and continue to do so. Likewise the team which developed DDR continues to monitor and adjust the programming as needed. Although the number of incorrect merges is extraordinarily small (most likely your library will never encounter such an occurrence), we do encourage libraries to contact OCLC about merged records which cause concern. Report situations of this type to bibchange@oclc.org (or via the Report Error function under the Action Menu in Connexion while viewing a bibliographic record).

Please send any questions or concerns 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:

Teresa Keenan

Teresa.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:

Nathan Putnam

OLAC Treasurer

George Mason University Libraries

440 University Drive, MS 2FL

Fairfax, VA 22030

OLAC MEMBERSHIP APPLICATION FORM

Membership is for the calendar year from January through December. All new membership applications will be processed for the current year unless otherwise noted. Membership rates are available for one, two or three years.

MEMBERSHIP RATES

United States Funds Only

Contributing Membership	One year (only)	\$50.00
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North America (including United States, Canada and Mexico)

Personal Memberships	One year	\$20.00
	Two years	\$38.00
	Three years	\$55.00

Institutional Memberships	One year	\$25.00
	Two years	\$48.00
	Three years	\$70.00

Other Countries

All Memberships	One year	\$25.00
	Two years	\$48.00
	Three years	\$70.00

To apply for membership, print a copy of the page above, or go to <http://www.olacinc.org/drupal/?q=node/420>.

1. Fill out the form
2. Select the amount that you are enclosing
3. Pay by credit card/PayPal account or make checks/ money orders (**in U.S. funds only**) payable to **ONLINE AUDIOVISUAL CATALOGERS, INC** and
4. Submit online or mail to:

Nathan Putnam
OLAC Treasurer
George Mason University Libraries
440 University Drive, MS 2FL
Fairfax, VA 22030