

Olac

Online Audiovisual Catalogers, Inc.

...The Internet and AV Media Catalogers Network

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OLAC NEWSLETTER STAFF

EDITOR-IN-CHIEF

Amy K. Weiss
Technical Services
Florida State University
711 W. Madison St.
Tallahassee Florida 32306
akweiss@fsu.edu

CLAIM, BACK ISSUES, ADDRESS CHANGES AND SUBSCRIPTIONS

Kate James
OLAC Treasurer
Bracken Library, BLO19
Ball State University
Muncie, IN 47306
<kdjames@bsu.edu>

NEWS & ANNOUNCEMENTS

EDITOR

Barbara Vaughan
E.H. Butler Library
State University College at Buffalo
1300 Elmwood Ave.
Buffalo, NY 14222
<vaughabj@buffalostate.edu>

CONFERENCE REPORTS EDITOR

Jan Mayo
Joyner Library
East Carolina University
Greenville, NC 27858-4353
<mayoj@ecu.edu>

BOOK REVIEW EDITOR

Douglas King
Thomas Cooper Library
University of South Carolina
1322 Greene Street
Columbia, SC 29208
KingDFI@gwm.sc.edu

Questions and Answers Editor

Jay Weitz
OCLC Online Computer Library Center
MC 745
6565 Kilgour Place
Dublin, OH 43017-3395
<jay_weitz@oclc.org>

Material for publication in the *OLAC Newsletter* should be sent to the appropriate editor. Persons wishing to review books should write to Douglas King 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* at:

<<http://olacinc.org/newsletters/stylesheet.html>>

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**From the President
Robert Bothmann**

Dear OLAC Members,
As my tenure as president comes to a close, I want to express my gratitude and pleasure in serving this organization, its members, and its goals of supporting AV cataloging.

OLAC has been busy during this past year, preparing for the upcoming ALCTS "Cataloging Digital Media: Back to the Future!" preconference, co-sponsored by OLAC. OLAC is also co-sponsoring the ALCTS "Streaming Media and Proliferating E-Books: Acquiring and Managing Emerging Formats" preconference. Both preconferences are scheduled for Thursday 9 July 2009 in Chicago, Ill.

The location of the next OLAC Conference has been chosen by the Executive Board. It will be held in Macon, Georgia October 14-17, 2010. Julia Huskey and Muriel Jackson are serving as the conference co-chairs and are already busy planning the event.

After several years of inactivity, OLAC is once again offering the OLAC Research Grant. This year's grant has been awarded to Kevin Furniss and Morag Boyd in the amount of \$1,000. Their project is entitled "Describing Reproductions: A Series of Decisions". Preliminary results of their research will be presented at the OLAC 2010 Conference.

I would also like to include special thanks to Kelley McGrath who authored and led the discussion on the recent "OLAC Statement on OCLC's Proposed New Policy for Use and Transfer of WorldCat® Records." Kelley has had some successful and positive initial meetings with OCLC on the ramifications of the policy and the implementation of CAPC's "Moving Image Work-Level Records Task Force" project (<http://www.olacinc.org/drupal/?q=node/27>).

I hope to see many of you in July at the OLAC meetings at ALA in Chicago!

**From the Editor
Amy K. Weiss**

This month's Newsletter is a short one, consisting mostly of news items. This one can be considered the calm before the storm. The fully functional Web version of *RDA: Resource Description and Access* will be unveiled at ALA in early July, with publication expected at the beginning of 2010. Testing will follow shortly after the publication. The national libraries are already lining up testing partners. In the end run, the economy, not the quality of *RDA* itself may determine its fate. As libraries cut back on all of their programs, there may not be the resources out there for the training necessary to implement a new cataloging code. Or will the national libraries take into consideration that most catalogers would have to train themselves, and target their training initiatives toward individual study? There are a lot of possibilities and in the best and worst ways it's an exciting time to be a cataloger.

In the meantime, my fellow OLACers, we still need a new editor for the Newsletter, starting at the beginning of next year. I can assure you that it's a rewarding experience to edit the OLAC Newsletter, and since we intend to go online only, you will have a lot of flexibility in making the Newsletter new! Send me an email at akweiss@fsu.edu and I'll tell you about what it takes to be Newsletter editor.

Treasurer's Report
Kate James, Treasurer
 3rd Quarter FY09
 January 1-March 31, 2009

	3rd Quarter	Year-to-Date
	Oct. - Dec.	
Opening Balance	\$ 18,705.00	
Income		
Memberships	\$ 3074.66	\$ 11,688.32
Dividends	\$ 5.03	\$ 12.87
Conference Income	\$5,823.03	\$5823.03
Uncashed checks	\$100.00	\$100.00
Total	\$ 9002.72	\$ 17624.22
Expenses		
ALA	\$230.00	\$350.00
OLAC Board Dinner	\$153.60	\$382.61
Stipends	\$800.00	\$1750.00
Printing and Postage	\$647.49	\$4192.90
<i>Printing</i>		<i>\$2958.63</i>
<i>Postage</i>	<i>\$647.49</i>	<i>\$1234.27</i>
OLAC Scholarship		\$702.83
Outreach	\$422.00	\$422.00
Miscellaneous	\$122.42	\$947.40
Total	\$2375.51	\$8,747.74
Closing Balance		\$25,322.21

Total membership for 2009 as of 8 May = 502

News From OCLC
 Compiled by Jay Weitz

General News

OCLC Releases New Report, *Online Catalogs: What Users and Librarians Want*.

The research report, *Online Catalogs: What Users and Librarians Want*, is now available for order and download. Authored by an OCLC research team headed by Karen Calhoun, Vice President, WorldCat and Metadata Services, the report presents findings about the data quality expectations of catalog end users and librarians. Please visit <http://www.oclc.org/reports/onlinecatalogs/default.htm> to order the report, download a copy, and to learn more. Among the report's key findings are:

The end user's experience of the delivery of wanted items is as important, if not more important, than his or her discovery experience.

End users rely on and expect enhanced content including summaries/abstracts and tables of contents.

An advanced search option (supporting fielded searching) and facets help end users refine searches, navigate, browse, and manage large result sets.

Important differences exist between the catalog data quality priorities of end users and those who work in libraries.

Librarians and library staff, like end users, approach catalogs and catalog data purposefully. End users generally want to find and obtain needed information; librarians and library staff generally have work responsibilities to carry out. The work roles of librarians and staff influence their data quality preferences.

Librarians' choice of data quality enhancements reflects their understanding of the importance of accurate, structured data in the catalog.

OCLC, RSPs to Improve Service Efficiencies to Lower Costs for Libraries

OCLC and its network of U.S. Regional Service Providers are implementing new programs designed to increase value and reduce overall service costs for OCLC member libraries. These new infrastructure and service design changes are intended to make it possible for most OCLC members to see flat or reduced cost levels for OCLC service for the next fiscal year. These service cost savings, in combination with OCLC's goal to keep product prices at current levels, will help libraries face the challenges brought on by the current economic downturn. The new service initiatives, developed by OCLC and its network of U.S. Regional Service Providers over the last 24 months, include: streamlined billing statements; more account information online; simplified account administration; a centralized training calendar offering easy access to national training and education opportunities, and strengthened product support infrastructure. The programs are designed to take full advantage of current technologies and collaborative programs, to enhance access to OCLC products and services, and to improve cost efficiencies for libraries. OCLC and its U.S. Regional Service Providers continue to strive to deliver consistent, high-quality services to all member libraries, regardless of location, size or type. OCLC was created with the idea that libraries can do more by working together than they could ever do by themselves. This is particularly important in difficult economic times.

Gates Foundation, OCLC to Develop Campaign to Increase Support for Libraries

The Bill & Melinda Gates Foundation announced a \$5 million grant to the OCLC library cooperative to develop a public information campaign that will help public library leaders heighten awareness of the needs of local in spring 2009. libraries and increase support for the services they provide during these challenging times. OCLC will pilot the campaign

in select areas of Georgia and Iowa starting summer 2009 as well as a limited number of other communities selected Later in the year, OCLC will make available community awareness campaign materials and other guides to assist library leaders throughout the country in their efforts to strengthen support for local libraries. The current economic crisis has led to dramatic increases in library visitation across the nation, as people rely on libraries for free computer and Internet access to conduct job searches, access government services, learn new workforce skills, and use other resources they can no longer afford at home. The tightening economy has also put library funding—80 percent of which comes from local sources—at risk. Many library systems predict deep state and local funding cuts in 2009, a growing burden for the roughly half of all libraries struggling against declining or flat budgets. OCLC will work with Leo Burnett USA, a Chicago-based marketing communications agency, to design and test the community support campaigns in Georgia and Iowa with the help of field managers. They will use advertising, direct marketing, online engagement, public relations, and grassroots community initiatives to heighten awareness of the need for increased library support. Approaches will be informed by market research OCLC and Leo Burnett conducted in 2007 that identified factors which drive and limit support for public libraries. OCLC will solicit proposals from libraries that wish to participate in the early pilot campaign and will award a limited number of small grants to support the campaign in select communities. The Bill & Melinda Gates Foundation began investing in computer and Internet services in U.S. public libraries in 1997. To date, it has provided \$350 million in grants and other support to install and sustain computers in libraries and train thousands of library staff in nearly 13,000 libraries in all 50 states and U.S. territories. In recent years, the foundation has also supported advocacy training and awareness efforts that will help libraries sustain high-quality online access for patrons in partnership with their communities.

Reference and Discovery

OCLC Partners with Popular Social Book Community weRead

weRead will provide WorldCat.org with more than 2.3 million reviews, 17 million ratings, and use of its recommendations engine. OCLC has partnered with weRead, a social reading site and community for book lovers, to provide valuable content on WorldCat.org, which now features weRead customer reviews alongside Amazon, Educational Media Reviews Online, and original user review submissions. In addition, WorldCat.org also uses the weRead recommendations engine to make "Read By Others" suggestions for additional titles of interest on a WorldCat.org detailed record page. weRead helps people find other readers who have similar interests and provides title recommendations. It is the latest organization to join the WorldCat partners program. With one of the largest and most popular social book discovery applications on Facebook, MySpace, bebo, Hi5, and Orkut, weRead is a natural fit to partner with OCLC to enhance the social networking and user-discovery aspects of WorldCat.org.

Digital Collection Services

OCLC Further Expands the FirstSearch Base Package with CONTENTdm

Earlier in 2009, OCLC expanded the FirstSearch® Base Package to include the OAster, CAMIO®, and ArchiveGrid® databases at no additional charge to subscribers. Now, beginning 2009 May 1, OCLC further expanded the FirstSearch Base Package to include access to CONTENTdm "quick start." CONTENTdm "quick start" is available for digital collection building to Base Package subscribers at no additional charge. This entry-level, hosted version of CONTENTdm® will support efforts to increase access to the digital content that libraries provide. FirstSearch Base Package subscribers are eligible to receive: (1) the CONTENTdm software hosted by OCLC, (2) three downloadable Project Clients for building digital collec-

tions, and (3) 10 GB of storage for up to 3,000 digital items. If a library finds that their requirements exceed any of these limits, OCLC will work with them to review purchasing options to continue seamless growth of their digital collections. Libraries that currently have a CONTENTdm license and a FirstSearch Base Package subscription may choose to take advantage of this offer and utilize CONTENTdm "quick start" as a second implementation to support additional projects. The goal of this Base Package addition is to facilitate access to libraries' unique digital resources via the Web, and to do so in a way that highlights their unique online presence. Connecting these resources through WorldCat® also allows users to find high-quality materials more easily through local libraries. Starting in July 2009, CONTENTdm users will be able to add their collections more quickly to WorldCat.org by using the Digital Collection Gateway. This new capability will be a self-service, Web-based interface that enables them to synchronize their CONTENTdm metadata with WorldCat and provide increased visibility of CONTENTdm collections to end users through WorldCat.org. End users can search, discover and retrieve digital items through WorldCat.org (and all the places where WorldCat appears) and view them via CONTENTdm. For more information, please contact contentdm@oclc.org.

WebJunction

WebJunction Connects Staff Competencies to New Social Learning Platform

WebJunction, the online learning community for librarians and library staff, has released Library Management Competencies, a guide to courses and resources to help current and aspiring library managers to be more successful in their work. Library Management Competencies, available on WebJunction.org, includes links to related courses and dynamic resources that will help users build knowledge and skills and increase on-the-job effectiveness. By identifying the key aspects of managing a library and defining the associated knowledge, skills, and behaviors, library managers will be better able to tailor their personal learning plans to address any

gaps in their skills sets. All WebJunction courses and programs take place within its unique social learning platform, where people come together around course work and content to gain the most interactive learning experience available to library staff anywhere on the Web. There are two paths of discovery from competencies to learning resources at WebJunction. For direct access, users can go to www.webjunction.org/catalog/coursecatalog/competencies to browse the list of Library Management Competency categories. Click the Details & Learning button for each competency statement to see related courses as well as a guide to additional resources available on WebJunction.org. Or, when browsing the Course Catalog, the Details page of any course associated with a competency will link to the associated competencies page. WebJunction's Library Management Competencies are the first set to be launched from the full Competency Index, an aggregate of competency statements that cover a broad spectrum of library practice and service. In the coming months, WebJunction will continue to roll out additional sections on the Web site, and plans to produce the full Index as a WebJunction publication later this year.

WebJunction's Custom Course Catalog, LibraryU Make Staff Training Easy

WebJunction is now offering a Custom Course Catalog, a new service that provides a central location to host, promote, and track library staff training. The Custom Course Catalog allows a library organization to build a training catalog to meet the specific needs of its staff. The catalog can combine an organization's own course listings with selections from WebJunction's online course offerings in an easy-to-manage, always-accessible Web environment. With the Custom Course Catalog, the library staff learner experiences a straight-forward registration process for courses selected and gathered together from multiple suppliers. A standard Web browser is all the learner needs to access the catalog and courses. Each learner can manage his or her own learning progress—taking multiple courses, tracking individual learning history, and printing certificates of completion. With the Custom Course Catalog, a library organization's training coordinator has a low-cost way to advertise courses and to monitor staff enrollment, usage,

and completion rates. The coordinators can choose to include webinars, face-to-face training, and other live learning events in addition to self-paced courses. The coordinator can also opt to tie in the Competencies Index, which WebJunction is currently rolling out to help library staff assess and build their skills in key areas of library work. All training offerings are housed in a unique, private online location, so that each library organization can make courses available only to its designated staff. The catalog is hosted by WebJunction on its proven and widely used platform and backed by WebJunction's support and training groups. WebJunction's course catalog contains nearly 700 courses selected to help library staff build the skills required to meet the needs of rapidly changing libraries. In February 2009, LibraryU courses joined the WebJunction catalog, bringing many topics relevant to today's library workforce: Web-based reference, marketing, library management, shelving, cataloging, readers advisory, children's services, and many more. Visit www.webjunction.org/catalog and click on LibraryU for details on the courses and how to enroll. The Custom Course Catalog is available in several different configurations, depending on an organization's needs. For more information on these options and on pricing, contact info@webjunction.org.

News and Announcements
Barbara Vaughan, Column Editor

2010 OLAC Conference in Macon, Georgia

The OLAC Executive Board is pleased to announce that it has accepted the proposal from OLAC members Julia Huskey and Muriel Jackson to host the 2010 OLAC Conference at Macon, Georgia. The conference will be held Thursday, October 14, 2010 through Sunday, October 17, 2010.

Please watch the OLAC list for further information and details about the conference, including applications for the OLAC Conference Scholarship and Poster Session presentations.

If you are interested in serving on the Program Committee, please contact Julie Huskey at

huskey_je@mercer.edu

Submitted by:

Bobby Bothmann, OLAC President
 and Julie Huskey

Playaways and RDA

The OLAC/MLA Joint Task Force on Best Practice Guidelines for Cataloging Playaways has completed its review of the implications of the new RDA rules for Playaway cataloging, based on the latest RDA draft. Playaways are stand-alone, pre-loaded digital audio players, usually used for audiobooks (see <http://store.playawaydigital.com/> for more information).

The report, entitled Playaways and RDA: Summary of relevant sections from RDA Chapters 3, 6, and 7, is available at http://www.olacinc.org/drupal/capc_files/PlayawaysAndRDA.pdf or from the OLAC Cataloging Policy Committee publications page at <http://www.olacinc.org/drupal/?q=node/12>.

Submitted by:

Kelley McGrath

OLAC CAPC chair

Task Force on Music Genre Headings

The Music Library Association's Bibliographic Control Committee has formed the MLA-BCC Genre/Form Task Force to work collaboratively with the Library of Congress in developing the music portion of LC's genre/form thesaurus. The Task Force is reviewing the lists which LC has posted to its genre/form website (<http://www.loc.gov/catdir/cpsoc/genremusic.html>) and making suggestions to LC about new and existing terms. The Task Force is also gathering comments from the music community at large and from anyone with an interest in the music genre/form project. Comments can be made through July 1, 2009.

The Task Force has set up the following wiki to facilitate discussion about the project: <http://musicgenrepUBLICforum.pbworks.com/>. Anyone with comments or questions about existing music genre/form/medium terms, the LC lists, suggestions for additional terms and/or the music genre/form project in general should feel free to share their comments via this wiki.

Instructions for setting up a pbworks account and leaving comments can be found at:

<http://musicgenrepUBLICforum.pbworks.com/How-to-leave-comments-and-use-pbworks>

The official charge of the Task Force is as follows: The MLA-BCC Genre/Form Task Force will review the genre/form and medium of performance lists posted by the LC Policy and Standards Division (PSD) on their genre/form website. The group will suggest additional terms from LCSH, from other established lists (e.g., the MLA Types of Composition list, the Ethnographic Thesaurus), and from reference sources. Suggestions for genre/form and medium of performance terms will also be solicited from the MLA membership at large. The Task Force will vet the terms suggested by its members and by the

MLA membership and will forward these terms on to PSD for possible inclusion in the genre/form and medium of performance lists. The initial phase of the project, the vetting and submission of terms, should be completed by the end of July 2009.

Submitted by:

Beth Flood
Chair, MLA-BCC Genre/Form Task Force
Music and Media Cataloger
Loeb Music Library, Harvard University

The Best of Cataloging & Classification Quarterly Award

Volume 45 of CCQ had many well-written articles on a wide array of topics relevant to catalogers, making the naming of a winner a difficult task. The awards panel, consisting of Bobby Bothmann, Mary Curran and Dorothy McGarry (convener), are pleased to announce that the Best of CCQ v.45 has been awarded to Jean Weihs and Lynne Howarth for their article "Designating Materials: From 'Germane Terms' to Element Types" which appears in CCQ 45(4):3-24 (http://dx.doi.org/10.1300/J104v45n04_02). The article, on the eve of the publication of RDA, is a timely examination of the history of the general material designation (GMD) from its evolution as a concept within the AACR tradition to the formal publication of a GMD list in 1978 and through the content versus carrier discussion of the nineties, and ends with a well-crafted, explanation of RDA's media type, carrier type, and content type. With the imminent publication of RDA, this article invites other scholars to join the theoretical discussion of RDA. The GMD is a good start for the RDA content discussion since it is a topic about which all cataloguers have opinions and a discussion that most of us have followed throughout the decade since the International Conference on the Principles and Future Development of AACR.

Submitted by:

Sandy Roe
Editor, Cataloging & Classification Quarterly

Book Reviews

Douglas King, Column Editor

Uniform Titles for Music

by Michelle Koth

Music catalogers (and those vexed and perplexed by music uniform titles) have waited a long time for this book ... and it was well worth the wait!

Constructing uniform titles for music materials is perhaps the most daunting task catalogers face, no matter whether they are beginning or experienced catalogers. This situation is due in part to the multiple roles that uniform titles perform according to the *Anglo-American Cataloguing Rules*, 2nd ed. (AACR2): they identify works, distinguish works and collocate works.

The genesis of this book occurred out of necessity, in this particular case, the author's need for a guide to help with teaching the concepts of music uniform titles to the staff of a grant-funded conversion project. The author's subsequent teaching experiences related to uniform titles also pointed to a need for book-length treatment of the subject.

The author is an acknowledged expert on the subject, primarily through her long tenure with the NACO Music Project (NMP). She is a long-standing independent contributor and reviewer of records to NMP, and was one of the creators of the *NACO Music Project Handbook*. Koth currently serves as a catalog librarian at the Irving S. Gilmore Music Library at Yale University, and is the creator of the extensive "Music Cataloging at Yale" website. She was recently honored by the Music OCLC Users Group with their 2009 "Distinguished Service Award."

The introduction clearly outlines the aims and purposes of this volume. The book is aimed at catalogers dealing with music, and who have some musical background (necessary for identification of certain uniform title elements). Familiarity with AACR2, the Library of Congress Rule Interpretations (LCRI's), and the MARC format is assumed. The volume is not to be con-

sidered a replacement for the aforementioned documentation, but rather stands as a fuller explanation with examples. The book does not cover certain situations such as popular music, liturgical music entered under a corporate body heading for a church, or series titles.

After an introductory chapter outlining the principles of uniform titles for music, subsequent chapters are arranged by sequential concepts, rather than by AACR2 rule numbers. Concepts begin with basic generic titles, formulating an initial title element and making additions to this title element to make it unique. Building on this foundation, the focus then shifts to distinctive titles, and additions that may be required to break a conflict among headings. Other chapters cover additions that may be made to both generic and distinctive titles, works of unknown or collective authorship, manuscripts, and references. Three appendices (a list of composer's thematic index numbers, a comparison of uniform titles for music and Library of Congress subject headings, and a list of resources for authority work), bibliography, and an index round out the volume.

The author writes in a clear, concise style that is extremely welcome, given the potentially dry nature of the subject matter. The text is organized in outline style, and is easily navigated. References to AACR2 rule numbers are provided when applicable. MARC tagging and/or sub-fielding is provided for most examples. Perhaps the most valuable part of the book is the inclusion of extensive examples that illustrate the various concepts and situations in the text.

There are a very few drawbacks to this book. In some cases, explanations of complicated situations and the examples which clarify them are separated by a few pages, due to the compact size of the volume. It was disappointing to see that liturgical music was excluded, since these materials are frequently problematic. However, these minor quibbles are dwarfed by the volume's contribution to the music cataloging literature.

Uniform Titles for Music may need to be revised if *RDA: Re-*

source Description and Access is implemented. In the meanwhile, catalogers have an excellent introduction and explanation to construction of uniform titles for music. This book is highly recommended not only for the music cataloger, but for any cataloger who deals with music uniform titles.

Published in 2008 by: The Scarecrow Press, Inc., Lanham, Maryland and Music Library Association, Inc. (xiv, 277 p.) Music Library Association Technical Reports, no. 31. ISBN 978-0-8108-5281-5 (pbk. \$50.00)

Reviewed by:
Mary Huismann
Music/Media Cataloging Coordinator
University of Minnesota

OLAC Cataloger's Judgment: Questions and Answers Compiled by Jay Weitz

For *OLAC Newsletter* Volume 29, Number 2, June 2009

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The Wide, the Full, and the Ugly

Question: I thought I knew the difference but now I am confused. Usually I just put on the cataloging record whatever it says on the container. I thought widescreen had a black strip above and below the picture. As examples, I have the following DVDs:

Matthew Bourne's *Nutcracker!* from Kultur, which says Full Screen 16:9, but it does have the black strip above and below the picture that I have always thought meant widescreen presentation. I did not see any trace of a second version. *Nederlands Dans Theater celebrates Jiri Kylian*, from Arthaus Musik. The container says Picture Format: 16:9, and it has a black stripe above and below the picture.

I have *The Pawnbroker* (Rod Steiger) from Republic Pictures. The container says "Formatted from its original version to fit your screen; Standard TV; 16:9 Television; presented in the original 1.33:1 format in which the film was shot." Container also says Full Screen Version. The picture does not have the black strip above and below, so seems to really be full screen. I only see one version on this DVD.

What has confused me is that all of them have this 16:9 number on them. What do I need to do?

Answer: The aspect ratio of 16:9 (or 1.78:1, you can do the math) is one of the more common of the widescreen designations (which is usually defined as any ratio 1.5:1 or larger). What one sees on the screen, however, is determined by the interaction of several different factors, including the aspect ratio of the original moving image and the aspect ratio of the

screen on which the image is being viewed. I am not an expert on the technicalities by any means, but as I understand it, there are also various techniques in both the original production and in the video reproduction that can have an effect on how the image appears when played back (including the size of any black strip at top and bottom -- letterboxing, or at the sides -- called "pillar boxing"). There is apparently a technique in filming called "open matte," in which the height of the moving image is deliberately extended both above and below what would ordinarily be seen even in a widescreen presentation. This can allow, in effect, a moving image both to be wide and to completely fill the screen. On the reproduction side, there are things such as anamorphic formatting, which allows the electronic compression and decompression of the image depending upon the playback equipment (if I understand things correctly). For cataloging purposes, the best thing to do is probably to transcribe what the resource itself says and leave it at that.

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An Animated Discussion of Technique

Question: How do we draw the line now for films like *Star Wars: The Phantom Menace* and *Harry Potter* that have computer animation for some characters? Are we coding these as "c" in the Tech fixed field? Or does animation still need to be more like *Roger Rabbit*? I'm not seeing any guidance on that in BFAS and under "animation," MARC 21 has the unexplained "other techniques." Any thoughts?

Answer: Like so many other things in the MARC format, the Technique element (Visual Materials 008/34 and 006/17) dates from a time when things were more simple and clear cut than they are now, and certainly before the evolution (and ubiquity) of computer-generated imagery as we know and love it today. If we took the "animation and live action" definition of code "c" absolutely literally, there would probably be relatively few films of our era that would not qualify. (Dogma 95 films, perhaps?) My advice would be to limit the use of code "c" to fairly obvious combinations of live action with

(cartoon-like) animation, such as *Who Framed Roger Rabbit* or *Alvin and the Chipmunks*. We might take a cue from the MARC 21 definition of code "c", which suggests that it be: "Used when there is some indication elsewhere in the cataloging record that there are animated sequences. This information may appear in a Summary note (field 520) or in a Credits note (field 508)." In other words, if the animated elements are important enough to mention in the summary of an otherwise live-action film, consider using "c". One needs to use a bit more judgment regarding the simple mention of an animator in the credits, but that can be another hint to consider "c". Because Technique is optional, one can always take the easy way out and leave the default.

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Mysteries of Field 043

Question: Why is there a limit of three geographic area codes in 043?

Answer: Until sometime between 1997 and 2001, the MARC 21 Field Definition and Scope for 043 read: "This field contains as many as three USMARC geographic area codes (GAC) ..." (from the July 1997 version of the page). The next version of that page to which I have access, dated October 2001 (and which I believe to be the current print version) simply says, "This field contains geographic area codes (GAC) ..." and has a change bar to the left of that particular line of text. So it appears that restrictive phrase may well have been deleted as part of the MARC Update No. 2 dated October 2001. Unless some particular attention is brought to such a small textual change, it is easy to overlook. That sort of change in practice is rarely, if ever, noted in the "Format Changes" Appendix G that accompanies each MARC Update. (In fact, there is no mention of this change to field 043 in the Appendices G for the original 1999 text of MARC 21 nor in Updates No. 1 or No. 2). So we missed that change in practice. We'll get Bibliographic Formats and Standards corrected on that point. Thanks for bringing it to our attention.

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On-Demand or Locally Reproduced DVD?

Question: I wonder if you can help us with a DVD cataloging question we have. Let's say a filmmaker releases a film on VHS in 1990. In the future, it is never officially "published" again on DVD, but we have contacted the filmmaker and he agrees to sell us a DVD copy of the film, which he has copied himself onto a blank DVD. In a way, this is an on-demand reprint, but on a different format. We have disagreements on how to treat this. Is it a reprint? A reproduction? A new, on-demand publication? What dates do we use in 008 and 260? If we use date [2009], then if another library gets a copy next year, do they create an original record with [2010]?

Answer: There's probably no entirely satisfactory way to deal with things of this sort that seem to straddle the line between on-demand reproduction and a sort of local reproduction. As you describe the situation, it sounds as though the filmmaker has made a unique DVD copy (or a small, limited number of copies) of an existing (presumably previously published) VHS cassette. This strikes me as more of a variation on local reproduction (which implies a unique copy or a limited number of copies) than as an on-demand publication (which implies -- to me, anyway -- the potential for ongoing reproduction for as long as there is demand). It's a variation because your institution has not made the unique reproduction but someone else (the filmmaker) has done so for you. My suggestion would be to follow the advice for "Locally Reproduced Videorecordings" in OCLC's *Bibliographic Formats and Standards* Section 3.7 (<http://www.oclc.org/bibformats/en/specialcataloging/default.shtm#CHDICIBG>). You can use the existing record for the original VHS version, editing it locally to describe your DVD. Or you could follow the "Guidelines" in that section to create a new record, with notes on the original VHS format, the fact that the filmmaker made the reproduction, and any other relevant information. Because the DVD is a video copy of another videorecording, use DtSt code "r", the date of the DVD reproduction in Date 1, and the date of the original in Date 2. If the filmmaker makes a habit of this, future catalog-

ers receiving later DVD reproductions should ideally use the same record regardless of the date of the reproduction, editing locally.

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The Remoteness of PDF Illustrations

Question: Does anyone put things like ill., maps, or plans in 300 subfield \$b for online PDF files? Do you put it in a note somewhere? Or do you just not put it in anywhere? Right now we have things like

300 \$a v, 50 p. \$b digital, PDF file.

Which look like the AACR2 examples. However, the Streaming Media Best Practices Task Force did (rightly I think) include the information that is generally in the 300 subfield \$b of moving image records in their physical descriptions.

300 \$a 1 streaming video file (58 min.) : \$b digital, stereo., WMV file (1 Kbps), sd., col. with b&w sequences.

I was trying to see if I could find any examples in WorldCat, but it looks to me like they don't index 300 so I just wondered what others are doing in this situation.

Answer: Especially since AACR2 made available the option of recording a "physical" description even for remotely accessed electronic resources (9.5A1b, 9.5B3, 9.5C3, and the related rules in 9.7B), there would be no reason to exclude an appropriate indication of illustrations for such things as PDFs. Referring back to the rules for describing other primarily textual resources is right in the spirit of 0.23, which tells us to "Use the chapters in part I alone or in combination as the specific problem demands." As far as I've been able to tell, there is no explicit guidance in AACR2 about the order of data when such combining of rules from various chapters takes place. My gut feeling, however, is to suggest that the file type ("digital, PDF file") called for in 9.5C3 should precede any indication of illustrations in field 300 subfield \$b. Identifying the type of file feels like an imperative (dictating the software needed for access), whereas indicating the presence of illustrations in this context is useful but not mandatory.

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