

*Olac*

Online Audiovisual Catalogers, Inc.

---

*...The Internet and AV Media Catalogers Network*

# NEWSLETTER

VOLUME 29

NUMBER 4

December

2009

## THE OLAC NEWSLETTER

is a quarterly publication of the Online Audiovisual Catalogers, Inc. appearing in March, June, September and December.  
Also available online at: <<http://olacinc.org/newsletters/>>

Missing issues must be claimed no later than three months after the month of issue. Claiming deadlines are: June 30 (March issue); September 30 (June issue); December 31 (September issue); and March 31 (December issue).

ISSN: 0739-1153

### OLAC NEWSLETTER STAFF

#### EDITOR-IN-CHIEF

Amy K. Weiss  
Technical Services  
Florida State University  
711 W. Madison St.  
Tallahassee Florida 32306  
[akweiss@fsu.edu](mailto:akweiss@fsu.edu)

#### CLAIM, BACK ISSUES, ADDRESS CHANGES AND SUBSCRIPTIONS

Nathan Putnam  
OLAC Treasurer  
George Mason University Libraries  
4400 University Drive, MS 2FL  
Fairfax, VA 22030  
<[nputnam@gmu.edu](mailto:nputnam@gmu.edu)>

#### NEWS & ANNOUNCEMENTS EDITOR

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

#### CONFERENCE REPORTS EDITOR

Jan Mayo  
Joyner Library  
East Carolina University  
Greenville, NC 27858-4353  
<[mayoj@ecu.edu](mailto:mayoj@ecu.edu)>

#### BOOK REVIEW EDITOR

Douglas King  
Thomas Cooper Library  
University of South Carolina  
1322 Greene Street  
Columbia, SC 29208  
[KingDPI@gwm.sc.edu](mailto:KingDPI@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](mailto: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>>

Permission is granted to copy and disseminate information contained herein, provided the source is acknowledged.

### TABLE OF CONTENTS

President's Column	2
Editor's Column	3
Treasurer's Report	4
Outreach/Advocacy Report	5
News and Announcements	7
Call for Candidates	8
News From OCLC	10
OLAC Cataloger's Judgment	24



**President's Column**  
**Pat Loghry**

Hello OLAC members. I haven't received our room assignments yet for ALA mid-winter, I will send them out via the list serve as soon as I receive them. You should start to see more information coming out about next year's conference, including a call for presenters and for poster presenters. I would love to hear from members if there are any programs that we should be considering, so that we might have presenters on emerging topics of concern to you.

Just a reminder, nomination letters for the Nancy B. Olson award are due to the Committee by December 1. In addition, renewal notices should be coming out in the next couple of months.

I believe that this is our last paper issue of the newsletter. In a way I am sad to see the paper version go. I am one of those people who keep the older issues for reference purposes, especially the cataloging information. When I first started cataloging AV it was ever so helpful. My thanks to Jay Weitz who answered and still answers all those thorny little questions that seem to constantly come up. OLAC and the newsletter was where I first learned that Jay held workshops for AV catalogers.

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. My email is [ploghry@nd.edu](mailto:ploghry@nd.edu).

**Editor's Column**  
**Amy K. Weiss**

It has been a busy two years being editor of the OLAC Newsletter. I've learned a lot about editing, bulk mailing and printing. I never managed to learn enough about Microsoft Publisher (what a weird program, what unhelpful help). And I read the OLAC Newsletter from beginning to end for two whole years, so I learned a lot about the state of media cataloging.

As cataloging is in transition, so is the Newsletter. The new editor will be Kate James, who was recently OLAC Treasurer. The Newsletter will be online only—we'll see how users take to the new format. We have offered the Newsletter online for many years now and we know it sees a lot of use on the Website. Hopefully concentrating on an online format will allow for expanded content and new ideas.

Of course, I won't be going anywhere. I'll be sending in my membership renewal this week, and I'll attend the midwinter meetings. I'll be headed up to Macon for the conference in 2010 (I can hardly wait!). Hope to see all of you, and check us out online in March!

## Treasurer's Report

1st Quarter FY10 July 1-Sept. 30, 2009

Nathan Putnam, Treasurer

	1st Quarter	FY-to-Date
Opening Balance		\$20,281.92
Income	\$ 348.08	\$ 348.08
Expenses	\$3,331.21	\$ 3,331.21
Closing Balance		\$17,298.79

Personal Membership	346
Institutional Membership	165
	===
Total	521

## Outreach/Advocacy Report

Debbie Benrubi

In the past year we've placed OLAC literature at several regional Technical Services Groups (ALCTS affiliates) and State Library Association meetings, as well as two regional Innovative user group meetings. In addition we sent OLAC brochures to ALCTS for distribution at the two pre-conferences we co-sponsored with ALCTS this year at ALA. Please forward to Debbie announcements of regional workshops and meetings where she might be able to send brochures. And if you are giving a workshop yourself, she will send you some brochures to distribute. Her email address is [benrubi@usfca.edu](mailto:benrubi@usfca.edu).

OLAC increased its visibility at ALA this year at two very successful preconferences. *Cataloging Digital Media, Back to the Future*, was an all-OLAC cast, from the co-chairs in charge of planning the preconference (Julie Moore, Carolyn Walden, and Anchalee Panigabutra-Roberts) to the speakers (Jay Weitz, Anchalee Panigabutra-Roberts, and Robert Ellett, who doubled as MC) to the bibliography coordinator, Marcia Barrett. The preconference garnered international attention, with participants from Sweden, The Netherlands, Slovenia, Canada, Nigeria, and across the U.S. Thank you Julie, Carolyn, and Anchalee for making it happen. We also co-sponsored the *Streaming Media and Proliferating E-Books* preconference. Also at ALA Annual, Pat Loghry attended the New Members Round Table Reception to talk about OLAC and Kate James represented OLAC at the ALA Affiliates booth.

We've sent OLAC materials to about thirty cataloging professors in an ongoing project to get the word out about OLAC to cataloging students. Debbie also monitors AUTOCAT for media cataloging questions and thanks those who point out the OLAC website and publications.

In the last year several OLAC members have helped to promote OLAC:

Elizabeth Madson from Missouri Library Network Corporation distributed OLAC brochures at two training sessions on cata-

logging non-print and Internet materials;

Rebecca Lubas handed out brochures and talked up OLAC at the New Mexico Library Association preconference on nonprint cataloging;

Scott Piepenburg did a workshop on "Cataloging the dreaded AV cart" at the Texas Library Association conference and had a slide describing OLAC along with the link, and showing the site;

Joanna Fountain included several OLAC links and a plug in my annual Cataloging Academy in South Texas;

Jennifer Anderson represented OLAC at the NMRT Meeting at ALA Midwinter in Denver.

Dana Tonkonow promoted OLAC, the website, and publications in a/v cataloging workshops at Connecticut Library Association and Connecticut State Library as well as at a CLA mentoring session.

To all who have helped with OLAC outreach, Thank you very much. Sincere apologies if your name was left out of this report.

## News and Announcements

### OLAC Research Grant Announcement

Just in time for the Year of Cataloging Research! OLAC (Online Audiovisual Catalogers) seeks applicants for the 2010 OLAC Research Grant.

This annual award of up to \$2,000 encourages research in the field of audiovisual cataloging. Submit proposals by March 1, 2010 to Sevim McCutcheon, [Lmccutch@kent.edu](mailto:Lmccutch@kent.edu)

Please see the OLAC handbook for guidelines and parameters: <http://www.olacinc.org/drupal/?q=node/58#research>

Submitted by:

Ms. Sevim McCutcheon

Catalog Librarian; Asst. Prof.

University Libraries

Kent State University

330-672-1703

[Lmccutch@kent.edu](mailto:Lmccutch@kent.edu)



## CALL FOR CANDIDATES -- OLAC OFFICES

OLAC is seeking nominations for the offices of **OLAC Vice President/President Elect** and **OLAC Secretary**. Anyone interested in a challenging leadership position and an opportunity to learn about the organization from the inside should submit a letter of nomination indicating the position for which he or she wishes to run. It should include a brief description of pertinent qualifications and professional activities. All OLAC personal members are eligible to serve and self-nominations are highly encouraged. For those who wish to nominate an OLAC colleague, please be sure that person is willing to serve. Nominations will also be accepted from the floor during the OLAC Membership meeting held at the 2010 ALA Midwinter meeting in Boston.

## OVERVIEW OF DUTIES

**Vice President/President Elect:** This office is elected annually and serves four years: a one-year term as **Vice President**, followed by one year as **President**, one year as **Immediate Past President**, and one year as **Past Past President**. S/he performs all duties delegated by the **President** and presides at meetings when the **President** cannot attend. The **Vice President/President Elect** is expected to attend OLAC Membership and Executive Board meetings (held during ALA conferences) while in office. The **Vice President** is also responsible for the OLAC Program at the ALA Annual Conference, should OLAC decide to sponsor a program. The OLAC **President** presides at all OLAC Membership and Executive Board meetings, is or appoints OLAC's Observer to the OCLC Members Council, submits quarterly reports for the *OLAC Newsletter*, and works closely with other members of the OLAC Executive Board in guiding the operations of the organization. The **Immediate Past President** serves as Chair of the OLAC Awards Committee and as a member of the OLAC Executive Board. The **Past Past President** serves as Chair of the Elections Committee.

**Secretary:** The incumbent of this office serves a two-year term, with the election being held in years alternating with that of the

office of Treasurer. The next **Secretary's** term will extend from Summer 2010 to Summer 2012. The **Secretary** attends all Membership meetings and must meet the same attendance requirements as the Vice President/President Elect. The **Secretary** is responsible for preparation of official minutes of all Membership, Board and/or special meetings of OLAC, to be published in a timely manner in the *OLAC Newsletter*, as well as reporting as needed at the semi-annual OLAC Membership meetings. The **Secretary** also handles any official OLAC correspondence at the direction of the President or the Executive Board and maintains the *OLAC Handbook*. Members of the Executive Board receive a \$100 stipend for attending OLAC Membership meetings during ALA conferences. Anyone who wishes to run for either of these positions should submit a brief description of their qualifications and professional activities in time for them to be printed with the ballot. The deadline for this information is December 31, 2009. Please submit all requested nomination material in electronic form to:

Vicki Toy-Smith  
Chair, OLAC Elections Committee  
Mathewson-IGT Knowledge Center  
University of Nevada, Reno  
Reno, NV 89557-0322  
(775) 682-5601  
[vicki@unr.edu](mailto:vicki@unr.edu)

If you have any questions about the offices, please contact Vicki by telephone or e-mail.

*News From OCLC*  
*Compiled by Jay Weitz*

**General News**

**OCLC Trustees Convene Council to Study, Develop New Record Use Policy 2009 September 14**

The OCLC Board of Trustees has convened a Record Use Policy Council, which will draw upon the fundamental values of the OCLC cooperative and engage with the global library community to develop the next generation of the WorldCat Record Use Policy. The intent is to recommend to the OCLC Board of Trustees a new policy that is aligned with the present and future information landscape. The new policy will replace the Guidelines for Use and Transfer of OCLC Derived Records that was developed in 1987. The formation of this council was one of the recommendations contained in the final report

([www.oclc.org/us/en/worldcat/catalog/FinalReport\\_ReviewBoard.pdf](http://www.oclc.org/us/en/worldcat/catalog/FinalReport_ReviewBoard.pdf))

of the OCLC Review Board on the Principles of Shared Data Creation and Stewardship formed in January 2009 to represent the membership and inform OCLC on best practices for sharing library data. The Policy Council is also charged with carrying out the other recommendations contained in the final report, including development of a policy to enable expanding the role and value of WorldCat in the broad information ecosystem. The members of the OCLC Record Use Policy Council have agreed to undertake a significant body of work to canvass the current and future information needs of the library community and provide a broad and inclusive set of perspectives and experiences. Over the course of the next several months, the Record Use Policy Council will:

Review key values and principles underlying the current guidelines developed in 1987.

Develop success criteria for a revised policy or guidelines.

Conduct and disseminate the results of an environmental scan of data-sharing policies.

Evaluate findings from the environmental scan and draft a new policy and recommendations for implementation.

Develop a formal, transparent, and well-managed process for vetting the new draft policy with the OCLC Regional Councils and the OCLC Global Council as the representatives of the OCLC membership.

The Record Use Policy Council will begin its work soon. The group will define an approach and timeline to carry out this important charge. The Council will submit a new draft policy and recommendations for implementation to the Chair of the OCLC Board of Trustees and OCLC President and CEO, for review and approval by the OCLC Board of Trustees in midyear 2010.

**OCLC Announces New U.S. eNewsletter, *OCLC Cooperative eNews* 2009 October 16**

*OCLC Cooperative eNews* is a monthly newsletter dedicated to all U.S. OCLC members. It replaces the former OCLC Eastern *Connection* and OCLC Western *Dispatch* monthly eNewsletters. *Cooperative eNews* will feature member libraries and cultural heritage institutions and celebrate how we are all achieving more through cooperation and innovation. Future editions will include member stories, information on upcoming events, learning opportunities, and support tips. If you have ideas about stories for future editions of this eNewsletter, please send an e-mail to [cooperativeeews@oclc.org](mailto:cooperativeeews@oclc.org). Subscription information and PDF files of all issues may be found on the OCLC Web site at <http://www.oclc.org/us/en/cooperative/default.htm>.

**Cataloging and Metadata**

**OCLC Announces Agreements in Europe to Extend Coverage in WorldCat 2009 August 25**

In conjunction with the 75th IFLA General Conference and Assembly in August 2009 in Milan, Italy, OCLC announced that four new agreements have been signed with European national libraries and affiliated institutions that significantly increase the



coverage of records in WorldCat and the visibility of libraries in WorldCat.org in the Europe and Middle East regions.

In Denmark, OCLC and Dansk BibliotekCenter (DBC) have agreed to load the Danish National Union Catalogue (DanBib) with holdings into WorldCat. DBC is responsible for providing the Danish national digital infrastructure as well as managing its national union catalog. The agreement is the result of a year-long pilot coordinated with the Danish Agency for Libraries and Media (DALM), the governmental administrative and advisory body responsible for public and research libraries. The pilot took place with the participation of academic and public libraries from across Denmark and will add approximately 10 million Danish records to WorldCat. In addition, a connection between WorldCat.org and bibliotek.dk will be orchestrated. bibliotek.dk is a national service managed by DBC to enable Danish citizens to request and receive items from any library in Denmark, free-of-charge via the Web.

In Switzerland, OCLC and the Informationsverbund Deutschschweiz (IDS) have signed an agreement to load the records from five IDS consortia to WorldCat. IDS, which also includes the National Libraries of Luxembourg and Liechtenstein, will be loading approximately 10 million bibliographic records and 16 million holdings. IDS wants to increase visibility for the libraries of Switzerland through WorldCat.org as well as gain access to the 130 million records in WorldCat for cataloging purposes.

In Slovenia, OCLC has finalized an agreement to load 3 million records later this year with IZUM, an organization which represents the interests of over 380 academic, public, and other libraries. The activities of IZUM are mainly engaged in the development and operation of the COBISS system and services (Co-operative Online Bibliographic System and Services), which represents the core of the library information system along with shared cataloging and many other library automation applications in Slovenia. IZUM also pro-

vides users in Slovenia with free access to a variety of other databases and services, including OCLC FirstSearch.

In Israel, MALMAD, a consortium of over 30 academic institutions, has just secured as part of their OCLC cataloging subscription a complete retrospective batch load of holdings data into WorldCat, which will ensure that all holdings will be visible through OCLC Connexion, OCLC FirstSearch, and WorldCat Resource Sharing. For more information, visit the OCLC WorldCat Web site.

### RDA and OCLC 2009 August 25

RDA (Resource Description and Access) is the new cataloging standard that will replace AACR2. It is being developed by the Joint Steering Committee for the Development of RDA (<http://www.rda-jsc.org/index.html>). Publication of the online, Web-based tool is planned for late in calendar year 2009. Publishers are the American Library Association, the Canadian Library Association and the Chartered Institute of Library and Information Professionals (CILIP). OCLC has participated actively in the process that is producing RDA through our ex-officio membership in the ALA Committee on Cataloging: Description and Access and through our representation on the MARC Advisory Committee. We also have staff participating in the Joint Steering Committee's two RDA Examples Groups and the RDA/MARC Working Group, which is preparing proposals for MARC 21 format change in support of RDA. In addition, OCLC is represented in the ALA RDA Implementation Task Force, which is planning for implementation activities in the U.S. OCLC staff have participated in program sessions sponsored by the Task Force with more participation scheduled for future sessions. OCLC staff have also recently joined staff from the three U.S. national libraries in discussions and planning for the testing/evaluation period that is planned for early in 2010. Cataloging staff in OCLC's Metadata Contract Services will be participating in the testing. Over the past several years, OCLC has also gained experience in creating FRBRized work sets based on bib-



liographic data in existing records and in creating similar relationships based on related ISBNs and ISSNs. There is also ongoing work using ONIX-based data created by publishers as the basis for records usable in library catalogs. All of this activity touches on aspects of RDA. OCLC staff are also participants in cataloging discussions within the International Federation of Library Associations and Institutions (IFLA) and are active in the creation and maintenance of cataloging standards within that organization, including the Functional Requirements for Bibliographic Records (FRBR), the Functional Requirements for Authority Data (FRAD), the International Standard Bibliographic Description (ISBD), and the UNIMARC Formats. In preparation for the early 2010 testing, OCLC has begun work to implement the MARC 21 changes approved by MARBI in recent meetings (including its meetings at ALA Annual in July 2009). These changes will be implemented in the context of OCLC's existing cataloging, resource sharing and discovery platforms. RDA offers the potential to change significantly how bibliographic data is created and used. These future possibilities that RDA online tool could facilitate will be considered as part of the development of next-generation systems.

#### **ABES to Add French Sudoc Records to WorldCat 2009 September 21**

OCLC and ABES (l'Agence Bibliographique de l'Enseignement Supérieur), in France, have signed an agreement to load 9 million records from Système Universitaire de documentation (Sudoc), the cataloguing system for French academic libraries managed by ABES, into WorldCat. As a result of this agreement, collections of 110 participating Sudoc institutions that represent over 1,000 libraries will be visible to searchers worldwide through WorldCat.org. The addition of Sudoc records in WorldCat, planned for the first quarter of 2010, will increase visibility of collections from the French academic world. The agreement to load Sudoc records into WorldCat follows that of the Bibliothèque nationale de France (BnF), which signed a similar agreement in June 2009. Since 2002, ABES has been cataloguing with Sudoc, which is based on OCLC's Central Bibliographic System (CBS). Loading CBS records into WorldCat makes possible the option for real-time updates from CBS into WorldCat, via SRU update, which is currently being used effectively for the Dutch union catalogue and the union catalogue of

Australia. With Sudoc records in the WorldCat database, these libraries are able to use other useful and efficient tools such as WorldCat Collection Analysis, which allows libraries to compare their collections with those of peer libraries.

#### **OCLC Announces Partnership with WALDO 2009 September 30**

OCLC and the Westchester Academic Library Directors Organization (WALDO) are pleased to announce a partnership to provide expanded electronic content offerings to OCLC member libraries in Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, New Jersey, New York, and Vermont. This new partnership will give OCLC member libraries more options for obtaining a wide range of electronic resources and services that complement OCLC cooperative product and service offerings. WALDO offers consortia packages and pricing for Web accessible databases and services, and serves the academic, public, and special library communities. A full list of databases and services is located at [www.waldolib.org/databases.asp](http://www.waldolib.org/databases.asp). The OCLC Partner Program brings value-added services to OCLC member institutions through the development of strategic partnerships with other library service providers. OCLC works with Partners to provide members expanded service options and choices that enhance participation in the OCLC cooperative. For more information about the OCLC Partner Program, or to learn more about becoming an OCLC Partner to deliver new service options or training to members, contact Irene Hoffman ([hoffmani@oclc.org](mailto:hoffmani@oclc.org)), Executive Director, OCLC Partner Program.

#### **OCLC Offers Metadata Services for Publishers 2009 October 14**

OCLC now offers Metadata Services for Publishers, a new service that takes publishers' ONIX title metadata, enriches it using WorldCat mining and mapping techniques, and delivers the enhanced ONIX metadata back to the publishers for use in their systems. The publishers' enhanced metadata is then made available early in the data creation process to libraries for use in selection, acquisition, and technical services workflows. Information seekers also benefit from Web discovery of this metadata via WorldCat.org, the Web destination for discovery of library

resources. OCLC's Metadata Services for Publishers is the result of a pilot project that explored the viability and efficiency of capturing metadata from publishers and vendors upstream and enhancing that metadata in WorldCat. OCLC enrichment of title metadata saves publishers time and resources by streamlining internal workflows, and reducing in-house intellectual work and manipulation of title metadata. OCLC also provides validation, authentication, and standardization of publisher data for use by various partners (vendors, aggregators, booksellers) to increase the marketability of publisher ONIX title metadata throughout the publisher supply chain. The metadata services pilot followed release of the 2007 "Report on the Future of Bibliographic Control" by the Working Group on the Future of Bibliographic Control, formed by the Library of Congress to address changes in how libraries must do their work in the digital information era. The ability to leverage upstream publisher data effectively was central to the Working Group's recommendations. OCLC Contract Cataloging for Publishers is another service that creates MARC records using publishers' electronic title data as a starting point. OCLC offers cataloging solutions for publishers and vendors that need to provide MARC records to libraries.

### Reference and Discovery

#### **OCLC and SWRLS Announce Collaboration Using WorldCat Local in the UK 2009 October 7**

OCLC and the South West Regional Library Service (SWRLS) today announced a collaboration that will initially see seven public library authorities in the South West of England using WorldCat Local as their shared end user discovery service in 2010. Library authorities in Bournemouth, Bath & NE Somerset, Bristol, North Somerset, Somerset, South Gloucestershire, and Plymouth are working with OCLC to implement a discovery interface that will enable users to search and place reservations on materials held across the South West region. The service is a replacement for Wisdom, formerly supplied by DS Ltd., now part of the Axiell Group. By adopting this approach, the libraries will also raise their profile on the Web by becoming visible in WorldCat.org, the Web destination for discovery of library resources. The libraries, through their participation in UnityUK, are already regularly updating their bibliographic and

holdings information, which OCLC then uploads to WorldCat. This facilitated records transfer has opened up the potential for them to utilize services built on the WorldCat platform, including WorldCat Local. The seven SWRLS libraries will have their own individualized Web discovery interface reflecting their libraries' branding and holdings switched on. Each interface will also present real-time holdings information from the other participating libraries to quicken the time it takes for users to locate items of interest. Requests will then be managed by the libraries' underlying management systems, in this case Axiell's Galaxy and Talis Alto. Inter-library loan requests by SWRLS libraries are managed by UnityUK. The decision by libraries in the South West to adopt WorldCat Local as a shared service comes at a time when public libraries across the country are joining up service provision. In September 2009, the Society of Chief Librarians announced an initiative to allow members of a library to borrow books from any of 4000 libraries in England, Wales, and Northern Ireland. And, as has been widely reported, the government is planning a national request service backed up by home delivery in an attempt to reinvigorate the public's perception of libraries.

#### **OAIster Records Available Through WorldCat.org, Ensuring Access to Resources 2009 October 30**

The University of Michigan and OCLC announced that they have successfully transferred the OAIster database to OCLC to ensure continued public access to open-archive collections, and to expand the visibility of these collections to millions of information seekers through OCLC services. OAIster records are now fully accessible through WorldCat.org, and will be included in WorldCat.org search results along with records from thousands of libraries worldwide that add their holdings to WorldCat. OCLC plans to release a freely accessible, discrete view of the OAIster records in January 2010 through a URL specific to OAIster. OAIster records will also continue to be available on the OCLC FirstSearch service to Base Package subscribers, providing another valuable access point for this rich database and a complement to other FirstSearch databases. OCLC will continue to develop and enhance access to open archive content. OAIster is a union catalog of digital resources hosted at the University of Michigan since 2002. Launched with grant support from the Andrew W. Mellon Foundation,



OAster was developed to test the feasibility of building a portal to open archive collections using the Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH). OAster has grown to become one of the world's largest aggregations of records pointing to open archive collections with more than 23 million records contributed by over 1,100 organizations worldwide. OCLC plans to release a freely accessible, discrete view of the OAster database in 2010 that will be updated regularly. This will allow WorldCat.org searchers to view only items harvested through OAster. Now that all OAster records are accessible through WorldCat.org, the oaister.org Web site has been redirected to a new OAster Web site at OCLC. For more information, visit the new OAster Web site at <http://www.oclc.org/us/en/oaister/default.htm>.

### Syndetic Solutions Trial in WorldCat Local 2009 October 12

OCLC is partnering with Syndetic Solutions to offer trial access to evaluative content such as covert art, reviews, and summaries in WorldCat Local. When enabled, this content will help WorldCat Local users more easily determine which items in search results will fulfill their research needs. All WorldCat Local libraries in North America (Canada, US, Mexico) Central America, Caribbean, and South America that do not currently purchase content from Syndetic Solutions are eligible to participate in the trial that will continue through June 30, 2010. Library staff members control access to the trial content in the >My WorldCat.org >User Interface Options section of the Service Configuration module. The new evaluative content is available now in WorldCat Local, but it will not display to users until the option to "Display Syndetics data?" is set to "Show" in Service Configuration. The trial will surface six new evaluative content elements within the WorldCat Local interface. These elements include:

Cover Art

Reviews from *Library Journal*

Reviews from *Publisher's Weekly*

First Chapters

Descriptions/Summaries

Table of Contents

For the purpose of this trial program, Syndetic Solutions has chosen to feature the six key content elements listed above. At the conclusion of the trial libraries may choose subscribe to these existing elements or add additional elements that include: fiction profiles, find similar titles, series list, first chapters, author notes, awards, Spanish and German content, video & music profiles, and reviews from *School Library Journal*, *Booklist*, *Choice*, *Horn*, and *Kirkus*. The trial of Syndetic Solutions evaluative content in WorldCat Local will continue through June 30, 2010. Following the trial, WorldCat Local libraries may choose to add a subscription to this content to their WorldCat Local subscription for an additional charge.

### Management Services and Systems

#### Interdisciplinary Studies Enhancement to WorldCat Collection Analysis 2009 August 16

One of the most requested enhancements, the ability to assess interdisciplinary studies across a collection, is now available in WorldCat Collection Analysis. Libraries are faced with the challenges of creating collections that cut across several subject areas and fields of study. Assessing the strengths and weaknesses of these collections is difficult. Classification systems do not treat these disciplines as a single subject, and interdisciplinary studies areas cross multiple subjects and call number areas. Now WorldCat Collection Analysis gives librarians the ability to assess their collections across areas of study, and compare their collection with their peers. Some examples of interdisciplinary studies include:

African American Studies combining literature, history, politics, religion, sociology, and so on.

Area studies Middle Eastern studies, East Asian studies.

Biomedical Informatics combining computer science, information science, informatics, cognitive science, hu-



man-computer interaction, biomedical science, medicine, healthcare.

Childhood studies anthropology, economics, history, sociology, literature, religion, fine arts, and psychology.

Religious studies anthropology, sociology, psychology, philosophy, history of religion, and theology.

And there are many other areas where new fields of study encompass multiple subject areas throughout the collection. The interdisciplinary studies enhancement helps libraries:

Define their own unique interdisciplinary studies areas, since one library area of study may not match another library area of study.

Easily navigate through the OCLC Conspectus and traditional classification schemes to identify titles in multiple subject areas.

Compare their interdisciplinary studies collection with peer libraries offering similar curriculum to identify overlaps and gaps.

Now librarians can limit an analysis by Category and/or Subject in addition to Division. Library staff can also name and save their Subject Profiles and have them available for use in the future.

### Web and Data Services

#### **WorldCat Search API Enhanced 2009 August 26**

The WorldCat Search API has been enhanced so that now developers can build apps that limit by an individual library's holding symbol, without authentication, at all service levels. With this functionality update, the eligibility requirements for the WorldCat Search API have also been updated. New applications for the service will require that the library contributes to WorldCat and subscribes to WorldCat on FirstSearch or maintains a WorldCat subscription. All of the more than 200 cur-

rent WorldCat Search API WSKkeys will remain active through at least Sept. 1, 2010. Any future request, however, will need to meet these new eligibility requirements.

#### **A New API for All: WorldCat Basic 2009 August 26**

OCLC announces its plans to offer a simple API into WorldCat for anyone and everyone in the world to use, for noncommercial use. Called the WorldCat Basic API, it will provide a mashable access point for lightweight apps built by developers who may or may not have ties to the library community. Planned for release in late 2009, the WorldCat Basic API will use OpenSearch technology and return feeds in Atom and RSS. Results include OCLC number links to WorldCat.org, ISBNs and formatted citations. Developers everywhere are encouraged to exercise their creativity to create new mash-ups that make use of WorldCat data through the APIs and other WorldCat widgets. OCLC Web Services continue to offer ways to connect people with knowledge through libraries, and for libraries to reap the benefits of library cooperation.

### WebJunction

#### **IMLS Grant Will Help Libraries Help the Unemployed 2009 September 10**

Job seekers have packed libraries around the country during recent months, searching online job sites, building resumes, taking interview classes, and making use of a wide range of other employment services and resources. More help is on the way. Through a grant from the Institute of Museum and Library Services (IMLS), WebJunction, the online learning community for library staff created by OCLC, a nonprofit library service and research organization; and the State Library of North Carolina (SLNC) have launched a one-year initiative to gather and share best practices for providing library-based employment services and programs to the unemployed. The partners will develop and host an online training module - available to everyone - that adapts the workshop curriculum and experience. A core feature of the program will be online conversations at webjunction.org for state library administrators to explore new ideas for supporting local public library staff to deliver workforce services. All regional workshops and the online

training module will be supported by follow-on programming. This will provide participants with the resources and support they need to assist local public libraries as they respond to urgent patron demands. Project goals include dissemination of services, programs, and partnerships to support the unemployed; greater capacity in state library agencies to support their local public libraries; and broader understanding and support outside the library field for the workforce development role that libraries have in responding to the crisis. Additional IMLS resources: Libraries to the Rescue [www.imls.gov/resources/podcasts\\_Jun09.shtm](http://www.imls.gov/resources/podcasts_Jun09.shtm) is a set of five podcasts, including one by Mary L. Boone, State Librarian of North Carolina, that focuses on how libraries are helping citizens access all types of employment assistance. A list of Online Resources for Libraries and Jobseekers is available at [www.imls.gov/news/2009/062409\\_list.shtm](http://www.imls.gov/news/2009/062409_list.shtm)

## OCLC Research

OCLC Research Releases Annual Highlights Publication  
2009 October 12

*OCLC Research Annual Highlights: Progress in Support of the RLG Partnership, July 2008–June 2009* is a 13-page report summarizing the activities, projects, publications, meetings, and events produced over the last year in support of the RLG Partnership. OCLC Research and staff from RLG partner institutions worked in the areas of research information management, mobilizing unique materials, metadata support and management, and system-wide organization. The report may be found on the OCLC Web site.

## NOTES

[illegible]



**OLAC Cataloger's Judgment: Questions and Answers**

Compiled by Jay Weitz

For *OLAC Newsletter* Volume 29, Number 4, December 2009

&lt;=====&gt;&lt;&gt;&lt;&gt;&lt;&gt;O&lt;&gt;&lt;&gt;&lt;&gt;&lt;=====&gt;

**There are Musicals and Then There are Musicals**

**Question:** Please advise on when to use "Musicals" and when to use "Motion picture music" as a subject heading. Specifically, when something that walks and quacks like a musical is a film. I've always used "Musicals" for live, staged productions where the songs are integral to or at least relate to the plot, and "Motion picture music" for the (usually) largely instrumental "background" music of a movie. Since many staged musicals are later made into movies (think *The Sound of Music*), I used "Musicals" also for musicals-as-movies, because it seemed reasonable to keep the two versions together. But now I wonder if that is correct. The scope notes in the authority records for "Musicals" and "Motion picture music" haven't resolved it for me.

**Answer:** "Musicals" (topical/sh85089018) is assigned to "music for theatrical productions consisting of musical numbers (songs, ensembles, and dances) integrated into a dramatic framework." Taking that literally, it seems to exclude film versions of stage musicals. "Musical films" (topical/sh85088121; genre/sh2007025016) would cover the film musicals, regardless of whether they are adaptations of stage musicals (such as *Chicago*) or are composed for the screen (such as *State Fair*, later transformed into a stage musical). "Filmed musicals" (genre/sh2008025647) covers filmed performances of live stage musicals. "Motion picture music" (topical/sh85088056) covers "musical works composed for sound films or performed on soundtracks." Broadly speaking, of course, that would include any musical film, but I believe the intention is limited to what we would ordinarily consider (and which one of the 450s says directly) "Background music for motion pictures." Additional perspectives were contributed by Sharon McKinley of the Library of Congress (writing personally only

and *not* representing official LC policy):

As for musicals and movies, if it walks and quacks like a musical, it is, to my mind....a musical! The musical/film headings are confusing, overlap, and are not completely analogous. My personal, flawed, and stripped-down understanding: The term "Musical" applies to the structure of a dramatic work. It also applies to the music from that work. A motion picture is (to me) a physical format which can have one or more of any number of structures, including that of a musical; the music that is written for a film is motion picture music. If you have a score or sound recording for music from a motion picture, the first heading should be "Motion picture music." Secondly, if the dramatic work in question is a musical, I would double the headings and apply "Musicals" as well, even though they both have the broader heading "Dramatic music." I would NOT worry about whether the work was originally conceived as a motion picture (such as *State fair*) or as a stage show (*Annie*). I find the subject authority records using the word "theatrical" a bit confusing, because to me that word implies a stage show. But now that I think of it, they talk about the theatrical release of motion pictures, so maybe I'm just thinking like a musician instead of as a filmgoer. See LCCN 2002557657 for an example of a recording of a musical turned into a movie, with the doubled headings. I'm sure we can find examples all over the lot, but I like this one. There are other headings associated with musicals/movies:

"Musical films" (Use for: Film musicals; you might in theory use THIS on *State fair*, but I wouldn't! It has been used sketchily over the years. It seems to be more for books ABOUT them and has a PN number on the record).

"Filmed musicals" (a form/genre heading for a filmed stage performance; no bibs in LC but there are a small number in OCLC, used in exactly that way).

It's obvious that this is a convoluted bunch of headings, and they've been applied in different ways. I personally



think you're doing the user a favor by doubling the headings, but others may think more literally.

Confusion is understandable among catalogers, let alone library users.

<=====><><><>O<><><><=====

### Born-Digital PDFs

**Question:** We were wondering how to catalog PDF files that were created from MS Word documents, and never existed in print format. I'm inclined to catalog them as "print" and add a 007 field plus a note(s) - 500, 533, 535? - stating their origin, which would probably be enough for most if not all patrons, but I do have a feeling that there may be more to it than that. I'd appreciate any help.

**Answer:** A born-digital textual resource such as this would be cataloged as any other textual resource, Type "a". Include fields 006 and 007 for the electronic resource aspect. The question of whether a document converted from Microsoft Word into a PDF file qualifies as a reproduction in an AACR2/LCRI 1.11A sense is an interesting one. Given the considerable leeway that LCRI 1.11A and its first footnote allow, though, I'd lean in the direction of not including field 533, describing the PDF itself in the body of the record, and explaining the origin simply in a 500 note. If, however, there is some special circumstance or issue of rights, provenance, or the like that needs to be accounted for, you might want to document the fact of the conversion/reproduction through the 260/533 combination, as you would for other reproductions when following LCRI 1.11A.

<=====><><><>O<><><><=====

### To \$b or Not to \$b

**Question:** I'm cataloging a kit and need some advice. The kit is composed of 3 DVDs, 5 CD-ROMs, 1 CD, and 1 information sheet and I'm struggling with the physical description, specifically the subfield \$b. If I do one 300 field, do I put anything in the subfield \$b?

**Answer:** If you are following AACR2 1.10C2a -- and it sounds as though you are -- you would not ordinarily include a subfield \$b in the single 300 field. If there is a container, you could note that and its dimensions in the subfield \$c. Any details of the various components of the kit that need to be detailed (some of which might be enumerated in subfield \$b under other circumstances) can be mentioned in notes.

<=====><><><>O<><><><=====

### A Model "Model"

**Question:** I am trying to figure out the GMD for this "motorized solar system and planetarium" that I am trying to catalog. Previous versions have been cataloged in the past as a "[kit]", but I am having an indecisive day. I am currently agonizing whether I should go with the flow and catalog it as a kit, or if it is really a model. When you put it together, it is a model of the solar system. There is also a supplementary guide and activity sheet (which explain Pluto's new status). And the "sun" lights up, so if you put the "star dome" (a plastic cover with the constellations printed on it) over the sun, it projects the constellations onto the ceiling; thus, the planetarium effect. Which would you choose, model or kit?

**Answer:** Although in common usage, we may call something such as this, which needs to be assembled, a "kit," that does not square with the AACR2 definition:

Kit. 1. An item containing two or more categories of material, no one of which is identifiable as the predominant constituent of the item; also designated "multimedia item" (q.v.). 2. A single-medium package of textual material (e.g., a "press kit," a set of printed test materials, an assemblage of printed materials published under the name "Jackdaw").

"Realia" ("An artefact or a naturally occurring entity, as opposed to a replica") would seem also not to fit, because this thing is in fact a replica of the solar system. As you describe this item, it strikes me as fitting the AACR2 definition of "model": "A three-dimensional representation of a real thing". That is the GMD I

would suggest.

<=====><><><>O<><><><=====

### Not Your Typical Box of Stuff

**Question:** As long as we're on this topic, my next tricky thing to catalog is a plastic box filled with "stuff" that you can use to demonstrate static electricity. (For example: balloons, cloth, electro-bead tubes, pith balls with cords, acrylic rods, and rubber rods.) No instructions, but a box of this stuff. (Some company puts this together and sells it to libraries/teachers. The label says "Static Electricity Supply Set.") I am thinking that the GMD for this is a [kit]. However, I'm looking at the AACR2 definition of a kit and trying to decide if by "An item containing two or more categories of material, no one of which is identifiable as the predominant constituent of the item" they mean this sort of "bunch of stuff thrown together in a box." By "categories of material," do they mean more than one material in the general sense (such as balloons, cloth, electro-bead tubes, etc.), or do they mean two or more formal cataloging formats, like if there were a sound recording, a bag of balloons, and a book together? I am agonizing between [kit] and [realia] on this one.

**Answer:** This strikes me as a kit. The AACR2 definitions of both "kit" and "multimedia item" (Appendix D) contain the phrase "two or more *categories* of material" (emphasis mine). Perhaps I read too much into the choice of that particular word in this context, but my sense is that "categories" is meant to be more vague than the more usual AACR2 use of the phrase "*types* of material" (again, emphasis mine) when referring to the divisions of materials in Chapters 2 through 10 (see AACR2 0.23, for instance). And I don't think it is entirely a coincidence that the (roughly) corresponding MARC 21 division is Leader/06 "Type of Record." It feels to me that "categories" was intended to include our traditional books, scores, sound recordings, maps, etc., divisions, but also to be vague enough to include such miscellaneous collections as your "Static Electricity Supply Set."

<=====><><><>O<><><><=====

### Knotty or Nutty? You Decide

**Question:** Leaping into the theoretical (or perhaps ridiculous) realm, if I had a box of buttons (I am thinking of my grandma's old tin of a variety of buttons), would this be considered [realia] since there is only one category of material? Or would it be considered a [kit] since there is more than one type of button in the box?

**Answer:** The subtleties of such choices on a cataloger's part are open to all sorts (types? categories?) of interpretation. Especially in the realm of things we don't usually think of as bibliographic entities, the cataloging rules and the bibliographic formats become less and less helpful, less and less useful, and much more difficult to decipher in any way that is meaningful to the things we may be trying to describe. At least since AACR2, and certainly moving toward RDA, our cataloging rules purport to be able to cover pretty much anything you'd ever want (or be forced) to catalog. That isn't to say that everything would be satisfyingly described, or meaningfully coded. During the course of this thread (how appropriate, given that we've come down to talking about buttons) on the OLAC Discussion List, we've read contrary interpretations from two of Visual Materials cataloging's most respected minds, Nancy Olson (who considered the "motorized solar system and planetarium" a kit) and Kelley McGrath (who considered it realia). So please remember that just because stupid little me says it, that doesn't mean it's correct. All that as a preface to my guess that a tin full of buttons should be cataloged as "realia". These are real buttons, not replicas. And unlike the earlier example of the box full of miscellaneous things that could be used to demonstrate static electricity, the buttons are all a single category of material. That is, buttons. (If you next ask about your grandmother's box that contains both buttons AND safety pins, I fear that my head might explode.) Alternative interpretations are certainly possible, but for me, that about sews it up.

<=====><><><>O<><><><=====



### The Name is Format, MARC Format

**Question:** The 007 has always been a question for me. I thought that anything that was not paper pretty much needed an 007: maps, videos, electronic resources, sound recordings, etc. And I thought most anything that fell into this Visual Materials realm, including realia, kits, and models, also needed, in fact required, field 007. Can you clarify this?

**Answer:** The "007 Introduction" (<http://www.oclc.org/bibformats/en/0xx/default.shtm>) of Bibliographic Formats and Standards says which 007 fields OCLC has implemented and how they should be used. MARC 21 has additionally defined 007 fields for kits, notated music, text, and unspecified, but OCLC has chosen not to implement them (at least so far) because they convey no useful information as far as we are concerned. In OCLC, some Visual Materials need 007 fields (videorecordings, motion pictures, projected graphics, nonprojected graphics) but some don't (kits, most three-dimensional artifacts and realia). Some things on paper need 007s (maps, nonprojected graphics) and some don't (most books).

### The New Subfield \$j in Field 041

**Question:** When reading the 041 information from Technical Bulletin 257, I am not sure if the languages of subtitles or captions will be put in subfield \$j if those same languages already appear in subfield \$a. Can someone clarify for me?

**Answer:** In the newly defined subfield \$j for "Language Code of Subtitles or Captions" in field 041, you may repeat a Language Code that already appears in subfield \$a. As a matter of fact, you may now also do the same in the subfield \$b, which has been more narrowly redefined as "Language Code of Summary or Abstract." The subfield \$b definition now reads (awkwardly), in part: "For textual resources, record the language of the summary regardless if it is the same or different from the language recorded in subfield \$a." In the case of both subfields, you are now able to more accurately code for the languages that are reflected in a cataloged resource.

### Audio Format Wars: DVD-Audio Versus CD

**Question:** I have a couple of questions related to a set that consists of one DVD and one accompanying compact disc. The record on OCLC has DtSt: p and Dates: 2009, 1976. As far as we can tell, the contents of the DVD appear exactly the same as when it was first broadcast on television in 1976. However, due to the addition of the CD (copyright 2009), should the DtSt be coded "s" with a single date of 2009? Also, the packaging refers to the accompanying compact disc as a "CD." However, the publisher Web site describes it as a "DVD." We are wondering if this is sufficient evidence to justify editing the record to reflect that it is a DVD-audio disc? I'm not very familiar with DVD-Audio, and the OLAC DVD guide ([http://www.olacinc.org/drupal/capc\\_files/DVD\\_guide\\_final.pdf](http://www.olacinc.org/drupal/capc_files/DVD_guide_final.pdf)) and the paper it linked to aren't very clear on how to identify this format. I tried to play the disc in my CD player and found it worked just fine. If it were a DVD-Audio, would it not be able to play on standard CD players?

**Answer:** Seems to me that the addition of the CD and the reissuing of the two discs as a package mean that DtSt should be coded "s" with the single date. Concerning the identification of the audio format, evidence found on the resource in hand strikes me as usually more reliable than that found on a publisher's Web site. I don't have a lot of experience with DVD-Audio, either, but my understanding is that they commonly do not play on standard CD players. In fact, only DVD-Video players that are specially manufactured to be compatible with DVD-Audio, and dedicated DVD-Audio players will play the discs, as far as I understand. Most DVD-Audio discs will be explicitly identified as such, with a logo that looks similar to the DVD-Video logo except that where the DVD-Video logo says "video" at the bottom, the DVD-Audio logo says "audio", logically enough.

Likewise, many audio CDs will have the "Compact Disc Digital Audio" logo somewhere on the label or accompanying material (or in many cases, embossed in the plastic jewel case on the in-

side).

If none of this helps you positively identify the format of the audio disc, you could include a note about the ambiguity and the sources of the contradictory information, and note that the disc does seem to play in a standard CD player. If you have DVD equipment to test it out on, you could also try that for good measure.

<=====><><><>O<><><><=====

### That Which is Not Forbidden is Allowed

**Question:** In sound recording cataloging, it is the practice, explicitly stated in the MARC format, to record the language codes for summaries of the vocal works contained in the accompanying material (e.g. the synopsis of an opera) in 041 subfield \$b. DVDs of operas often contain synopses as well, either as part of the printed accompanying material or sometimes as narrated text over images of the production on the DVD itself. Now that languages of subtitles and captions are coded in subfield \$j and that subfield \$b is available to record languages of summaries for videorecordings, would it be correct to use subfield \$b to record the languages of such synopses? The fact that the MARC 21 format seems to restrict the use of subfield \$b to textual resources and sound recordings (despite format integration) makes me doubt whether it would be appropriate.

**Answer:** Although MARC 21 has instructions for the use of field 041 subfield \$b specifically for textual materials and music, that is not intended to restrict its use *only* to those types of materials. You may feel free to use subfield \$b for any material that includes a summary or abstract.

<=====><><><>O<><><><=====

### DVD Publishers and Dates

**Question:** Finding publisher information on DVDs, videos, and the like has always given me headaches, and I am working on one now that is problematic for me. On the DVD label, at the top, it says WaterART Fitness; at the bottom of the disc is a copy-

right statement saying: "c WaterART Fitness International 2004." On the DVD box, I learn that WaterART Fitness International is "a Division of Body Check Inc." Just given that information, I would select WaterART Fitness as the publisher. However, the chief source of information for DVDs is the film itself, and at the very end of the credits it has "Body Check Inc. copyright 2003." Body Check is also listed as a producer. So which of these entities should I choose for the publisher, and what should I put for the publication date, 2003 or 2004?

**Answer:** Identifying publishers and dates for videos can indeed be a headache. One thing to keep in mind is that, although "the item itself (e.g., the title frames)" is the chief source of information listed first in AACR2 7.0B1, publishers and dates that appear in title frames and credits may or may not represent the published manifestation that you have in hand. In the spirit of 1.0A3, the disc label of a DVD may be the more useful chief source: "If the sources of information bear different dates of publication, distribution, etc., prefer the source with the later date." Regarding the choice of publisher name, LCRI 1.4D4 says in part, "If the chief source has on it a specific firm name and a statement about associated companies or a parent organization appears elsewhere in the item, do not include these associated companies or their places in the imprint." All of this leads me to suggest "WaterART Fitness" as the publisher and 2004 as the publication date of the DVD. If "Body Check" is further listed as a producer, it may be appropriate to include it in the 245 subfield \$c or a 508 note.

<=====><><><>O<><><><=====

### Free Floating Volume Numbers

**Question:** I have about a dozen or more similar videos with different titles. Each title is followed, on the DVD label and on the container, with a volume number, but it is not present when I watch the DVD. The closest thing I can find to a series statement is on the disc label, which says "Fundamentals Program" but I don't think that the volume number on the discs applies to that because I have two Volume 2s. The volume numbers just seem to be floating there, unattached to anything. Can you help with this?



**Answer:** If you have determined that the mysterious volume numbers are truly not associated with anything, you could record them in a simple quoted note (with the source, if that's appropriate). Just because such designations do not appear in the title frames does not mean that they cannot legitimately belong to the DVD manifestation you have in hand, however. For instance, a film originally released theatrically in a single part could be divided up into separate discs in its DVD publication, a division that may or may not be reflected in title frames.

<=====><><><>O<><><><=====>

### When a DVD is Not Your PAL

**Question:** We are receiving some a lot of Chinese DVD titles that have "Region 6" and PAL on the back cover. However, we've tested them and they do play here. Apparently the distributors change out the discs for the proper format, but just use the same covers. What do we do about this? Specifically, do we go ahead and match to the Region 6 PAL records since that is what our covers say? I'm thinking we should not use the Region 6 PAL record if that is not what these truly are. I'm thinking we should create a new record, enter the Region 6 PAL but then do the [i.e. DVD] for the inaccuracy, but in all honesty I'm not 100% sure. What would you suggest?

**Answer:** If the region and/or the color broadcast system is different, separate records are justified. Because the data in a 538 note can come from anywhere and are not transcribed from the resource, per se, I would suggest something along these lines:

538 DVD; NTSC; Region 1 (container erroneously states PAL, Region 6).

That puts things succinctly and clearly, but if you can think of a better way, that would be OK, too.

<=====><><><>O<><><><=====>

### Software Versions

**Question:** My library recently purchased a software package called Stat/Transfer. You can either purchase a physical copy

of the software, or download it and purchase a license (single or multiple users). The latest version available is version 10. We went with the download option. My question is, should I catalog this as a continuing electronic resource (since new updates will become available, and will probably be downloadable), or as a computer file just for version 10 (even though I don't have a physical copy of the software in my hand and therefore no CD-ROMs, etc.)? And since I don't actually have the discs in-hand, how to I handle the 300 (physical description) field? Do I just leave it out and put "available for download at..." in a 500 note?

**Answer:** Electronic resources that are presented as discrete versions, particularly discretely numbered versions, may be cataloged as monographs, rather than as continuing resources. Consider the version number to be an edition statement. This would apply to both tangible and remote electronic resources. AACR2 allows you options on the "physical" description of remote access electronic resources, beginning at 9.5A1b and subsequently at the rules and LCRI's referred to from there. You may omit the 300 field and describe the software in notes or you may follow the option at 9.5B3 and use field 300 to describe the software, probably using a "term in common usage" that is appropriate to the file in question.

<=====><><><>O<><><><=====>

### Credits Where Credits are Due

**Question:** I am working on a DVD and am once again reminded of all the various jobs that are listed at the end. Which ones are important to code, and where do you put them? I have chosen the people that I think are most likely to need to be mentioned in this particular video, they include: executive producers, associate producer, writers, editor, videographers, narrator, series manager. Here's my first stab at this:

511 0 Narrator, Julie Anchor.

508 Executive producers, Julie Braly, Krista Inchausti ; associate producer, Jonah Arquelevich ; writers, Andrew C. Sullivan, Katie Thatcher ; editor, Ken

Nicholson ; videographers, John Paussa, Mark Polly, Ruben Gibson ; series manager, Nynthia Bates.

Is there anyone in there that you would not include? Are we supposed to add into the statement of responsibility the big people (producer, director, animator) even when they do not appear in the opening slides (in this case they all come in the end credits)? Also, there seem to be various degrees attached to jobs: executive, associate, assistant. Any guidance on which of these to leave in or out?

**Answer:** Here's a summary of what I've been teaching in my video cataloging workshops, based on AACR2, the LCRIs, and two cancelled LCRIs that remain useful supplements to the AACR2 rules that (supposedly) replaced them. AACR2 7.1F1 currently says to include in the statement of responsibility those "... with a major role in creating a film (e.g., as producer, director, animator) ...." LCRI 7.1F1, which was cancelled in 2000 when 7.1F1 proper was revised, said in part to include here entities that had "some degree of overall responsibility" and that "others who are responsible for only one segment or one aspect of the work" should be in notes (508 field), but to be liberal in making exceptions. (Notable exceptions would be composers and lyricists/librettists for musical films and operas, animators for animated films, choreographers for films that feature dance, and so on.) AACR2 7.7B6 says in part: "List persons (other than the cast) who have contributed to the artistic and/or technical production of a motion picture or videorecording and who are not named in the statements of responsibility (see 7.1F). Do not include the names of assistants, associates, etc., or any other persons making only a minor contribution." The cancelled LCRI 7.7B6 said to include such roles as photographers, camera people, cinematographers, animators, artists, illustrators, film editors, narrators/voices, music, consultants, advisers, when appropriate. It furthermore said NOT to include "assistants or associates, production supervisors or coordinators, project or executive editors, technical advisers or consultants, audio or sound engineers, writers of discussion or program, other persons or bodies making only a minor or purely technical contribution." Unlike the more-or-less relatively standardized book title page, there's absolutely no standardization for film credits (at least in a cataloging sense; there are Hollywood traditions, trade union rules, and the like). Many films don't have title

frames at all and leave credits to the end. Other films scatter opening credits through the first few minutes of the production or even longer. So I think we need to be fairly broad in interpreting the first choice for "chief source of information" when AACR2 says "the item itself (e.g., the title frames)" to include any opening, scattered, and closing credits when that makes sense and gives us the information we need. My inclination is to include only the biggies (director, screenwriter, and producer) in 245 subfield \$c, with obvious exceptions when we're dealing with musical films (composer, librettist, lyricist, choreographer, and so on), animated films, and other special cases where another major "overall" responsibility presents itself. In field 508 credits, one has even wider latitude about what information to include because "any source" is the prescribed source of information. The standard list of inclusions would be those such as cinematographer, editor, composer (when music is not the chief focus), and the like. Use your judgment about placement of these credits according to the kind of film you're cataloging and your users and their needs. In most cases, I'd suggest omitting the "qualified" credits (assistant, associate, executive, etc.) except when some prominent name is listed as something like "executive producer" or "so-and-so presents" (when you will probably want to include them in 245 subfield \$c, but use judgment).

<=====><><><>O<><><><=====

### Versions of Remote Electronic Resources, Stat

**Question:** My library recently purchased a software package called *Stat/Transfer*. You can either purchase a physical copy of the software, or download it and purchase a license (single or multiple users). The latest version available is version 10. We went with the download option. My question is, should I catalog this as a continuing electronic resource (since new updates will become available, and will probably be downloadable), or as a computer file just for version 10 (even though I don't have a physical copy of the software in my hand and therefore no CD-ROMs, etc.)? And since I don't actually have the discs in-hand, how do I handle the 300 (physical description) field? Do I just leave it out and put "available for download at..." in a 500 note?



**Answer:** Electronic resources that are presented as discrete versions, particularly discretely numbered versions, may be cataloged as monographs, rather than as continuing resources. Consider the version number to be an edition statement. This would apply to both tangible and remote electronic resources. Regarding the 300 field, AACR2 allows you options on the "physical" description of remote access electronic resources, beginning at 9.5A1b and subsequently at the rules and LCRIs referred to from there. You may omit the 300 field and describe the software in notes or you may follow the option at 9.5B3 and use field 300 to describe the software, probably using a "term in common usage" that is appropriate to the file in question.

<=====><><><>O<><><><=====>

### Cataloging MP3s on a Disc

**Question:** I'm trying to determine if the tag line in MP3s for "Compact disc, MP3 format" is a 538 or a 500. I thought it was 538.

**Answer:** You should follow the recommendations of LC's "New Sound Recording Formats" document (<http://www.loc.gov/catdir/cpsd/soundrec.pdf>) for MP3 files. In your case of MP3 files (presumably) on a CD-ROM, use a standard Computer File 007 as you would for other CD-ROMs; the GMD "[electronic resource]"; describe the CD-ROM in the 300 subfield \$a as you usually would (either as "1 computer optical disc" or as "1 CD-ROM", depending upon your institution's choices of AACR2 9.5B1 options); 300 subfield \$b "digital, MP3 file"; and in subfield \$c, the dimensions of the CD-ROM (4 3/4 in.). Use a 538 note if the resource specifies particular playback equipment or other system requirements.

<=====><><><>O<><><><=====>

### The Over-Thinking Game

**Question:** I am trying to figure out the GMD for this "walk-on

number line" that I am trying to catalog. Previous versions have been cataloged in the past as [kit], [game], [model], and [realia]. It is basically two sheets of vinyl with numbers on it. You put them together on the floor for a child to walk on, and somehow this is supposed to help the child learn his or her numbers from 0-20. Here's an example of said walk-on number line: <http://www.delta-education.com/productdetail.aspx?Collection=N&prodID=3239&menuID=>.

I am thinking that it is not a kit, because there is not more than one type of material. I do not think it's a game, because there are no instructions for it to be a game, although I guess one could make a game out of it. I don't think it's a model, because it's not like a big ruler or something. So by the process of elimination, I waver with realia. The AACR2R definition of realia is: "An artefact or a naturally occurring entity, as opposed to a replica." I usually think of realia as three-dimensional, which is bugging me because this is not three-dimensional (unless it is rolled up). While the walk-on number line does not strike me as an artifact, and is certainly not a naturally occurring object, I'm not coming up with a better solution at the moment. Should I be thinking, instead, along the lines of a two-dimensional non-projectable graphic (like a poster or a chart)? Which would you choose?

**Answer:** As someone suggested, we might be over-thinking this, but after initially leaning toward "realia," I'm beginning to over-think, too. Let's look at the AACR2 definitions of all of the proposed GMDs.

"Kit" has two definitions. The first says, "An item containing two or more categories of material, no one of which is identifiable as the predominant constituent of the item." You are correct that this does not fit because we don't have multiple categories of material. The second definition calls for "A single-medium package of textual material," and the numerals aside, I don't think this can be construed as textual.

"Model": "A three-dimensional representation of a real thing," seems unlikely because it's simply a real thing, not a representation of something else, as you





## NOTES

\*\*\*\*\*

~~~~~

\*\*\*\*\*

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>

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:

Teresa Keenan

Teresa.keenana@msu.umt.edu

To make any changes, use the form  
on the following page

=====

**OLAC MEMBERSHIP DIRECTORY INFORMATION FORM**

(Please photocopy, follow instructions &amp; print neatly)

- A. Please check one: ☐ new member  
☐ renewing member  
☐ directory correction only
- B. If you **DO NOT** wish to be included in the directory,  
 check here ☐ Skip to E

Instructions for parts C through D:

*New members:* Enter applicable membership directory information as desired*Renewing members:* Please make additions and/or corrections only. There is no need to mail this form if your directory information is correct.

## C. Mailing address

(If you use your home address for your directory entry, please include your title and institution as well.)

Name

Title

Institution

Address

City

State

Zip

Country

Work phone

Home phone

Fax

E-mail

## D. Organization type:

- ☐ College or university library  
☐ Public library  
☐ School library  
☐ Government, national, or state library  
☐ Corporate or special library  
☐ Commercial service  
☐ Library network, consortium or utility  
☐ Student  
☐ Other

- E. Please mail this form to: Nathan Putnam, OLAC Treasurer  
 (address on membership form at right)

**OLAC MEMBERSHIP APPLICATION FORM**

Membership includes a subscription to the *OLAC Newsletter* and the ability to access the online Membership Directory. **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

**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, make a photocopy of the page on the left, or use the form at <http://www.olacinc.org/membform>.

1. Fill out the form
2. Mark the amount that you are enclosing
3. Make checks or money orders (**in U.S. funds only**) payable to  
**ONLINE AUDIOVISUAL CATALOGERS, INC.** and
4. Mail to:

**Nathan Putnam**

OLAC Treasurer

George Mason University Libraries

4400 University Drive, MS 2FL

Fairfax, VA 22030

\*\* NOTE:: YOUR MEMBERSHIP EXPIRATION DATE IS PRINTED ON NEWSLETTER LABEL \*\*



**ONLINE AUDIOVISUAL CATALOGERS, INC.**

C/O: Amy K. Weiss  
Technical Services  
Florida State University  
711 W. Madison Street  
Tallahassee, Florida 32306

Nonprofit Org.  
U.S. Postage  
PAID  
Tallahassee FL  
Permit No.458