

Olac

Online Audiovisual Catalogers, Inc.

...The Internet and AV Media Catalogers Network

NEWSLETTER

**VOLUME 28
NUMBER 4**

**December
2008**

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

CLAIM, BACK ISSUES, ADDRESS CHANGES AND SUBSCRIPTIONS

Kate James
OLAC Treasurer
157 Milner Library
Illinois State University
Campus Box 8900
Normal, Illinois 61790-8900
kdjames@ilstu.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
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

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

From the Editor	2
From the President	3
Treasurer's Report	4
OLAC Meeting Minutes	
Cataloging Policy Committee	5
Executive Board Meeting	10
Membership Meeting	17
OLAC 2008 Conference Reports (1st Installment)	
Preconference	22
Plenary Sessions	23
Workshops and Seminars	27
Scholarship Recipient's Report	41
Liaison Reports	
News from OCLC	44
Report from the Library of Congress	47
Book Reviews	50
News and Announcements	55
OLAC Cataloger's Judgment	62

From the Editor
Amy K. Weiss

The *OLAC Newsletter* following an OLAC Conference is traditionally a big issue, filled with conference reports and meeting minutes. This time is no exception. Special thanks go out to Jan Mayo, for once again putting together the programs and the recorders for the conference reports, and for delivering her content in such a timely manner. I missed this year's conference and it was a pleasure to read the reports which made me feel "in the loop" despite my absence.

As a matter of fact, there is so much to report in this issue that I will be following suit with my predecessor, Jain Fletcher, who in 2004 divided the conference reports in half. The remainder of the conference reports will be published next issue (March 2008).

We have other great features as well. We have News from OCLC and a report on Form/Genre Headings from the Library of Congress Janis Young. Book review editor Douglas King has submitted two book reviews, both on books of high relevance to OLAC members. And of course, we have our always useful and popular Q&A with Jay Weitz.

Hopefully, you will enjoy reading this *Newsletter* as much as I enjoyed editing it!

From the President
Bobby Bothmann

Dear OLAC Members,

2008 has been an exciting year with a number of changes and developments for our organization. This also means new opportunities for participation in OLAC.

First the changes: our long-time Webmaster, Sue Neumeister, is stepping down. We are grateful for her many years of service. The Executive Board appointed Teresa Keenan as the new Webmaster. Teresa began her duties in September, and will begin implementing changes recommended by the OLAC Website task force, such as a content management system and a move to electronic newsletters. In other news, Thelma Ross is our new OLAC Liaison to AMIA. Also, David Reser, LC's Liaison to OLAC, has stepped down. Janis Young of the Library of Congress Policy and Standards Division (formerly CPSO), is the new LC Liaison to OLAC. Her report to the membership is available in this issue. Finally, Greta de Groat is stepping down as the OLAC Liaison to CC:DA. Greta has provided OLAC with several years of excellent representation on this important committee—thank you Greta. Please watch for updates on this position.

Now for developments: CAPC has been working on a number of guidelines and projects this past year. CAPC was asked to join MLA in creating a best practices document for the new SlotMusic (<http://www.slotmusic.org>) format, before the format is even available for sale! This is a strong acknowledgement of the expertise and respect that OLAC has in the cataloging community. CAPC task force members have also successfully proposed a pre-conference on DVD cataloging at ALA Annual 2009. The pre-conference is based on the DVD cataloging guidelines and is co-sponsored by OLAC and ALCTS.

The joint OLAC-MOUG Conference was also a huge success. Nearly 300 people attended this year's conference, held in Cleveland, Ohio. The planning committee produced an excellent array of workshops and speakers, and a provocative look at RDA.

It is time to begin the work on the OLAC 2010 Conference which we hope to hold in an east coast location. If you are interested in hosting the conference, please send a proposal to host to me before ALA Midwinter. For the proposal guidelines, please see the OLAC Handbook. (<http://www.olacinc.org/handbook.html#committeeformation>)

Treasurer's Report
Kate James

		Year-to-Date
	July-Sept. 2008	
OPENING BAL- ANCE	\$ 16455.73	
INCOME		
Memberships	\$1066.00	\$ 1066.00
Dividends	\$3.96	\$ 3.96
Total	\$ 1069.96	\$ 1069.96
EXPENSES		
ALA	\$120.00	\$ 120.00
Membership overpayment		
OLAC Board Din- ner	\$229.01	\$229.01
Stipends	\$850.00	\$850.00
Postage & Print- ing	\$ 1,931.48	1,931.48
Printing	\$ 1,870.31	\$ 1,870.31
Postage	\$ 61.17	\$ 61.17
Web Domain		
OLAC Scholar- ship	\$199.00	\$199.00
Outreach		
Miscellaneous	658.18	\$ 658.18
Total	\$3987.67	\$3987.67

CLOSING BALANCE \$ 13538.02

MEMBERSHIP as of October 24, 2008

Personal: 416

Institutional: 179

Total: 595

**ONLINE AUDIOVISUAL CATALOGERS
CATALOGING POLICY COMMITTEE (CAPC) MEETING
MINUTES**

**OLAC-MOUG 2008 BIENNIAL MEETING
September 26, 2008, Cleveland, Ohio**

1. Welcome and Introductions

CAPC Chair, Kelley McGrath, welcomed the approximately twenty-eight attendees to the meeting and started introductions around the room. CAPC members present included Kelley McGrath, Jeannette Ho, and Heidi Frank, CAPC intern Susan Wynne, and ex-officio members Jay Weitz, and David Procházka.

2. Approval of Minutes (Kelley McGrath)

Lacking the appropriate number of CAPC members, approval of the minutes for the June 2008 CAPC Meeting held at the ALA Annual Conference <<http://www.olacinc.org/newsletters/sept08/capc.html>> was tabled until the 2009 ALA Midwinter Meeting.

3. Announcements

Announcements: Kelley thanked Janis Young, our new LC Representative, for all the hours of hard work she has put into keeping CAPC informed and soliciting input on several issues related to form/genre headings in the past several months. She also announced that volunteers for joining CAPC are being sought at this time and encouraged anyone interested to approach her after the meeting, as well as to be aware of announcements that will go out via email.

4. Reports/Discussions

A. CC:DA Report (Kelley McGrath for Greta de Groat)

Greta's report focused on RDA matters and primarily the recent changes to the timeline for RDA, which include: Review of final draft of RDA (4th quarter 2008); Release of RDA (3rd quarter

2009); Testing of a live RDA database by Library of Congress with other beta test sites (4th quarter 2009); Final Review (1st or 2nd quarter 2010); Implementation (2nd or 3rd quarter 2010)

B. Form/Genre Headings (LC Representative, Janis Young)

Report to LC management: On July 9th LC managers discussed CPSO's report on the moving image genre/form project. The report examined the concept and utility of genre/form headings; set out principles that guide CPSO as they work on their projects; and, enumerated recommendations for the management of future projects. The managers approved the report, which is posted on the LC Web site at <http://www.loc.gov/catdir/cpsoc/movinggenre.html>. The managers also approved them moving forward with four new projects: law, music, cartography, and literature.

Moving image and radio program projects: CPSO is continuing to work through problematic headings and has made significant progress in the past three months, during which time approximately fifty headings have been submitted for publication on weekly lists.

"Broadest terms": Recognizing that there is a need for hierarchy within the genre/form thesaurus, CPSO has now provided four "broadest term" headings: **Motion pictures, Television programs, Video recordings, and Radio programs**. They are to be assigned only to collections of works that are composed of multiple genres and/or forms to which a more specific heading cannot be assigned; their primary purpose is to support hierarchical browsing. The updated genre/form heading authority records will be available in the September 30 2008 record distribution.

Scope notes: The format of the scope notes has been altered to allow for cleaner ILS displays. The authority records for both the genre/form headings and the associated topical headings are being updated and will be available before the end of the year.

LC implementation: LC has not yet set a date for internal implementation of the moving image and radio program genre/form

headings in bibliographic records. An announcement will be made when the timeline is set.

SACO pilot: Since early September two SACO libraries have been participating in a pilot to propose genre/form headings. CPSO expects to open up the proposal process for all SACO libraries in the near future.

Frequently asked questions: CPSO has posted an FAQ sheet on its Website at <http://www.loc.gov/aba/cataloging/subject/>. It includes questions and answers ranging from the definitions of "genre" and "form" to the assignment of headings.

Any questions or comments on the genre/form projects can continue to be sent to Janis Young at jayo@loc.gov.

C. NACO/AV Funnel Report (David Procházka)

David reported that output by NACO/AV participants has increased from a year ago and that one new institution has joined the Funnel project, Kent State University.

D. DVD Guide Revision and Update Task Force (Kelley McGrath for Carolyn Walden)

A public draft of the updated Guide to Cataloging DVD and Blu-ray Discs Using AACR2r and MARC 21 was posted to the OLAC Website on August 29. The Task Force will make revisions based on the comments received and hopes to have a final version by late October.

E. Video Language Coding Best Practices Task Force (Kelley McGrath)

LC's Network Development and MARC Standards Office did not include discussions of the proposed 257 Field in their agenda at the ALA Annual Conference in June and thus the final draft of best practices is pending until after this proposal has been discussed by MARBI.

F. Playaways Best Practices Task Force (Heidi Frank)

Heidi reported that the Playaways best practices document, "Guide to Cataloging Playaway Devices Based on AACR2r Chapters 6 and 9" is now completed and posted on the OLAC Website at <http://www.olacinc.org/capc/pubsnews.html>. The Task Force will now wait for the final draft of RDA to be released in order to assess the impact of RDA's new method of recording content and carrier on Playaway cataloging.

G. Moving Image Work-Level Records Task Force (Kelley McGrath)

Kelley announced that a draft report is available on the OLAC Website at <http://www.olacinc.org/capc/movingimagework.html>. Kelley read the Task Force's charge as background to comments she shared. These included:

1. Group 1 (definition and boundaries of a moving image work) and Group 2 (core, recommended, and optional elements for moving image works) have completed their tasks and put them up on the Website for review.
2. Groups 3 (operational definitions and sources for elements) and 4 (data extraction from existing MARC bibliographic records) have completed drafts which are currently being internally reviewed by the task force.
3. The definition of a "work" from RDA and as defined in FRBR is fuzzy at best, therefore the task force is attempting to define some boundaries in order to achieve a practical approach to the situation. Identifying what a work is, and what variations of a work are, is crucial to making work-level records viable. Please see the Task Force's report on the Website for more details.
4. Comments on the draft report are being accepted until October 10, 2008, then the Task Force will move forth with making final changes.

5. New Business

A. Kelley announced that there will be a Preconference Workshop, co-sponsored by OLAC and ALA ALCTS:CCS, on best practices for cataloging DVDs, Playaways, streaming media, etc. at the 2009 ALA Annual Conference. This preconference came about through the efforts of Julie Renee Moore, Anchalee (Joy) Panigabutra-Roberts, and Carolyn Walden, as an outgrowth of their work as members of the DVD Guide Update Task Force.

B. Lynne Bisco and Kelley McGrath will have an article published in the December issue of *The Code4Lib Journal*, found online at <http://journal.code4lib.org/>, based on the work of the Moving Image Work-Level Task Force. The article will discuss the possibility of automated extraction of FRBR work-level data from current MARC manifestation-level bibliographic records.

6. Adjournment

Kelley asked for any further questions or announcements from the floor. There were none, and the meeting adjourned at 5:30 p.m.

—Submitted by Paige Andrew

ONLINE AUDIOVISUAL CATALOGERS EXECUTIVE BOARD MEETING

OLAC 2008 BIENNIAL CONFERENCE
CLEVELAND, OHIO

Thursday, September 25, 2008

The meeting was called to order at 4:30 p.m. by President Bobby Bothmann. Board members and guests present were: Bobby Bothmann, Sevim McCutcheon, Debbie Benrubi, Paige Andrew, Pat Loghry, Kate James, Kelley McGrath, Dodie Gaudet and Janis Young.

1. Welcome, Introductions, Announcements

Bobby welcomed everyone to Cleveland and the conference and especially first-time Board members to their first Board meeting. Introductions of everyone present were completed, then Bobby made the following announcement:

Thelma Ross, Moving Image Cataloger at the Academy Film Archives has agreed to become the new Association of Moving Image Archives (AMIA) liaison. She takes over this position from Zoe Waldron, from The New York Public Library for the Performing Arts.

2. Amend and adopt the agenda

Only one minor change was noted for the agenda, that it lacked a 9th agenda item (mis-numbered items), the Secretary will rectify this in the minutes. The agenda was adopted with the minor correction needed.

Reports:

3. Secretary's Report (Paige Andrew)

Paige noted that this was his first OLAC Board Meeting and he was excited to be starting in this new role. He thanked Kathy Rankin for sending equipment and tips to him over the summer, and invited those who have reports to give to send him copies in written form to increase the accuracy of the minutes he will be

providing.

4. Treasurer's Report (Kate James)

Kate noted that membership renewals are on the increase as we reach the end of 2008, and provided the following information:

Currently there are 592 OLAC members (414 personal memberships; 178 Institutional)
\$14,036.80 = balance as of this year (\$2,000 ahead of the same time in 2007)

Kate also announced that in recent weeks it became clear that the membership form needed some tweaking to make it more clear in a couple of places, particularly in defining the "calendar year" aspect of membership. She made changes to the form, which will go into effect after the new year, that should help her overall process greatly. In addition, Kate asked the board about changing the process for handing out back issues of the newsletter to individuals who join after February of the calendar year.

Question was posed: since we have a healthy budget balance, should we be looking at ways to invest a portion of our funds for the long-term? How about using some of these funds in new ways to benefit the membership? Discussions were held but no ideas were adopted. This will be an agenda item for the Board to take up at ALA Midwinter 2009.

5. Newsletter Editor's Report (Bobby Bothmann for Amy Weiss)

The September 2008 issue, Volume 28, No. 3, has been mailed out and is also available on the OLAC Website. As always, Amy welcomes additions to the Newsletter content for the next issue.

6. Cataloging Policy Committee (CAPC) Report (Kelley McGrath)

Kelley provided the Board with an update on CAPC activities in recent weeks and months. A full report will be found in the CAPC Meeting Minutes elsewhere in this Newsletter.

A. Status of CAPC projects

1. The Playaways Best Practices Task Force Report was approved by CAPC and by MLA (Music Library Association) and posted on the Website on August 26th.

2. The DVD Cataloging Guide Task Force has submitted a draft of their work for public comment until September 30th; they will take comments and work to finalize their guide and submit it for approval to CAPC.

3. The Task Force on Moving Image Works, Parts 1 & 2 has put out their draft for comment as of September 18th and are moving forward to complete their guide.

B. Future plans for CAPC

1. A brand new format for music materials has come on the scene, which has been dubbed "SlotMusic", and is housed in a "microSD card." In conjunction with the Music Library Association's Bibliographic Control Committee, CAPC will be creating a best practices task force in the coming weeks to help catalogers deal with this new item.

2. CAPC hopes to create an update to the "Glossary of AV Terms" in the near future.

3. CAPC is planning to work on best practices for genre/form headings for moving images.

7. Outreach/Advocacy Report (Debbie Benrubi)

Fundraising efforts for the Biennial Conference got underway a bit late but turned out to be very successful. OCLC is the lead sponsor, and she noted several "major" sponsors as well. Whether the fundraising effort, combined with registrations, will help us to break even or not remains to be seen.

Debbie also asked for permission to order an additional quantity of the OLAC flyer for future use at not only OLAC meetings but through OLAC members who attend other meetings or give presentations where it would be appropriate to share the membership flyer. After discussion about time-sensitive flyer content (there isn't any) the Board approved printing an additional 1,000 flyers. Bobby will work with Debbie on getting this done as he has a local printer who has provided us with an excellent price in the past.

8. OLAC-MOUG 2008 Biennial Conference Update (Sevim McCutcheon)

Sevim thanked the many Conference Planning Committee members and Debbie for their hard work. It appears that this will be a very successful conference. One item of importance was decided on by the Committee recently and that is the order of activities at the Membership Meeting. In an effort to have the Membership Meeting go smoothly we will dine first and then conduct Meeting business. Sevim also provided some statistical tidbits for the 2008 Biennial Meeting, including that we have as of today 285 registrants from four countries; the United States, Canada, Barbados, and one individual from Thailand. She also announced that there will be an open "Planners Meeting" for anyone interested in starting to look at the 2010 Biennial Conference on Friday, Sept. 26th.

9. OLAC Website Report (Bobby Bothmann)

Bobby thanked the Board members for working diligently over the summer to successfully fill the OLAC Website Webmaster's position vacated by Sue Neumeister after many years of excellent service. The Board held a round of applause for Sue's exceptional work with the Website.

After a search for a new Webmaster was conducted we received three excellent candidates. Bobby announced that Teresa Keenan has accepted our offer and she has begun working with Sue to transition everything to her. Teresa asked the Board for permission to approve funds to pay for a Internet domain subscription, Board members approved on a voice vote. Teresa also reports that she is looking into a new Content Management System (CMS), possibly one that is freeware/shareware, for the Website so that it will be easier for OLAC members to assist in the upkeep of its content. However, before we get that far her first step is moving the Website from its host server at the University of Buffalo and onto an Internet domain, and we will be able to retain our Website name.

10. OLAC Conference Scholarship Chair's Report (Bobby Bothmann)

Pam Skittino, Cook Memorial Public Library in Liberty, Illinois, is retiring and has asked to step down from this position. Pam suggested to the Board that her colleague, Laura Hadjimidsos, become the new Scholarship Chair. It was noted that currently this is not a formal position listed in the OLAC Bylaws, Bobby proposed that we formalize this role by making it an appointed position. Pat Loghry moved to make the position of OLAC Conference Scholarship Chair an appointed position as a two-year appointment, Debbie Benrubi seconded the motion. Motion approved on a voice vote. Bobby will contact Laura to ask if she is willing to accept the appointment as Chair.

11. ASIS&T and Council on Libraries and Information Resources Meeting Report (Bobby)

Bobby attended, at the request of OLAC, the American Society for Information Science & Technology (ASIS&T)/Council on Libraries and Information Resources (CLIR) joint meeting on "Information Professions Accreditation" held September 8th in Washington, D.C. <http://www.asis.org/IPA_Meeting.html> Bobby reported that how the meeting was advertised did not meet his or the organization's expectations, in fact he was disappointed with this other than getting to meet other members of our related professions. Generally, the meeting was held to look at the possibility of changing/setting up accreditation programs and processes for specific educational programs across the spectrum of "Information Sciences", which includes positions outside of librarianship. The outcome of the meeting was that this idea was turned down, and instead the organizations will look into a model similar to the Better Business Bureau where a body will establish "recognized quality curriculae" at specific institutions.

12. Elections (Bobby Bothmann for Steve Miller)

Bobby noted that Steve Miller and Mary Konkel are this year's Elections Committee. They are seeking a slate of candidates for the positions of Vice-President/President-Elect and Treasurer.

Board members were asked to encourage application for these positions while at the conference. Applications for positions will be taken until January 31, 2009 and email notices will be sent out regularly seeking candidates.

13. OLAC Research Grant Report (Pat Loghry)

Pat announced that she has been working on obtaining members for the committee over the summer, garnering one so far, Dr. Jun R. Park of Drexel University, and will continue to seek more volunteers. She reviewed the purposes of the Research Grant, "This grant is awarded annually by the OLAC Executive Board to encourage research in the field of audiovisual cataloging" (from the OLAC Handbook, page 35). She noted that recent grants have been given at the \$500 level, and based on the current Treasurer's Report budget figures wondered if we might be able to get bigger and/or better candidate pools if we offered a larger grant award. This was discussed amongst Board members in light of not knowing the exact grant award amount as stipulated in the OLAC Handbook. A verbal agreement was reached by consensus that we would look at raising the award amount "up to \$1500" after further investigation of the current wording in the Handbook.

14. Nancy B. Olson Award (Bobby Bothmann for Vicki Toy-Smith)

The Nancy B. Olson Award Committee members are Vicki Toy-Smith, Chair, Adolfo Tarango, and Kathy Rankin. The Board was asked to talk to individuals at the conference about nominating OLAC members for this award, and other formal announcements will be provided during the Membership Meeting. The nominations deadline is December 1st and Vicki will be sending out reminders regularly via email.

15. LC Representative to OLAC (Janis Young)

Bobby introduced our new LC Representative. Janis has taken

over this position from her colleague at the Library of Congress' Cataloging Policy and Support Office, David Reser. Her reports appear in the CAPC Meeting and Membership Meeting minutes elsewhere in this Newsletter. Janis can be reached at jayo@loc.gov.

16. Noting Terms for Elected and Appointed Offices (Bobby Bothmann)

Bobby asked us to go through the list of committees and bodies in the OLAC Handbook to look at identifying incorrect term limits for these groups so that we can bring them up to date. There have been some recent changes that were in the midst of an appointment term and this has possibly caused some of these to be out of alignment. The Executive Board will review all findings and discuss them at the ALA Midwinter 2009 meeting.

17. Program Proposal for ALA 2009 Annual Meeting & OLAC Sponsorship (Bobby Bothmann for Julie Moore)

Bobby announced that OLAC is sponsoring, along with ALCTS:CCS (Cataloging and Classification Section), a Preconference workshop on cataloging DVDs, Streaming Media, Playaways and similar media at the ALA Annual Conference in 2009, titled "ALA Pre-conference: Cataloging Digital Media Back to the Future!" OLAC member, Julie Moore, Serials and AV cataloger at CSU-Fresno, proposed this Preconference at the 2008 ALA Annual Meeting to the ALCTS Program Planning Committee and it was approved.

18. Adjournment

The meeting was adjourned at 6:45 p.m.

—Submitted by Paige Andrew

ONLINE AUDIOVISUAL CATALOGERS MEMBERSHIP MEETING

OLAC-MOUG 2008 BIENNIAL CONFERENCE

Saturday, September 27, 2008

Welcome (Bobby Bothmann)

President Bobby Bothmann opened the meeting by thanking Sevim McCutcheon and all of the members of the Program Planning Committee for an outstanding job. In addition, he asked Tracey Rudnick, Chair of the Music OCLC Users Group (MOUG) to provide any comments she might have from MOUG. Tracy introduced the MOUG Board members, and also the following individuals who helped with planning and carrying out conference tasks; Diane Trapp (who developed the illustration used for the conference program and signage), Neil Hughes, Mary Huismann, and Bruce Evans. Tracey also commented on the excellent work and coordination from the NOTSL Librarians and Sevim McCutcheon and thanked OCLC and all of the other sponsors of this meeting. She then provided some information about what MOUG is, and also the Music Library Association's new music education program called "Educational Outreach Program" that can be found at <http://www.musiclibraryassoc.org/employmentanded/workshops/index.shtml>.

Announcements

Bobby announced that longtime OLAC Webmaster Sue Neumeister recently stepped down from that position, and introduced Teresa Keenan as the new Webmaster.

Bobby also noted that the liaison to AMIA, Zoe Waldren, has recently decided to step down from this position. Thelma Ross was introduced as the new Liaison to AMIA.

Secretary's Report (Paige Andrew)

Paige introduced himself as the new OLAC Secretary and thanked Kathy Rankin for her great work as the previous Secre-

tary.

Treasurer's Report (Kate James)

Kate announced that membership renewals will be going out shortly; and that as of Tuesday, September 23, 2008 OLAC has a balance of \$14,036.86 in its account. Membership stands at 592 (414 personal members, 178 institutional members). A complete treasurer's financial statement can be found elsewhere in this Newsletter.

Newsletter Editor's Report (Bobby Bothmann for Amy Weiss)

The September 2008 issue, Vol. 28, No. 3, has been mailed and is available on the Website.

CAPC Report (Kelley McGrath)

See a full CAPC report in the CAPC Meeting Minutes elsewhere in this newsletter.

Outreach/Advocacy Report (Debbie Benrubi)

In addition to an Outreach/Advocacy Report provided in the Executive Board Meeting Minutes elsewhere in this newsletter, Debbie thanked Sevim and the Program Planning Committee and all of the sponsors for making the 2008 biennial conference a huge success. She also noted that an insert placed in the individual program packets asks for volunteers to host the next OLAC Biennial National Conference in 2010, and we would particularly like to have an east coast host if possible as this is the region up next in the rotation for the meetings, since the 2006 conference was in the west (Arizona). Please contact Bobby Bothmann if you are interested in hosting. Debbie also encouraged members who teach or lead cataloging workshops or attend related meetings to help publicize OLAC and its activities by distributing our brochure, which she can provide upon request.

Conference Report (Sevim McCutcheon)

Sevim shared how she came to be the Chair and organizer of

the Program Planning Committee for this conference and the reasons she felt it was important for others to step into similar roles for future OLAC meetings. She also thanked all of her fellow Committee members for their dedication and hard work. Sevim announced that there were 290 attendees from places far and wide, including from 40 states and the District of Columbia in the United States, Canada, Barbados, and one attendee from Thailand. Of the attendees 168 were first-time OLAC attendees!

OLAC Conference Scholarship Winner (Teressa Keenan)

Teressa announced that the pool of candidates for the OLAC Conference Scholarship for this meeting was excellent and thanked the Scholarship Committee members for their good work. Katie Eller, Electronic Resources Cataloger from the Saint Louis County Public Library (Missouri), was introduced as the scholarship winner.

OLAC Website Report (Teressa Keenan)

See the OLAC Website Report in the Executive Board Meeting minutes in this Newsletter.

OCLC Update (Jay Weitz)

Jay touched on a few items from the "News from OCLC" report he put together for the conference. These include: the Automated Personal Name Authority Control Project completed its first phase in September, and more than 25 million new personal name headings were controlled during this phase. Phase two will begin in the near future and announcements about this are forthcoming; the 4th edition of OCLC's *Bibliographic Formats and Standards* was put up on the OCLC Website at the beginning of conference week; and the Enhance Expert Community experiment that was launched at ALA Annual in June is still being tweaked, with the idea of expanding database enrichment capabilities to more OCLC institutions and looking at other ways of involving institutions in the Enhance and quality control processes. A full report is available in this Newsletter.

Library of Congress Update (Bobby Bothmann for Janis Young)

Bobby touched on just a few of the major changes and activities occurring with CPSO and the Library of Congress. For a full report see the Library of Congress Report in this Newsletter.

ASIS&T and Council on Libraries and Information Resources Report (Bobby Bothmann)

See the Executive Board Meeting minutes in this Newsletter for a full report.

Elections Report (Bobby Bothmann for Steve Miller)

Bobby announced that the Elections Committee is seeking candidates for a complete slate for the positions of Vice President/President-Elect and Treasurer. Contact any member of the Executive Board, or Elections Committee members Steve Miller and Mary Konkell no later than January 31, 2009 if interested in running for one of these positions.

OLAC Research Grant (Pat Loghry)

See a Research Grant Report in the Executive Board Meeting minutes in this issue.

Nancy B. Olson Award (Bobby Bothmann for Vicki Toy-Smith)

The Nancy B. Olson Award Committee is seeking nominations for the Nancy B. Olson Award (NBO), be on the lookout for emails from Vicki in the coming weeks. Also, a list of past NBO Award recipients and information about the Award is available on the OLAC Website.

Program Proposal for ALA Annual Meeting 2009 (Bobby Bothmann for Julie Moore)

Bobby announced that a Preconference workshop on cataloging DVDs and similar AV materials has been accepted by ALA's ALCTS:CCS and will be co-sponsored by ALCTS:CCS and OLAC. Details are forthcoming from ALCTS and will also be shared in the OLAC Newsletter and by email, as well as in related ALA

outlets.

Announcements

Paige Andrew announced that if anyone missed his Preconference map cataloging workshop, or simply knows of other catalogers needing map cataloging training, SOLINET is sponsoring two forthcoming basic map cataloging workshops, one on October 28th at the Prince William County Public Library's Chinn Park Regional Library in Woodbridge, Virginia and the second at SOLINET Headquarters in downtown Atlanta on Nov. 5th. See the SOLINET Website for more information or to register [the Atlanta workshop was cancelled due to a lack of registrants as of Oct. 20, 2008].

—Submitted by Paige Andrew

CONFERENCE REPORTS PART I

Jan Mayo
Column Editor

**** REPORTS FROM THE ****
2008 OLAC-MOUG Conference
Cleveland, Ohio

PRE-CONFERENCE**MAP CATALOGING**

Presented by

Paige Andrew, Pennsylvania State University

—reported by Stacey Beach, Southern Methodist University

Map Cataloging was presented as a full-day preconference workshop. The focus was on original cataloging of single print maps. A binder full of useful information and an extensive bibliography was given to each attendee.

Andrew began the workshop by defining a map and pointing out the differences between cataloging maps and cataloging monographs. Major differences include the fixed fields for relief and projection, as well as the variable fields for scale and coordinates. Andrew pointed out that as of August 2008, there were some changes in OCLC input standards for full-level records for cartographic materials. Coordinates are now required if applicable in both the 255 and 034 fields. The 007 field for maps and globes has also become required if applicable. The 052 is now optional. We briefly went over the chief and prescribed sources of information and what tools are available to assist map catalogers.

Titles were discussed in depth. This is a particularly troublesome aspect of map cataloging, as often there are multiple titles on the map. The 245 should contain the title that most precisely expresses the area and topic of the map, with preference given to a title printed within the neat line. A title source note is often needed. The 246 field should be used liberally for other

titles on the map. There was also discussion of choosing the main entry when several statements of responsibility are present. Catalogers must consider AACR2 rule 21.1B2 as applies to cartographic materials. It is helpful to bear in mind whether corporate bodies listed on the map are in the business of cartography when choosing between a corporate or personal main entry.

Considerable time was spent discussing and practicing determining scale and coordinates. Participants were each given a Natural Scale Indicator and taught how to use this tool to estimate scale in representative fraction form when only a bar scale is on the map. Andrew also covered how to phrase the 255 in various cases where the scale is not given. The group practiced coding coordinates in the 255 and 034 fields.

The proper measuring of maps was discussed and practiced. This is another particularly tricky aspect of map cataloging, as neat lines are often broken or include extraneous area, and some maps are printed on multiple sheets.

Andrew briefly discussed general notes that are commonly used in map cataloging, as well as constructing call numbers using the Library of Congress G classification schedule.

The workshop concluded with participants dividing into small groups to practice cataloging sample maps.

PLENARY SESSIONS**ROCKING THE METAVERSE: A/V CATALOGING IN A WEB X.O ENVIRONMENT**

Opening Keynote Address presented by Lynne Howarth
University of Toronto

—reported by Michelle Hahn, Southern Methodist University

Lynne Howarth, faculty in Information Studies at the University of Toronto, began with a look back at the keynote address she presented at the 1998 OLAC conference, touching on the pace

of new media and its cataloging. At that point in time, there had been an increase in Websites, CDs, DVDs, interactive multimedia, digital media, e-commerce, social commerce, and digital libraries. Such materials as iPods, mp3 players, camera phones, handheld devices, USB sticks, social networking, social tagging, blogs, wikis, RSS, and virtual worlds had not yet emerged.

During that same period, the cataloging world was considering the future development of AACR after the Toronto Conference, implementing updates to ISBD, rolling out Dublin Core, and starting to think in terms of "metadata". But RDA, ISBD Consolidated, International Cataloging Principles, WorldCat, recent versions of OPACs, and social online catalogs had not yet made their debut.

Over the last ten years, however, media has gone beyond the digital revolution and into the digital mainstream.

In a bit of a segue from cataloging and media into a public service mode, Howarth introduced the crowd to the "metaverse," as described in a book titled *Snow Crash*, by Neal Stephenson, where humans are represented by avatars and interact in a digital environment meant to replicate the physical world. An example of a "metaverse" is the online environment, Second Life (also, a Multi-User Virtual Environment, or MUVE), where such avatars are created by the users, who then interact with the avatars of other users, and go about exploring a virtual world they create and collectively maintain. More than 400 librarians participate in Second Life, making over 30 libraries visible to Second Life users. This is all well and good, but Howarth asks, "But where are the catalogers?"

Revisiting what has happened in the last ten years, the most recent transformation of AACR began at the International Conference on the Principles & Future Development of AACR (commonly known as the Toronto Conference, 1997), where incorporating FRBR concepts dealing with user tasks and entities was considered, as well as carrier vs. content in describing material. The Joint Steering Committee continued to issue updates and revisions to AACR2, and looked toward AACR3, which then transformed into RDA. Expected to be available in

draft for review by mid-October 2008, and released in its final state mid to late 2009, RDA has been through many transformations of its own since its inception and now will exist as a document in ten sections, with thirty-seven chapters. This, along with the content vs. carrier discussions and a move to ISBD Consolidated, will provide many avenues for further discussion, consideration, review, and implementation that may affect the cataloging community a great deal.

Howarth began her conclusion by commenting on the fact that, though it didn't necessarily seem that way at the time, the trends in formats and cataloging from 1998 are simpler than those trends seen today. However, the cataloging community is armed with much more this time around as far as tools, technologies, sources, and collaborators. As she says, "we have places at multiple tables, and even more credibility" in this new era, with a lot more to look forward to as these developments progress.

This progress will not go without its hindrances, such as the abundance of A/V materials, especially those born digital, that have grown and will grow exponentially while standards, budgets, and personnel have not. The de-emphasis of cataloging in LIS education may also impede progress. But, if catalogers are able to make themselves flexible and adaptable by dealing with new materials in new formats, as well as putting new standards into context with current and upcoming practices, the future could prove to be great.

Getting back into the Web 2.0 correlation, Howarth suggests a few ways in which catalogers can move forward, by finding ways of gathering user-created metadata to complement standards-derived metadata, creating "OPACs for the people (and a little bit by the people)," and determining where to draw the line between professional structure and public involvement.

"Melville's world is changing, but the foundations still pertain."

CLOSING ADDRESS

Presented by Janet Swan Hill
University of Colorado at Boulder

—reported by Susan Moore, University of Northern Iowa

Janet Swan Hill began her comments by stating that she was of the opinion that catalogers need to be like a decathlete in that we have to be good at multiple different things. Among other things, we have to know the structure of records, we have to know metadata structures and how they integrate (or not) into other systems, and we have to understand the results and impacts of what we do as reflected in the public catalog.

Hill stated that giving the conference summary is a strange task. It is necessary to be able to gather the strings together from the various sessions and try to weave them into a cohesive whole. This is made more difficult in that sometimes one can't stay for the whole session so at times one is dealing with partial threads. One common thread was that most sessions gave a bit of history at the beginning.

In accordance with this thread, Hill related that her early career involved map cataloging at a time when the "funny" or non-book formats often had to provide alternate ways to access the collections. With AACR1, the development of rules for non-book materials began and some other formats started to be included in the main catalog. All the formats from AACR1 are still around and catalogers still hope to learn more about how to provide access to them. Additionally, with the increase in various formats (video, electronic, and others) the "funny" formats are becoming more central.

Those of us who deal with non-book materials seem to share certain traits and characteristics. There were and are shortcomings in the rules for non-print materials so flexibility and creativity are qualities we seem to share. On the downside, we can tend to be "downtrodden elitists" and not reach out to other communities. We tend to be very organized with a love for detail.

Lists of resources to help catalog various formats was a part of

every session. We have so many tools because we're mid-stream in many different areas. And we need to remember that cataloging rules aren't intuitive because things aren't simple. Despite this, non-catalogers seem to want to be catalogers with things like social tagging and Websites like *de.lic.ous*, so those outside the field are learning about the need for consistency and uniformity.

The poster sessions tended to be graphic rather oral, the projects presented were either a small-scale or not quite finished, and the presenters often wanted closer interactions with the audience.

There are major changes looming on the horizon, not only with the standards, but in the philosophy. If we start getting more information from others, we could apply resources to provide access to materials not currently well served. The last time a major shift like this happened, cataloging departments gave up positions, which was unwise. People doing non-book cataloging have always had to be flexible, adaptable, and creative. We need to be involved in the revision of the standards. There is no point in waiting to see what develops because things still need to be done.

WORKSHOPS AND SEMINARS**BASICS OF SCORES CATALOGING**

Presented by
Margaret Kaus
Kansas State University

—reported by Ellen Symons, Queen's University Library

Margaret Kaus presented a revised version of the workshop given by Ralph Papakhian, who was unable to attend the conference. The workshop was intended for catalogers who are new to music cataloging or catalog music infrequently, so it focused on practical applications rather than concentrating on AACR2 rules and MARC coding. Kaus illustrated the discussion with many useful examples.

The focus of the workshop was published printed music. Kaus made the distinction of when a music score is a score, and when it is a book, and discussed the coding needed for each format. If the score contains music with or without words, it is coded 'c' for score, but a collection of songs without music, or an opera libretto without the music, would be coded 'a' because they are considered to be books.

Kaus then went on to discuss searching for music scores in OCLC. An efficient way to do this is by using the Publisher Number index for publisher or plate numbers. She suggested that catalogers use a double dash when searching a range of numbers, since the number itself often has a hyphen in it. She used the example in the handout, which also illustrates the use of * for truncation: 12357* finds 12357, 12357-3, 123578, 12354--12367. Plate numbers, if present, are found at the bottom of each page of the score. These numbers can end with a hyphen plus a number which is an indication of the page number, but the hyphen plus number is not always entered in the 028, making truncation particularly useful. Later in the workshop, Kaus talked about inputting the 028, telling the group that all spaces and punctuation should be transcribed, and that plate numbers come before publisher's numbers.

There was a discussion of when to input a new record into OCLC. Examples that Kaus gave included that when the OCLC record is for the score and parts, but the cataloger only has one or the other, a new record should be made. If the cataloger has a miniature score (music shrunk down to a smaller format e.g. originally 45 cm. but published as 28 cm.), a new record can be made. She looked at when not to create a new record, and mentioned that if the item is issued in a new series a new record can be made, but is not justified if there is a change of series among issues or parts of a serial or multipart item.

The rest of the workshop concentrated on different parts of the bibliographic description. Kaus discussed title pages and titles, spending quite a bit of time looking at examples illustrating the difference between generic titles, which are the name of a type of composition (Sonata, Symphony, Concerto) and distinctive titles, which refer to a specific work by a particular composer

(A Midsummer night's dream) and how to transcribe them. For the edition area, she discussed LCRI 5.2B2 where the cataloger is instructed to use the voice range as the edition statement. In the dates area, Kaus emphasized LCRI 1.4F6—"Ignore copyright renewal dates for works first copyrighted before 1978." Kaus also discussed how to determine if a score is a copy or a new edition of an earlier manifestation. A new edition would have this explicitly stated on the item, or there would be a change in the title or statement of responsibility area, edition area, the extent statement of the physical description area and the series area, and a new record would be required. However, if there is a difference in the publication/distribution area, in the printing or copyright date when a publication date is present, in the ISBN, or if the binding is different, then the item is considered to be a copy of the earlier manifestation and an existing record can be used and edited.

Although there was no time during the workshop to discuss subject headings, there was a question about the subject heading Popular music \$z United States, and why there was no \$v Scores. Kaus said that this subdivision cannot be used for vocal music, popular music, country and jazz, or for scores for individual instruments. She followed up this discussion with an email explaining that Subject Cataloging Manual H1160 states "Do not use the subdivisions in List 1 [includes \$v Scores] under ... [h]eadings for music of particular seasons, occasions or styles, etc. that neither state nor imply medium of performance." The examples given in H1160 include country music, which is a style similar to popular music, so that 650 _0 \$a Popular music \$z United States is a valid subject heading for the score of a piece of popular music. The email also included an addendum to the workshop handout that contained information about music subject headings and uniform titles, and more examples, which were a valuable addition to this informative workshop.

ADVANCED SCORES CATALOGING

Presented by
Paul Cauthen
University of Cincinnati

—reported by Mary Huismann, University of Minnesota

The Advanced Scores workshop was presented by Paul Cauthen, Assistant Music Librarian at the University of Cincinnati.

Cauthen began his presentation with a reminder of some essential music cataloging resources: Richard Smiraglia's *Describing Music Materials*, 3rd ed. (Soldier Creek Press, 1997), Michelle Koth's *Uniform Titles for Music* (Scarecrow Press, 2008) and the Website "Music Cataloging at Yale." Other helpful resources mentioned include *Universal-Handbuch der Musikliteratur* compiled by Franz Pazdirek (for nineteenth century music), and *Types of Compositions for Use in Music Uniform Titles*, 2nd ed. compiled by the Music Library Association Working Group on Types of Compositions (for uniform titles). Cauthen also gave a brief overview of his scores cataloging "basic decision trees" for uniform titles and subject headings. The bibliography, decision trees, a compendium of stock phrases for notes, score and MARC record examples and topical index handouts are available from the conference Website.

With the "basics" out of the way, Cauthen continued the presentation with multiple examples of sticky scores cataloging problems. He used MARC records to illustrate the various solutions to these problems. Among the many situations covered in this session were handwritten scores, sets of parts for large ensembles where the number of parts acquired may vary, transcription of non-Roman alphabet information, graphical notation, differences between teaching pieces and instructive editions, orchestral excerpts, identification of editions and printings, various elements of uniform titles, proper use of the LCSH subdivisions "Songs and music" and "Musical settings," monologues with music, edition statements for vocal music, tablature, and use of vendor records.

BASIC SOUND RECORDINGS

Presented by Mark Scharff
Washington University in St. Louis

—reported by Nathan B. Putman, George Mason University

Mark Scharff is the Music Cataloger at the Gaylord Music Library of Washington University in St. Louis. In a small and packed room, Scharff presented basic sound recording cataloging. He referenced two handouts: the presentation slides and the examples (which included disc labels, container information, additional notes, etc.). Because of time constraints, Scharff stated that he would cover published compact discs containing musical works and describe the sources of information, the title proper, dates and numbers associated with sound recordings, information on performers and content notes, choice of entry, and added entries.

After the introduction, Scharff jumped into the presentation by describing the chief sources of information and stated that the term "label" was leftover from the vinyl era. He described the places one might look for a title and in regards to collective titles stated: "We like collective titles. They make our lives much simpler." Suggestions followed on what to do when there is no collective title. His examples included steps to find the title proper with two slides showing his thought process. These slides (titled "Omissions Testing") listed all possible titles from an item and a step-by-step elimination process (described as taking away and giving back) with explanation until he was left with the title proper.

Before moving on to dates and numbers, Scharff briefly described the use of the GMD, stressing that you can do whatever you want in your local catalog (following local procedures, of course), but shared standards should go in the shared database. He also described the publication area as "painful," especially for cataloging older items. He suggested using the internet to find publisher/manufacture information and to be aware of differences between sound recording cataloging and print cataloging.

Scharff said that the basic truth about dates and sound re-

cordings was that sound recordings rarely or never have a publication date. Sound recordings use a phonogram copyright date which is the copyright date of the recorded sound (preceded by "p" in the MARC record) and may include a copyright date for liner notes, etc. (preceded by "c"). This is due to the separation of copyright for recorded sound and carrier/accompanying materials. He suggested that an item having only a "c" date was really a clumsily presented phonogram date and should be presented in the MARC record with square brackets and possibly a question mark. Scharff continued with reissues dates, dates of various formats, and composition dates and later with standard numbers such as the stock/issue/label number with their variant forms.

Next was information for a 511 note and he added that for some works (such as anthologies where different groups are responsible for each item) the performer or group may be more suited as the statement of responsibility in a 505 contents note. Although there are no guidelines in the order of performers, Scharff suggested using score order or listing local performers first. He stated that ISBD punctuation for the 511 (space semi-colon space) was the rule, but is no longer required. He continues to use the "Compact disc" note stating that it is in the rules even though some people see it as unnecessary.

At this point, the time for the end of the session had arrived (and all too soon as this was an in-depth and interesting presentation). The topics of "Choice of Entry" and "Added Entries" were breezed through. Scharff stated that if we took anything away from these last two sections, it would be regarding named groups and named performers: If a group or an ensemble is named, do not include the individual names of the performers with an exception for jazz ensembles.

His presentation, available online, includes detailed notes under each slide that include Scharff's thought processes, rule numbers and descriptions, and the history of some cataloging practices.

ADVANCED SOUND RECORDINGS

Presented by Robert Freeborn
Pennsylvania State University

—reported by Vickie Brueck, Akron-Summit County Public Library

Robert Freeborn covered non-standard compact disc recordings, both music and one example of a non-music recording. He started his presentation with listing the problem areas for music sound recordings, which are the GMD, physical description (300), note fields, and the MARC fields: Type (Leader 06), 006, and 007. His last several slides in the presentation were a summary of the contents of these troublesome fields, a chart listing the preferred order of notes, and a listing of additional resources.

The bulk of Freeborn's presentation was spent describing unusual CD formats and the changes to the MARC record that these formats would require. For non-music records the main difference is in three Leader fields. They should be coded as follows: Type: i, Comp: nn, and LText: (for the content of the spoken book, such as coded f for fiction).

For enhanced CDs (which include a video portion requiring a computer to view), an additional 007 and an 006 field must both be added to bring out the computer and video aspects of the CD. It will also need some additional notes describing the video features.

Another problem type of CDs involves those where one side of the disc is a DVD and the other side of the disc is an audio CD. Freeborn suggested cataloging the work based on the packaging. If the publisher issued it as a DVD with a bonus side of an audio CD, then it should be cataloged as a videorecording. However, if the publisher issues the work as an audio CD with a bonus DVD side, then it should be cataloged as a sound recording. Extra notes and 007 and 006 fields will need to be added to describe the video or audio portion of the work.

In order to circumvent illegal copying of CDs some publishers

are encrypting their CDs. This information should be included in the record as a note. The publisher will include statements such as: *Content protected compact disc*, or *This CD is copy protected*.

Super audio compact discs are strictly audio in nature, but they have a clearer sound than regular CDs. For these, add a note stating that they are Super audio compact discs (SACD) and change the 007 \$e to \$z.

DVD audio discs will frequently have video content as well as audio content and the video content will need to be described with notes and 007, 006 fields.

A whole other category of sound recordings are those that are born digital, such as remote databases like Naxos Music Library, iTunes, Podcasts/RSS files. These will all be cataloged on the sound recordings format but the GMD will be electronic resource. MARC fields 006 and 007 will be added to describe the computer nature of these resources. With a recent change to the rules a 300 field can be added to these resources whenever it makes sense to do so, although it is not required. An example would be:

300 12 sound files : \$b digital, MP3 files

There are also stand-alone devices such as Playaways, which began being issued in 2005. For these, use GMD electronic resource and SMD 1 sound media player, for example: 300 1 sound media player (ca. 4 hr) : \$b digital ; \$c 3 3/8 x 2 1/8 in. The 006 and 007 to describe the electronic nature of the work will also need to be added.

There will always be new formats developed by publishers and collected by libraries so that catalogers will need to stay informed about the music publishing industry and be proactive in developing new standards to describe these new formats.

BASIC VIDEORECORDINGS CATALOGING

Presented by Jay Weitz

OC LC

—reported by Lucas Mak, Michigan State University Libraries

Jay Weitz began by emphasizing that the workshop would focus on the current rules, i.e. AACR2 and corresponding LCRI, and would not try to discuss or even mention RDA (Resource Description and Access, or in Weitz's words – "Retirement Date Arrives"). He then began the workshop with a brief overview of the history of cataloging videorecordings. According to Weitz, early rules for motion pictures actually were for "film" films, since it was the era before mass production of videorecordings. When the concept of integrated catalog came into being, AACR2 has been trying to use similar processes to catalog all materials, including motion pictures. Since intellectual responsibility is diverse for a motion picture or videorecording, it is usually entered under title.

Unlike videotapes which require a VCR to play, DVDs can be played on computers. The dominance of DVD in library video collections makes almost all catalogers able to catalog videorecordings from title frames without leaving one's seat. Besides title frames, videodisc and videocassette labels are also considered as chief source of information. Although container is considered as a secondary source, catalogers usually get system requirement and other useful information from it.

Weitz then provided a list of criteria for making the decision on whether or not to input a new record. Besides consulting OCLC guidelines (<http://www.oclc.org/bibformats/en/input/default.shtm>), Weitz also recommended *Differences Between, Changes Within: Guidelines on When to Create a New Record*, which was published by the Association for Library Collections and Technical Services (ALCTS) in 2004. Weitz highlighted two criteria from the list: significantly different length and changes in publication dates. The former requires a meaningful difference in duration that reflects a different cut or version. Since it is not uncommon to see different durations being listed on different places of an item (e.g. container, label, and time read by the machine), catalogers need to pay close attention to these

differences when trying to match an OCLC record against the piece in hand. For changes in publication dates, Weitz used an analogy of hardcover vs. paperback to explain. If a change in date on the container merely indicates a redesign of packaging but without significant change of the work, that change does not warrant a new record.

In response to a question on statement of responsibility, Weitz said that 245 \$c normally only include producer(s), director(s) and writer(s) who have overall responsibilities for the work. However, under special circumstances, it is legitimate to put other entities in 245 \$c (e.g. animator(s) for animation films). Narrator(s) or people who do voice over for animated characters should be put in 511. However, persons responsible for voiceovers of translations should be put in 508.

Since this was a joint conference of OLAC and MOUG (Music OCLC Users Group), Weitz spent a significant amount of time on music videos. "Music videos," in the broadest sense, apply to all music moving images including but not limited to concert films, operas, and video singles. Common practices and some LCRI for music videos are based on recommendations in the Music Library Association's Working Group on Bibliographic Control of Music Video Material Report published in 1996. According to LCRI 21.23C, when a work with collective title has principal performer(s), the work is entered under the principal performer if there is only one, under the first named if there are two or three. The rule of three applies when there are four or more principal performers. Principal performers are "those given prominence (by wording or layout) in the chief source of information of the item being cataloged" (AACR2 21.23 A1, footnote 5). LCRI 21.23C essentially brings music video cataloging in line with sound recordings. If a work has no collective title but has principal performer(s), "popular" and "serious" idioms come into play. When principal performer(s) goes beyond mere performance or execution of a work, choice of entry follows the same decision path as in LCRI 21.23C. This category is commonly known as "popular" idiom because most music videos in this realm are popular, jazz, or rock music. On the contrary, if principal performer(s) does not go beyond mere performance or execution, a work is entered under title. Since this decision most often applies to classical and other "serious"

music videos, it is commonly referred as "serious" idiom. The same consideration applies to principal performers who are corporate bodies, meaning that when a music video is entered under a corporate body, that corporate body has to be responsible to a major degree of the artistic content of the work, which is in line with AACR2 21.1B2 Category E. The Working Group emphasized that entities merely performing technical functions (e.g. producers and directors) are always not considered for choice of entry. When a music video is of mixed responsibility (e.g. videos of operas (staged or partially staged), musicals, ballets), it is entered under title because the responsibility is typically broad and diverse.

Throughout the workshop, Weitz repeatedly emphasized that catalogers should not agonize. As in Weitz's words, "publishers of videorecordings are not well-behaved," catalogers need to "be flexible" and "use your own judgment" since there are always ambiguities and exceptions not covered by rules or examples.

ADVANCED VIDEORECORDINGS CATALOGING Presented by Jay Weitz OCLC

—reported by Scott M. Dutkiewicz, Clemson University
Libraries

Jay Weitz, Senior Consulting Database Specialist, OCLC, conducted this workshop which provided an opportunity for experienced catalogers of videorecordings to fine-tune their understanding of this format. For the most part, Weitz used the time to respond to questions from the participants, and at certain points provided mini-lessons on certain aspects, supported by his overheads, extensive PowerPoint document, and a set of sample bibliographic records. This summary will reference sections in the PowerPoint or records when applicable.

The first question from the class revolved around the applicability of edition statements for such terminology such as "colorized", "letterbox," and "widescreen." Weitz reviewed the aspect ratio technology that gave rise to these terms. Letterbox is

the term for the reduction of the theatrical screen ratio (1.5:1 or larger) down to the square television screen. The resulting aspect ratio is usually 1.33:1. As entertainment systems developed the capability to project the same ratios as that of the theater, widescreen versions became more prevalent. Whether such designations are edition statements, entered in the 250 field, hinges on whether the statement includes terms such as version or edition, and also involves the cataloger's evaluation of the prominence of the statement on the container. See section 6.

In this workshop, inevitably the issue of dates comes up. There are a number of possible dates that appear on the resource and Weitz provided his recommendations for sorting them out. Section 12 provides a list of date sources and bibliographic events. Bibliographic events are the date of the original production, the original release as motion picture, the release as video, and the copyright of design or accompanying material. Date sources include the video image, the container, the cassette label, and accompanying material. One could construct a matrix of 16 or more possibilities from these variables! Since few of us would wish to do that, the most important fact to focus on is the date on the moving image itself.

This date must be evaluated in light of the history of the format. Weitz announced his only absolute rule of the afternoon by stating that a DVD release *cannot* be dated before 1997, the origin of the format. (This rule may be generalized: the publication date of a resource cannot predate the existence of its carrier.) A participant asked about the dating of Blu-ray discs. Another informed participant stated that Blu-ray began in 2002.

The original date of release should be included in a note, thereby serving users who want to know about the history of the work. Another participant pointed out that the release date can be crucial for formulation of the uniform title. This is true, although the example provided may have also involved American and British versions with different valid release dates. Another participant lamented about the habit of a publisher that apparently employs lack or ambiguity of dating to suggest to purchasers that the product is perpetually new.

The issue of first date/second date in field 008/07-14 came up. The single ("s") approach is used for a resource regardless of its release history that contains substantial new material accompanying the feature presentation. The dual date ("p") approach is used for resources that simply rerelease the film (or the film and its original trailer). VHS recordings usually only had the capacity to contain the film and trailer; DVDs offer ample room for the film and a variety of extras. When Weitz was asked about a cutoff point for the amount of new material it takes to move from "p" to "s," he advised participants to use judgment and to ask how the resource is presenting itself. Subtitling and multiple language options tend to suggest new materials, so an "s" date type is recommended.

The topic of languages transitioned naturally to the application the 041 Language Code field. Weitz described the current condition of 041 as a "mess" due in large part to the double-duty use of \$b for both subtitles of moving images and summaries of books. Thanks to the OLAC recommendation, a new subfield, \$j, defined specifically for subtitles, was approved in October 2007, but is not yet implemented in OCLC.

Weitz took this occasion to review the history of how we got to the DVD. Two disc formats, the CED and Laser Optical Disc (itself in two varieties, CAV and CLV) existed until the advent of the DVD in 1997.

Returning to the matter of language, the class was alerted to treat claims made on containers with skepticism. Weitz shared that the menu screen is the final arbiter. Language options are expressed verbally in field 546 and coded in field 041. Weitz recommended OLAC's video language best practices document for assistance in this area.

As an added hint of coming attractions, the 007 coding of videodiscs in \$e (for Blu-ray) will be implemented in the next year.

The group wanted to discuss region coding. Normally encountered as a globe/number logo, these codes are to be transcribed as found on the item in field 538. Weitz shared some background on the codes. There are Regions 1-8. Region 0 is techni-

cally not a "code" but expresses all regions. Region 8 is interesting since it provides for "special international venues" such as on airlines and cruise ships. When statements made on regional materials say they "cannot be played," this means they cannot be played on players commonly sold in the region. Players that can play "any code" may be purchased. Differences in regional coding, as well as color system considerations, do call for a new record in OCLC.

Similarly, the three color systems (NTSC, PAL, SECAM) are also recorded in the 538 tag. When digital television becomes the standard in the United States in February 2009, ATSC (Advanced Television Systems Committee) will join the color system list. Recording the acronym only is permissible. There is no designated order to follow in the 538 field in video formats. Weitz again recommended judgment.

A participant wanted to know about whether to be concerned about recording the subspecies of DVDs, such as DVD-R, DVD-/+ , and DVD-9. These variations should be indicated as such in 538. If other system requirements information is not stated, the cataloger should not guess or invent data.

There was an inquiry about situations in which information on the resource contradicted actual playability. Weitz recommended that the resource should be cataloged as it presents itself and local notes be added about actual playability. Participants were reminded that playability on a DVD player may be different from the response one obtains on a computer-driven DVD drive. Catalogers were encouraged to test questionable items on other players and unaltered equipment that the borrower is likely to use.

The workshop concluded with a brief mention of new recording formats, such as streaming video. Weitz provided an example of such and recommended continued use of the standard note for mode of access.

The wide-ranging discussion concluded with Weitz's recommendation of Library of Congress's "New Sound Recording Formats—Library of Congress Practice." Although the title does

not suggest it, this document includes helpful notes on video formats the cataloger might encounter.

While the workshop did not reveal any radically new material, this reviewer appreciates the best practice reminders that contribute to better cataloging performance for this format. The expertise of both presenter and attendees was evident.

Sources: At <http://ublib.buffalo.edu/libraries/units/cts/olac/new/>: "Guide to Cataloging DVD and Blu-ray Discs Using AACR2r and MARC 21"; "Video Language Coding Best Practices Task Force Draft Recommendations" (<http://ublib.buffalo.edu/libraries/units/cts/olac/capc/langcodedraft1.html>) At <http://www.loc.gov/catdir/cpsd/soundrec.pdf>: "New Sound Recording Formats—Library of Congress Practice."

SCHOLARSHIP RECIPIENT REPORT

OLAC BIENNIAL CONFERENCE 2008

Katie Eller

St. Louis County Library

First, I would like to thank the OLAC Conference Scholarship Committee for providing me with the opportunity to attend the 2008 OLAC/MOUG Conference in Cleveland, Ohio. I would not have been able to attend this year without their support.

Also, I must say that the conference this year was impressive, informative, and engaging. The workshops have already been applicable to my day-to-day work as an electronic resources cataloger, and the speakers and other presentations have reminded me of how important our work really is to the patrons of our libraries.

From Lynne Haworth's opening address, I was pleased to learn that several libraries are applying the principles for "Library 2.0" as we are at St. Louis County Library. The "communicats," OPACs with some user-generated data as well as standardized records, particularly seem like something that should be considered for a public library.

The RDA program presented by Glenn Patton and Heidi Hoerman helped me to understand why the new rules will not be published in Spring of 2009 as originally expected, and the question and answer panel addressed issues that I have come across at work as well, such as what to do when the English language track on a DVD has different sound quality options.

However, the training I received at the workshops has been the most beneficial for me and for my library. My position as the primary electronic resources cataloger for St. Louis County Library was created in 2007, so the cataloging of our thousands of electronic items has only just begun. My manager and I have been reading handbooks, listservs, electronic guidelines, and whatever else we can to follow current practices as we integrate records for these new formats into our catalog, but the opportunity to learn from people in person who have been working with these resources for years has made the process much easier.

On Friday, I attended the Integrating Resources workshop with Joseph Hinger, which has direct application to my work with database records, and the Advanced Videorecordings Cataloging workshop with Jay Weitz, where I saw examples of streaming video records that we can use as models when we begin that work over the next few months.

On Saturday, I went to the Electronic Resources workshop with Bobby Bothmann, who gave a thorough overview of several types of records that I work with daily and others that I will begin soon. That afternoon, I participated in the Advanced Sound Recordings workshop, where I learned how to catalog downloadable audiobooks and playaways.

Overall, I gained much more practical knowledge in three short days at the OLAC conference than I could have with a whole week of reading textbooks and guidelines.

I am looking forward to applying what I have learned to my work at the St. Louis County Library as we begin to catalog some of these new special formats, and I hope to make a habit of attending the OLAC Conference every two years, to continue to connect with inspiring individuals like the 2008 speakers,

teachers, and participants.

Thank you for a great weekend.

Access to many of the presentations and supporting materials cited in these reports can be found at: <http://www.notsl.org/OLAC-MOUG/Handouts.html>.

News From OCLC

Compiled by Jay Weitz

Bibliographic Formats and Standards Fourth Edition Now Available

Bibliographic Formats and Standards fourth edition is now available online at <http://www.oclc.org/bibformats/en/>. The print edition is now available for ordering through the OCLC Online Service Center (<http://www.oclc.org/servicecenter/default.htm>). This guide to cataloging using OCLC's WorldCat database provides you with essential information on creating and using bibliographic records in WorldCat, including input standards and guidelines for catalogers, tagging conventions, and links to sources of related cataloging information. A list of the major differences between the third edition and the fourth edition is available at <http://www.oclc.org/bibformats/revisionhistory/edition/default.htm>. The fourth edition of Bibliographic Formats and Standards is the final edition available in print. The fourth edition will continue to be updated online and major revisions will be announced at Abstract & Revision Notes (<http://www.oclc.org/bibformats/revisionhistory/default.htm>). Updates will be made available at Bibliographic Formats and Standards (<http://www.oclc.org/bibformats/default.htm>) in PDF format so that holders of the fourth edition can keep their print copies up-to-date. Bibliographic Formats and Standards fourth print edition is available at \$50 U.S. Every order includes shipping to U.S. and Canada addresses. Shipments outside the U.S. and Canada may require additional duties and taxes. Visit the OCLC Online Service Center (<http://www.oclc.org/servicecenter/default.htm>) to place an order. For more information visit the Bibliographic Formats and Standards site (<http://www.oclc.org/bibformats/default.htm>).

Cataloger's Desktop/OCLC Bibliographic Formats and Standards

The fourth edition of Bibliographic Formats and Standards, OCLC's guide to cataloging using the WorldCat database, is now part of the Cataloger's Desktop, the online cataloging documentation resource from the Library of Congress. Bibliographic Formats and Standards is fully indexed and searchable in Cataloger's Desktop and, with Desktop's 2008 issue 4 release in November, will be linked to the service's MARC 21 Format for Bibliographic Data file.

Automated Personal Name Heading Control in WorldCat

In April 2008, OCLC began using automated processing to identify, modify, and control specific types of personal name headings in

WorldCat bibliographic records. This processing is based on data used to build WorldCat Identities (<http://orlabs.oclc.org/Identities/>) and developed by Thom Hickey, Chief Scientist in the OCLC Office of Programs and Research. In this phase of processing, personal name headings that consist of more than a single subfield and that match the established form or a reference in the authority record were updated (if necessary); the heading was then controlled, and the record was replaced. Records affected by this processing can be identified by the symbol "OCLCG" in field 040 \$d. When a problem was encountered, the record was skipped and reported for manual intervention. Dr. Hickey has posted a description of the project on his blog, Outgoing, at <http://outgoing.typepad.com/outgoing/2008/04/controlling-nam.html>. On 2008 September 5, OCLC completed the first phase of the project to control more headings in WorldCat. A total of about 25.5 million new personal name headings were controlled during this first phase. OCLC staff are now beginning work on future phases and announcements will be distributed as plans become firm.

OCLC Research Launches Crosswalk Web Service Demo

Developers who need to translate metadata now have access to a new demonstration service. Developed by Senior Research Scientist, Jean Godby, and Consulting Software Engineer, Devon Smith, OCLC Crosswalk Web Service translates metadata records from one format to another and will process up to 500 records from all requests per user, per day. With the aid of the WSDL file, users can develop a client to access the service, which is available on the OCLC ResearchWorks Web site for an undecided duration. The service was developed to handle the increasingly complicated interoperability needs of OCLC and the greater library community. It has been made available to the public to gather feedback on the API that developers use, the set of formats supported (specifically, what is missing from the set), as well as specific mappings, such as incorrect or missing mappings. Developers translating metadata are invited to use OCLC Crosswalk Web Service and are encouraged to provide feedback. For more information:

OCLC Crosswalk Web Service Demo: <http://www.oclc.org/research/researchworks/xwalk/>.

OCLC Crosswalk Web Service - API: <http://xwalkdemo.oclc.org/api.html>.

WSDL File: <http://xwalkdemo.oclc.org/webservices/metadata/crosswalk?wsdl>.

OCLC ResearchWorks: <http://www.oclc.org/research/researchworks/default.htm>.

OCLC and Recorded Books Agree to New Partnership

OCLC and Recorded Books have signed an agreement under which Recorded Books eAudiobooks will continue to be available to libraries through NetLibrary, OCLC's platform for eContent. Under the agreement, OCLC and Recorded Books will market Recorded Books eAudiobooks in North America and other regions around the world. OCLC and Recorded Books will continue to offer eAudiobook subscriptions and will work together to deliver new products and packages to meet the needs of individual libraries and library groups. OCLC and Recorded Books settled a contract dispute in November 2007 and agreed at that time that OCLC would market Recorded Books eAudiobooks through August 2008 and service contracts through August 2009. The new agreement extends and expands the partnership. In October 2008, OCLC plans to release the NetLibrary Media Center, a downloadable application that patrons and libraries will use to manage and access their content. The new Media Center will offer personalization features and advanced search and browse capabilities. Together, OCLC and Recorded Books provide eAudiobooks to more than 500 libraries and 16 library groups. For more information about Recorded Books eAudiobooks from OCLC, send e-mail to libservices@oclc.org or customerservice@recordedbooks.com.

Report From the Library of Congress Presented by Janis Young, PSD OLAC-MOUG Biennial Conference Cleveland, Ohio

Acquisitions and Bibliographic Access Directorate (ABA) reorganization: On October 14th ABA will be reorganizing to combine acquisitions and cataloging responsibilities within teams. CPSO is being retained intact, but with some additional responsibilities for acquisitions policy and product support and a new name: Policy and Standards Division (PSD).

Library of Congress Subject Headings: Due to production problems, the 31st edition of the five-volume printed edition of the Library of Congress Subject Headings, commonly referred to as the "Red Books," will not be available until the spring of 2009. The data cutoff date for the 31st edition will now be December 31, 2008. Customers who have already placed a paid order for the 31st edition have the option of leaving their payments in their deposit accounts or requesting a refund. To request a refund, email: cdsinfo@loc.gov. Please include your account number in your email. For information concerning this notice, contact: Loché McLean, Assistant Chief, CDS, lmcl@loc.gov; or phone: 202-707-1285; or fax: 202-707-3959.

Classification & Shelflisting Manual: The CSM is a new publication that combines and updates the out-of-print *Subject Cataloging Manual: Classification* and *Subject Cataloging Manual: Shelflisting* into one convenient loose-leaf volume. The shelflisting portion of the manual in particular has been extensively revised and reorganized, and many of the instruction sheets have been assigned new numbers.

Subject Headings Manual: In autumn 2008, a new edition of the manual will be published under the title *Subject Headings Manual*. The new edition will consolidate the previous updates and complement the *Classification and Shelflisting Manual*.
LCSH and SKOS: LC is working with the Semantic Web Deployment Working Group of the World Wide Web Consortium to develop SKOS, the Simple Knowledge Organization System,

which will support the use of classification systems and thesauri in the World Wide Web. The Website lcs.info is an experimental service that makes the Library of Congress Subject Headings available as linked-data using the SKOS vocabulary. Its goal is to encourage experimentation and use of LCSH on the Web with the hopes of informing a similar effort at the Library of Congress to make a continually updated version available. LCSH is the world's largest and most widely used general subject terminology list, as linked data on the Web in SKOS, greatly increasing the potential for reuse and interoperability with other subject vocabularies. The LC Office for Strategic Initiatives has developed a prototype. More information about the Linked Data effort can be found on the W3C Wiki.

Genre/form authority records: The Library of Congress is continuing its efforts to develop genre/form headings (MARC tag 155), and is currently active in two areas: moving images (films, television programs, and video recordings) and radio programs. This month the Cataloging Policy and Support Office posted an FAQ about genre/form headings on its Website at <http://www.loc.gov/aba/cataloging/subject/>. CPSO is also planning for four more projects in the disciplines of law, cartography, literature, and music. When the timelines and plans are approved they will be made public.

Flickr Commons Pilot Project: In early 2007, the Library's Office of Strategic Initiatives and the Prints and Photographs Division initiated a pilot to explore user-generated content related to Library digital resources. A year later, the Flickr project launched at URL www.flickr.com/photos/library_of_congress. Approximately 3,100 photographs and records were uploaded to a Library account on the popular photo sharing Website, and the public was invited to comment, tag and add notes to the photos. The pilot project adds 50 new photos each week. Users have contributed a variety of information such as place and event names, rich personal histories, more precise dates, and hyperlinks to relevant Web resources. Verified data is being incorporated back into the Library's own bibliographic records, with the Flickr community credited as the source. FAQs and a link to the Webcast about the project are available at URL http://www.loc.gov/rr/print/flickr_pilot_faq.htm.

Graphic Materials 2nd edition with RBMS sponsorship: The Association of College and Research Libraries/Rare Book and Manuscript Section (ACRL/RBMS) Bibliographic Standards Committee has agreed to develop a second edition of *Graphic Materials* as part of the Descriptive Cataloging of Rare Materials suite. It will provisionally be known as "Descriptive Cataloging of Rare Materials (Graphics)," or DCRM(G). This work-in-progress can be seen at URL <http://dcrmg.pbwiki.com>.

LC Presents/Performing Arts Encyclopedia merger: The *Performing Arts Encyclopedia (PAE)* (<http://www.loc.gov/performingarts/>) had several new releases, including American Choral Music, 1870-1923, a collaboration with the American Choral Directors Association featuring printed scores and music manuscripts by notable American composers including Mrs. H.H.A. Beach, Horatio Parker, and George Chadwick. The *PAE* also released digital facsimiles of some of the Library's greatest musical treasures including music manuscripts by Beethoven, Mozart, and Brahms. Work has begun on new sites for the Library's historical instruments collection and for the Martha Graham collection.

In February, a new version of the *PAE* was launched which now encompasses all of the content of the digital library formerly known as *LC Presents: Music, Theater, Dance*. The full site uses the Library's standard design, but retains all of the system's former functionality and flexibility. During the conversion and merger, many of the existing presentations were simplified and standardized, and former static "framing" materials and essays were converted to digital objects, such as articles and biographies.

Book Reviews
Douglas King, Editor

Cataloging of Audiovisual Materials and Other Special Materials:

A Manual based on AACR2 and MARC 21, 5th edition

Nancy B. Olson

with the assistance of Robert L. Bothmann and Jessi J. Schomberg

This new edition of one of the most practical guides to cataloging nonprint materials will be welcomed by all special format catalogers. The fifth edition of *Cataloging of Audiovisual Materials and Other Special Materials* lives up to the reputation of the earlier editions by retaining the organization of valuable introductory chapters followed by chapters on individual formats to reflect the updated rules of AACR2R.

As one of the many catalogers who has attended Nancy Olson's workshops and used her previous editions of this title on a regular basis, I first thought that there was no need for a review, as the value of this book seemed self-evident. After the OLAC conference in Cleveland this September, I realized that those new to audiovisual and special materials cataloging needed to know about *Cataloging of Audiovisual Materials and Other Special Materials* and why it is such an important resource for our profession. They are eager to learn more about the special requirements and peculiarities of cataloging audiovisual materials. One way they learn is by asking for assistance and discussing the issues with colleagues at conferences, and the other way is to have the relevant resources available to them. This book is the most essential of these resources.

The first thing that is different about the fifth edition is the title itself. The word "manual" has been added to the subtitle. Manual is an apt description for this book. It is not a resource that should be read cover to cover, but a manual that is consulted as the need arises for a particular format.

The first three chapters deal with preliminary decisions that must be made, basic cataloging rules and MARC21. These chap-

ters are excellent for a review for experienced catalogers as well as an introduction to the basics for new catalogers. These chapters would be useful in an introductory course in the organization of information. Chapter 1 introduces the idea of cataloging nonprint materials and presents the "Rationale for Cataloging Nonprint Collections" prepared by OLAC. The rest of the chapter outlines the decisions that must be made and the questions that must be answered before cataloging begins. It is well written and easy to understand. This chapter addresses issues that need consideration by those in collection development and acquisitions as well as in cataloging.

Chapter 2 provides a summary of the general rules from AACR2R that apply to all types of media. The chapter begins with a list of materials needed for cataloging and moves into bibliographic description, access points, and classification. Chapter 3 covers the MARC format as it pertains to the cataloging of special materials. While the main fields of the MARC record are listed, I found the sections on the use of the 246 versus the 740 field and the entire list of MARC fields for notes the most helpful.

Chapters 4 through 12 deal with the following materials: cartographic materials, sound recordings, motion pictures and videorecordings, graphic materials, electronic resources, continuing resources (serials and integrating resources), three-dimensional artifacts and realia, microforms, and kits. Each chapter includes examples with facsimiles of containers, disc covers, etc., and the MARC bibliographic record to accompany it. There is an index of these examples on p. 301. Each chapter lists the corresponding chapter in AACR2R and each area of description area lists the corresponding MARC fields.

I strongly recommend this fifth edition of *Cataloging of Audiovisual Materials and Other Special Materials* to all catalogers of special materials. I also recommend that they use it as it was intended: as a manual to consult when working with the various types of materials addressed in the book. This book would also serve as a textbook or supplementary text for library school students or a resource for those who teach cataloging.

Published in 2008 by: Libraries Unlimited, Westport, Connecticut. (311 p.) ISBN10: 1-59158-635-6 // ISBN13: 978-1-59158-635-7 (pbk.; \$45.00).

Reviewed by:
Mary Rose Adkins
Head of Cataloging
J. Murrey Atkins Library
UNC Charlotte

Fundamentals of Technical Services Management
Sheila S. Intner, with Peggy Johnson

Of the many artificial dichotomies that exist in the world of library science, "Management" vs. "Front-Line Staff" is one of my least favorite. Most professional librarians have quite a bit of autonomy. A cataloger at a large research university must catalog, as well as participate in service and scholarly activities and for the most part must manage themselves in performing these functions. So I was intrigued when I was asked to review *Fundamentals of Technical Services Management*, which was the first book I had ever read on that topic.

Fundamentals of Technical Services Management is a slender volume at only 150 pages, and a quick read. The prose is utilitarian but not dry. Its ten chapters cover administrative organization, the responsibilities and authority of the manager, planning policies and programs, vendor relations, staffing, budgeting and finance, digital resources, external relations, and evaluation of the department. The text is supplemented by lists, anecdotes, and quotes from other commentators in grey boxes. The authors describe their audience as "new department managers and assistant managers seeking help with their new duties", although they add that library students, library teaching faculty, and administrators could also benefit from it (p. viii). Most of the content is applicable to all types and sizes of libraries, although some programs may be too ambitious for small public libraries or solo librarians.

Three main themes emerge over the course of *Fundamentals of*

Technical Services Management. The first of these was the importance of organization. Intner and Johnson begin by noting that the shape and size of technical services departments are in flux, due to flattened hierarchies, reorganization, downsizing, and outsourcing (p. 2). Because of this, senior employees cannot do their jobs in the same way they did a generation ago. Technical services managers will need to constantly retrain and reevaluate their staff. In such a flexible environment, the traditional boundary lines between paraprofessionals and professionals will become blurry. Johnson says that "many people think only in terms of carrying out tasks, not in terms of achieving objectives" (p. 47). Or, said another way, a good librarian shouldn't do the same thing every day. Throughout, the authors encourage all technical services employees to pursue personal efficiency and be advocates for departmental change.

The second theme in *Fundamentals of Technical Services Management* was the transformative effect of technology. Many of the techniques and solutions Intner and Johnson advocate would not have been possible when they first entered the field in the early 1980s. In 2008, computers allow fewer librarians to catalog more items (via online union catalogs), employees to more easily refer to policy decisions (via intranets), managers to better document departmental communication (via email), job postings to reach a larger pool of qualified applicants (via listservs), and complex budgets to be monitored in real-time (via spreadsheets). The authors encourage managers to develop technological skills in their current staff, and to adjust job descriptions to highlight technical qualifications (p. 71). Intner and Johnson go even further in chapter 7, where they encourage every library to consider creating metadata for their unique local resources and posting it to a digital library (p. 110).

The theme that seemed implicit in every page of *Fundamentals of Technical Services Management* was economics. Intner and Johnson are unapologetic in their advocacy for practicality above platonic forms, such as "Completing all the work within a limited time frame sometimes means accepting less-than-perfect products in order to speed operations" (p. 18). Also: "Why is outsourcing not considered when local staff[s] are faced with tasks they cannot complete at appropriate quality

levels, in a timely manner, and at reasonable costs?" (p. 30). And: "A classic challenge related to cost-effective cataloging is deciding how much should be invested to obtain the very best catalog records balanced against the benefit of providing records that are good enough to help most users" (p. 131). So, one might not be able afford to treat everything the same way forever, or even a certain thing the same way from year to year.

Fundamentals of Technical Services Management is a fascinating read, and it has increased my sympathy for my own supervisors. They have to motivate, criticize, compromise, and game-plan every second of the day. Intner and Johnson show that management, technical services or otherwise, isn't about power, brilliance or networking so much as experimentation. Here is hoping the current generation of technical services managers rises to the challenge.

Published in 2008 by: American Library Association (viii, 158 p.) ISBN13: 978-0-8389-0953-9 (alk. paper; \$42.00).

Reviewed by:
Richard N. Leigh
AV Cataloger
McKeldin Library
University of Maryland

News and Announcements

Barbara Vaughn, Editor

Host the Next OLAC Conference!

ALA Midwinter 2009 is coming upon us soon. The decision for the next OLAC Conference location will be made at the Executive Board meeting at that time. OLAC rotates the location from west coast to Midwest to east coast, so the OLAC 2010 Conference will be in an east coast location.

Nominations for OLAC Officers

I would like to invite nominations for the offices of OLAC Vice President/President Elect and OLAC Treasurer/Membership Coordinator. Serving in one of these positions is a rewarding experience. It's a great form of professional service, an opportunity to learn about OLAC from the inside and to work cooperatively with a talented and friendly group of colleagues for the good of the whole organization. All OLAC personal members are eligible, and we strongly encourage nominations. Please consider running for one of these offices!

If you are interested, please submit a letter of nomination indicating the position for which you wish to run. It should include a brief description of pertinent qualifications and professional activities. 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 2009 ALA Midwinter meeting in Denver.

Overview of OLAC Officer 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**. The **Vice President/President Elect** is expected to attend OLAC Membership and Executive Board meetings (held during ALA conferences) while in office. S/he performs all duties delegated by the President and presides at meetings when the President cannot attend. 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.

Treasurer/Membership Coordinator: The incumbent of this office serves a two-year term, with the election being held in years alternating with that of the office of Secretary. The next Treasurer's term will extend from Summer 2009 to Summer 2011. The **Treasurer** attends all Membership meetings and must meet the same attendance requirements as the Vice President/President Elect. The Treasurer is responsible for the overall financial concerns of OLAC. S/he reviews the OLAC budget, submits financial statements at the OLAC Executive Board meetings and for the OLAC Newsletter, handles OLAC funds, and maintains records of all sources of income and payments disbursed. The Treasurer is also the **OLAC Membership Coordinator**. As such the Treasurer is responsible for keeping an accurate, current list of OLAC members and maintaining the database of the OLAC membership directory.

Members of the Executive Board receive a \$100 stipend for attending OLAC Membership meetings during ALA conferences. Anyone who wishes to run for either of these positions should submit a brief description of their qualifications and professional activities in time for them to be printed with the ballot. The deadline for this information is December 31, 2008. Please submit all requested nomination materials in electronic form to:

Steven J. Miller
Chair, OLAC Elections Committee
mll@uwm.edu

Announcements from the OLAC President

It is my pleasure to announce that Thelma Ross, Academy Film Archive, Los Angeles, has accepted the position of OLAC Liaison to the Archival Moving Image Archivists. Let me also thank Zoe Waldron, New York Public Library for her service as the outgoing liaison. Thelma will begin as liaison immediately. Her term runs through ALA Annual 2011.

Sue Neumeister, SUNY Buffalo, is stepping down from the OLAC Webmaster position. On behalf of OLAC I want to extend thanks to Sue for her many years of service to our organization.

It is also my pleasure to announce that Teresa Keenan, University of Montana, Missoula, has accepted the position as our new OLAC Webmaster. Teresa will be working with Sue over the next few months to transition the OLAC Website to a private hosting company and begin working on a Website redesign based on recommendations from the OLAC Website Task Force.

—Submitted by Bobby Bothmann

OLAC Research Grant

OLAC is seeking applicants for the OLAC Research Grant. This grant is awarded annually by the OLAC Executive Board to encourage research in the field of audiovisual cataloging. Proposals will be judged by a jury appointed by the OLAC Board on the basis of practicability and perceived value to the audiovisual cataloging community. Applicants must follow OLAC's prescribed guidelines for submitting proposals as outlined in the OLAC Handbook. The deadline for proposal submissions to Pat Loghry [ploghry@nd.edu], OLAC Research Grant Committee chair is March 1, 2009. Guidelines and application are available at [<http://www.olacinc.org/handbook.html#research>]. Contact information:

Pat Loghry
123D Hesburgh Library
Notre Dame, IN 46556-5629
(547) 631-7456 (voice)

(547) 631-8273 (fax)
[ploghry@nd.edu]

2009 Association for Recorded Sound Collections Conference

The 43rd annual ARSC Conference will be held at The Liaison Capitol Hill, an Affinia Hotel, at 415 New Jersey Avenue NW, Washington, DC, May 27-30, 2009.

For ARSC conference attendees, a block of rooms has been reserved for the nights of May 26-30, at a special rate of \$149 per night, single or double (one king bed or two queen beds). The rate also applies three days prior and one day after the conference, based on availability. Reservations must be made by May 5, 2009 at (866) 233-4642 or reservations@affinia.com. Remember to request the ARSC 2009 DC Conference Rate. Rooms are available on a first-come, first-served basis. We expect our room block to sell out before the conference, and possibly prior to May 5. Further details will be added to: <http://www.arsc-audio.org/conference/>. Registration forms for the conference and pre-conference tour will be available on the website in February or March 2009.

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

— Message originally posted by the Outreach Committee of the Association for Recorded Sound Collections (ARSC).

Playaways Cataloging Guide Now Available

The Playaways Cataloging Joint Task Force, comprised of members from OLAC and MLA, is pleased to announce that the final version of our "Guide to Cataloging Playaway Devices Based on AACR2 Chapters 6 and 9" has been approved and is now available at <http://www.olacinc.org/capc/pubsnew.html>. The Guide is available in PDF, HTML/Web, or MS Word formats. Thanks to everyone who submitted comments and discussion

regarding many of the issues, as well as to the task force members and advisors for the lively debates and decisions required to finalize the report. We all hope that this resource will prove useful for any cataloger dealing with this format. Please send any further comments or suggestions to Heidi Frank (hf36@nyu.edu), or one of the other task force members listed below.

Sincerely, The Playaways Task Force

Final Report available: MLA's BCC Working Group on Work Records for Music

The Music Library Association's Bibliographic Control Committee (BCC) is pleased to announce the availability of the Final Report of The BCC Working Group on Work Records for Music (available at: <http://www.musiclibraryassoc.org/BCC/BCC-Historical/BCC2008/BCC2008WGWRM1.pdf>). As BCC chair, I constituted this short-term working group in April, charging the seven members to look at the issues surrounding the question of what elements and attributes of musical works should be included in a work record, once the cataloging community moves beyond AACR2 and MARC21 to a new descriptive model that stores data in a relational or object-oriented database.

The working group's recommendations serve several purposes:

- 1) As a resource for future discussions of music issues in FRBR and FRAD.
- 2) As guidance for MLA members reviewing the ever-evolving drafts of RDA, which is based on FRBR and FRAD.
- 3) As an opportunity to share these recommendations with other specialist communities conducting similar work, such as OLAC's Cataloging Policy Committee.
- 4) As a foundational document for the proposed MLA task force to look at shaping the next generation of library catalogs (MLA Task Force on Committee Structure Revised Recommendations June 2008, p. 2-3).

— Message Originally Posted by Kathy Glennan
Chair, MLA's Bibliographic Control Committee
Music Cataloger, University of Maryland kglennan@umd.edu

Call for Papers, IFLA Conference in Milano, Italy

The IFLA Audiovisual and Multimedia Section, with the endorsement of the Bibliographic Control Division, will be holding a two hour Session next year during the IFLA conference in Milano, Italy on the theme of "Herding Cats in a Dust-storm: Bibliographic Control of Audiovisual and Multimedia Materials in a Time of Rapid Change".

The first one hundred years of AVM have seen the introduction and obsolescence of a vast range of media technologies, yet new technologies are coming onto the scene at an ever-increasing rate, each posing new cataloguing problems.

Attempting bibliographic control of AVM when change is so rapid, contradictory and unpredictable has been likened to herding cats in a dust-storm. Proposals are therefore invited for papers addressing the theme: "Herding Cats in a Dust-storm: Bibliographic Control of Audiovisual and Multimedia Materials in a Time of Rapid Change"

Please send a detailed abstract, in English, of your proposed paper (1 page or at least 300 words), plus relevant brief biographical information on its author(s), by 19 January 2009, via E-mail to Bruce Royan:

bruce.royan@concurrentcomputing.co.uk

The abstracts will be reviewed by a Programme Committee, and successful proposals will be identified by 2 February 2008.

Full papers will be due by 21 April 2008 to allow time for the review and preparation of translations. If speakers cannot produce a full paper, they must at least prepare a substantial abstract, including references such as URLs and bibliographies, by this date. IFLA's first preference continues to be a full paper however, and each full paper must be an original submission not published elsewhere, and no more than 20 double spaced A4 pages in length. The paper should be in one of the IFLA official languages.

At least one of the paper's Authors must undertake to be present* to deliver a summary of the paper (no more than 20 minutes, including immediate questions) during the Section's program in Milano.

It is hoped that simultaneous interpretation will be available for this session, but we strongly recommend that the presentation slides should be in English, even if the presentation is delivered in one of the other official languages. Authors will also be invited to participate in a panel discussion, along with their fellow authors, at the end of the program.

The nature of this session's subject matter lends itself to the use of sound and projected imagery. The Committee would particularly welcome proposals which offer to use such materials, and will endeavor to ensure that the appropriate technology is available on the day.

*PLEASE NOTE that the Programme Committee has no funds to assist prospective authors: abstracts should only be submitted on the understanding that all the expenses of attending the Milano conference (including travel, expenses and conference fee) will be the responsibility of the author(s)/presenter(s)

<http://www.ifla.org/III/members/grants.htm>

Submitted by:

Prof Bruce Royan,

Secretary, IFLA Audiovisual & Multimedia Section

41 Greenhill Gardens, Edinburgh, EH10 4BL, UK (44) 131 447 3151

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

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

Motion Picture Uniform Titles and Note Order

Question: I have two questions about the following item that I have in hand: John Carpenter's *The Thing*, Collector's Ed., c2004, originally released as a motion picture in 1982. This new edition has been digitally remastered and includes many great special features. My questions: (1) The uniform title that I found is "Thing (Motion picture : 1982)". Would I use this uniform title even though this is the digitally remastered edition or would I use "Thing (Motion picture : 2004)"? (2) There are always a lot of notes when cataloging, especially DVDs. What is the preferred order in MARC for notes?

Answer: The uniform title "Thing (Motion picture : 1982)" would refer to all manifestations of the 1982 motion picture by John Carpenter, including your remastered "Collector's edition" with additional features. A different uniform title would apply to a different motion picture that happens also to be entitled "The Thing", most likely directed by someone else and most likely released at a different time.

AACR2 1.7B says that notes are to be given in the order they are listed in the rules, except that you may "give a particular note first when it has been decided that note is of primary importance." In the Visual Materials community, the note that indicates the videorecording format (7.7B10f) is commonly given first.

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

Initial Articles in Enhanced Contents Notes

Question: It is clear to me that initial articles in English titles should be included in subfield \$t, like this:

505 00 \$t The final voyage of the liquid sky ...

My question is this: Do we follow the same rule in languages

other than English? From the following two examples which one is correct?

505 00 \$t Le nozze di Figaro ... (the initial article is included in subfield \$t)

or

505 00 \$g Le \$t nozze di Figaro ... (the initial article is not included in subfield \$t but in subfield \$g)

Unfortunately, I have not seen consistency as far as this issue goes.

Answer: Initial articles are title information regardless of the language, and so belong in subfield \$t when the cataloger chooses to use the enhanced contents note coding. No initial article in any language should be coded in subfield \$g. In Connexion, field 505 subfield \$t appears in only three indexes. Two of those, "Notes word" (nt:) and "Title" (ti:), are keyword indexes in which "a", "an", and "the" are stopwords that are ignored in any case. For the third of those indexes, "Title phrase" (ti=), OCLC has done special programming to ignore the initial articles "the", "a", and "an" in field 505 subfield \$t. As an example, the contents note "\$t The final voyage of the liquid sky" may be searched as "ti=final voyage of the liquid sky". Initial articles in languages other than English will NOT be ignored in field 505 subfield \$t. The correct transcription of formal contents notes is governed by AACR2 rule 2.7B18, its LCRI, and the corresponding contents note rules (and LCRIs) in subsequent AACR2 chapters. Data in contents notes were never intended to be controlled access points. In cases where controlled access to such data is desired, the appropriate 7XX fields should be used (for instance, as name/uniform title entries in 700, 710, or 711; or as uniform title entries in 730).

Uncontrolled related and analytical titles, which may be manipulated to eliminate initial articles, belong in field 740.

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

CD-ROM with Audio and Text Files

Question: I have a legal title called "The ERISA Basics Series." It is a set of 7 discs, each of which contains an audio file and sup-

porting documentation for a series of teleconferences that took place and then were apparently captured on the fixed medium of these physical discs. There is an OCLC record #226407071 for this title, which uses the GMD "[electronic resource]" and says CD-ROMs in the 300, but this doesn't seem right to me. I quickly skimmed through Best Practices for Cataloging Streaming Media and I don't think what I have is streaming media, although it may have been at one time. I'm wondering if this should be converted to a sound recording record instead. And how many 007s should the record have?

Answer: Supplementing the information in the record itself with the additional data you have provided, this does appear to be a set of CD-ROMs containing both audio and textual files. There is no definitive indication about the relative predominance of audio files or text files (or any other sorts of files, such as moving images, which might be present). Such a mixed resource without an obviously predominant content could correctly be cataloged on the Computer Files format with the GMD "[electronic resource]". Unless there is specifically some sound recording aspect that needs to be coded (such as stereo in sub-field \$e, or one of the special playback characteristics in sub-field \$m), the computer file 007 may be sufficient. You might, however, want to include 006 fields for the sound recording aspect and for the textual aspect.

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

The Message of the Medium, Post-Format Integration

Question: Is it was appropriate to use field 048 in a videorecording record? We're working from copy that we have for an audio CD of the same performance. OCLC's *Bibliographic Formats and Standards* (BFAS) (<http://www.oclc.org/bibformats/en/0xx/048.shtml>) implies that this field is only appropriate for scores and sound recordings: "Definition: The instrumentation of a score or musical sound recording in coded form." The MARC21 048 definition (<http://www.loc.gov/marc/bibliographic/bd048.html>) is a little more forgiving: "Two-character code that indicates the medium of performance for a musical composition." However, the end of that definition says, "Repeated when the instrumentation of separate compositions in

publications or manuscripts of music or sound recordings is recorded." So, that also implies the pre-format integration limitation of using this field just for scores and sound recordings. What's your take on this issue?

Answer: Both MARC 21 and BFAS have countless such stray references that sound inappropriate in a long-post-Format Integration world. There's no reason why field 048 (or 047, for that matter) couldn't be used in a bibliographic record for a videorecording of a musical performance such as the one you mention. We should probably reword the BFAS definition, although I would take serious issue with the MARC 21 definition as it now stands, as of MARC Update No. 7 (dated October 2006). Because one can now use the three-character IAML codes in this field, the limitation to two-character codes is no longer appropriate, either. My suggested rewording: "The medium of performance for a musical composition, in coded form." Thanks for bringing this one to our attention.

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

Textual DVD

Question: In hand I have a DVD that contains text only. In the 006 fixed field do I catalog this as a book or a computer file?

Answer: Any purely textual resource would be cataloged on the Books format (Type a, and in this case, BLvl m). To account for the electronic resource aspect, you should include a Computer Files 006 field (Type m, File d). For additional details, you may want to consult "Cataloging Electronic Resources: OCLC-MARC Coding Guidelines" (<http://www.oclc.org/support/documentation/worldcat/cataloging/electronicresources/default.htm>).

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

Negatives and Positives

Question: Would there be any reason to have (or not to have) separate bibliographic records for those cases where we possess both a negative and a print from the negative? I'm looking in

AACR2 chapter 8, but I can't see a rule.

Answer: According to the ALCTS document *Differences Between, Changes Within A5b*, the difference between a negative print and a positive print of graphic materials justifies separate records. You aren't obligated to create separate records, but you may.

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

As Above, So Below

Question: AACR2 Rule 1.1B1, tells us: "If the title proper as given in the chief source of information includes the punctuation marks ... or [], replace them by -- or (), respectively." (There's actually an em dash in the text rather than the two hyphens I've used here.) That suggests that we should do the same thing to those marks when creating a contents note, but I can't find a rule to that effect. Is there one? If not, what do you do?

Answer: Although it makes the statement a bit more cryptically than one might like, the operant rule here is 1.7A3, under the heading "Order of information." It states: "If data in a note correspond to data found in the title and statement of responsibility, edition, material (or type of publication) specific details, publication, etc., physical description, and series areas, give the elements of the data in the order in which they appear in those areas. In such a case, use prescribed punctuation, except substitute a full stop for a full stop, space, dash, space." To my mind, that has always included applying the various rules and rule interpretations regarding those cited areas when transcribing any corresponding information in a note.

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

Subatomic Digital

Question: I am cataloging a DVD: Axmen, the complete season one, OCLC #247557358. The description on the back includes a mention of Subatomic Digital. This is in addition to Dolby Digital, stereo. I searched online for Subatomic Digital and

found a company called Subatomic Digital Inc. Reading the introductory information leads me to think they work with graphics for DVDs. However, I searched further and found several references to sound systems, especially on downloadable files. How does Subatomic Digital apply to DVDs? Do I consider it a second type of audio characteristic, like DTS? I think it should be included in the 538 note, but I don't know how it affects the 007 or other fixed fields.

Answer: This is purely a guess based on looking at Subatomic Digital's Web site, and offered in complete ignorance of how or where the designation is presented on the DVD that you have in hand. It appears to me that Subatomic Digital is an entity that engages in various aspects of video production, including but not limited to DVD authoring, graphic design, sound design, package design, animation, and so on. There doesn't appear to be any indication that I can find that they have created some sort of proprietary audio format or standard that has some impact on the choice of the equipment used for playback and its capabilities (system requirements that would generally be the justification for including the information in field 538). This would be in contrast to such 538 data as the various Dolby standards (for a discussion of those, see the Q&A "Dolby Digital, Straight, No Chaser" in the *OLAC Newsletter* 26:2 (June 2006) p. 27-29 at <http://ublib.buffalo.edu/libraries/units/cts/olac/newsletters/june06/qanda.html#dolby>) or DTS (see the Q&A "DTS and SDDS Designations for Videorecordings" in the *OLAC Newsletter* 24:4 (December 2004) p. 59-60 at <http://ublib.buffalo.edu/libraries/units/cts/olac/newsletters/dec04/qanda.html>). Depending upon how and where "Subatomic Digital" appears, and your interpretation of that information, it may be appropriate to give them a credit in field 245 subfield \$c or field 508 or in a quoted note of some sort. And if you feel it to be appropriate, you may want to include a 710 field for the organization.

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

Global Trade Item Numbers

Question: There are bibliographic records for sound recordings

to which extra 024s with first indicator 8 (Unspecified type of standard number or code) have been added. The number itself is a UPC number preceded by two zeros (00). This addition seems unnecessary because it is not searchable unless two zeroes were added knowingly in front of a UPC number on item to search. Could you explain why this extra 028 is added? Can it be stopped? It is a real clutter for us that needs to be deleted from records.

Answer: These fourteen-digit numbers are actually a legitimate standard called the Global Trade Item Number or the GTIN-14. These should be coded in field 024 with First Indicator "7" and a corresponding subfield \$2 coded "gtin-14". The "gtin-14" code was validated for field 024 subfield \$2 in the 2008 OCLC-MARC Update, documented in Technical Bulletin 255 (<http://www.oclc.org/support/documentation/worldcat/tb/255/default.htm>). If you are interested, you can learn more about the whole family of GTINs at http://www.uc-council.org/can_ucc_system/education_support/cdc.html. The (currently) more common UPC is also in many of these same records and is accessible in the usual standard number ("sn:" and "sn=") indexes, as are the newer GTINs.

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

Proliferating ISBNs

Question: Our library has holdings on OCLC #179691501 for the DVD *Eyes Wide Shut*. It looked like the best match for what we have, even though there were a few problems. First of all, there are two sets of ISBNs on this record (two 10-digit and two 13-digit numbers). Is it okay to have these multiple ISBNs on one record? Also, there is a note on the cover saying that Disc 1 contains the digitally remastered movie, "Selectable in both rated and – for the first time in North America – unrated versions." However there doesn't appear to really be an option to make a selection; there is only one movie and it appears to be the unrated version. There is no rating information at the end of the film, but the R rating label is shown on the cover. Could this explain the 521 note saying "MPAA rating: R; ... Unrated version." Is it just telling us the rating, but mentioning that this

is the unrated version? The OCLC record does not include any mention of the cover note about both rated and unrated version selection options. Should we have a note in the record saying that although it is indicated otherwise on the cover, there is really only one version?

Answer: According to OCLC's *Bibliographic Formats and Standards* "When to Input a New Record" (<http://www.oclc.org/bibformats/en/input/default.shtm>), differences in 020 alone do not justify separate records. The ALCTS document *Differences Between, Changes Within* elaborates by saying essentially that different ISBNs *might* indicate a major difference, but *only* when there are other elements in the record that would corroborate a major difference. You can find out some information about why there are both 10- and 13-digit ISBNs from Technical Bulletin 253 (<http://www.oclc.org/support/documentation/worldcat/tb/253/default.htm>). Publishers are not necessarily consistent about when they use different ISBNs, so it's not unusual to find different ISBNs associated with what are otherwise identical bibliographic resources. Regarding the apparently contradictory information in field 521, your guess is as good as mine about whether that indicates the presence of both an R-rated and unrated version on at least some copies of this particular resource. Your solution of a note explaining the discrepancy on your copy between the information on the container and what seems to be available on the disc itself is right on the mark.

OLAC MEMBERSHIP DIRECTORY INFORMATION FORM

(Please photocopy, follow instructions & print neatly)

Mailing AddressPlease enter the mailing address to which your *OLAC Newsletters* should be sent.

Name: _____

Address: _____

City: _____ State/Province: _____

Zip/Postal Code: _____ Country: _____

Institution Name: _____

Email Address: _____

(Required information for receipts, renewal notices, and voting in OLAC elections. OLAC will not sell your postal or email address. Your name and address will be included in the password protected OLAC Membership Directory.)

Please check one:

New Member Renewing Member Directory Correction

Desired Membership for/beginning with Calendar Year _____

(Please fill in the year and select membership level below. Current year will be used if left blank.)

Please select membership type and duration:

Personal Membership in North America

\$20.00 – 1 Year \$38.00 – 2 Years \$55.00 – 3 Years

Institutional Memberships in North America

\$25.00 – 1 Year \$48.00 – 2 Years \$70.00 – 3 Years

Personal and Institutional Memberships outside North America

\$25.00 – 1 Year \$48.00 – 2 Years \$70.00 – 3 Years

Contributing

\$50.00 (One Year Only)

OLAC cannot accept credit cards.

Please make your personal or bank check payable to: OLAC

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:

Kate James
OLAC Treasurer
157 Milner Library
Illinois State University
Campus Box 8900
Normal, Illinois 61790-8900

** 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