

OLAC Newsletter
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FROM THE EDITOR

Jain Fletcher

This issue is late! Now, you could imagine that this situation might be due to laziness or to inattention to deadlines. However, that idea would be far from the truth. You see, the Conference itself was late, having been held later in Fall than ever before. It was held at the end of October, rather than at the end of September or the very beginning of October, which is its usual timing. This time, the Conference was so late it ended only a few days before the date that submissions to the December *Newsletter* were due (November 1). Indeed, all the other contributors had sent me their files around the official deadline. However, it would have been insensitive for me to impose such a short deadline on Jan Mayo (the Conference Reports editor) or the reporters. So

instead, I gave them until December 1--a time when the issue should normally have been nearing finalization. This contingency decision was made because we were determined that all relevant material from the Conference would appear in the issue immediately following it, rather than deferring some or all of the reports for another issue. We felt this was a question of timely relevance, because learning about what took place at OLAC's biennial meeting is important to its members. Please understand, the extended due date still represented a short timeframe. And yet, the reporters all came through on time--not one person requested more time. They are all to be commended for their responsiveness to their organization, not to mention their well-written and informative reports!

By the time the Conference reports file was submitted, the other submissions had all been received and edited. Still, it turned out that the compiled reports file was longer than expected, making it necessary to consider ways to include it in its entirety while still keeping the print *Newsletter* no longer than its target of 60 pages maximum. The solution involved a mixture of editing the Conference reports file a bit further, then taking a more careful look at the other submissions for their adherence to scope, for places to edit them down further or even to defer some of them until the next issue. For two of the longer reports from the Conference, I even took the unusual measure of abridging them in the print version, while retaining them in their entirety for the online version (where this abridgement occurs is made clear in the printed text). In the end, no option was spared. However, I believe everyone will find this issue to be lively and relevant, if perhaps a bit truncated in places. Please join me in thanking everyone--especially Jan Mayo and her band of Conference reporters--for their contributions to the issue.

FROM THE PRESIDENT
Steven Miller

Most regrettably, I had to miss the OLAC Biennial Conference in Mesa, Arizona because of a conflicting workshop in San José, California. By all reports it was an excellent Conference for those who were able to attend. The Conference's focus on RDA, the combination of well-grounded cataloging principles and practices with new methods for dealing with the changing characteristics of digital media, and the inclusion of non-MARC metadata schemes all reflect the continuing strength of

OLAC as an organization. They also point the way to the kinds of contributions its members have made, and will continue to make, to the ever-widening world of information organization and retrieval.

Along these lines, I have been reflecting during the past few months about OLAC, its name, its mission, and its role in this changing landscape. Although "OLAC" of course stands for "Online Audiovisual Catalogers", it seems to me that our tagline, "The Internet and AV Media Catalogers Network" reflects even better the nature of this organization and its continued relevance to the wider cataloging and metadata communities. With that in mind, I have been thinking especially that OLAC members have important roles to play in:

- reviewing and commenting on the usefulness of RDA for digital and media cataloging;
- contributing insights into the application of FRBR to digital audio and video resources: both direct access digital media such as DVDs and remote access files;
- re-assessing and recommending changes in MARC coding for Internet and media resources;
- bringing expertise in digital and media resource description and access to new digital library; projects: both those digitizing existing audio, still image, moving image, and cartographic content, as well as those creating born-digital streaming audio and video files, among other things;
- applying this knowledge and experience to the application of various, still-developing metadata schemes for digital and media content.

With these thoughts, I will bring this column to a close. I hope to see many of you in Seattle next month!

TREASURER'S REPORT
First Quarter and Year-to-Date
Through September 30, 2006
Bobby Bothmann, Treasurer

1st Quarter

Year-To-Date

| | July-Sept. | |
|------------------------|-------------------|------------|
| OPENING BALANCE | \$8,074.15 | |
| INCOME | | |
| Memberships | \$983.00 | \$983.00 |
| TOTAL | \$983.00 | \$983.00 |
| EXPENSES | | |
| ALA | \$200.00 | \$200.00 |
| Postage & Printing | \$1,311.09 | \$1,311.09 |
| <i>Printing</i> | \$1,020.26 | \$1,020.26 |
| <i>Postage</i> | \$290.83 | \$290.83 |
| TOTAL | \$1,511.09 | \$1,511.09 |
| CLOSING BALANCE | | \$7,546.06 |

Final MEMBERSHIP tally for 2006

| | |
|----------------|------------|
| Personal: | 362 |
| Institutional: | 184 |
| Total: | 546 |

**ONLINE AUDIOVISUAL CATALOGERS
CATALOGING POLICY COMMITTEE (CAPC) MEETING
OLAC CONFERENCE
Mesa, Arizona
Friday, October 27, 2006**

The meeting was called to order at 3:50 p.m. CAPC Members present: Jeannette Ho, Julia Dunlap, Paige Andrew, Carolyn Walden (CAPC intern).

There were 36 people in attendance. CAPC Chair, Kelley McGrath, could not be at the Conference, so Rebecca Lubas chaired the meeting.

1. **Welcome and Introductions**

There will be a call sent out for openings on CAPC before Midwinter.

2. **Approval of Minutes**

The minutes of the CAPC meeting at ALA Annual in New Orleans were published in the September 2006 *OLAC Newsletter*. Approval of the minutes will be held over until Midwinter since they just came out. They can be found at: <<http://www.olacinc.org/newsletters/sept06/capc.html>>.

3. **Announcements**

Robert Freeborn presented John Attig's report on an instruction for regional encoding to be added to Chapter 3 of RDA. Among the relevant material John had included in his report was wording from the *DVD Primer*, examples from the Examples Group and some considerations in creating the instruction. JSC has agreed in principle to it. Jennifer Bowen added comments. She would like CAPC's recommendation for specific wording for the RDA instruction. CAPC members will discuss it via e-mail in the next few weeks, since they did not have time to read and discuss it before the meeting. CAPC intends to have it written prior to the Thanksgiving break. Rebecca Lubas will lead the discussion since Kelley McGrath is still on sabbatical. CAPC does not have to propose where the instruction will appear in RDA. The statement should be short and simple, but more examples can be added. Jennifer Bowen will let CAPC know if the deadline changes.

4. **Reports and Discussions**

a. *CC:DA (R. Lubas for G. de Groat)*

Following ALA Annual in New Orleans, CC:DA continued to review the draft Chapters 6 and 7 of RDA, submitting its official response in September 2006. Soon after ALA, CC:DA members were invited to comment on parts of Chapter 3 (essentially the SMD sections) which had not been included in the previous Chapter 3 draft. This was accompanied by a document entitled, "RDA/ONIX Framework for Resource Categorization", on which they were not invited to comment. Neither of these documents was released to the rest of the cataloging community. Comments cited confusion about which categories were related to which FRBR entities (to expression? to manifestation?), whether sometimes arcane terms were intended to be displayed to users or to function as hidden coding, and continued problems with categorization of many types of digital materials. Concern was expressed about how it fit in with the rest of Chapter 3, and CC:DA requested a chance to comment on a combined and revised Chapter 3 before RDA is published.

Citing a growing crisis of confidence amongst many CC:DA members regarding the development of RDA, some members convened a conference call and produced a document suggesting that the JSC:

- Adopt a top-down approach to deal with overarching issues before tackling small technical issues;
- Revise the timeline to allow review of RDA as a whole before publication;
- Hire additional staff to assist with the editing;
- Not to use AACR2 as the sole source of ideas;
- Clarify decision-making and responsibility.

The JSC met in October. Jennifer Bowen said that JSC did address the concerns and that there will be time to review the chapters as well as time to review the entire thing. The next draft will emphasize Chapter 3 on carrier. The second draft will be the next to come out, and it will deal with the kind of material with which OLAC has interest. JSC would like a lot of feedback. There will be new terms for carrier, and CC:DA is hoping for many examples. JSC has gone over the comments on Chapter 3 and have incorporated as many as they could agree on during the October meeting.

In addition to RDA, CC:DA also reviewed the draft of the *Consolidated ISBD*. Members had difficulty ascertaining what the goal of the *Consolidated ISBD* is and, therefore, what type of comments from CC:DA was appropriate. If the goal is merely to consolidate the current ISBDs, CC:DA should provide only minor editorial comments. If the goal is to produce a robust cataloging code for the future, then CC:DA should point out that major revision and rethinking is needed.

b. *NACO/AV Funnel (R. Lubas for D. Procházka)*

In late June 2006, a discussion list was launched that is geared for members of the NACO/AV Funnel. The list currently has 24 members. All OLAC members are welcome to subscribe by going to:
<<http://www.olacinc.org/naco-av/d-list.html>>.

The Carnegie Library of Pittsburgh has joined the Funnel, bringing the number of member institutions to 33. During the 6-month period from October 2005 to March 2006, Funnel members added 963 new name authority records and modified an additional 350 records.

c. *Subcommittee on Maintenance for CAPC Resources (R. Lubas for D. Procházka)*

An Interim Report from the Subcommittee on Maintenance for CAPC Resources was submitted, in which these points were made.

The Subcommittee has tried to distill the key elements of its charge into three main areas:

- Identify those CAPC resources that need ongoing maintenance, determining how often they should be reviewed/updated, and putting a mechanism in place for same;
- Examine the structure of the CAPC Web pages and make recommendations for their reorganization (in collaboration with Sue Neumeister, OLAC Webmistress);
- Examine archiving issues.

In looking at the CAPC Website, the Subcommittee considers the following pages to be part of its purview: 1) Task Forces & Subcommittees, 2) Publications and 3) Training Presentations. Members have compiled a worksheet of everything on these three pages, to help guide the overall review.

The Subcommittee is currently developing a list of recommendations and questions for CAPC that will help it continue further with its work. The Subcommittee would also appreciate CAPC feedback on the following items:

- Would CAPC recommend appropriate intervals for reviewing a publication? There might be a single interval for all documents, or there might be different intervals based on content or purpose.
- How should the Subcommittee go about deciding what documents to archive and when?
- On the issue of methods for initiating a review, does CAPC think it would be a reasonable first approach to talk to the Chair of the Committee that generated the document under consideration? That person might be able to decide what level of revision might be necessary (e.g., none, minor, or major). The Chair could then recommend a plan of action. If the committee chair is not able to do this, then all committee members could be approached. If that does not work, then might it be appropriate for the Subcommittee

or CAPC to broadcast a request for input from the OLAC membership?

- d. *OLAC/CAPC Task Forces on FAQ/Best Practices (C. Gerhart)*
The Task Force has also sent in a publication on the 655 genre heading and a draft of one on DVD formats.
- e. *AACR2/RDA Examples Groups (J. Weitz)*
In February 2005, all four JSC constituencies went through AACR2 Part 1. There were many false starts, but in April 2006, they issued a report. In November to December 2005, they had looked at the examples, checked for gaps and overlap and suggested new examples. In June 2006, a second group was formed with seven members from all four constituencies, chaired by Adam Schiff. The two groups have four members in common. They concentrated on RDA Chapters 6 and 7. They analyzed examples and suggested new ones. In September 2006, they issued a report in which they discussed the types of bibliographic relationships, and how current, accurate, and appropriate the examples are. They are now waiting for the reaction from JSC, and JSC is waiting for approval for a revised RDA development schedule to go forward. The members are Catherine Argus from Australia, Adam Schiff from the University of Washington, and Kathy Winzer from Stanford.
- f. *Non-Human Entities White Paper (P. Andrew)* In September, Kelley sent out the list of topics for people to work on. Paige is trying to work out what the outcome of the CAPC Task Force on Non-Human Entities means with respect to what the next steps would be towards creating a white paper. The group has been looking at two papers and talking to Greta de Groat. They are finding errors in their report and fixing them. They intend to deliver something more substantial at Midwinter.

5. New Business

- a. *DVD Guide Revision and Update Task Force (R. Lubas for K. Johnson)*
Charge: To update the *DVD Primer* available on the OLAC Website. The members of this Task Force are: Kelly Chambers (CAPC), Kay Johnson (CAPC; Task Force Chair), Nancy Lorimer, Lori Murphy, Anchalee (Joy) Panigabutra-Roberts, Lucinda Scanlon, Tiffany Wilson,

Advisor: Jay Weitz

The Task Force began work on September 26, 2006 and came up with a schedule to revise the guide by October 2007, then send it to external reviewers. The completed document will be available by ALA Midwinter 2008.

The Task Force is requesting input throughout the process. Calls for updates will be posted on electronic distribution lists, the OLAC Website, the *OLAC Newsletter* and other forums as identified.

Please send suggestions for improvements, updates and/or changes to Kay Johnson <kjohnson497@radford.edu>.

b. *Streaming Media Best Practices Task Force (J. Ho)*

The members of the Task Force are: Jeannette Ho (CAPC, Chair), Julia Dunlap (CAPC), Cindy Badilla-Melendez, Karen A. Plummer, Mark Sandford, Stacie Traill with Jay Weitz as the advisor. The Task Force hopes to have a document on the cataloging of streaming audio and video available on the OLAC Website in a year.

c. *Video Language Coding Best Practices Task Force (R. Lubas for K. McGrath)*

The Task Force to develop best practices for coding language information for videos, especially DVDs, has formed, and is beginning to look at the issues involved. Members of the Task Force are: Kelley McGrath (chair), Cindy Badilla-Melendez, Susan Leister (CAPC), Katia Strieck, Carolyn Walden (CAPC).

Rebecca pointed out that it is not necessary to be a member of CAPC to be a member of a CAPC Task Force.

6. **Adjournment**

The meeting was adjourned at 4:30 p.m.

Respectfully submitted,
Katherine Rankin
OLAC Secretary

**ONLINE AUDIOVISUAL CATALOGERS
EXECUTIVE BOARD MEETING
OLAC CONFERENCE
Mesa, Arizona
Thursday, October 26, 2006**

1. Welcome, Introductions

The meeting was called to order at 4:25 p.m. *Board members present:* Vicki Toy Smith, Rebecca Lubas, Katherine Rankin, Robert Bothmann, Jain Fletcher. *Visitors:* Sue Neumeister, Debbie Benrubi.

2. Conference Planning Manual

With the draft of the *Conference Planning Manual* under discussion, the Board agreed the draft appears nearly ready to finalize. However, the idea arose that the planners of the current Conference might have more to add to it from their experiences this year, so the draft will also be sent to them for review.

3. Update on Status of OLAC Archives

Forms were not signed in the right place or the right boxes checked in order to have a gift to support the archives and buy boxes, but that has now been taken care of. Since the OLAC Archivist (Iris Wolley) will be at Midwinter, the Board will plan a more thorough discussion about the Archives in January.

4. Secretary's Report (K. Rankin)

The minutes from the Board meeting at ALA Annual held in New Orleans in June 2006 were published in the September issue of the OLAC Newsletter.

They can be found at:

<<http://www.olacinc.org/newsletters/sept06/boardmin.html>>.

5. Treasurer's Report (R. Bothmann)

Bobby reported that, as of September 30, 2006, OLAC has a balance of \$7,546. Over 100 people joined as new members for this Conference. There was discussion about whether people who sign up as new members to take advantage of the lower membership rates for Conference registration should receive all their membership benefits (including *Newsletters*) during the same calendar year in which they join, or if OLAC should retain the other option that

was put into effect a few years ago: starting their full membership benefits in the year following the Conference. The answer to this may or may not be related to OLAC's declining membership numbers; on that note, Bobby informed the Board that there have been many retirements lately, which has affected membership numbers considerably. The Board discussed possible ways to recruit new members.

6. ***Newsletter Editor's Report (J. Fletcher)***

After some discussion of methods to reduce the dual burdens of editing and production/mailing that currently challenge the *Newsletter* Editor, a proposal was put forth to create a position of Assistant Editor to deal with the production/mailing portion. In addition, there was discussion of ways to reduce Newsletter costs in which, once again, the idea of making the *Newsletter* "online only" was proposed and discussed. The Board agreed that it is probably time to take another straw poll of the members to find out how many of them would be willing to accept the *Newsletter* in online version only. The discussion included the Board's appreciation that there will always be some members who want a print version and it remains committed to finding sustainable ways to accommodate that wish. Raising membership dues was also discussed, but the idea was rejected because it is still too close to OLAC's last dues increase, not to mention ALA's and MAGERT's more recent dues increases.

7. ***CAPC Report (R. Lubas for K. McGrath)***

The only item on the agenda that might result in an action item is an update on the Non-Human Entities White Paper.

8. ***Revamped OLAC Brochure (update) (R. Lubas)***

Bobby brought print copies of the new *OLAC Brochure* to the meeting and the Board agreed that they had come out very nicely. The Board assigned Debbie Benrubi (OLAC's Outreach Coordinator) the responsibility of deciding how best to use them. Some of the possible ideas discussed were to give brochures to AV cataloging workshop trainers, as well as sending them to library schools and to OCLC regional networks. Anyone teaching a AV cataloging workshop or who can think of other appropriate opportunities to distribute brochures should contact Debbie Benrubi <benrubi@usfca.edu>.

9. ***Discussion on 2008 Biennial Conference***

Several expressions of interest have been made for hosting the next OLAC Conference. The Conference site needs to have easy air access and convenient transportation from the airport to the Conference site. Formal proposals that

address these and other practical considerations should be sent to the Board before Midwinter.

10. Electronic Voting

The Board decided to look into the possibility of having electronic voting.

11. Discussion of How to Handle Accommodations Such as Sign Language Interpreters at Future Conferences

The Board decided to put language in the *Conference Planning Manual* with respect to making reasonable accommodations for attendees with disabilities. One idea that arose was to raise Conference registration fees to have enough money to pay for sign language interpreters. However, since the price of the Conference needs to be kept at a moderate level to attract as many attendees as possible, it would be quite a challenge to find a equitable balance.

12. Closed Session

A closed session was held to discuss appointments.

13. Adjournment

The meeting was adjourned at 6:20 p.m.

Respectfully submitted,

Katherine L. Rankin
OLAC Secretary

**ONLINE AUDIOVISUAL CATALOGERS
MEMBERSHIP MEETING
OLAC CONFERENCE
Mesa, Arizona
Saturday, October 28, 2006**

1. Call to Order, Introductions, Announcements (V. Toy Smith for S. Miller)

The meeting was called to order at 12:20 p.m. *Board Members present:*

Rebecca Lubas, Vicki Toy Smith, Robert Bothmann, Katherine Rankin, Jain Fletcher. *Ex officio member*: Deborah Benrubi.

2. **Secretary's Report (K. Rankin)**

The minutes from the Membership Meeting at ALA Annual, held in New Orleans on June 24, 2006, were published in the September issue of the *OLAC Newsletter*. They can be found at <http://www.olacinc.org/newsletters/sept06/memb.html>.

3. **Treasurer's Report (R. Bothmann)**

Bobby reported that OLAC's account balance as of the end of September of this year is \$7,546. The membership numbers are at nearly 550. Between 50 to 100 people became members as a result of the Conference. Next year the Treasurer position will be up for election.

4. **Newsletter Editor's Report (J. Fletcher)**

The print version of the September Newsletter was sent out one month prior to the Conference and the online version came out somewhat after that. Jain announced that, since there is so much more content to edit now, she is looking for an Assistant Editor to help with the editorial process. For newer members who might be looking for ways to become involved with OLAC, this could be a perfect opportunity. Anyone interested in learning more about this job should contact Jain <jfletchr@library.ucla.edu>. Jain went on to recognize regular *Newsletter* contributors, starting with the Conference Reports Editor, Jan Mayo, who has organized volunteers to take notes on the various offerings of this Conference. Their reports will appear in the December issue of the Newsletter. Jay Weitz is the "Question and Answer" Editor for the *Newsletter* and Barbara Vaughan is the News & Announcements Editor. Amy Weiss will be taking over as Book Reviews Editor for the March issue, replacing Vicki Toy Smith, as a result of the latter's election to OLAC Vice President/President Elect. Jain noted what an excellent job Vicki had performed in that role. Finally, Jain thanked Sue Neumeister, who puts the *Newsletter* online.

5. **Committee Reports**

a. **CAPC (R. Lubas for K. McGrath)**

Rebecca explained that Kelley could not attend the Conference because she was in the midst of a scheduled sabbatical, so Rebecca was covering Kelley's CAPC duties for this meeting. Rebecca remarked that it was nice to see so many guests at the CAPC meeting. She reminded everyone

that CAPC meetings are open; all OLAC members may attend, although only CAPC members may vote. At this Conference, CAPC did not make any decisions but is busy updating best practices documents and video guidelines. There are a lot of CAPC Task Forces now. There will probably be open Committee positions in the Spring, and members are encouraged to become involved.

b. **Conference Committee (T. Diel)**

There are 198 registrants, of which 107 are first time attendees. The attendees who traveled the farthest to attend were Beverley Wood from Barbados, Liz Icenhower from Newfoundland and Ruth Horie from Hawaii. Members were reminded to fill out evaluations before leaving.

c. **Conference Scholarship Committee (P. Skittino)**

Pam introduced the recipient of the scholarship for a first-time attendee: Teresa Keenan from the University of Montana.

d. **Elections Committee (R. Freeborn)**

Robert noted that there was one mistake in the Call for Candidates that came out in the September 2006 *Newsletter*. The Call starts out by asking for candidates for Vice President/President Elect and for Secretary; however, instead of Secretary, it should have said Treasurer. The rest of the Call is correct, however and does give the correct position descriptions. Members interested in nominating someone, or running for a position themselves, should contact Robert.

e. **Nancy B. Olson Award Committee (R. Lubas)**

As Past President, Rebecca Lubas will head this Committee, with Kay Johnson and Kate James as the other members of the Committee. The deadline for nominations is December 4, 2006. She will post a reminder to the OLAC List. Nominations can be submitted by e-mail, mail, or FAX.

f. **Outreach/Advocacy (D. Benrubi)**

Debbie announced that the new OLAC Brochure is ready. In describing the possible uses of the brochure, Debbie requested that people contact her <benrubi@usfca.edu> if they need brochures. Also, members should let Debbie know if they have done any outreach work on behalf of OLAC.

6. Reports from Liaisons

OCLC (J. Weitz)

Jay said that the OCLC report would be on the OLAC Website and an edited version of it would appear in the *Newsletter*. Therefore, he said he would just give the highlights of the report at this meeting. OCLC has acquired DiMeMa, which developed and supports CONTENTdm, the leading digital management software for libraries distributed by OCLC. Check out WorldCat.org, which allows Web users to search the catalogs or more than 10,000 libraries worldwide. Fred Kilgore, the founder of OCLC, died on July 31, 2006, at the age of 92. Jay noted that Kilgore was a "great guy and a real gentleman, and he changed libraries in a way few others have". There will be a celebration of his life at OCLC the week following the Conference. OCLC is offering interim support for 13-digit ISBNs. OCLC has a new terminology service that provides access to various thesauri. Learn more about it at <http://www.oclc.org/terminologies/>.

7. Old Business

There was none.

8. New Business

There was none.

9. Adjournment

The meeting was adjourned at 12:40 p.m.

Respectfully submitted,

Katherine Rankin
OLAC Secretary

CONFERENCE REPORTS
Jan Mayo, East Carolina University
Column Editor

**** REPORTS FROM THE ****

**2006 OLAC Conference
Mesa, Arizona**

PRECONFERENCE

SCCTP ELECTRONIC SERIALS CATALOGING

Presented by

Lisa Furubotten, Texas A & M University

--reported by Jan Mayo
East Carolina University

"SCCTP Electronic Serials Cataloging" was offered as a daylong workshop prior to the OLAC 2006 Conference. Participants were sent a questionnaire so that presenter Lisa Furubotten could assess their level of awareness. This turned out to be quite beneficial. Due to the responses she received, Furubotten incorporated some slides from some of the other SCCTP workshops into her presentation to help bring everyone up to speed.

Participants received a 182-page trainee manual. It quickly became apparent that there was too much material for the class to cover in depth, even with a full day in which to work. So instead, Furubotten concentrated on differences between cataloging electronic and print serials as opposed to monographs, while taking the class through a field-by-field analysis. She took frequent questions from a diverse audience who had come from all over North America and as far away as Barbados.

Furubotten explained aggregated databases, citing two kinds: those which contain complete journal issues and those which contain selected articles. She and participants shared the difficulties involved with cataloging the second kind, which led into a discussion about whether or not electronic serials should be cataloged, and why.

There was also a lengthy discussion about the merits of the "single versus separate record" approach to cataloging the same serial title in multiple formats, as well as how to use an existing record for the print title to make a new record for the electronic resource.

Time was too short for individuals to work through the exercises, so the group was led

through some of the examples, with Furubotten helping the class to determine which ones were serials (or, continuing resources) and which were integrating resources. In some cases, an argument could be made either way and the choice would be up to the cataloger's discretion.

In going through the training manual, because many of the participants had a monographs cataloging background, Furubotten compared and contrasted how the different fields and notes are used for monographs and for serials. In some cases, the usage is exactly the opposite between the two material types.

Furubotten was both knowledgeable and approachable, encouraging the participants to interact with her. While it would have been nice to have more time to work through the individual exercises, the workshop was loaded with useful information and insight for those catalogers who must tackle the difficult area of electronic serials. One day was simply not enough time to devote to this complex and engrossing subject.

KEYNOTE ADDRESSES

DEVELOPING RDA (RESOURCE DESCRIPTION AND ACCESS): ENVISIONING A CATALOGING STANDARD FOR A DIGITAL FUTURE

Opening Keynote Address by Jennifer Bowen
University of Rochester

--reported by Gayle Porter
Chicago State University Library

Jennifer Bowen began by stating that some of the material she would be presenting was fresh from the most recent Joint Steering Committee (JSC) meeting (which had just been held in Washington, D.C. in mid-October) and had not yet been presented publicly anywhere else. She explained the need for the upcoming cataloging standard, *Resource Description and Access* (RDA), along with its goals, content, and issues in developing it and preparing for it. She said that RDA was needed in order to simplify, clarify, and update AACR2. The drawbacks of AACR2 are its print bias, its basis on class of material and its long-held use of card-catalog terms.

RDA can be used as a content standard for various metadata schemas in order to catalog analog and digital materials (the latter does not work with AACR2). RDA will encourage international applicability of standards, for instance, of IFLA's *Functional Requirements for Bibliographic Records* (FRBR) and *Functional Requirements for Authority Data* (FRAD) and of updating the Paris Principles. The latter will thus enable a return to principle-based cataloging work and building on cataloger's judgment. RDA would allow catalogers to provide more consistency in records.

To answer the question of why AACR2 should not just continue to undergo revision, Bowen used the metaphor of hanging on to an older car (such as the late 1970s model she used to drive). An old car can be expensive, difficult to find replacement parts for, require high maintenance, and not be amenable to the addition of newer features, such as anti-lock brakes. At some point, it just makes more sense to buy a car that is up-to-date. The environment for cataloging work has changed in the nearly three decades since AACR2 was new: today, cataloging involves a much wider range of material types and information carriers. A number of new metadata standards are available, and metadata are now created by a wider range of personnel with a wide range of skill levels. Cataloging rules (and their arrangement) now need to be independent of specific classes of materials, formats, carriers, and schemes. The focus needs to be on putting content into data elements.

Bowen addressed the issues of "continuity" vs. "change" by rejecting the idea of throwing out AACR2 and starting over; she favored the idea of keeping the best of what there is and building on what worked before. She reminded the audience that AACR2 represents twenty-five years of work by four different groups and that RDA will carry over much of the information from AACR2. RDA records need to co-exist in the same catalog as AACR2 records and pre-AACR2 records. RDA also needs to be compatible with other standards. Bowen listed the communications standards such as the various forms of MARC, along with the metadata standards such as Dublin Core, MPEG 7, etc.

RDA will be a multinational *content* standard, not a *display* standard; this concept is the crux of how RDA will be able to provide bibliographic description and access for a variety of media and formats collected by libraries. RDA, developed as a Web-based product, was designed for and will be usable in the digital environment (Internet, Web OPACs, etc.). While RDA was developed for use in the English language environment, it can also be used in other languages. RDA will contain new data elements and re-defined elements; as an example, RDA Chapter 26 provides an alternative to the general material descriptor ("gmd"). It would also move some guidance from the rules to the appendix. RDA would retain the relationships between data elements. In addition, RDA will support the user tasks as outlined in FRBR: find,

identify, select, and obtain information as appropriate to user needs.

Several professional groups are participating in developing and supporting RDA, such as the American, Canadian, and British Library Associations, the Library of Congress, the AACR Fund Trustees/Publishers, and the Joint Steering Committee (JSC), among others. Bowen encouraged the audience to participate in reviewing drafts of RDA, suggesting that people need to propose a solution, instead of just saying, "I don't like it". She said that JSC documents are now public and that the JSC members wanted to give the cataloging community a background on how they got to this point. She said that RDA drafts would be made available at:

<<http://www.collectionscanada.ca/jsc/rda.html>>. Other opportunities for response include subscribing to an informal discussion list, RDA-L or make formal comments via the ALCTS Website <<http://www.ala.org/ALCTS>>. Bowen also invited the audience to view the online prototype at <<http://www.rdaonline.org/>>, requesting also that they complete the survey afterwards.

Bowen posed the question of how important data transcription is to resource identification. The answer is very important for rare books, but not so for metadata communities. One of the goals is to make RDA more usable for the latter group by simplifying the transcription process. The new RDA twist in "take what you see" is to allow people to correct inaccuracies on the resource that they see and correct errors elsewhere in the record; RDA will also facilitate automated data capture.

Presentation information (i.e., ISBD punctuation) will appear in an appendix of RDA, since it will not be required. However, it may still be used as an option if it is important for specific institutions. Some metadata groups do not use it. ISBD includes a distinction between what *is* and *is not* a note and this is irrelevant for digital materials. It also provides a clear distinction between *recording* vs. *presenting* data.

The terms for *content* and *carrier* would involve the RDA/ONIX framework for resource categorization and also the Joint Steering Committee GMD/SMD Working Group. ONIX is a standard that publishers use for metadata. Both groups should be able to use this framework.

RDA will include standardized labeling, few required data elements, and many alternatives and options. The JSC members need to clarify what is optional and what is required. Bowen cautioned that catalogers will not simply be able to pick up RDA as soon as it is completed and start cataloging right away. Instead, a number of decisions will need to be made, such as to what extent the work of national libraries (such as the Library of Congress) or governing bodies (such as OCLC and PCC) will be followed, as well as which data elements to use. Most RDA elements will easily be

incorporated into MARC 21, although some changes may be needed. Bowen also discussed mapping data elements between RDA and MARC 21; JSC needs to decide if RDA will work as a content standard for Dublin Core, in terms of mapping, etc. There are differences between the models for Dublin Core, FRBR, and FRAD.

Ongoing work needs to be done in the following areas: "mode of issuance" (since there will be no term for "continuing resource"), internationalization for other languages, how and where persistent identifiers and URLs will appear, appendices, access points for families, examples (which will be reviewed by two separate groups); new terms are being evaluated for the glossary.

Significant changes to existing records should not be needed, although there may need to be retrospective adjustments when integrating RDA and AACR2.

Catalogers will need some, but not extensive, training in RDA. Groups that provide training--including OLAC--will have a huge role to play, and some are already beginning to make plans for it. There will probably be more discussion about training within the next year or so.

After again urging the audience to participate the refining of RDA as much as possible, Bowen concluded her presentation with a question and answer session.

PowerPoint Presentation

NON-PRINT CATALOGING, NATIONAL LIBRARY OF KOSOVO

Presented by Rebecca Lubas
MIT Libraries

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

Rebecca Lubas discussed her experiences visiting Kosovo, where she was invited to speak during National Library Week in the Spring of 2006. National Library Week is part of a program supported by the United States State Department to help modernize Kosovo libraries and encourage resource and knowledge sharing among Albanian and Serbian librarians. The invitation originated after a group of nine librarians from the University and National Library of Kosovo visited Simmons College in Boston. The

visiting librarians took classes and toured area libraries, including MIT, where Lubas talked to them about non-print cataloging. With library automation looming in Kosovo, the librarians were eager to learn more in order to catalog their non-print formats, including VHS videotapes, maps, photographs, oral history tapes, microfilm, manuscripts, and realia. A large part of Lubas's trip to Kosovo involved training the librarians on these formats during the conference at the University and National Library in Priština. She described them as being eager to learn, serious about advancing information accessibility, and anxious to produce high quality records that comply with international standards. The necessary vagaries of audiovisual cataloging were difficult for them to grasp, and with the translator's help she urged them to follow the mantra of Jay Weitz: "Don't agonize!" This library fills the dual role of being both the national library and the hub of the university system. In addition to the upcoming transition from the card catalog to an integrated library system, the concept of open stacks is under discussion at the National and University Library. Currently all materials must be paged for time-limited use in the library; the librarians who visited Simmons College were impressed by the more open library policies in effect here. Lubas also described her visits to municipal libraries in the city of Prizren and the small town of Gracanica, which illustrated varying degrees of openness and ethnic divisions. Prizren is a mixed community (Albanian, Serbian, and Turkish) while Gracanica is a noticeably closed Serbian town whose residents have suffered great discrimination. Lubas was honored by the opportunity to spend time in Kosovo and meet librarians with such a thirst for knowledge and goodwill towards America. She presented the National and University Library with an institutional OLAC membership, continues to make herself available to them for questions, and hopes that there may be a way in the future to obtain tuition waivers for some Kosovar librarians to finish their formal library education.

Notes | PowerPoint Presentation

**FROM TECHNICAL SERVICES TO KNOWLEDGE MANAGEMENT
SERVICES:
CONFRONTING KNOWLEDGE ORGANIZATION IN A POST-
DISCIPLINARY WORLD**

*Closing Keynote Address by John Howard
Arizona State University*

--reported by Anna DeVore
University of California, Santa Barbara

John Howard began by reporting that he started his career as a sound recordings cataloger in the music library at Harvard, using paper cards and a typewriter with weird symbols; errors were corrected with an X-acto knife. The goal of this address was to provide an administrative perspective on knowledge organization and knowledge management in libraries. His discussion was broken down into four sections: the changing nature of knowledge; the changing nature of the knowledge marketplace; responding to these changes; and possible future directions for libraries and library technical services. He stressed that the primary task of libraries is to create a framework for knowledge organization, and the heart of that task is in the technical services areas.

A brief history of knowledge organization followed, including the development of the individual academic disciplines into broad disciplinary and interdisciplinary areas; the growth of pedagogy, with its method of "analysis" creating structure out of all knowledge using tables (a "tree of knowledge"); and the growth of compendia and encyclopedias, which sought to organize, comprehend, and summarize the entire body of knowledge using lists and classification systems. The past two centuries or so of knowledge organization by libraries borrowed from this tradition. Jefferson's catalog of his book collection (the nucleus of the Library of Congress collections), Library of Congress classification, Library of Congress subject headings, entity-relationship models, and FRBR are all part of the tradition of topical analysis and knowledge trees. The growth of knowledge is now post-disciplinary: where, for example, are sustainability or nanotechnology classified?

The knowledge marketplace in which scholars and libraries do business has also changed radically. This change includes a publishing explosion, high-cost online resources that libraries no longer "own", a shift to a user-driven model of knowledge use and validation, in which the "academic knowledge" model is marked by peer review, citations and publication in academic journals competes (and increasingly blurs) with "common knowledge" marked by user-driven assessments, citations in Web pages, and comments in blogs. The problem is how to expose the knowledge (data sets, presentations, research) generated in the academic community to broader knowledge domains. The digital representations of knowledge are changing the nature of knowledge; context and meaning are derived from relationships. Frameworks for exploring relationships (ontologies, knowledge frameworks) open possibilities for developing new knowledge.

Howard gave the example of a scholarly article in ASU's digital repository, based on

the Fedora digital object repository system. The "knowledge object" contains a "pdf" file, a data set, and more data strings; its authorship is expressed in terms of relationships; links among relationships can be extended to include one author's archive of work; to look at the work of a member of the department or center, then the publications of additional members of the department, the funding source, other projects funded at ASU by the same funding agency, and so on. As his Power Point slide showed, the progression of knowledge looks less like a tree or a hierarchy than a scattergram. The knowledge object or entity has a number of services associated with it: a link resolver, citation export services, the ability to deliver to the Web and to hand-held devices. So knowledge management includes not only managing content but also managing the data infrastructure carrying it and providing services associated with it, including discovery and export capabilities. The Fedora platform allows search and browse presentation, relationship browsing and linkages, and the ability to navigate among entities. Howard demonstrated a geospatial search result of state data on Arizona county roads, using the ASU Knowledge Network, expected to open soon.

In closing, Howard brought the focus back to technical services. There will be increased blurring of the distinctions between libraries and archives. The use of descriptive metadata will continue, with an eventual migration away from MARC to other standards. Relationship encoding and topical classification will remain important. The trend is moving towards knowledge informatics or discerning the value of information.

WORKSHOPS AND SEMINARS

BASIC VIDEORECORDINGS CATALOGING

Presented by Jay Weitz
OCLC

--reported by Gary Moore
University of North Carolina at Wilmington

Jay Weitz began by covering some of the history of videorecording cataloging, and explained how AACR1 rules were originally applied to "film" films. AACR2 attempted to make the treatment of all things the same, but has still not succeeded. Hopefully, RDA will reconcile the issues with cataloging videorecordings.

Next, the presentation covered sources of information for DVDs and VHS tapes, and one of the most frequently asked cataloging questions: when to input a new record. Weitz talked about title frames and container labels as sources, but cautioned everyone to be skeptical of information on containers and information in records created by others. He presented a list of differences that justify a new record, and again noted that catalogers should be thorough and skeptical when comparing records with items in hand. Particularly troublesome elements that call for careful inspection include dates, languages, captioning and play times. Weitz presented four different--and each of them legitimate--records for what appeared to be the same video ("Ozawa") to illustrate how different catalogers, with access to different information, can catalog the same thing differently.

The presentation then switched to reviewing examples in the MARC records handout. The first examples (items 6 and 7) were intended to illustrate physical description elements. Duration should be entered as stated on the item, or as determined, if easily ascertainable. Otherwise duration should not be entered. An attendee noted that the 538 field should relay information pertaining to the player or the compatibility. "Country code" is an antiquated element from a time when motion pictures were reels and distribution was very limited. The country listed used to be where the item was filmed or published; hopefully MARC and RDA will provide clarification.

There are three kinds of color systems used around the world: PAL, NTSC and SECAM. Locally, an institution should note in Field 538 if the film's color system is not a standard one for the region or if their collection is diverse (particularly if they contribute to OCLC). At this point a question was raised about formatting 538 notes and whether a second 538 should be added. Weitz said there is no standard way to enter a 538, and ISBD punctuation is not required. He suggested using a semi-colon, or even a comma, to separate elements. Don't agonize.

Example 8 covered colorization, the technique of adding color to black & white films. For these, the 007 \$d and 300 \$b should be coded for color, and a colorization note should be included. Some catalogs even include "(Colorized version)" in the uniform title.

Example 9 reflected the aspect ratios--widescreen and standard. Weitz conceded that it was an oversimplification to say that DVDs are either widescreen (16:9) or standard (4:3), since there are numerous formats. He explained basically what "pan and scan" technique was, and how widescreen and standard presentations differ. The ratio information should be included in records because that information matters to many patrons. It can be put in Field 250 if it is presented as edition information.

Example 10 was used to discuss captioning and subtitles. An audience member asked whether Dolby information should be noted in a 500 or 538; Weitz responded that unless there was a specific situation where it needed to be in the 538 field, the placement in a 500 or 538 was purely an aesthetic decision. Weitz elaborated on differences in closed captioning and subtitles, noting that subtitles do not require extra equipment and usually lack descriptive text. Captioned films should have "Closed-captioned" in the language note and the subject heading, "Videorecordings for the hearing impaired". He also discussed SDH ("subtitling for the deaf and hearing impaired"), which combines features of subtitles and closed-captioning.

PowerPoint Presentation | Examples

ADVANCED VIDEORECORDINGS CATALOGING

Presented by Jay Weitz
OCLC

--reported by Erin Carlson
Warren-Newport Public Library

Jay Weitz conducted this interesting and informative presentation on the advanced aspects of videorecordings cataloging. He began by going over the history of various formats of videorecordings, including the CED (Capacitance Electronic Disc), which was a grooved, stylus-read, 12 inch disc that faded after 1984. Another format was the laser optical disc, a grooveless, laser-read, 12-inch disc, which was available in standard or extended play, and flourished between 1978-1999. Finally, the DVD is a grooveless, laser-read, 4 ¾ in. disc, which was introduced in the United States in March 1997.

According to AACR2 7.7 B10, catalogers are to indicate (in a 538 field) that an item is a DVD, and to include information on any special characteristics about aspects such as sound or color. When creating an original record for OCLC, catalogers should indicate which color technology is being used (NTSC is the color standard used in the United States), because different countries use different standards, and they are not compatible.

Language data, including information on closed captioning and subtitles, goes in the

546 field. Weitz pointed out that there may be differences between the languages/subtitles given on the package versus those on the menu screen. He explained that the abbreviation SDH, which is found on the containers of some DVDs, stands for "subtitling for the deaf and hearing impaired". He also reminded the audience to include an appropriate \$h in an 041 field when there are subtitles or dubbing.

Next, Weitz went over the ways to decide which dates to include in a record. Catalogers should include items with *substantial* new or extra material (such as, trailers, outtakes, documentary material, interviews, or different versions or cuts) as Type of Date code "s", and should also include a note about a date of the original release in the record. If there are few or no additions to the DVD (for instance, only a theatrical trailer is included), use Type of Date code "p", and code the dates of the DVD release and the date of the original release. Usually, the package design date is ignored even if one is included, and the publication date is preferred. However, if there is not a usable publication date, it is acceptable to use the packaging date as a questionable date, in brackets.

A question came up regarding what to include in a 245 \$c field versus in a 508 field. In general, a 245 includes writers (including screenwriters), producers (though not executive producers), directors, composers and stage directors (if it was an opera, play, etc. that was filmed), and a director of animation if the videorecording is animated. A 508 should include the director of photography/cinematographer, score composer, and editor. Weitz advised catalogers to include an added entry for at least the first production company and the publisher (from the 260 \$c) and to remember the "rule of three" for production companies in the 245 \$c.

Weitz also included information about regional encoding, which is indicated by a code number superimposed on a globe. Any regional restrictions should be noted in the 538 field. There are 8 regions in total--the United States and a few other countries are region 1. Catalogers should not guess the region if it does not appear on the container. If the container says that the DVD is playable in all regions, include that information in the record. When a container says "DVD-9", this means that it is a dual-layer disc--this is important information to include in a record because it affects playback--some older DVD players and many computers will not play these.

Weitz also provided information about CD/DVD combinations, which are a CD and a DVD on 2 separate discs in a single container. He provided guidelines to follow for when the audio disc, rather than the DVD, is considered to be the dominant material. For these combinations, include an 006 for DVD video, an 007 for a CD, and an 007 for DVD video. The GMD in the 245 field would be "\$h [sound recording]", and the

300 field would read: "1 sound disc : \$b digital ; \$c 4 ¾ in. + \$e 1 videodisc (DVD)". The record should include a 500 note such as: "Compact disc accompanied by separate DVD". Include two separate contents notes for each disc.

Weitz then discussed Dual Discs, which are single 4 ¾ in. discs that have a standard audio CD on one side and a DVD on the other side. The DVD side may contain enhanced audio, images, video, games, etc. When the sound recording is the predominant material, include an 006 for DVD video, an 007 for a standard CD, and an 007 for DVD video or DVD audio. In the 300 field, put: "1 DualDisc (even if it does not call itself that), and include a 500 note such as "Hybrid CD/DVD-video disc" or "Hybrid CD/DVD-audio disc". It is also important to quote the system requirements, if presented.

He also provided two good sources of information about DVDs: "DVD FAQs" in *DVD Demystified*: <<http://www.dvddemystified.com/dvdfaq.html>> and *Guide to Cataloging DVDs using AACR2 Chapters 7 and 9* <<http://www.olacinc.org/capc/dvd/dvdprimer0.html>>.

PowerPoint Presentation | Examples

ELECTRONIC RESOURCES CATALOGING

Presented by Amy K. Weiss

University of California, Santa Barbara

--reported by Dodie Gaudet
Central Massachusetts Regional Library System

Amy Weiss has been cataloging Electronic Resources (ERs) for 12 years. Her experience enabled her to give a detailed overview of the myriad considerations that must be made when cataloging this particular medium.

Weiss uses OCLC conventions, so some details may not apply to a specific library's catalog. Her program addressed monographic electronic resources primarily, but did include discussion of integrating resources, which MARC format to select and where to go for more assistance. She also pointed out that the rules she was describing now would be changing with the publication of RDA.

ERs can be physical or direct access (e.g., CD-ROM), or they can be purely electronic

or remote (e.g., a Web page). Originally, the rules were written for remote resources (stored on a mainframe computer), then changed to direct access as desktop computers became more prevalent. Now, with the World Wide Web, cataloging ERs is likely to involve something remote.

AACR2 Chapter 9, along with other chapters is generally used for cataloging ERs. E-books and streaming audio files are "monographs", blogs or Web pages are "integrating resources", so Chapters 9 and 12, and maybe others, are used. E-journals, whether remote or direct are a "continuing resource" and also require Chapters 9 and 12, and possibly others.

In determining "Type" for an ER, always code for the significant aspect such as book, cartographic, or sound. Type "m" has limited use. Use the decision chart contained in *Cataloging Electronic Resources: OCLC-MARC Coding Guidelines* <<http://www.oclc.org/support/documentation/worldcat/cataloging/electronicresources/>>. If unable to determine a dominant format, use Type "m".

Robert Bothmann has written a good article on cataloging e-books; the citation for this resource is included in the "List of Resources" Amy handed out to the class (available online). Podcasts are not yet standardized, so use logic from other Electronic Resources to catalog them.

Weiss' coverage of codes was quite thorough. Her presentation was a good guide to cataloging these ever-evolving materials that have become an integral part of library collections.

PowerPoint Presentation

**GATHERING AUDIO METADATA FOR THE MONTERREY JAZZ
FESTIVAL CONCERTS**

Presented by Nancy Hoebelheinrich
Stanford University Libraries

--reported by Kate James
Illinois State University

Nancy J. Hoebelheinrich is the Metadata Coordinator for Digital Library Systems and

Services at Stanford University Libraries/Academic Information Resources. She coordinates metadata services for Stanford Libraries' digital production activities, digital repository development and implementation, and educational technology services.

Stanford University Libraries' Archive of Recorded Sound received grants to digitize the audio tapes of the Monterey Jazz Festival Concerts. The project is multi-year, multi-part, initiated jointly by Stanford University Libraries and the Monterey Jazz Festival (MJF). The Monterey Jazz Festival is a nonprofit organization that promotes jazz through concerts and has year-round educational programs. The goal of the project is to preserve and provide access to approximately 750 original audio and 92 original video recordings. The recordings date from 1958 to present and document the world's longest running jazz festival. The current timeline for the project is October 1, 2005 through September 20, 2008. The intentions for the collection include creating master and derivative digital audio files, augmenting existing descriptive metadata to access component level files, making the entire digital collection accessible to listeners on the Stanford campus, and making the metadata accessible to the public via the SULAIR Web, and depositing into a preservation repository (SDR). Many challenges were encountered, including no formally agreed upon metadata schema and pre-existing descriptive metadata that did not adhere to any consistent standard. Hoebelheinrich walked the audience through the many stages involved in providing metadata services for a real life digitization project in a complex and changing environment.

Upon entering the room, participants were greeted with jazz music. The goals of the workshop were to: 1) surface issues associated with gathering metadata required for access and long term preservation of audio files, 2) demonstrate how to use METS for content packaging and MODS for description and retention of logical and physical structures of digital audio objects, PREMIS for preservation metadata, Audio Engineering Society (AES) Draft Data Dictionary and the JSTOR/Harvard Object Validation Environment (JHOVE) for format metadata. The presentation was most helpful for those who already had some background with audio metadata for a digitization project and XML.

Two handouts were distributed. Hoebelheinrich concentrated heavily on the first handout, "Example of Transfer Manifest for audio format data object from Monterey Jazz Festival Project", which was a very detailed example of XML coding. Hoebelheinrich also explained the second handout, "Template for Audio Metadata for the Monterey Jazz Festival". Time expired before the presentation was able to cover much of the administrative or preservation metadata. The workshop concluded with questions and the music of Billie Holliday.

PowerPoint Presentation

INTRODUCTION TO METADATA FOR EDUCATIONAL RESOURCES

Presented by Rob Wolfe
MIT Libraries

--reported by Dawn M. Loomis
Pasadena Public Library

Robert Wolfe from the Metadata Services Unit in the MIT Libraries led the workshop. In the 1990's, MIT conducted research to determine the feasibility of selling courseware for their courses. They found it would be better to offer it for free. In order to use the Web to make the courseware available, metadata needed to be created and used. Robert and his unit helped design the metadata system.

This workshop was jammed to overflowing with information about OpenCourseWare, and the metadata that forms the backbone for the over 1500 courses there. The educational resources covered included Learning Objects, CourseWare, Podcasts, and iTunesU. There is not enough space to go into detail about the many aspects of educational metadata that were covered.

There are multiple schemas for applying metadata to learning objects, such as Ariadne, Dublin Core, Scorm, and IEEE. The use of different metadata in the same courseware system creates challenges for usability. Planning is the most important aspect to mitigate those challenges.

The concepts in this workshop were technical, but the possibilities for applying them to other institutions great.

Presentation

MAP CATALOGING
Presented by Paige Andrew
Pennsylvania State University Libraries

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

Paige Andrew is the Maps Cataloging Librarian at Penn State. As the author of *Cataloging Sheet Maps: the Basics* and of numerous map cataloging articles, he is considered one of the leading authorities on map cataloging.

Andrew delivered an outstanding workshop on cataloging maps. As he stated at the beginning, he normally presents 1- or 2-day map cataloging workshops. So, for this 2-hour workshop, he distilled his normal workshop content down into the three areas that cause new or "occasional" map catalogers the most difficulty: 1) Title and choosing between titles; 2) Physical description, and 3) Mathematical data (scale statements and conversion, as well as touching on projection and coordinates). The main MARC tags covered in the class included the following:

245 Title. Common title problems were covered, such as: how the circumstance of having no title is handled, how the circumstance of having two different titles on each side of the map is handled, how the title is handled when there are several different maps, all equally important, each having its own title and where there is no common title.

255 Cartographic Mathematical Data (Scale, Projection, Coordinates, and more!)

034 Coded Cartographic Mathematical Data (encoded Scale and Coordinates data, and more!)

300 Extent. Here the class learned how to measure a map correctly, the importance of the "neat line" and how to tell the difference between a neat line and a border.

The participants came away from this workshop with a folder chock full of helpful cataloging guides and explanations of map cataloging, a bibliography, a scale finder (the use of which Andrew demonstrated), etc. These materials will be extremely useful to any cataloger who finds a map in front of him/her. Andrew also welcomes map cataloging questions.

There were two sessions of this very well attended workshop. OLAC was very fortunate to retain an instructor with such an impressive array of map cataloging knowledge, experience, enthusiasm, and teaching skills as demonstrated by Andrew. Between the packet of materials, the information Andrew imparted, and a basic

knowledge of AACR2 and MARC21, participants walked away from this workshop feeling confident and excited about cataloging their next map!

PowerPoint Presentation

SOUND RECORDINGS
Presented by Mary Huismann
University of Minnesota

--reported by Lloyd Jansen
Stockton-San Joaquin County Public Library

Condensed from what is normally a six-hour workshop, Mary Huismann's two-hour presentation was packed with information for both the new and experienced sound recording catalogers. Huismann, Associate Librarian and Music Original Cataloger for the University of Minnesota Libraries, divided her presentation into six sections: description, MARC fields, access (specifically personal and corporate names), main entry, added entries, and uniform titles. She worked on the assumption that most of the audience does cataloging on OCLC.

After some definitions and a sound recording timeline, Huismann talked about when (and when not) to input a new record. In aid of making that decision, she cited the OCLC *Bibliographic Formats and Standards*, the ALCTS publication *Difference Between, Changes Within*, and LCRI 1.0. She then gave an overview of the rules for description of sound recordings, giving particular attention to Chapter 6 of AACR2. Huismann discussed chief and prescribed sources of information, defined labels (information printed or stuck to the disc itself) and containers (can include a booklet or an insert visible through a closed case), and explained collective titles. This was followed by a discussion of the primary descriptive elements of sound recordings: titles and statement of responsibility, edition, publication and distribution, physical description, series, notes, and standard numbers.

Huismann spent a fair amount of time trying to explain the difference between "generic" and "distinctive" titles. Generic titles are the name of a type of composition (e.g., "symphony", "fantasia", "rhapsody") that usually require a uniform title, while distinctive titles typically refer to a specific work by a particular composer or artist. This determination comes mostly into play with classical recordings. Other useful tips

included entering a performer in the statement of responsibility only for pop, rock, or jazz recordings, not confusing a series title for a publisher name, and always using a "p" date (phonogram date) in the 260 \$c if found on the item. Huismann went into some depth going over the wide range of possible note fields and their corresponding MARC tags.

From there Huismann moved on to the various control fields: the Fixed Field (008), the 006 for additional characteristics, and 007 for physical description. There is a great deal of detail involved in coding these fields, so by the time she finished, Huismann had to skip over other descriptive fields such as Language (041) and Medium of Performance (048) in order to move on to access issues.

Topics in the access section included form of name, when to add a qualifier, choice of main entry (this becomes particularly tricky when working with classical music), and what types of added entries to make. Though uniform titles are one of the most difficult aspects of cataloging sound recordings, time constraints prevented Huismann from going into great detail on this subject. She did, however, go over her "UT In a Nutshell": determine the title of the work in the original language, manipulate the initial title element (for a "generic" title, make additions so that, in conjunction with the composer's name as the primary access point, it becomes distinctive or unique), add any further identifying elements to resolve conflicts, for excerpts add a designation to represent the part of the work, and add terms to indicate the manifestation in hand.

At the end, Huismann announced that there would soon be a Library of Congress Rule Interpretation that deals with new audio/visual formats such as DualDiscs, Super Audio CDs, and Playaways. Her excellent class was bolstered further by the fact that she showed over 200 presentation slides. These contained a wealth of information and detail that can serve as a beginning sound recording cataloging manual. She also handed out a detailed and annotated "Music Resources Bibliography" (both are available online).

PowerPoint Presentation

VRA CORE 4.0 AND CCO

Presented by Trish Rose, UC San Diego Libraries
Elizabeth O'Keefe, Morgan Library & Museum

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

The Visual Resources Association recently released two new metadata standards for the cultural heritage community, VRA Core 4.0 and *Cataloging Cultural Objects* (CCO). Core 4.0 is a set of metadata elements and XML encoding structure (similar to MARCXML), whereas CCO is a data content standard (similar to AACR and *Describing Archives: A Content Standard* [DACS]). This workshop provided a general overview of these standards and demonstrated how they differ in their approach to cataloging a cultural object.

The first portion of the workshop was on *VRA Core 4.0* and was conducted by Trish Rose, Metadata Librarian at UCSD Libraries.

VRA Core 4.0 begins with the cataloger determining what is unique about the object or image. The first question to ask is: What is being cataloged? Is it an object, image or collection? The terms "object" and "work" are meant to be equivalent. *VRA Core* defines work as a "unique entity" such as an object or event. Images are defined as visual representations of a work and represent views of people, places and things. A collection is an aggregate of a work or image records. Part of the challenge in cataloging this material is that there is no pre-existing catalog of cultural works for use by a copy cataloger, no title page or chief source of information and published information about the cultural works is largely scholarly opinion.

In establishing a record there are core elements to consider. These elements are record establishment, naming of the object, creator/agent information, physical characteristics, stylistic, cultural, and chronological, location and geography, subject and description, view, and others. This last element includes TextRef (name of the scholarly citation and the identifier from the citation), source, rights and class. The core elements were discussed in addition to the subcomponents, with a detailed description of each one.

For each element established, it is important to consider how an object/work will be described and how it will index. This can best be illustrated by using an example of how one of the core elements is described and indexed:

- *Physical characteristics (Measurements)*

Measurements: Base 3 cm (H) x 36 cm (W) x 24 cm (D)

Indexed: value: 3; type: height; unit: cm; extent: base

- *Physical characteristics (Inscription)*

Inscription: On the foot, incised, ADOKIDES EPOESEN

Indexed: Position: on the foot, incised; text: ANDOKIDES EPOESEN; author: Andokides Painter

One of the reasons VRA released a new metadata standard was to give catalogers a method for recording general relationships between the records that represent varying aspects of a work or collection. In establishing a record one has to first decide if it is a work, image or collection and establish its record relationship. The relationships can be work to work, work to image, collection to work, or collection to image.

Citations for more information were presented, with the recommendation that a Google search using Getty crosswalk would provide a useful site description for metadata standards crosswalk between MARC, CCO and *VRA Core 4.0*, Dublin Core and others.

The next portion of the workshop focused on *Cataloging Cultural Objects* (CCO) and was presented by Elizabeth O'Keefe, Director of Collection Information Systems at Morgan Library & Museum. Cultural materials live in three different worlds: libraries, museums and visual resource collections. Libraries primarily use library data standards (e.g., MARC, AACR2, etc.) whereas the other two use local data standards.

In cataloging an art object, the information often has to be supplied. This can be accomplished by looking for it in legacy data, in documentation that may have accompanied the item or even by asking an expert for help.

The core elements in CCO are "subject", "class", "description", "physical characteristics", "stylistic" and "cultural", "chronological", "location and geography", "view", "object naming" and "creator". The first three of these were not covered in the workshop because of time constraints.

The element of "physical characteristics" involves material and techniques, measurements, state and edition and other additional characteristics. Objects require a detailed description of medium, support, process or technique, implements used and precise measurement. CCO spells out how to handle the description and measurement that is appropriate to use for a specific object. The MARC 300 field is used for straightforward descriptions of objects and simple measurements, with the more complex ones entered in the 340 field and a 500 explanatory note.

Another component of "physical characteristics" is inscriptions. All markings and inscriptions found on objects require accurate transcriptions. As in other elements,

CCO spells out the guidelines for recording this information. All markings and transcriptions are transcribed in the 562 field. Instead of being placed in the 245 field \$c, the creator of the inscription is entered as follows: 500 \$a formerly attributed to Poe; 562 \$a Inscribed in lower left, in black chalk: Poe.

The elements of "stylistic" and "cultural" are not recognized in AACR/RDA or in MARC. The cataloger can record these elements of an object in the 500 and 655 fields.

500 \$a Style: Gothic, Late.
655 \7 \$a Historical initials \$x Gothic. \$2 aat

The "chronological" aspect of the element is recognized by AACR and RDA. Currently AACR instructs the cataloger to put the date for unpublished items in the publication field (260) and to bracket if it is not found in a prescribed source. With the upcoming *Resource Description and Access* (RDA) the date for creation will be placed in a new subfield, which can be used for published and unpublished items, and will de-emphasize brackets for unpublished material.

AACR: 260 \$c [1856]
RDA: 260 \$? 1856.

Catalogers should use a general note (500) for explanations and sources of dates and include a 562 note to describe any dates appearing on the item.

The next element of discussion was "location and geography" The current location of an object is bibliographic information related to an object and is crucial for finding, identifying and selecting and is not data related to holdings. The current location should be paired with the Repository ID because it provides a stable identifier for objects that are often in flux, no known creator or have non-distinctive titles. This is another instance of AACR not providing a place to put the data. The holdings record is inadequate because it is not directly searchable and for images it is reflecting the owner of the image, not the object. The Morgan Library practice at the moment is to put this information in 852 and 024 fields. Image catalogers may use the 533 field (location of originals/duplicates) for current locations, but there is no note field available for the repository id.

Examples:

852\\\$a Pierpont Morgan Library \$b Dept. of Seals and Tablets
024\\\$a Morgan Seal 210

533\\\$a Pierpont Morgan Library \$b Postal address \$c Country

Creation location has to do with where the object was created, not published. CCO provides some guidance, but this aspect of location is not required. This is another instance where the rules between AACR and RDA are changing. Currently AACR does not define this date type in the publication area and relegates it to a 500 note. With RDA (2.8.4) there will be a new place of production subfield in the 260 which can be used for published and unpublished items.

Another core element in CCO is "view", but it only applies to images and not objects. It may include view description, view type, view dates (when taken), angle or perspective, interior or exterior and positional attributes. It is not recognized as an element in MARC, but might possibly be placed in a 500, 533 or 245 \$b.

One of the most important elements is "object naming" because without it, there is no record. It may refer to form, material or content. In AACR it may be given as a "general material designation" (in 245 \$h). That is a good location for it, but the currently-available GMDs are not very useful for art objects. It is also possible to put it in the 300 field, giving it a "special material designation" (SMD), but that is a poor location since it is not visible on a brief title list. The Morgan OPAC made a decision to use its own GMDs in local records, but catalogers do not enter these into OCLC.

Some recommendations being made by RDA for object/work type include:

- 1 broad content term for type and form of resource
- 1 broad carrier term for physical characteristics or media
- 1 specific carrier term for physical characteristics or media
- All fields repeatable, as needed

Implications for reproductions and surrogates means it will be possible to bring out content and carrier for both the original and the surrogate and this will be readily available information in the displays.

Titles in CCO are usually supplied and not transcribed and can change as the understanding of the item changes. CCO provides guidance on how to handle the many types of titles. Rule changes associated with titles are also being addressed. AACR assumes that all items are packaged the same way as published materials, therefore the transcription is to come from the title page or equivalent and what appears on the object, with brackets if it comes from somewhere else. RDA acknowledges that unpublished items are different and it is recommending the title come from the best source and brackets are not necessary if the item is not self-

describing. The Morgan does not bracket titles for unpublished works and titles supplied by the artist are not necessarily adopted.

"Creator" information usually does not appear on the item; former attributions are important and should be included in the bibliographic record. CCO provides guidance on the many different types of creative responsibility and the many different types of names. Anonymous creators are usually referenced by adding a qualifier to the name of the known artist or referencing the creator as a culture/nationality/school (Anonymous, French School, 15th century). AACR and RDA do not recognize access points for anonymous creators, but MARC does define the subfield j for anonymous attribution information (i.e., 100 \$a Salvati, Francesco, \$d 1510-1563, \$j Workshop of). There are several reasons for tracing anonymous creators in the OPAC: long established practice, provides access points sought by users, files can be organized in a meaningful way, and it does not disrupt existing files.

The session closed with a sample MARC record from the Morgan Library reflecting the usage of CCO, which assisted in an understanding of how the standard is currently being applied.

```
000 01608ckm 2200337 450
001 217583
005 20030204200702.0
007 kd |o
008 021102s15uu xx 0 a ||| d
024 8_ |a IV, 22:2
040 __ |a NNPM |c NNPM
100 __ |a Salvati, Francesco, |d 1510-1563, |e attributed to.
245 10 |a Male Torso |h [drawing].
260 __ |c [15--]
300 __ |a 1 drawing.
340 __ |b 5 3/16 x 6 1/16 inches (131 x 153 mm.) |c Red chalk on paper; verso: three
perpendicular lines in pen and brown ink, set one inside the other, and ruled lines
drawn with the stylus.
500 __ |a Watermark: ladder in an escutcheon.
500 __ |a Formerly attributed to Rosso Fiorentino, 1494-1540.
545 __ |a Florence 1510-1563 Rome
561 __ |a Charles Fairfax Murray, London; from whom purchased in 1910 by J.
Pierpont Morgan (no mark; see Lugt 1509).
562 __ |a Inscribed on verso, at upper center, in graphite, "Rosso"; at lower center, in
graphite, "J / 2".
581 __ |a Collection J. Pierpont Morgan : Drawings by the Old Masters Formed by C.
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Fairfax Murray. London : Privately printed, 1905-1912, IV, 22, repr.
650 _4 |a 15--.
655 _7 |a Drawings |x Italian |y 16th century. |2 aat
655 _7 |a Watermarks (Paper) |x Ladder in an escutcheon. |2 rbpap
700 1_ |a Rosso Fiorentino, |d 1494-1540, |e formerly attributed to.
700 1_ |a Murray, Charles Fairfax, |d 1849-1919, |e former owner.
700 1_ |a Morgan, J. Pierpont |q (John Pierpont), |d 1837-1913, |e former owner.
852 __ |a Pierpont Morgan Library |b Dept. of Drawings and Prints
902 __ |a MEC 802 AMG 1102 zp 2nd
955 __ |q DFFMIVN22C2

PowerPoint Presentation

POSTER SESSIONS

--reported by Stacie Traill
University of Minnesota

The ten poster presentations at the OLAC Conference demonstrated an impressive array of exciting projects and innovative solutions in which OLAC members are engaged. The presentations addressed a wide range of topics in special formats cataloging, with particular emphasis on videorecordings and electronic resources (including eBooks, digitized maps, and digital video).

Electronic resources are a topic of perennial interest to OLAC members and several posters shared innovative approaches to managing and cataloging digital content. Vicki Toy Smith of the University of Nevada, Reno presented "Mapping the Future: Digital Solutions for Historical Map Collections", which described the process used to digitize historic maps of Nevada and create Dublin Core metadata for those maps in CONTENTdm. The result of this ongoing project is the "Nevada in Maps" Website, available on the UNR Website:

<<http://www.delamare.unr.edu/maps/digitalcollections/nvmaps/>>.

- Presentation (.ppt) (Save file--then you can manipulate size)

In their poster "eBooks in the Online Catalog: Challenges and Opportunities", Gary Moore and Susannah Benedetti of the University of North Carolina, Wilmington

described local modifications they made to records for NetLibrary eBooks and eAudiobooks before incorporating them into the OPAC. These modifications improved subject access, clarified hyperlinks, and allowed access to all libraries in their consortium.

- Presentation (.ppt)
- Handout (.ppt)

Anna Fiolek, Dorothy Anderson, Donald Collins, and Sheri Phillips of the National Oceanic and Atmospheric Administration presented a poster titled "NOAA Video Data Management System (VDMS): Archiving, Preserving, and Accessing Online Oceanographic Information". The VDMS project currently provides access to over 100 digital video clips. As one part of a comprehensive project, the presenters have developed metadata guidelines for digital video and digital still images to help create MARC21, FGDC, and Dublin Core metadata.

- VDMS Poster with the VDMS Project Overview (.pdf)
- Diagram Presenting MARC21-MARCXML-FGDC Metadata Exchange (.tif)
- NOAA Central Library Home Page (.html)
- NOAALINC, Library Online Catalog (.html)
(search on "VDMS" to see examples of digital video highlights and still images from various NOAA oceanographic expeditions)

Another poster addressing the cataloging of Web-based video was Marilyn McCroskey of Missouri State University, whose presentation was titled, "Cataloging Streaming Video on the Web: Collaboration Between Catalogers, an Archivist, and a Documentary Filmmaker". McCroskey described a project to transform archival films of the Missouri Ozarks to streaming video available on the Internet. Catalogers worked with the filmmaker to create MARC records, which were also crosswalked to Dublin Core.

- Presentation (.ppt)
- Handout (.doc)

Access to streaming video was the focus for Meredith Horan of the National Library of Medicine. Her presentation, "NLM-CIT Collaborative Video Archive", described this project in which lectures at the National Institutes of Health are digitized as streaming video. Cataloging is accomplished through automated processes that convert XML data to MARC21 records, which appear in NLM's catalog.

- Handout (.doc)

Several of the presentations tackled issues surrounding the cataloging of videorecordings. Ewa Dzurak of the College of Staten Island Library presented a poster on a project currently underway to provide OPAC access to the video collection. The presentation, titled, "Integrating Video Collection into OPAC: Work in Progress in College of Staten Island Library" showed how the College of Staten Island Library has developed procedures for cataloging and classifying their video collection in accordance with ACRL's recently revised Guidelines for Media Resources in Academic Libraries.

- Presentation (.ppt)

Addressing another facet of videorecording cataloging, Carolyn Walden of the University of Alabama presented "The Preview Process in Cataloging Videorecordings: Collaboration with Media Staff & Student Assistants". Walden's poster described how students and media center staff are trained to preview videocassettes and DVDs, transcribing information from the credits for the use of the cataloger.

- Presentation (.ppt)
- Preview Form Handout (.doc)

Anne Brûlé and Ellen Symons of Queen's University Library presented the results of a project to cross-train cataloging technicians in their poster, "Stop the Backlog!: Cross-training as a Response to a Growing Multimedia Backlog". Brûlé and Symons addressed growth in their library's DVD and VHS collections by cross-training a selected group of technicians in videorecording cataloging. Their poster showed how they designed and delivered training, and gave recommendations for similar training efforts.

- Presentation (.ppt)
- Handout 1 (.doc)
- Sample Cheat Sheet Handout (.doc)

The cataloging and processing of campus videorecordings was the focus of "From DVCam to DVD: A Workflow for Integrating Video Recordings of Campus Events into the Online Catalog", presented by John DeSantis of Dartmouth College. Dartmouth campus events are routinely videotaped. The Library makes circulating DVD copies available, and retains the DVCam videotape originals as archival copies. Catalogers create brief records containing descriptions and authorized name access points.

- Handout (.doc)

Although most of the presentations described a specific project or process, one gave session attendees a glimpse of the "big picture". Julie Renee Moore of California State University, Fresno provided some possible answers to the question of how RDA might affect special formats cataloging in her presentation, titled, "Resource Description & Access and Realia, Kits, and Other Funny Formats". The poster addressed how potential changes to GMDs and the use of ISBDs, and the inclusion of FRBR concepts in the new cataloging code might impact special formats.

- Presentation (.ppt)

Taken together, the poster presentations offered Conference attendees a useful overview of the many ways in which catalogers are successfully grappling with the challenges facing them in the 21st century.

SCHOLARSHIP RECIPIENT REPORT

OLAC BIENNIAL CONFERENCE 2006

Teressa Keenan
University of Montana

I want to thank OLAC for providing a scholarship for first time attendees and in addition I would encourage new and/or perspective members to apply for future scholarship opportunities. Without this assistance I would not have been able to attend the 2006 Conference in Mesa, Arizona.

When I signed up for the Conference I was not sure what to expect. I hoped I would have the opportunity to meet with people who have similar interests to mine and that I would come away with information that would help me with my day-to-day job duties. This is exactly what happened. I had such a great time at this Conference; every moment spent in Mesa was filled with opportunities to learn new things, meet new people, re-affirm things I thought I knew and look into the new and exciting possibilities for the future of libraries and cataloging. And the warm weather and sunshine was an added bonus.

The opening keynote address on RDA by Jennifer Bowen was very enlightening. It was interesting to hear what is going on with the development of RDA and to find out some of the reasons behind the changes. It was also fun to listen to the ways in which RDA may or may not affect the future of what we will be doing on a daily basis. I was

particularly interested in her presentation from the viewpoint of a student. In classes we have touched on the theories, models and principles of information sciences and it was nice to hear the same topics being discussed in a practical setting. It is nice to know that all that theory we study has a place outside the classroom.

The first workshop I attended was "Gathering Audio Metadata for the Monterey Jazz Festival Concerts" by Nancy Hoebelheinrich. This session was very interesting; however, I have to admit it was a bit over my head, as I have had little to no experience with metadata and "xml". Thanks to Nancy's thorough explanations and willingness to answer everyone's questions, I was able to get some ideas about how libraries can aid in creating repositories of digital information. And while I did not understand all of the details, I do know that I will at least recognize what she was talking about when I run into a similar situation at my own library.

Next I attended the "Electronic Resources" session given by Amy Weiss. For attendees, like me, who do not have much experience with cataloging electronic resources, Amy's presentation was particularly useful, because it was full of great information. She not only highlighted the problem areas that need close attention when cataloging these resources, but she provided an excellent list of resources that can make working with these materials a bit easier.

The advanced videorecordings workshop given by Jay Weitz was a real treat. So much information passed back and forth between the Jay and the audience that I am sure I will not retain it all. Some of it was review for me because I have been working with videorecordings for a few years; but it was really nice to know that I had been interpreting the rules correctly and was on the right track. There was an excellent discussion on dates, an issue that always seems to cause confusion when cataloging DVDs. I found the date discussion to be very beneficial, as I often struggle with exactly how to approach dates in certain situations. I was a bit bummed that time ran out before Jay could get to the section of his presentation on streaming video. I bet the audience could have kept him busy answering questions all day long if there had not been other workshops to attend.

The final workshop I attended was the one on map cataloging by Paige Andrew. This was another excellent presentation with lots of useful handouts and citations to pertinent reference materials. My library has a large collection of maps that have accumulated over the years with no one to catalog them. The information I learned in this workshop should now help me to feel more confident about cataloging those items.

The poster sessions were also very informative and provided a great opportunity to

see what other libraries are doing with their media collections. I had a chance to talk to the individual presenters and compare the differences and similarities between their processes and my library's processes. In addition, these sessions have given me some ideas for the possibility of doing my own poster session some day.

Rebecca Lubas' description of her time in Kosovo was fascinating. There are so many things we take for granted living in North America and it was an eye opener to see the different (and similar) problems encountered by librarians in a culture so different from our own. The closing keynote speaker's presentation, "From Technical Services to Knowledge Management Services: Confronting Knowledge Organization in a Post-Disciplinary World", was very interesting and thought-provoking.

I enjoyed every aspect of the OLAC Conference. It was a valuable experience for me as a cataloger, a MLIS student and a future librarian. I came away with new friends, skills and resources that I can share with my co-workers. Indeed, I have already started saving my extra pennies so that I can attend future OLAC Conferences, resolved that my first experience will not be my last.

NEWS FROM OCLC
Compiled by Jay Weitz
For the 2006 OLAC Conference

General News

Frederick G. Kilgour, Founder of OCLC, Dies at 92

Frederick G. Kilgour, a librarian and educator who created an international computer library network and database that changed the way people use libraries, died on July 31, 2006. He was 92 years old and had lived since 1990 in Chapel Hill, North Carolina. Kilgour is widely recognized as one of the leading figures in 20th-century librarianship for using computer networks to increase access to information in libraries around the world. He was among the earliest proponents of adapting computer technology to library processes. At the dawn of library automation in the early 1970s, he founded OCLC and led the creation of a library network that today links 55,000 institutions in 110 countries.

WorldCat.org Offers Web Access to Libraries' Collections

Web users can now search the catalogs of more than 10,000 libraries worldwide through WorldCat.org, a site that offers a downloadable search box to allow access to the world's largest bibliographic database and resource for discovery of materials held in libraries. The search box can be downloaded from the WorldCat.org site to library Websites, museum sites, genealogy sites, book club sites, blogs, or any other site where Web searchers would benefit from access to the collections of the world's libraries.

Since 2003, WorldCat records have been made available to popular search engines such as Google and Yahoo! through the OCLC Open WorldCat program, which is intended to make information from libraries more visible on the Web. WorldCat.org, which is now available in beta form, makes the entire WorldCat database available to anyone interested in searching just the content of libraries. Through WorldCat.org, users can access other services from some participating libraries such as interlibrary loan or online reference help from library professionals. Try WorldCat.org from the site: <<http://www.worldcat.org/>>. Find out more about the downloadable search box: <<http://www.worldcat.org/wcpa/servlet/org.oclc.lac.affiliate.GetSearchBox>>.

OCLC Acquires DiMeMa

OCLC has acquired DiMeMa (Digital Media Management), the organization that developed and supports CONTENTdm, the leading digital management software for libraries distributed by OCLC. CONTENTdm software offers a complete set of tools to store, manage, and deliver digital collections such as historical documents, photos, newspapers, audio, and video on the Web. OCLC has been the exclusive distributor of CONTENTdm software to libraries, cultural heritage organizations, and other nonprofit organizations since 2002. Greg Zick, founder of DiMeMa and former Professor at the University of Washington, will be Vice President of OCLC Digital Services, and will report to Phyllis B. Spies, Vice President, OCLC Collection Management Services. The DiMeMa staff of 11 will maintain its office in Seattle, Washington.

CONTENTdm has evolved into a powerful digital collection management solution that offers scalable tools for archiving collections of any size. Today, more than 300 libraries and other cultural heritage organizations license CONTENTdm software to manage more than 2,500 digital collections. Metadata for these digital collections can be added to WorldCat. Once in WorldCat, these collection items can be found by searching the database, or searching the Web. Items in WorldCat can now be discovered through WorldCat.org, a new search site that also offers a downloadable search box, and through popular search engines like Google and Yahoo! as part of the OCLC Open WorldCat program.

Getty Vocabularies Added to OCLC Terminologies Service

OCLC and the Getty Research Institute (GRI) announced that the Getty Vocabularies--the *Art & Architecture Thesaurus* (AAT), the *Getty Thesaurus of Geographic Names* (TGN) and the *Union List of Artist Names* (ULAN)--will be available through the OCLC Terminologies Service. The OCLC Terminologies Service is a Web service that was recently launched to provide libraries, museums, and archives access to a variety of thesauri through a single interface. It may be used as a stand-alone tool or may be used with different metadata editors, such as OCLC Connexion, CONTENTdm, or local systems. The Getty Vocabularies are the premiere references for categorizing works of art, architecture, material culture, and the names of artists, architects and others. Editors in the Getty Vocabulary Program, an operating program of the Getty Research Institute, continually monitor developments in the cultural heritage field to maintain thesauri with terms, names and other information about people, places, things and concepts relating to art, architecture and material culture. To learn more about Getty Vocabularies, visit:

<http://www.getty.edu/research/conducting_research/vocabularies/>.

The addition of the Getty Vocabularies will add three new thesauri to the OCLC Terminologies Service suite. Benefits of the OCLC Terminologies Service include aggregating thesauri and other controlled vocabularies or lists that are in differing formats into one format, reducing the need to learn different searching techniques, searching across multiple thesauri, enabling the user to add more metadata through easy copy and paste, and by adding better access to materials for users searching catalogs or Websites. The OCLC Terminologies Service grew from work in OCLC Research. More information about the OCLC Terminologies Service is available at <<http://www.oclc.org/terminologies/>>.

Collections and Technical Services

Connexion Enhancements Installed August 2006

Among the Connexion enhancements installed on August 13, 2006 were:

- Export files are saved in a place that allows them to be stored for 30 days. The 30-day count does not start until a file is downloaded;
- For institutions with more than one cataloging authorization, exported records can now either be collected into a single file or into separate files by authorization number;
- Information in subfields \$k and \$t of Field 852 can be entered on the edit record screen;
- Information in Field 526 can be entered on the record edit screen;

- The search screen now displays immediately after a successful "Save to Catalog" command.

OCLC Interim Support for ISBN 13

A new international standard is expanding the current 10-digit ISBN to a 13-digit ISBN. The new ISBN will consist of 13 digits, starting with the 3-digit prefix that identifies the book industry (currently 978), followed by the core 9-digit number, then ending with the recalculated check digit that validates the internal integrity of the whole number. As such, it will be identical to the EAN Bookland 13-digit code that already appears encoded in the bar code printed on the back of new books. Although the official date for moving to this new standard is January 1, 2007, some publishers expect to begin printing both the current 10- and the new 13-digit ISBNs in materials later this year. This will allow them to make the transition more easily to the new ISBN-13. For further details on the ISBN-13 implementation, please see: <<http://www.isbn-international.org/en/revision.html>> and <<http://www.isbn-international.org/en/download/implementation-guidelines-04.pdf>>. The Library of Congress began recording ISBN-13 numbers in LC records on October 1, 2004. Because OCLC was in the process of moving to a new system/database platform, OCLC adopted an interim support for ISBN-13 numbers in WorldCat, which remains in effect until OCLC has completed implementation of ISBN-13. Implementation is scheduled for November 12, 2006 and is described in *Technical Bulletin 253*, "ISBN and OCLC Number Changes", which was published in September 2006.

BBC Audiobooks America Partners with OCLC

OCLC is pleased to announce that BBC Audiobooks America, a major supplier of audiobooks to the public library market, has become a Vendor Record Contribution Partner. BBC Audiobooks America, located in North Kingstown, Rhode Island, publishes and distributes unabridged audiobooks and radio dramatizations in CD, audiocassette, and MP-3CD formats. In addition, they distribute some BBC video programs. For more information on their extensive offerings in many subject areas, see their Website at <<http://www.bbcaudiobooksamerica.com/>>. OCLC began loading original MARC records for BBC Audiobooks America titles in September 2006. The symbol "BBCAA" in subfield \$c of the 040 field will identify titles contributed by BBC Audiobooks America to WorldCat. When a record from BBC Audiobooks America matches a record already in WorldCat, the "BBCAA" symbol is added in subfield \$d of the 040 field. In both cases of original records and matches, a 938 field is added to the MARC record that contains the vendor code BBCA. This code is indexed; vendor records are searchable using the vendor information keyword index. For a list of all partners contributing records through the Vendor Record Contribution Program, see <<http://www.oclc.org/partnerships/material/contribution/technical/default.htm>>.

NEWS & ANNOUNCEMENTS
Barbara Vaughan, Column Editor

OLAC MEETINGS FOR ALA MIDWINTER 2007

OLAC President, Steven Miller, learned of the OLAC room assignments before this issue went to press. Here they are, along with dates and times.

- Cataloging Policy Committee (CAPC)
Friday, January 19, 7:30-9:30 p.m.
Washington State Convention Center - Room 605.
- OLAC Membership Meeting
Saturday, January 20, 8:00-10:00 p.m.
Fairmont Olympic Hotel - Senate Room.
- The OLAC Executive Board meeting will be in one of the OCLC Suites, courtesy of Jay Weitz; the exact location and room number is yet to be specified.

When the ALA event planner becomes available in mid-December, the "Meetings of Interest to OLAC" list will be assembled, then posted to the OLAC List and the OLAC Website.

Jain Fletcher
OLAC Editor-in-Chief

STREET NAME CHANGE IN DUBLIN, OHIO

In honor of OCLC's founder, Frederick G. Kilgour, the City of Dublin and the United States Postal Service officially changed OCLC's address from 6565 Frantz Road to 6565 Kilgour Place. The Post Office will honor the old address (6565 Frantz Road)

for a minimum of one year. This should provide sufficient time for the transition. OCLC will be including this address change information in a number of communication pieces in the coming weeks. This name change was made on October 31, during an event to honor the life of Mr. Kilgour. Marilee Chinnici-Zuercher, Mayor of the City of Dublin, read a proclamation and officially changed the address to Kilgour Place. The change serves as a richly deserved and permanent honor to OCLC's founder.

Originally posted by:

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ARLIS/NA 35th ANNUAL CONFERENCE

The ARLIS/NA 35th Annual Conference will take place in Atlanta, Georgia on April 26 to 30, 2007. The Conference Website <<http://www.arlis-se.org/Atlanta2007/>> will continue to be updated with information, including travel updates, hotel updates and registration prices.

The theme of this year's conference is: "At the Crossroads: Inside, Outside, Past, Present, Future". This reflects Atlanta's place as a transportation and cultural hub and it also acts as ARLIS/NA's celebration of the past and the future in its commemoration of the Society's 35th Anniversary. The Conference Planning Committee is organizing an outstanding program for the 35th Conference. Please keep checking the Website for further updates. We look forward to seeing you in Atlanta in 2007!

Originally posted by:

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OLAC CATALOGER'S JUDGMENT By Jay Weitz

Individual DVDs Re-released As a Set

Question: In cataloging an anniversary collection of Cirque Du Soleil DVDs as 12 individual titles rather than as a set, some dating issues have emerged. The DVD is of a live stage performance filmed over 3 days, then edited into the final version on the DVD. There are various copyright dates found: the one on the credits shows 2001, dates on the disc surface are 1999, 2001, 2003, and the one listed on the back of the container is 2005. Is it correct to consider this a new work and catalog it with a single date of 2005? Doing it this way would seem to call for notes indicating that the original stage production took place in 1999 and that the DVD was released in 2001. (The Cirque du Soleil Website confirms that the original stage production was in 1999.) The assumption is that 2005 is the date the set of DVDs was published, even though it is clear the individual titles were originally published earlier. The 2005 date on the container does specify that it is for the package design/artwork. However there is additional material found in this boxed set that does not appear to be in any of the other individually released DVDs of the same title. To add to the confusion, not all of the DVDs in the set seem to have been released separately. None of the other dates really seem to be acceptable as a publication date, so the package date is being used on the record as a presumed date of publication, which of course will be followed by a question mark and bracketed.

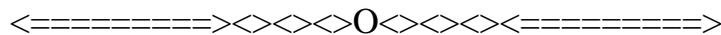
Answer: Seeing that the package design date is not explicitly a date of publication, but also that no other date is acceptable as a publication date, the package date can be used as a presumed date of publication, with a question mark and bracketed. If the DVDs were previously published separately, that information can be included in a note, with dates, if available. If the date(s) of original capture (when the performances were recorded) is available, that information could go into another note. In a case where the date(s) of the earlier separate DVD releases is known and the material is unchanged, the earliest of those dates would be given as Date 2 and coded in DtSt as "r". In a case where that information is not known, but the date(s) of original capture is known and the material is unchanged from the original, the earliest of those dates would be given as Date 2 and coded in DtSt as "p". For this case, however, in determining that there have been changes in content (special features, somewhat edited/changed from the original release) from any earlier releases, this must be considered new material, and therefore DtSt may be given as "s".



Dates of Package Design

Question: For a DVD with a copyright date of 2004, there is also a newer copyright date associated with its packaging/artwork. There is a record for the 2004 copy (with all the other data being the same, such as widescreen edition and publisher). Assuming that the newer date represents a "printing", then no new record needs to be created for it, right? If this is correct and the record for the 2004 date is used, then how would the copy cataloging be handled? Would the 2005 date be added to the record at all, and if so, where? Or would the 2005 just be ignored completely?

Answer: In most cases, it is best to simply ignore any date that is explicitly identified as referring to package design. Think of it as analogous to ignoring the change of cover art every time a paperback is reprinted.



"Foreign Films" Versus "Foreign Language Films"

Question: What is the difference between using the subject headings "Foreign films" and "Foreign language films"? Can they both be used for the same item? The definition also mentions "export" market. Would that be "export" from the United States or "export" from the country of origin?

Answer: Here are excerpts from the respective LCSH scope notes for the two headings.

- Foreign films: Here are entered works on motion pictures produced by foreign film companies. When the heading is subdivided by place, the subdivision refers to the locality where the films are available or viewed.
- Foreign language films: Here are entered works on motion pictures in a foreign language produced for the export market.

To be perfectly honest, I have never been able to fully figure out the distinction that is trying to be made here. The best I have been able to come up with is this. "Foreign films" seems to cover works about motion pictures produced in countries other than that of the cataloging agency. So for instance, for someone cataloging in the United States, a book about films produced in France would qualify. "Foreign language films" seems to cover works about motion pictures that are in a language other than the majority language of the country of the cataloging agency, but are produced in that country for markets outside that country. So for instance, for someone cataloging in

the United States, a book about Spanish language films made in the United States and intended for non-United States markets would qualify. There is no further help in the *Subject Cataloging Manual*. For a more definitive answer, this question might better be addressed to LC's Cataloging Policy and Support Office <<http://www.loc.gov/catdir/cpsa/queries.html>>.

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Uniform Title Qualifiers for Videos

Question: In cataloging a CD which contains music from three videorecordings, uniform titles to link the videos and CD together need to be constructed. The films have been released only as videorecordings, so the "Motion picture" qualifier does not seem quite right. What should the standard qualifier for such a video title be?

Answer: According to LCRI 25.5B Appendix I, on uniform titles for motion pictures, television programs, and the like:

"If a resource has been distributed theatrically, nontheatrically, as a home video, and/or aired on television, use the qualifier applicable to the original distribution. When the original distribution is unknown, cannot be determined, or is not applicable (e.g., undistributed home movies), use the qualifier "(Motion picture)". Use the qualifier "(Motion picture)" when the original distribution is directly to the home video market. Use the qualifier "(Television program)" for those resources originally aired on television whether or not they have subsequent home video releases". If these resources were released directly to home video, "(Motion picture)" is the correct qualifier.

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Uniform Titles for Videos and Their Related Works

Question: Here are a couple of related questions about uniform titles for you.

1. In creating uniform titles for several DVDs of Jane Austen works first aired as BBC television mini-series, it appears that the qualifier should be "(Television program)" and not "(Motion picture)". Is this correct?
2. While scanning through other uniform titles in the database, some puzzling constructions were found. Here are a few of them:
 - o Pride & prejudice (Motion picture : 2005) *Comment:* the title portion of the heading for the Austen novel is: "Pride and prejudice".
 - o William Shakespeare's A midsummer night's dream (Motion picture)

How can these possibly be correct?

Answer: To answer the first question, since the Austen DVDs were originally created for TV, the correct qualifier is "(Television program)". Regarding the second question, when looking at uniform titles for what might loosely be called related expressions of existing literary works, it is important to remember that these are *related* works, but by no means the same work. So a film or TV series based on a novel by Austen or a play of Shakespeare has its own title, depending upon what the creators of that film or TV series called it. This title may, in some cases, look the same as the title of the original literary work, but it may be--and often is--different. As a way of explaining the puzzling uniform titles, the title screens (etc.) of the 2005 film of Austen's "Pride and Prejudice" presumably read "Pride & Prejudice", so that is the basis of that film's uniform title. And, the title screen of that 1999 film of "Midsummer Night's Dream" presumably read "William Shakespeare's A midsummer night's dream", so that is the basis of that film's uniform title. There should also be related work added entries in both of those cases to reflect the name/uniform title of the original, using "Austen, Jane, \$d 1775-1817. \$t Pride and prejudice" (n2002041181) in the case of the Austen and using "Shakespeare, William, \$d 1564-1616. \$t Midsummer night's dream" (n79151243) in the case of the Shakespeare. Those are the headings for the novel and play, respectively, not for any filmed version.



Subfield \$4 Relator Codes and Subfield \$e Relator Terms

Question: What are the issues about the choice of subfield \$4 (relator code) versus subfield \$e (relator term) indications for the illustrator of a book? Some local systems will display the subfield \$4 code as the full word after the name heading (e.g., Smith, John, illustrator), while the subfield \$e term only displays with the abbreviation (e.g., Smith, John, ill.). In those cases (with an obliging local system), it would seem to be better to use the subfield \$4 code so that the full word would show, especially for children's picture books. Both OCLC's *Bibliographic Formats and Standards* and your book on MARC coding appear to be saying that either choice could be made. This question is just to check to make sure that there is not some kind of unwritten accepted practice--that illustrators must be designated in the subfield \$e only--that needs to be followed.

Answer: The question of a "choice" between the use of subfield \$4 and subfield \$e is a false one. Here is the story. AACR2 allows the optional use of relator *terms* (officially called, "Designations of function", the abbreviations that go in subfield \$e)

in only four cases according to 21.0D1: compiler (comp.), editor (ed.), illustrator (ill.), and translator (tr.), with occasional other terms that may be called for in specific rules. AACR2 also allows for the use of other terms derived from standard lists in specialist and archival cataloging. LCRI 21.0D1 further limits the use of these abbreviations to "ill". alone, for illustrators of children's materials. So in general, unless cataloging children's materials, catalogers should not be using subfield \$e or these terms in headings. (Please note that these relator terms should not be confused with additions to personal name headings that serve as points of differentiation--such as terms of honor, terms of address, designations of sainthood or royalty, etc.--as are called for in Rules 22.12 through 22.16 and elsewhere, and which usually go in subfield \$c.) On the other hand, relator *codes* (subfield \$4) may optionally be used wherever appropriate, even in cases where a subfield \$e has legitimately been used, such as in the cataloging of children's materials. In summing up the options, if cataloging illustrated children's materials, there are four possibilities: 1) the AACR2 relator *term* "ill." may be added in subfield \$e of the heading for the illustrator, 2) the relator *code* "ill" may be added in subfield \$4, 3) both may be included, 4) both may be omitted.



Relator Codes in Name/Title Added Entries

Question: The public services staff at our institution has been keen to beef up records with relator codes so that names in the records show up in the catalog with information on how they contributed to the resource. So the media catalogers now routinely enhance records by adding every subfield \$4 relator code that is relevant. This includes the "cmp" code for composer, which they are adding not only to 100 and 700 personal name headings but to 700 fields with subfield \$t name/title headings. The sound recordings cataloger does not believe this is an appropriate use of the relator code, since the 700 subfield \$t heading refers to a work and not a person. Whether appropriate or not, the code is doing the intended job in the catalog. As an example, the following string yields a link for "Hector Berlioz (Composer)" in the catalog:

700 12 Berlioz, Hector, \$d 1803-1869. \$t Symphonie fantastique. \$4 cmp

In searching the OCLC documentation for something either condoning or condemning this use of the relator code with name/title headings, nothing appears. Do you happen to know whether this is common practice? The media catalogers say they also use it for related works, such as the following on the record for the film version of the novel:

700 1 Austen, Jane, \$d 1775-1817. \$t Mansfield Park. \$4 aut

What do you think?

Answer: The answer to this question seems to be strongly implied by the final sentence of the first paragraph of the definition of subfield \$4 as found in MARC 21's X00, X10, and X11 field descriptions: "The code is given after the name portion in name/title fields". My inference from that statement is that a relator code is perfectly proper in a name/title field such as a 700. However, according to the guidance, it should be placed correctly as follows:

700 12 Berlioz, Hector, \$d 1803-1869. \$4 cmp \$t Symphonie fantastique.

700 1 Austen, Jane, \$d 1775-1817. \$4 aut \$t Mansfield Park.

After a bit of searching, I even found a MARC 21 example of this, although it is in the 800 field (final example):

490 1 Louie Armstrong ; \$v 6.

800 1 Armstrong, Louis, \$d 1900-1971. \$4 prf \$t Louie Armstrong (Universal City Studios) ; \$v 6.

That probably looks as funny to others as it does to me, but there it is in MARC 21 black and white. And if I were a betting man--which I am not--I would wager that almost no one does it that way.

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Double-Sided DVD

Question: How should a DVD with different contents on each side be cataloged? In this case, the contents on the first side were produced in 2004 and the contents on the second side were produced in 2005. The container has a collective title ("Clean Technologies - Technologies propres"). Side 1 has the title, "Clean Technologies" and side 2 has the title, "Clean Technologies 2". Could you give guidance on the following questions?

- (1) Should the later date only be used or would both dates be coded?
- (2) Should the running times for each side be included with the total recorded in the 008 and 300 or should the running time for just the first side be recorded?
- (3) Where should the information about each side having different contents be recorded--in a 500, a 505, or a 538? The examples in "Guide to Cataloging DVDs

Using AACR2r Chapters 7 and 9" do not appear to speak to this particular situation.

(4) For purposes of clarifying, this contents note is being constructed for the bibliographic record:

[Side 1]. Methane hydrates -- Flaring efficiency -- Flexible solar panels -- R-2000 --

[Side 2]. Hydrogen fuel cells -- Wind power -- Biodiesel -- CO2 capture and storage.

Answer: (1) Because a two-sided single-disc resource is being cataloged, it would seem to make sense to consider the later date as the date of publication. Depending upon the particular circumstances of the publication (for instance, if there is an earlier publication of the first side alone), that earlier date may be accounted for, as well. At the very least, a note explaining the dates situation would be prudent.

(2) If a total duration is going to be included (AACR2 1.5B4 and 7.5B2), it should include both sides.

(3) and (4) If the structure of the contents lends itself to a chapter-title-like list (as seems to be the case, judging from Question 4), creating a 505 Contents Note would make sense. The note above looks fine to me. Contents would never be listed in field 538, although noting that the disc is double-sided (plus any other related technical details) would go in that field.

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DVD-Audio

Question: In OCLC's *Bibliographic Formats and Standards*, catalogers are told to catalog DVD-Audios (DVD-A) as sound recordings. Aside from the 500 note, is there anything more needed on the record to indicate that it is a DVD? Where can information be found on how to catalog these?

Answer: Joe Bartl, of Library of Congress (with some input from me, among others), has recently put together a set of "New Format Guidelines" that he is hoping will eventually appear in some form as an LCRI. He has given me permission to share some of that information in the meantime. Here are the relevant portions.

DVD-Audio Definition: DVD-Audio (DVD-A) is a Digital Versatile Disc format, developed by Panasonic, that is specifically designed to hold audio data, and particularly, high-quality sound. The DVD Forum, consisting of 230 leading companies worldwide, released the final DVD-A specification in March of 1999. This DVD format is said to provide at least twice the sound quality of standard audio CDs and may contain up to seven times as much information. Various types of DVD-A-compatible DVD players are being manufactured, in addition to the DVD-A players specifically developed for the format.

Leader: Type "i" or "j" as appropriate

- 007: /03 = "z"
- 245: GMD = [sound recording]
- 300: \$a 1 sound disc : \$b digital, DVD ; \$c 4 ¾ in.
- 538: \$a [quote system requirements if present; if not present, provide no note]

If I may add my own small refinement, I would suggest always including a 538 beginning with "DVD-Audio" (or a quoted alternative), followed by any relevant system requirements.



Color System and Regional Information as Defaults

Question: At our institution, both NTSC and Region 1 are treated as defaults, so that information is not recorded in the bibliographic record. However, if the item is a region or system other than these defaults, that information is recorded in the 538 field. Should all color system and region information be included in records, without treating NTSC and Region 1 as presumed defaults?

Answer: Many United States institutions do acquire only NTSC and Region 1 videos, as is understandable, and therefore leave that "default" information out of their bibliographic records. This practice is perfectly acceptable and catalogers should not feel obligated to add either. However, in a widely used database such as WorldCat, to which institutions from all over the world contribute, it is more internationally friendly to include that information. For that reason, I would encourage people to do so if they have the inclination. One easy way to include that information, without too much extra work on anyone's part, is to create either a template ("constant data" in Connexion) or text string 538 field with the "default" information that could be input with the touch of a key or two. But again, this is certainly not required.



DVD Durations

Question: Could you clarify or point to an AACR2R rule to explain what duration to use in the 300 subfield \$a when there is a time given for the feature film, as well as a time for the entire DVD, including bonus features? The case in point is a DVD with two times given on the packaging: 78 min/86 min. One of those times represents the running time for the full screen theatrical version and the other is for the widescreen extended version. Which one of these should go in the 300 subfield \$a? And what should be done with the other time--should it be put in a note?

Answer: In a case such as this, it might be better to omit the duration from the 300 field, but to include each duration in the context of explaining the presence of the two alternative versions of the feature film (in a contents note or other note, as is appropriate to the circumstance).

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MARC 21's Definition of "Representational" Files

Question: What is the appropriate use of File (Type of Computer File) code "c" for "Representational"? In OCLC's *Bibliographic Formats and Standards* (BF&S), the application guidance reads: "Files that have pictorial or graphic data. The pictorial and graphic data can be manipulated in conjunction with other types of files to produce graphic patterns, which can be used to interpret and give meaning to the information". While this would appear to include the type of graphical data (such as architectural drawings) that can be manipulated, it does not seem to include still images that cannot be manipulated by computer. So, there does not seem to be an appropriate code for an integrating database of digital still images. Any assistance or insight you can provide will be greatly appreciated.

Answer: BF&S is a slight re-wording of the text in MARC 21 ("Code c indicates an electronic resource that contains pictorial graphic data that can be manipulated in conjunction with other types of files to produce graphic patterns that can be used to interpret and give meaning to the information. It does not include a document in image format."). Still, the essence of the guidance is the same. My guess is that this is one of those definitions that has not been seriously reconsidered in the more than twenty years since the original "Machine-Readable Data Files" format was implemented. In fact, going back to the MARC of 1984, it reads more or less the same, except that the current second sentence was added somewhere along the line. Of course, the world of digital imagery has changed a lot, even if this definition has not. This is a case where catalogers have to update the definition in their own heads--regardless of its literal outdatedness--and apply it to the world as it is now, including all current still and moving images. In a sense, though, many (all?) digital still images can now be manipulated by things such as Photoshop, correct? Perhaps suggesting such updates to MARC 21 is a job for OLAC.

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Presentation Format as Edition Statement or Note

Question: It is so confusing to decide where data such as widescreen, full screen, letterboxed, etc. should be put. As it stands now, if both versions of the DVD have

been produced (widescreen and full screen), catalogers put the information in the record as an edition statement (MARC 250). If only one version has been made, the information is entered in the 538 field only. If this information is given prominently on the container or label, it is also entered into the 250 field. Perhaps this information should be standardized and always be entered as an edition statement. If that were the case, would it need to be repeated in the 538 field?

Answer: Where the information about the presentation format of a video is put in a record depends largely upon how it is presented on the resource itself. If it appears as an edition (or edition-like) statement, use the 250 field, especially if such a statement would be the main way of differentiating one manifestation from another separately published manifestation in a different presentation format. If it does not appear as an edition statement, and in cases where multiple presentation formats are found on the same disc, it is often better to include the information in Field 538 (or even a contents note, if that makes more sense). Regardless of where the information is included in the record, it does not need to be repeated, unless such repetition helps to clarify the situation.

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Inventing Region and Sound Information

Question: If a video does not give a region code or a type of sound, the practice at our institution is to default to "Region 1" and "Dolby Digital" (and code the 007 subfield \$i as "q"). Is this correct or should the information just be left out of the record if no information is given?

Answer: If the resource does not mention region and/or sound information, it is best not to invent them.

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"Anamorphic" DVDs?

Question: Many catalogers are entering the designation "anamorphic" in the 538 field, along with "widescreen" and the aspect ratio (for instance, "DVD, region 1, anamorphic widescreen (1.78:1) presentation; Dolby Digital"). Other catalogers are leaving out "anamorphic" altogether. Should this information be entered in subfield \$b of the 300 field, as 7.5C2 suggests?

Answer: What to do with "anamorphic" is open to interpretation. AACR2 7.5C2 begins with the phrase: "If a film has special projection requirements ...". As I

understand things, these "special projection requirements" will not ordinarily apply to DVDs, but are generally limited to the projection of actual celluloid film (in the case of "anamorphic", the kind of projector and lenses that are used). For most DVDs and other videorecordings, where these projection requirements are not an issue, I think this information can be included in 538 as a detail of the original film.

Last updated: September 13, 2007