MUSIC OCLC USERS GROUP

NEWSLETTER

From the Chair
Neil R. Hughes, University of Georgia

I am delighted to report that Nancy Sack (University of Hawaii at Manoa) has been appointed MOUG's new Web Keeper. Nancy will take the reigns from Rebecca Littman (University of Wisconsin, Milwaukee) as soon as the details can be resolved. The board is also considering moving the site from Indiana University to a commercial server. Rebecca is working on getting Nancy access to the IU server in the interim, but the wheels move slowly in any endeavor involving three academic institutions, so information about the upcoming Pittsburgh meeting may be slow to appear—please refer to the MOUG Newsletter and listserv instead, and please also bear with Nancy and Rebecca during this transition.

At the board's August meeting in Columbus, OH, which was once again graciously hosted by Jay Weitz and his wife Esther Silverman, several of us were privileged to spend time conversing with Robert L. "Jay" Jordan, the President of OCLC. Mr. Jordan had requested a meeting with MOUG following receipt of our letter expressing concern about changes in series work at the Library of Congress. I took the opportunity to thank him for OCLC's rapid response to the LC decision, and for making it possible for all WorldCat contributors to choose whether or not to follow LC's lead. However, most of our time was spent discussing Open WorldCat and our concerns regarding the views of it emerging from Members Council over the past year.

After hearing our concerns regarding music discovery in the current WorldCat.org interface, Mr. Jordan assured us that feedback from front-line librarians like ourselves is not only welcome but very important to OCLC. He further noted that the software developers are already working several versions beyond what we saw in August of 2006, based on exactly such feedback. In order to keep corporate players like Google and Yahoo! engaged, and willing to cooperate with the only models for partnership that OCLC is willing to adopt, it has been necessary just to "get something out there" and let users start playing with it. We should not yet be overly concerned about its shortcomings, he said, because OCLC is aware of and working on them.

I encourage MOUG members to communicate with one another about WorldCat.org and what is needed for it to become a functional interface for resource discovery for music. (It should be of particular interest to our Reference Services Committee.) The board may then share MOUG's accumulated wisdom with WorldCat.org's developers, to ensure that our patrons are ultimately well-served. (Please note that a panel discussion of Open WorldCat and WorldCat.org will comprise the opening plenary session at our upcoming meeting in Pittsburgh.)

Elsewhere in this issue, you will find my write-up of a new budget model adopted by the board, to take effect next fiscal year. Please read it closely, and come prepared to discuss it at the business meeting in Pittsburgh.

Another outcome of the budget discussions is that the board will soon seek volunteers for a task force to examine and revise MOUG's existing Bylaws and—as Jay Weitz aptly put it—to bring them into the 21st century. We will also call for the membership (and eventually, another task force) to begin thinking about exactly who we are and why we do what we do. Other factors driving this decision include: the merger of RLG and OCLC; MOUG's evolving relationship with MLA; and the emergence of third-party, über-corporate players in libraries such as Google and the Endeca Information Access Platform. We will discuss this together at the business meeting in Pittsburgh.

As MOUG's financial picture becomes increasingly complex, the board is becoming concerned about the two-year term of service of the Treasurer. We will solicit your opinions on this, too, with an eye to possibly changing the Bylaws via ballot next year to extend the term to three years. (This would not affect the term of whoever will be newly elected as Treasurer at the Pittsburgh meeting, but rather anyone serving subsequently.)

In closing, I ask that you find the enclosed preliminary program and registration form for the Pittsburgh meeting, and return the latter with your check to Continuing Education Coordinator Bruce Evans. He and the Program Committee have come up with another winning offering, and Steel City will never be the same after we've painted the town MOUG. I look forward to seeing you all there. (And please—don't forget to **VOTE!)**

From the Continuing Education Coordinator
Bruce Evans, Baylor University

Both the preliminary program and the registration form for our annual meeting in Pittsburgh are included in this issue of the Newsletter. I hope you will join us for what promises to be an exciting and engaging program. For our opening plenary session on Tuesday, we have a very special guest. Joining us to deliver a presentation on the latest news surrounding Open WorldCat and WorldCat.org will be Chip Nilges, Vice-President for New Services at OCLC. Immediately following his presentation will be a formal response from Kathy Glennan (University of Maryland), and then an opportunity for the audience to ask questions. After the plenary session we will have Tim Savage (OCLC) talk to us on the topic of OCLC and outsourced cataloging, to be immediately followed by Marty Jenkins (Wright State University) giving a formal response. We will end our first day together with a reception consisting of light hors d'oeuvres and a cash bar that we hope will prove to one and all that, yes--networking can be fun!

Wednesday morning will begin with a continental breakfast, which will then be followed by our music acquisitions and OCLC panel discussion. Bob Acker (DePaul University) will begin by discussing how he used WorldCat with acquisitions issues related to a retrocon project, Richard LeSueur (Ann Arbor Public Library District) will then talk to us about using WorldCat from a public library perspective, and then Anna Sylvester (OCLC) will talk to us about WorldCat Selection, an upcoming OCLC product. Following that, we will have the ever-popular Ask MOUG session, which will again combine public and technical services issues, with Jay Weitz and Mela Kircher to answer your questions.

We would like to give you the opportunity to send your questions in advance of the meeting to the presenters for our Ask MOUG and Open WorldCat sessions. If you have issues related to Open WorldCat/WorldCat.org that you would like either Chip Nilges or Kathy Glennan to address, or have specific questions for Jay Weitz or Mela Kircher for Ask MOUG, please submit them to me at Bruce_Evans@Baylor.edu.

And lastly, I would like to put out a call for volunteers for staffing the MOUG registration desk. For those of you arriving early on Tuesday, we would greatly appreciate your help that afternoon on the registration desk. Please contact me if you are interested for Tuesday afternoon, Tuesday evening, or Wednesday morning.

My sincere thanks to the MOUG Program Committee and the MOUG Board for all of their hard work and assistance in putting together a fantastic program!

See you in Pittsburgh!

Board Adopts New Budget Model
Neil R. Hughes, University of Georgia

At our August meeting in Columbus, OH, the MOUG board adopted a new budget model, to take effect in fiscal year 2007. In this model, future annual meeting budgets will be isolated from the remainder (which currently constitutes just an operating budget, e.g., on the expenses side: board travel, including representation at Members Council; newsletter, letterhead and brochure printing; postage; URL renewal for the MOUG Website; commercial server fees; outreach programs; etc.). A word of caution up front: the board has not yet totally severed the connection between these two budgets, as the Music Library Association (MLA) did some years ago, because in our present circumstances, to do so all in a single year would mean hardship for the MOUG membership. The entire purpose of this new model is to help MOUG members, putting the organization on a more secure long-term financial footing by using a planning tool that will give us a clearer picture of where all of our money is going, and why.

The dividing line between the two budgets may be expected to remain occasionally ambiguous. For example, in this new model, the $1000 honorarium that we pay annually to MLA in consideration of their assistance with our annual meetings will remain part of the operating budget, rather than the meeting budget, because it is a negotiated amount over which we have considerable control, and it is not a direct cost associated with a given year's annual meeting (such as the costs of food or A/V equipment at the Hilton Pittsburgh are). Operations expenses are what economists refer to as controllable, while meeting expenses are referred to as uncontrollable—relative terms, obviously, but the authoritative sources we consulted advise where feasible to draw a clear, hard line between the two types.

Why are we moving this way now? For one thing, MOUG has not had the clearest or most reliable picture of our precise financial circumstances for some time—and I hasten to point out that this is not any one individual's fault, nor indeed the fault of a particular MOUG board or sequence of boards. It is a natural outgrowth of the passage of time, and the fact that we are librarians, not accountants or CFOs. We are all elected to office based on skill sets that have little to do with finances and much more to do with our records of service and enthusiasm for MOUG's mission and goals.

Another factor affecting the decision, and one that also relates to the matter of unreliable record-keeping, is that the board has been subsidizing full sit-down dinners at some recent annual meetings out of the checking or savings accounts. This has been done for good reason. The schedule at the Vancouver meeting, for example, was such that it was truly necessary to provide the membership with dinner, rather than "finger food." The board may need to continue some such subsidies, at least over the short term, in order to keep the transition to this new model as painless and seamless as possible for the membership. But what must be stressed is, for the first time, the new budget model will allow us to a) plan for such contingencies with confidence, and b) keep very clear records of the fact that it has been done. To subsidize meeting receptions out of money from dues and subscriptions (at least when done regularly and as a matter of policy) also raises an ethical question of fairness to members who cannot attend meetings, though this is not the board's primary concern as we begin to step away from so doing. One may play devil's advocate, and make a fairly strong case that if one wants the full value of one's dues, one needs to make every effort to attend every annual meeting—but there are still those members who truly cannot do so.

When the new budget model is applied to this year's budget, we incur a deficit in operations, because there is currently insufficient dues and subscription income to make up the difference. With membership growth currently flat, with more members eligible each year to dodge the meeting registration fee bullet by virtue of having won the Distinguished Service Award or by holding an office newly eligible to do so (e.g., Web Keeper), and with most direct meeting costs rising at a rate above that of inflation, something has to be done to prevent MOUG's operating budget and savings from slowly—and without sufficiently clear record of why—disappearing. The board believes that it is better to act now, from a position of relative financial strength, than later, when suddenly faced with a crisis.

If MOUG is successful in becoming a 501(c)(3) organization to which interested parties may make tax-deductible gifts—and as most of you know, we are looking into pursuing that goal—it will become especially important to keep track of where any donated dollars are going, from the perspectives not only of the IRS but also from those of potential donors. Separate funds may need to be set up in support of MOUG's mission and to appeal to the express wishes of donors. Currently, we would be unable to track any donation beyond knowing whether it was deposited in checking or savings; after that, there would be no way to tell donors precisely to what

uses MOUG had put their contributions, and while many of us would have no problem with that, enough might take issue with it that it behooves us immediately to change the basic way in which we manage our resources. By starting to channel income unambiguously into discrete budget categories, we are also laying some preliminary groundwork for future endowments or awards funds.

What does this mean to you in the short term? Registration fees for everyone except students at this year's meeting are slightly higher (but I hasten to point out that the conference hotel is cheaper than in either Vancouver or Memphis); the reception on Tuesday night will not comprise a full dinner (but will start a half-hour earlier than last year, so that those who wish to may go out to dinner at a decent hour); and a proposal to raise the dues modestly for fiscal year 2008 will be put to you for a voice vote (as dictated by our current Bylaws) at the business meeting on February 28. Call it a reality check, call it tough love, but please, please call it what it most surely is: the best considered opinion of the entire board that it is an achievable way to set MOUG on a stable and viable financial footing for the long haul, and to let us begin to expand our efforts, both in outreach/continuing education and as a body that not only meets with the OCLC President on occasion but extends its influence to Members Council and beyond in pursuit of our mission.

If you have questions or concerns about any of the preceding, please contact any member of the MOUG board, or—better still—come and make your voice heard at the Group's business meeting in Pittsburgh this coming February.

News From OCLC

Jay Weitz, OCLC

General News

IFLA/OCLC Fellows for 2007 Named
OCLC, the International Federation of Library Associations and Institutions (IFLA), the American Theological Library Association, and OCLC PICA announced the IFLA/OCLC Early Career Development Fellows for 2007 at a news conference during the IFLA World Library and Information Congress: 72nd IFLA General Conference and Council in Seoul, Republic of Korea during August 2006. The 2007 Fellows are: Mr. Kodjo Elolo Atiso, Librarian, Animal Research Institute, Achimota, Ghana; Mrs. Alicia Chavarria Esguerra, Instructor/Librarian, Bulacan State University, City of Malolos, Bulacan, Philippines; Mrs. Pauline Nicholas,

Information Specialist, Mona School of Business, University of the West Indies, Kingston, Jamaica; Mrs. Elisangela Alves Silva, Information Assistant, Abrinq Foundation for the Rights of Children and Adolescents, São Paulo, Brazil; Ms. Nevena Tomić, Library Manager, Cultural Centre "Students' City," Belgrade, Serbia. The IFLA/OCLC Early Career Development Fellowship Program supports library and information science professionals from countries with developing economies. The Fellowship program provides advanced continuing education and exposure to a broad range of issues in information technologies, library operations and global cooperative librarianship. Since its inception in 2001, the program has welcomed 28 librarians and information science professionals from 21 nations. During the 2007 program, which will run from April 27 through June 1, the Fellows will participate in a five-week program of lectures, seminars, and mentoring. Four weeks will be based at OCLC's headquarters in Dublin, Ohio, USA, and one week will be based at OCLC PICA in Leiden, Netherlands. Topics and issues will include information technologies and their impact on libraries, library operations and management, and global cooperative librarianship. The Fellows will visit selected North American and European libraries, library organizations, and cultural heritage institutions, which will provide an opportunity for them to meet leading practitioners and discuss real-world solutions to the challenges facing libraries today. By observing an OCLC Members Council meeting, the Fellows gain insight into issues affecting global library cooperation and are exposed to the governance of a global library cooperative. Fellows turn their learning and experiences into specific professional development plans that guide their continued growth as well as their personal contributions to their home institutions and country of origin.

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 was developed while Dr. Zick and a team of programmers were conducting research into optimal digital image database technologies in the Center for Information Systems Optimization (CISO) at the University of Washington. At the time, special collections of the University of Washington Libraries were stored in a variety of forms and formats, and demand was building to provide flexible online access to these resources. The Libraries began to use the CISO Lab software for fast, full-featured access and management of the collections. After extensive field testing, the products resulting from these research and development activities were made available to organizations outside the University. DiMeMa Inc. was formed in 2001 to support the growing CONTENTdm user community and to focus on accelerated research and product development. The addition of DiMeMa staff will also help the RLG-Programs division and OCLC Research in their efforts to explore the applications of digitization in the library and museum communities. The newly-organized Digital Services Division will integrate both OCLC and RLG digital services into the OCLC portfolio. Digital Services staff, including the DiMeMa staff, will collaborate closely with RLG-Programs staff on shared issues of curation, preservation and presentation of digital resources. 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.

WorldCat.org Offers Search 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 database and resource for discovery of materials held in libraries. The search box can be downloaded from the WorldCat.org site to library Web sites, 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. WorldCat connects libraries of all types and sizes, from giant research libraries to small public libraries around the world. It enables

people to find what they're looking for in library collections irrespective of where they are located. As the world's largest computerized library catalog, WorldCat includes not only entries from large institutions such as the Library of Congress, the British Library, the National Library of Finland, and Singapore National Library, but also from small public libraries, art museums, and historical societies. WorldCat contains descriptions of library materials and their locations. The database provides access to the electronic full text of some articles and books as well as images and sound recordings. It spans 4,000 years of recorded knowledge. Every 10 seconds a library adds a new record to WorldCat. Today, WorldCat contains more than 70 million entries for books and other materials and more than 1 billion location listings for these materials in libraries around the world. 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.affil iate.GetSearchBox.

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 2006 July 31. 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 1970's, he founded OCLC and led the creation of a library network that today links 55,000 institutions in 110 countries.

PREMIS Data Dictionary Wins Award

The PREMIS Data Dictionary has won the 2006 Society of American Archivists' Preservation Publication Award. The report was recognized "for writing of superior excellence and usefulness, which

advances the theory or practice of preservation in archival institutions." The SAA Preservation Publication Award recognizes an outstanding preservation-related work of relevance to the archives community, which is published in North America and contributes to the advancement of the theory and practice of preservation in archives institutions. It was presented 2006 August 4 at the SAA Annual Meeting, in Washington, D.C. The **Pre**servation **M**etadata: **I**mplementation **S**trategies Working Group, convened by OCLC and RLG, initially developed the PREMIS data dictionary as a specification with the goal of creating an implementable set of core preservation metadata elements, with broad applicability within the digital preservation community. One of the nominators commented that the report "is without a doubt the most significant publication on any aspect of preservation in the year 2005. The work is intellectually sophisticated, groundbreaking, truly collaborative and international in scope and of great significance for the archival preservation community." The joint working group won the 2005 Digital Preservation Award, sponsored by the Digital Preservation Coalition in recognition of "leadership and advancement in digital preservation."

Collections and Technical Services

Connexion Enhancements Installed August 2006
Among the Connexion enhancements installed on 2006 August 13 were:
o   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.
o   If your institution has more than one cataloging authorization, you can choose to collect exported records into a single file or into separate files by authorization number.
o   You can enter information in subfields $k and $t of field 852 on the edit record screen.
o   You can enter information in field 526 on the record edit screen.
o   Your search screen 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: the 3-digit prefix that identifies the book industry (currently 978), followed by the core 9-digit number and the recalculated check digit that validates the internal integrity of the whole number. As such, it will also be identical to the EAN Bookland 13-digit code that already appears encoded in the bar code printed on the back of the book. Although the official date for moving to this new standard is 2007

January 1, 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 2004 October 1. Because OCLC was in the process of moving to a new system/database platform, OCLC adopted the following interim support for ISBN-13 numbers in WorldCat, which will remain in effect until OCLC has completed implementation of ISBN-13. **Implementation is scheduled for 2006 November 12, and will be described in Technical Bulletin 253,** *ISBN and OCLC Number Changes***, which was published in September 2006.** Until implementation:
o   For records loaded into WorldCat from the Library of Congress and our other trading partners:
   o   OCLC will convert a 13-digit number appearing in field 020 subfield $a to an EAN (field 024, first indicator '3').
   o   If the record contains a 13-digit ISBN without a corresponding 10-digit ISBN, OCLC will convert a 13-digit ISBN beginning with 978 to a 10-digit ISBN, modifying the check digit along the way, as well as convert to an EAN as indicated above.
o   For online input:
   o   For original records, OCLC libraries should input ISBN-13 numbers into an EAN field (024, first indicator '3') rather than inputting into the ISBN field (020).
   o   For copy cataloging that contains an ISBN-13 on the piece but not on the record being edited, users with full-level or higher authorization may add the ISBN-13 numbers into an EAN field (024, first indicator '3') as a database enrichment using system lock and replace capabilities. Users that do not have full-level authorization may report these to OCLC Quality Control Section using one of the many error reporting options: online system, email, fax or mail.
   o   OCLC libraries should NOT input ISBN-13 numbers in an 020 field. If libraries do enter the 13-digit ISBN in an 020 field, validation will move the number to subfield $z indicating that it is an invalid ISBN. Such numbers will not be indexed

and retrieved as the user might expect. (See "For searching" below).

o For searching:
  o No indexing/searching changes will be implemented at this time. Libraries can search for ISBN-13 numbers using the "Standard Number" index, which covers both the 020 subfield $z and the 024 fields.
  o ISBN-13 numbers will not be retrievable using the ISBN index during this interim period.

o After OCLC completes the implementation of our new system/database platform, we will add support for the ISBN-13 numbers in the 020 field for Batchload, online input and searching. In the future:
  o All 10-digit ISBNs will be converted to 13-digit ones and both forms stored and indexed in WorldCat records.
  o 13-digit ISBNs in field 024 (EAN) will be converted to field 020 and both forms (10-digit and 13-digit) will be stored and indexed in WorldCat records.
  o When a user inputs a valid 10- or 13-digit ISBN, the online system will automatically generate the other ISBN prior to adding the record to WorldCat.
  o Reports and catalog card printing will be modified to display or print 13-digit ISBNs.

Amazon.com is Now an OCLC PromptCat Participant

Amazon.com is now an OCLC PromptCat participant, making it possible for libraries to receive OCLC MARC records along with the materials they get from the online vendor including books, music, DVDs, and more. The OCLC PromptCat service offers an effective, affordable way to automate a library's cataloging needs. With PromptCat, new items ordered through participating vendors such as Amazon.com arrive with complete OCLC MARC records, and the library's holdings are automatically set in WorldCat, the world's most comprehensive database of library materials. Each of these services can be tailored to meet the needs of each library, and each library is able to manage its processing profile online. For a complete list of OCLC PromptCat participants, visit http://www.oclc.org/promptcat/about/vendors/.

Donohue Group Contributing Original MARC Records to WorldCat

The Donohue Group, Inc. (DGI), is a provider of professional contract technical and consulting services to libraries, historical societies and museums.

Founded in 1984, they have been known to libraries for many years for quality contract cataloging. One of the services offered by DGI is Publishers Cataloging in Publication (PCIP). Within this program, a publisher who is not eligible to participate in the LC CIP program may contract with DGI for creation of PCIP. You can read more about DGI's PCIP program at http://www.dgiinc.com/pcip.htm. DGI is now contributing these PCIP records to WorldCat. As a result, cataloging for these titles will be available in WorldCat prior to a library's acquisition of the title. This enables OCLC member libraries to do copy cataloging rather than costly original cataloging. PCIP prepared by DGI looks very similar to LC CIP. When added to WorldCat, the DGI PCIP records will be set at Encoding Level M, which is the OCLC code for batchload records that are less than full level. This Encoding Level may be upgraded by any member library with a full cataloging authorization. Doing such an upgrade earns the library a Minimal Level Upgrade credit. The records contain an incomplete 300 field, much like the LC CIP records do, though the DGI PCIP is often subfielded and may indicate whether illustrations will be present in the subfield $b. Other than the information that is not available pre-publication, the records are quite complete. They contain complete LC and Dewey classification numbers as well as LCSH and LC subject headings for children's literature as appropriate. When a DGI record is added to WorldCat, a 938 field is added to the MARC record that contains the vendor code DONE. This code is indexed; vendor records are searchable in Connexion using the vendor index (Vendor (vn:) in the dropdown menu).

The Dewey Decimal Classification Debuts in Vietnamese

OCLC announces the publication of the Vietnamese translation of the Dewey Decimal Classification and Relative Index, Abridged Edition 14, by the National Library of Vietnam. The new edition was officially launched at a seminar in Hanoi on 2006 August 16, at which Assistant Editor Julianne Beall represented the Dewey team. This is the first complete translation of an edition of the Dewey Decimal Classification (DDC) into Vietnamese. In September 2001, at a workshop in Hanoi sponsored by The Atlantic Philanthropies and RMIT International University Vietnam, and attended by librarians from across the country, Vietnamese librarians chose the DDC as one of their bibliographic standards. Translations of the most recent editions of Dewey are available, under way, or under discussion in Arabic, Chinese, French, German, Greek, Hebrew, Icelandic, Italian, Norwegian, Russian, Spanish, and Swedish. The Vietnamese project also aims to develop the classification skills of Vietnamese

librarians, and the publication and launch of Dewey will be followed by a national training program in DDC classification, led by Professor Patricia Oyler of the Graduate School of Library and Information Science, Simmons College, Boston.

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. Look for the symbol BBCAA in the 040 field subfield c to 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.

Reference Services

PsycCRITIQUES Database Now Available on FirstSearch

OCLC will now offer PsycCRITIQUES, a database of full-text reviews of current books, some popular films, videos, and software, as well as comparative reviews of books. It replaces the APA print journal Contemporary Psychology: APA Review of Books as of January 2005. Weekly releases of approximately 15-20 reviews that include current year copyright book reviews will be added to the database. PsycCRITIQUES also includes a backfile of more than 5,000 Contemporary Psychology reviews from 1995–2004. The new database joined APA's family of research databases on FirstSearch: PsycINFO, PsycARTICLES, PsycBOOKS, and PsycFIRST.

Resource Sharing, Contract Services, Collection Management

NetLibrary Now Offering Chinese-Language eContent from Airiti

NetLibrary is now offering subscription service to three Chinese-language databases from Airiti, Inc., a leading aggregator and distributor of Chinese-language content. The new databases will provide libraries and their patrons with direct access to 338,000 full-text articles from leading Taiwanese and Chinese journals and a fully-searchable database of 12,000 images from the National Palace Museum in Taipei. Available databases include the Taiwan Electronic Periodical Services (TEPS), the Chinese Electronic Periodical Services (CEPS) and the National Palace Museum (NPM) Online Database. Users will be able to link directly to the image database and periodical services from the NetLibrary user interface, and will be able to search, browse and access content online. Named the Best Subsidized Digital Publication by the News Bureau of The Executive Yuan of Taiwan, the NPM Online database contains 12,000 images of Chinese antique art paintings, calligraphy, ceramics, jade, bronze, Buddhist antiquities, and other artifacts from the National Palace Museum in Taipei. NPM Online provides high-resolution 1024x768 pixel images and includes artifact descriptions in multiple languages, including Traditional Chinese, Simplified Chinese, and English. Japanese versions will be coming soon. Taiwan Electronic Periodical Services and Chinese Electronic Periodical Services database products will provide library users with direct access to more than 2,500 full-text Chinese-language journals. The Taiwan Electronic Periodical Services covers 81,000 articles published in leading Taiwanese academic journals, and the Chinese Electronic Periodical Services includes 338,000 full-text articles from journals published in China and in Taiwan. Spanning subject areas including medicine and life sciences, humanities, social sciences, natural sciences and applied sciences, each service is updated daily with new academic journal content and includes archived issues dating to 1991. Libraries that subscribe to the Chinese Electronic Periodical Services will also have access to the Taiwan Electronic Periodical Services. The Taiwan Electronic Periodical Services, Chinese Electronic Periodical Services, and NPM Online database are available to libraries as an annual subscription offering unlimited, simultaneous usage. NetLibrary is also offering a free, no-obligation trial that will allow libraries to evaluate each database before buying.

WebJunction Awarded Gates Grant to Enhance Site

WebJunction, an online community for library staff to meet to share ideas, solve problems and do online coursework, has been awarded a grant from the Bill & Melinda Gates Foundation to enhance usability of the Web site and help it keep pace with a growing audience and range of content. The $2 million grant will fund critical development of WebJunction for one year, which will include a redesign to improve the Web site's organization and navigation so that resources can be more easily found by users, and the development of improved search functions. Other site modifications, such as making the site more accessible to those with disabilities, will be made to accommodate increased traffic to the site and expand opportunities for new audiences. The planned site changes are a direct response to user feedback and studies of the WebJunction.org site. Introduced in 2003, the WebJunction community has grown rapidly and now includes more than 22,000 registered members, 10,000 unique monthly visitors and a growing number of partner organizations. For more information on WebJunction, visit www.webjunction.org.

NetLibrary Signs Agreements to Offer French-Language eBooks

NetLibrary has signed agreements with two Canadian publishers, Option Santé and Septentrion, to make a selection of their titles available as eBooks to libraries across the globe. These titles will be added to the Netlibrary eBook collection. eBooks are electronic full-text copies of published print materials that are available wherever there is a Web connection. eBooks are searchable across a library's full collection, and users can take notes and copy-paste important text. Septentrion specializes in French and English books related to history, social sciences, archaeology, political science, ethnography, historical novels, and Amerindian culture. Option Santé specializes in French and Spanish books related to health, psychology, female-male relations, parent-children relations, personal growth, and relaxation.

WorldCat Collection Analysis Adds Doody's Core Titles

Doody's Core Titles in the Health Sciences has been added to the WorldCat Collection Analysis service as an Authoritative List for comparison purposes. From the Doody Enterprise, Inc. Web site, you'll see it is a successor to the Brandon/Hill Selected Lists and provides reviewed and recommended titles in 121 specialties for academic healthcare professionals and health sciences librarians. Included areas are Clinical Medicine, Basic Science, Nursing, Allied Health and other associated health-related disciplines. You can request a comparison with this authoritative list in the usual way, via the Administrative Module.

WorldCat Collection Analysis, August 2006 Enhancements

On Tuesday, 2006 August 8, OCLC installed the WorldCat Collection Analysis Quarterly Update and added the following enhancements:

o Quarterly Updates
  o This quarterly update represents changes libraries have made to their holdings from 2006 January 1 to July 1.
  o All Individual Library Analyses, Group Analyses, WorldCat Comparisons, Peer Comparisons, Predefined Group Comparisons, and Authoritative List Comparisons will reflect these updates.
o WorldCat Comparison for Group Subscribers
  o We have created WorldCat Comparisons for Group Subscribers. This comparison shows what the group as a whole owns Uniquely in WorldCat, what it shares with one other library, two other libraries, etc. For example, if eight members of a group own an item and one other library (not in the group) also owns that item it will display in the Shared by 2 column.
o Continually Updated Resources Formats
  o We have incorporated the new Continually Updated Resources and Continually Updated Resources, Electronic formats into the service.
  o They are both available as Limits on the Limits screen and as row dimensions in the Analysis Results.
o Conspectus Update
  o Geography & Earth Sciences: Added geographic Subjects for Atlases and Maps; added some additional Subjects throughout.
  o Physical Sciences: Added more Subjects throughout.
  o Law: Added more Subject breakdowns for the Category "Law, General" and narrowing down the Subject "Comparative Law, International Uniform Law."

Questions and Answers

Jay Weitz, OCLC

Additional Digits Following an ISRC

Q: In applying AACR2/LCRI/MARC, is there any accepted practice or provision for dealing with an ISRC which has an additional two digits at the end? The number that I've encountered seems otherwise to follow the standard as described in both Weitz and Wikipedia: CC-XXX-YY-XXXXX. The number in question is: DE-S21-02-00001-13, the "13" being the issue.

A: Additional numerals that follow a standard identifier such as the ISRC should be input in subfield $d of field 024, following the identifier proper. Your example would appear as:

024 0 DES210200001 $d 13

This is documented in OCLC's *Bibliographic Formats and Standards*, *MARC 21*, and on p. 86 of my *Music Coding and Tagging*, 2nd edition.

Order of Titles in Contents Notes

Q: Is there some place in the rules that I haven't found that indicates the order one should input songs in the 505 for popular song books, i.e. from the table of contents, or by paging through the item itself? I have recently cataloged a few song books in which the cataloging agency entered the contents from the table of contents, which was more like an index, rather than in page order.

A: As far as I am aware, there is no rule that explicitly mandates the source of a contents note. In fact, 5.0B2 indicates that the prescribed sources of information for notes are "Any source." Just commonsensically, I'd think that a table of contents would often be a logical source, regardless of what order (alphabetical or actual) the table of contents represents. I would also think that an alphabetical listing (especially when the list is an extensive one) would be the more user-friendly order when it has been presented as such. But if a cataloging agency thinks differently, there is no rule either way.

The Bibliographic Downside of Changing One's Name

Q: I'm looking for advice on a course of action in cataloging two different issues of the song cycle "Songs of Arabia" by Granville Bantock. Most, if not all, of the six cycles in the "Songs of the East" set exist in two issues, differing in the form of name of the lyricist, whom Bantock married about the time the

songs were being first published. So "Helen F. Schweitzer" became "Helen F. Bantock." In the case of "Songs of Arabia," the difference extended to the deletion from the "Bantock" issue of the German parallel title on the title page (it remained on the cover). There are two OCLC records for the set: #12691995 and #68945627 (a Dutch record). Both name the lyricist as "Helen F. Bantock." However, I wrote the Los Angeles Public Library, the contributor of #12691995, and the report back was that their copy (or at least the copy that is on the shelf) is actually the "Helen F. Schweitzer" issue. I have both issues in hand. So I know that #12691995 should be Enhanced in some way, and that there will be a new record created. My question is whether the LAPL record should stay as "Bantock," or whether it should be changed to reflect what their copy says. I don't know how many of the other holding libraries might have the same discrepancy.

A: Neither OCLC's "When to Input a New Record" nor ALCTS's "Differences Between, Changes Within" address this sort of change directly, but by implication, we can infer that this kind of change does not justify separate records. DBCW says: "A difference in the statement of responsibility if the difference indicates that the responsibility has changed is MAJOR." Given that Helen F. Schweitzer and Helen F. Bantock are the same person, and that responsibility has therefore not changed, the difference would be considered minor. The situation might best be handled with a note that indicates the existence of some copies that have the other name, possibly with a brief explanation of the story behind the name change.

Thirteen-Digit ISMNs?

Q: I've been puzzled whether it is advisable to code 13 digit ISMNs as 024/3 (with 2nd indicator "blank" or "0", depending on whether barcode reader reads it). An OCLC example would be #55880212 (Morton Feldman. Clarinet and string quartet [parts]). I have the item in hand. The back of the wrapper of this Universal Edition publication has three blocks:

- "ISMN M-008-06808-9"; under that a barcode; under that "9 790008 068089".
- UPC; under that a barcode; under that "8 03452 01752 3".
- "ISBN 3-7024-2049-5"; under that a barcode; under that "9 783702 420499".

On p. 90 of your *Music Coding and Tagging*, it indicates "Only the thirteen-digit EAN is of concern to catalogers." I haven't been coding the 13-digit ISMNs. I see from BFAS that the 024 field is Optional. My tendency for the exemplar above would be to code:

020   3702420495   (already in record)

024 1 803452017523 (take out 2nd indicator "0" since my barcode reader doesn't read it)

024 2 M008068089   (already in record)

024 30 9783702420499 (not in record, but is a 13-digit ISBN, the wave of the future, and barcode reader reads it)

What I'm waffling about is whether to add

024 30 9790008068089 (not in record, barcode reader reads it)

Maybe I'm splitting hairs or confused (or both), but am wondering if 13-digit ISMNs will have future import as well.

A: It took a while to figure out exactly what your mysterious 13-digit number might be. I went back to the *ISMN Users' Manual* (http://www.ismn-international.org/download/Manual_des_Jahres_2005 %20mit%20PDF%20ISBN.pdf). Section 7.2 of the manual describes "Printing of the ISMN in machine-readable coding" and the conversion of the ten-character ISMN into the 13-digit "ISMN Bookland number" for bar coding purposes. (Note that the ISBN-13 is actually the Bookland EAN.) The ten-character ISMN, which always begins with "M," should be input in field 024 with first indicator 2. The "Bookland ISMN," which begins with the digits "9790," should be input in field 024 with first indicator 3, if you choose to input it at all.

Field 041 for Tables of Contents, Titles, and Program Notes

Q: I have a CD for which the inputting library has coded the 041 subfield $g as engfreger. The booklet in the CD has program notes only in English, but the title inside the booklet is in English, French, and German (it is only in English on the CD itself, the jewel case inserts, and the front of the booklet). The list of contents is in English and German. Does the presence of other languages for titles in tables of contents or an interior booklet title warrant coding subfield $g in that way?

A: Subfield $g should be used for the language or languages of the program notes, in this case "eng". The language or languages of tables of contents go in subfield $f, "eng" and "ger". There doesn't appear to be provision in field 041 for coding the languages of any parallel titles that are not already accounted for and are not otherwise represented on the resource. It's possible that the inputting institution, seeing the various title languages in the booklet, simply guessed

that the program notes were in all those languages, without looking further. Also remember that current 041 practice would have each three-character MARC Language Code in its own subfield.

Dépôt Légal Dates

Q: I'm working on cataloging a 2 volume set of Granados' Goyescas (piano work) published by Unión Musical Española. Because I have both volumes in front of me, I would like to do a collective record, rather than two separate records. (Both treatments appear in OCLC.) I'm at the point of deciding which record to use, and I've hit a snag. OCLC #13908081 describes a 1914 publication. I could probably justify using this record, as I see a stylized "1914" at the bottom of the title page of both volumes; however, I have to use the first page of music to get the publisher, and there's no copyright date there. OCLC #16917998 is perhaps a bit closer to what I have; both of my vols. have a "Deposito Legal" date (on the back cover of volume 1, and on the title page verso of volume 2). However, the Deposito Legal date on volume 1 is 1977 (volume 2 does have 1986), so I assume that means I shouldn't use OCLC #16917998. Do I need to do a new record for this set? How important is the "Deposito Legal" date? Does it represent a copyright-type of date, rather than a reprint date (as in OCLC #16917998)?

A: In the MARC 21 definition of Type of Date/Publications Status (008/06) code "t" for Publication Date and Copyright Date, it states in part: "Deposit dates (i.e., those preceded by 'D.L.' (Dépôt légal), etc.) are treated as copyright dates." One does wonder if the cataloger of #16917998 didn't notice that each volume had a different D.L. date or simply took the latest date. Short of asking the institution and finding out the answer to that question, I would say that a new record is justified.

One Hand, One Heart, One Language

Q: In "Cataloger's Judgment" (2.45, pp. 47-48), I read that when only one language is involved with a score or sound recording and the Language fixed field covers it, no 041 field is needed. However, I wonder if this would also apply to the score of an instrumental transcription entitled "Toccata e canzona" in which the only text involved is a biography, in English alone, of the transcriber. I have in mind creating a record inclusive of the following fields:

Lang   zxx
041 0 $g eng
546   Accompanied by a biography in English of the transcriber.

What do you think?

A: The instance addressed in Q&A 2.45 was one in which the same Language code would apply in the fixed field and in any relevant 041 subfields. This would NOT be the case for an instrumental work, such as the one you describe. As you've noted, there is no language associated with an instrumental work, so the proper code for the Language fixed field would be "zxx" (for "No linguistic content"). There is, however, a language associated with the accompanying material, the English language biography, and that would be coded exactly as you've suggested. Field 546 should be used only to describe the language or languages of the main content, not any accompanying material. That should be a 500 field describing the accompanying material.

Interlinear Text as Main Content or Accompanying Material

Q: The new "zxx" Language Code designation for instrumental works is not a problem for us, but what about the interlined texts in piano scores or piano potpourris from operas/operettas? Our discussion arose from some different points of view as to how this text in intended to function. Would one code the 008 language for the language of the text, which would to my mind be "linguistic content," wouldn't it? But there appear to be other points of view on the use of this kind of text. How you would view these interlined texts in terms of the 008 language?

A: The interlinear text in such cases is directly associated with the musical work (as the libretto of the opera, or as excerpts thereof), so the Language fixed field should be coded accordingly. Certainly, piano reductions of operas are often used in rehearsals, in recitals, even sometimes in low-budget productions, and the text is the text in any case.

Dimensions of a Folded Manuscript Score

Q: A manuscript score I'm dealing with is printed on both sides of a single sheet of paper that is 43 cm high. Our preservation department folded it and made a sleeve for it, so what will actually sit on the shelf is 29 cm high. Which dimension do I put in the 300? What sort of note is necessary? Why is it that things that no other library will ever own raise the most puzzling questions?

A: In the spirit of AACR2 Rule 0.23 ("Use the chapters in part I alone or in combination as the specific problem demands") you might refer to 4.5D1, which treats, in part, folded manuscripts. "If the manuscript is kept folded, add the dimensions when folded, separating the dimensions by a comma." Then it presents two examples:

> 12 leaves : ill. ; 20 cm., folded to 10×12 cm.
> [1] leaf : parchment ; 35×66 cm., folded to 10×19 cm.

Related, more general rules and an example are found in 2.5D4. As to your second question, it's simply one of the corollaries to Murphy's Law.

"Font Features" in Bibliographic Records

Q: Can we use italics or underlined words in OCLC? Is there a shortcut key or keyboard equivalent? One of my co-workers is cataloging a thesis that has some italics in the title.

A: The recently revised (May 2006) version of LCRI 1.0E now makes clear that such "font features" should not be included in bibliographic records: "Do not attempt to replicate features such as bold and italic (e.g., when used to indicate a scientific name) through the use of underlining or other means of indicating such features."

"Minor Variations" in Numbering and Series Statements

Q: OCLC's Bibliographic Formats and Standards' guidelines for when to input a new record state, for the 028 field: "Specific differences in numbering, except for minor variations in completeness, justify a new record." Could you give me a couple of examples of "minor variations in completeness"? I'm cataloging a Schott score with publisher no. ED 3642. The publication dates are c1940, renewed 1968. The original 1940 publication had publisher no. 3642. This looks to me like a minor variation which would not justify a new record. Schott's newer publications are also complicated by the presence of series statements. ED 3642 has the series statement, "Il corno." The BFAS guideline for 4XX says "Absence or presence of [4XX] fields does NOT justify a new record." If an item is published earlier without a series statement and again, later, with a series statement, isn't that a new record?

A: The difference between "ED 3642" and "3642," alone, is the type of "minor variation" that would not usually justify a new record all by itself. In conjunction with certain other differences, though, it might help justify a new record. The presence or absence of a series statement, however, is more complicated. The vagueness of that "When to input a new record" stricture is intended to cover a multitude of sins. What one institution may interpret as a series

statement, another may interpret as a quoted note or the name of a publisher or something else (even in the presence of a series authority record, let alone without one). Minimal-level record standards have field 440 as "optional," so that is another factor. If you have explicit evidence that something has been published both with a series statement and without it, separate records sound justified to me. And if the records would otherwise be identical or pretty close, it might be prudent to add a note succinctly explaining the series/no series situation.

Relator Codes in Name/Title Added Entries

Q: Our public services folk have 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. 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. Our sound recordings cataloger thinks this isn't an appropriate use of the relator code, since the 700 subfield $t heading refers to a work and not a person, but in any case, the code is doing the intended job in our catalog. For example,

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

yields a link for "Hector Berlioz (Composer)" in the catalog. I've searched the OCLC documentation for something either condoning or condemning this use of the relator code with name/title headings, but I can't find anything. Do you happen to know whether this is common practice? Our media catalogers say they also use it for related works. For example,

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

on the record for the film version of the novel. What do you think?

A: The answer 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, although 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's 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 you 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'd wager that almost no one does it that way.

Composition Codes for Excerpts from Larger Works

Q: In coding the fixed field element "Comp," if we have an excerpt from a work (from an opera or symphony, for example) do we code as though it were the whole thing (e.g., "op" or "sy")? If not, would they be "uu" or "zz" or "blank"? These scores are driving us crazy.

A: First of all, remember that coding "Comp" is optional, so you needn't drive yourself crazy about them. If you do choose to code "Comp" in such cases, generally consider an excerpt to be coded the same way as you would the whole work, much as you might apply subject headings ("Operas -- Excerpts" or "Symphonies -- Excerpts", for instance). Now if you happen to be cataloging an anthology or something that is, for example, collecting a bunch of miscellaneous movements of the same type from various kinds of larger works (say, a collection of Mozart minuets culled from various symphonies, sonatas, and so on), you COULD code for both the overall type of composition (minuets, in this case) and the larger works from which the movements have been excerpted (symphonies, sonatas, etc.) with "mu" in "Comp" and the specific composition codes in field 047.

"Digital Recording" Note

Q: The container of the LP I'm cataloging states, "digital recording." Following your *Music Coding and Tagging*, I described the playback as "analog" in the 300 field. I also added a 500 note that says "Digital recording," but I see that your book says *not* to add a note of this sort, in the section on the 300 field. First,

it says that when the playback differs from the capture, add a 500 note to this effect (per AACR2), but then it says that the note "Digital recording" is not to be made (per MCD). What, then, should my 500 note say? If I don't include a note reading "Digital recording," is the 007 subfield $n the only place in the record that indicates that this analog LP was recorded digitally?

A: LCRI 6.7B10 (LC Rule Interpretations have superseded most of the old Music Cataloging Decisions) says not to make a 500 note stating either "Analog recording" or "Digital recording." On page 220 of *Music Coding and Tagging*, I was simply trying to point out that AACR2 proper said one thing but that the corresponding MCD (now LCRI) suggested not adding such a note. Current practice is to follow the LCRI and not to add such a note; for your own catalog's local practice, you may choose to do otherwise. Without such a note, the 007 subfield $n would be the only indication of digital capture.

DVD-Audio

Q: I've just come across a few DVD-A. From OCLC I see that they catalog them as sound recordings. Is there anything on the records other than the 500 note that says it's a DVD? Where would I find information on how to catalog these?

A: LC's Joe Bartl (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) and following with any relevant system requirements.

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