Minitex

A Publication of the Minitex Digitization, Cataloging & Metadata Education Unit

DIGITIZATION, CATALOGING & METADATA MAILING

July/August

General

Nancy Walton Oral History Interview

Sara Ring, Minitex/DCME

Nancy Walton worked in Minnesota, Maryland, California, and Morocco before returning to Minnesota. In Minnesota, she started out at the Minnesota Braille and Talking Book Library (1994-1998), State Library Programs Specialist (1998-2010), and ended her career by serving as State Librarian and Director of State Library Services (2010-2013). I had the pleasure of interviewing Nancy in early January. Her oral history interview recording is now available for listening on the Minitex website:

www.minitex.umn.edu/40th/Walton.aspx

In her interview, she touches on her first experience working in her school library as a member of the Library Club at Minneapolis's Washburn High School to working as a Peace Corp volunteer in Rabat, Morocco (1971-1974), to working within State Library Services. Other topics touched on in her interview include:

- Working in the Ames Collection in Wilson Library (University of Minnesota, Minneapolis) next to Minitex staff in 1969
- Working with Bill DeJohn (Minitex Director, 1984-2012)
- Her role as State Librarian in providing equity of access to information and resources
- The 1994 expansion of the Minnesota Braille and Talking Book Library in Faribault
- The 2002 closing of the library for the Minnesota Department of Children, Families, and Learning and layoffs of State Library staff
- The disbursement of State Library Services professional library collection to St. Catherine University's School of Library and Information Science
- The long history of the State Library Services and the Regional Public Library systems in Minnesota
- Words of wisdom to library staff today ■

General

Everthing You Always Wanted to Know About OCLC Governance, But Were Afraid to Ask: Part 1

Sara Ring, Minitex/DCME

I had the opportunity to interview Wilbur Stolt, Director of Libraries, Chester Fritz Library, University of North Dakota, about his recent election to the OCLC Americas Regional Council as Chair Elect/Vice-Chair. He had a lot of good information to share, so we decided to break up the interview into two parts.

Part 1 is included in this month's *Mailing*, covering how Stolt became involved in OCLC governance, the role of the Americas Regional Council (ARC), and how ARC is involved in the decision making and planning of OCLC's Board of Trustees and OCLC's leadership. Part 2 will be coming in the September *Mailing*. It will include more information about some of the recent initiatives of the Americas Regional Council, and how you can provide input and participate in your OCLC member cooperative.

Q: What is the OCLC Americas Regional Council (ARC)?

First, I should reference the information on the OCLC website under the Membership section (oclc.org/en-US/councils/americas.html). What you'll hear from me aren't my own ideas, and in many cases, I'm just reciting what's available on the website.

It's important for us who are members of OCLC to remember that it's a member owned and governed organization.

The current governance structure has OCLC divided into 3 regions: The Americas Region, ARC as we call it; the Europe, Middle East, and Africa Region; and the Asia/Pacific Region. The Americas Region includes North and South America and the Caribbean. The councils are set up to facilitate communication both within our local regions, but then expanding globally. So, we deal with issues specific to our geography, but also then work through library issues that affect our entire profession around the world.

Member libraries within ARC elect delegates from OCLC member libraries within the region to the OCLC Global Council. There are 48 total delegates within the Global Council. ARC contributes the majority of delegates. We also serve as a mechanism or a conduit to provide discussions among and between OCLC members at meetings and between meetings, and also those who are interested in OCLC but haven't joined. I think there is an opportunity for ARC members to help spread the word about the value of OCLC to libraries.

As a group, we develop new ideas or identify issues that we think would improve services or provide new programs.

At meetings we have programs and discussions about the future and the issues that libraries will be tackling moving forward. There are two meetings a year, and, right now, they are associated with the American Library Association's semi-annual meetings.

Q: What attracted you to ARC and how did you first become involved?

Throughout my library career I've been involved in OCLC. It goes back to going to RLAC (Research Libraries Advisory Committee) meetings back in the 1980s and being somewhat involved in OCLC Members Council in the 1990s. When I came to the University of North Dakota, I expressed interest in OCLC within the region and was given the opportunity to represent Minitex, first as an alternate, and then as a delegate to what was then the OCLC Members Council. When the governance structure changed, I was elected to OCLC Global Council. It's an interesting organization. Just like a lot of library organizations, there are opportunities for participation if you volunteer or express interest. I've been involved in the Americas Regional Council Communication Committee for a number of years, and I also was appointed to the OCLC Membership Committee for one year. With those experiences, I have found OCLC to be a dynamic place. I think the opportunity to engage with other members in the profession and with OCLC staff to look for ways to improve library services, particularly for resource sharing, that's always been a foundation. I've seen the value of OCLC for libraries and have been willing to commit my time to it. I also appreciate OCLC as a nonprofit, member organization, which has a good history of advancing services and providing meaningful information and programs to the library community, so I guess that's how I got there and why I stay.

Q: You were recently elected as Chair Elect/Vice-Chair of the OCLC Americas Regional Council (ARC). What will your role be?

I serve a support role to Jane Treadwell, who is the current ARC Chair. As Vice Chair/Chair-Elect, I also serve on the Americas Regional Council Executive Committee. The Executive Committee includes the Chair, Chair-Elect, secretary and members at large from what we call the sub regions. There's a Canadian representative, one from Latin America/Caribbean, and two from the United States. As Vice-Chair/Chair-Elect, I'm also on the Global Council Executive Committee, which leads the Global Council. Both executive councils develop respective agendas for their semi-annual meetings. We have the opportunity to appoint people to various committees and task forces. Last year, two of the big committee task force programs were the credits/incentives and the membership review task force. We review actions taken by the OCLC Board of Trustees and strategic leadership group, and we can provide feedback. We can also recommend actions for consideration to the Board and Council membership, so the executive committee serves as a subset leadership group from the ARC delegation. A very important part of what we do also is communication back to the

delegates and, hopefully, to the broader membership as well.

Both groups meet monthly, and the Global Council meeting is particularly challenging, because we have members on that from Australia, Denmark, and 3 different time zones in the United States. It may be 8 o'clock in the morning in North Dakota and 11 o'clock at night in Australia. The global environment in which we work now and in which we try to advance library services and programs...it's an interesting situation. Libraries are looked upon differently in different places, and we're learning a lot as we go along.

Q: How is ARC involved in the decision-making/ planning of OCLC's Board of Trustees and OCLC's leadership?

ARC elects delegates to the Global Council who then, in turn, elect members to the OCLC Board of Trustees, so our direct connection to the Board is the fact that we have direct input into 6 members on the Board. They are elected in staggered terms, for 4-year terms. The most recent person elected was Berndt Dugall from Germany, and, prior to that, it was Loretta Parham, who is a library director in Georgia. One of the important features of OCLC and the Board of Trustees is the number of librarians that are on that Board. I think there are currently 15 members with 9 of those being librarians.

In addition to that, the OCLC Board of Trustees takes actions on policies, procedures, and issues. The Global Council, then, has the responsibility of ratifying or rejecting anything that might change the foundation documents of the governance or the code of regulations or the articles of incorporation that involve the governance. So the Board of Trustees is responsible for taking actions, but, then, we have the opportunity to agree or reject them. During ARC meetings and Global Council meetings, we hear reports from the Board president, and have the opportunity at our meetings to provide opinions on strategies being considered by the Board and also by the strategic leadership team. ■

Cataloging & Metadata

RDA Notes

Mark K. Ehlert, Minitex/DCME

Changes to RDA Instructions

In the April issue of the *Mailing*,[1] I outlined some of the revisions that would appear as part of the major July 9th update to RDA. Now that this date has come and gone, I want to briefly revisit some of those changes and add a couple more along the way. Note that these may affect either the body of bibliographic records or their headings (in RDA-speak, their *access points*).

Selecting the preferred source. When reviewing records, copy catalogers typically open up material to what RDA calls the *preferred source of information*—the title page of a book, the label of a CD, the title frames or disc face of a DVD—to compare its substance with the contents of the record. A recent rule revision now recognizes those materials, particularly videos and maps, that consist of a predominant work and some lesser but still significant works (e.g., a Blu-ray disc of a film along with a short behind-the-scenes documentary and a couple trailers). In these instances, RDA accepts the source of information for the main work when there is no single comprehensive title for the whole item (see RDA 2.1.2; closely akin to AACR2 1.1G1).

Dust jackets. If you have a book that lacks a title page, the dust jacket and the cover (which includes the spine, by the way) are the next places to qualify as the preferred source of information—as long as either one of them has a title (see RDA 2.2.2.2). If both sources have the title, I suppose the cover would be selected since it's more permanent. RDA says nothing on this point. Jackets were passed over as a source under AACR2; conversely, RDA recognizes a dust jacket as being part of the resource itself—what might be called a "publisher-issued container," though that's stretching things a bit. Thus, when transcribing something from the jacket into your record, the text does *not* require brackets; however, a helpful "title from dust jacket"-style note may still be welcomed.

Fictional and non-human name access points. Name headings for fictional or legendary persons and for non-human entities have been a part of RDA cataloging since its release. Now these name headings will include parenthetical qualifiers to make their station more clear. And to distinguish a fictional character from a real person with the same name (see RDA 9.6 and 9.19.1). Examples include *Holmes, Sherlock (Fictitious character)*, *Aeneas (Legendary character)*, and *Lil Bub (Cat)*. Future editions of RDA may integrate name headings for fictional families and fictional corporate bodies.

Abridging statements of responsibility. As much as we highlight the differences between RDA and AACR2—and justifiably so—there is still much more that's in agreement. For instance, the old "rule of three" applied to the 245 $c and other statements of responsibility (SOR) is still a part of RDA, though revised a bit and presented as an option rather than the default rule (see RDA 2.4.1.5).

1 *The April 2013 issue is available here:* www.minitex.umn.edu/Communications/Mailing

The default RDA practice is to transcribe all names. The optional guideline was tweaked a couple weeks ago to the following: if there is a statement with more than three names playing the same role, post the first name and, if you choose, any other name or names along with a bracketed summary accounting for those not written out. To illustrate, here is a list of authors on a title page: "Peter Senge, Nelda Cambron-McCabe, Timothy Lucas, Bryan Smith, Janis Dutton, Art Kleiner." Since there are more than three authors of this work, we have the option to apply RDA's "rule of three" to the SOR. So our 245 $c could read:

Peter Senge [and 5 others]
or
Peter Senge, Timothy Lucas [and four others]
or, taken to an extreme
Peter Senge, Nelda Cambron-McCabe, Timothy Lucas, Bryan Smith, Janis Dutton [and 1 other author]

I reckon that a passive-aggressive cataloger seeking revenge on Art Kleiner would be responsible for the last example.

Devising edition statements. To distinguish the edition in hand from others that exist, catalogers are now free to make up an edition statement and wrap the phrase in brackets (see RDA 2.5.1.4; a resurrection of AACR2 1.2B4). This practice would apply more often to some classes of material than to others: distinguishing letterbox and pan-and-scan versions of a film on videodisc, or pointing out manifest differences between updated online resources when no explicit mention of these changes is made on the website.

Names of corporate bodies. Catalogers who build corporate body name headings are familiar with two methods by which subordinate bodies are written out: either the name standing alone (e.g., "Harvard Law School," which is a part of the larger Harvard University) or a combination of higher body-plus-subordinate body (e.g., "United States. Division of Wildlife Services"). To qualify for the latter treatment in AACR2, the subordinate body had to fall under one of the types mentioned in either rule 24.13 (on non-government bodies) or rule 24.18 (on government bodies). RDA retained the same two separate checklists until recently; these are now merged and renumbered.

Previous numbering:
- Non-government bodies: RDA 11.2.2.13–11.2.2.15
- Government bodies: RDA 11.2.2.18–11.2.2.20

Current numbering:
- All bodies: RDA 11.2.2.13–11.2.2.15

The numbering succeeding the portions of 11.2.2 listed just above—which used to extend to 11.2.2.31—has also changed, along with some consolidation and revision to the cataloging instructions themselves.

Branding the Record

You're likely well aware that the primary device by which cataloger earmarks a bibliographic or authority record as RDA-born is the Description Convention Source code *rda* in the 040 $e. You may also have run into other $e codes from time to time: *dcrmb* in records for rare or antiquarian books; *appm* in records for archives; *fobidrtb* in records following Dutch cataloging rules. [2]

A new code was added to the 040 $e list late last year that I'm now encountering in OCLC records: *pn*. This stands for *Provider-Neutral E-Resource MARC Record Guidelines*, which are instructions on creating basic bibliographic records for online electronic resources. [3] More to the point, provider-neutral (P-N) records are an accommodation made to OCLC's WorldCat database. If the very same e-resource is available for, say, download from some sites and streaming from others, the P-N guidelines inform catalogers to create *one* bibliographic record for these materials, instead of the several that would result if following AACR2/RDA's penchant for one-record-per-version. A good example of a P-N record is OCLC #805701832, which portrays the same e-book issued through multiple vendors. Note the train of 856 fields and their vendor-specific URLs: Wiley, ebrary, Book24x7, and so on.

Though directed at Program for Cooperative Cataloging (PCC) libraries, these same cataloging guidelines are employed by many other institutions. It follows then that records of this type will be much more common than separate records for each of the vendor-specific versions of an e-book or online video or other material.

The new *pn* descriptor code makes it easier to discern provider-neutral records from "purebred" RDA or AACR2 records for the same or similar works. To include or exclude P-N records from a WorldCat search, use the command line phrase *dx: pn*. If you prefer the keyword/numeric search dropdowns, select the "Descriptive Conventions (dx:)" item and use the *pn* code. I'm looking through the WorldCat database as I write this, and it appears OCLC has algorithmically applied 040 $e *pn* to most or all P-N records now available there. ■

2 For a full list of 040 $e codes, see: www.loc.gov/standards/sourcelist/descriptive-conventions.html

3 The guidelines are found at: z.umn.edu/f8j

Cataloging & Metadata

ALA Annual Conference Highlights

Mark Ehlert and Sara Ring, Minitex/DCME

RDA Implementation: What, Why, and How in One Hour

A regular feature at ALA Annual over the past few years was the wide assortment of workshops and presentations on RDA from which to choose. This past conference in Chicago was no exception. Of the several I attended, I found one meeting on a late Saturday morning to be the most interesting of the lot. Titled *RDA Implementation: What, Why, and How in One Hour,* this series of talks briefly outlined what RDA is and how different institutions are shifting to the new cataloging standard.

First up was Lori Robare from the University of Oregon Libraries. Her topic centered on summarizing RDA, which included the well-worn examples of spelled out abbreviations and FRBR entity relationships. However, mingling among the practical observations were the contextual and historical. These last points were best epitomized with a brief "elevator speech" at the end of the presentation that emphasized the goal of the new standard: "RDA aims to provide catalog data that will help libraries define our presence on the Web...." Put another way, our work describing and analyzing materials as exemplified in catalog records will become part of the very fabric of the open Web itself. When it comes to short surveys of RDA, Robare's is the best I've seen.

Mary Mastraccio came next. Her presentation, "RDA with Less Stress," outlined some steps catalogers, other library staff, and vendors may take to smooth the transition to RDA. As the cataloging manager of MARCIVE, [4] she has great insight on wielding large sets of both bibliographic and authority data. In fact, she spent a few minutes highlighting the several RDA record conversion options that MARCIVE makes available to their clientele.

Richard Guajardo is the Head of Resource Discovery Systems at the University of Houston Libraries. His presentation, the longest of the session, traced the Libraries' ongoing automated conversion of catalog records to the RDA standard using MARCIVE services. This being a major university, it's unsurprising to note that their catalog contains at least a couple million records that have seen this transformation. The challenge comes with the accuracy of those outcomes. Since it's virtually impossible to overhaul an older record by automated means alone and verify it as "purebred" RDA, the conversion process produces what are called *hybrid records*: non-RDA records with a few RDA parts tacked on.[5] Some jokingly refer to these as *Franken-records*.

The final speaker was MARCIVE's Jim Noël, who manages the U.S. Government Printing Office (GPO) records that MARCIVE distributes. Like the other speakers, he described the process of "flipping" GPO records to RDA. He also spent a couple minutes on the general material designation, a.k.a. the GMD, which is found in the 245 $h of many non-book records cataloged under AACR2. The GPO MARCIVE group offers the option to add GMDs to the 245 field of RDA records. But, Noël also brought up a point I hadn't encountered before: when existing GPO records are revised from AACR2 to RDA, clients can request that any extant GMDs, removed from the 245 field, be retained in a 500 note (e.g., "500 -- GMD: microform"). This way these still exist somewhere in the record.

The PowerPoint files for these presentations are available on the MARCIVE website. You can find them under "Resource Description & Access (RDA)" at the top of the page:

z.umn.edu/f8a

About half of the files include speaker's notes in outline form. An audio recording of the session was made that day. According to an e-mail exchange with Mastraccio, it's scheduled for release sometime this month (August).

- Mark Ehlert

Tools for Creating and Managing Embedded Metadata

I attended a number of sessions at the ALA Annual Conference related to metadata, digital libraries, and linked data. I picked just one session in particular to highlight, "Tools for Creating and Managing Embedded Metadata."

Rachel Jaffe from Binghamton University Library discussed how they map Adobe xmp metadata to Dublin Core, before moving the metadata and image objects into their preservation system. In 2011, they implemented the Ex Libris product Rosetta to serve as their digital preservation system. They use Ex Libris Primo for the discovery layer to their digital content, which consists of approximately 300,000 images.

For their University photographs collection, they have a photographer who uses Adobe Photoshop to embed metadata in their image files. Adobe's metadata language is known as Adobe xmp (extensible metadata platform). The photographer also organizes the images into folders first by event, then by date. When the photographer is ready to hand over the images to the library, the library staff look at the Adobe xmp metadata and create a map

4 MARCIVE specializes in library outsourcing needs for authority work, cataloging, and government document processing: home.marcive.com

5 Also described in the OCLC RDA Policy Statement: z.umn.edu/f8h

from the Adobe xmp to Dublin Core. They also enhance the metadata in a few ways. They sometimes come across issues with names, in which case they could use the system to find and replace names using a controlled form of a name from an authority file.

They normalize MIME types/Media Types (see the list of MIME Media Types here: www.iana.org/assignments/media-types). MIME types are used to describe file formats (e.g. image/jpeg, image/tiff, video/mp4, etc), and when using Dublin Core as a metadata standard, this information is recorded in the Type field. They also add some collection specific metadata that does not exist in the original images that are given to the library. The photographer does not give each image a title, so the library staff decided to create titles for the Dublin Core records by combining the event name, followed by the date. The photographer had created his own local list of terms. The library staff adapted the local list by extracting all keywords, and, then, winnowing the list down to the most frequently assigned terms.

As a last step, they map these terms to Library of Congress Subject Headings. They also created a script that adds 2 default LCSH headings to each record. All this tranformed Dublin Core metadata is saved as a tab delimited text file, then called upon by the system, Rosetta. They do leave the original Adobe xmp metadata embedded in the image. The library enhanced metadata is what goes in Rosetta and is then pushed out to their discovery system.

The second presenter was Kyle Banerjee from Oregon Health & Science University. His talk focused on using facial recognition software to add metadata automatically to archival photograph collections. Why should one consider this? He stated that current methods for assigning metadata are slow, difficult, error prone, and incomplete. Some of the challenges libraries and archives managing digital archival content face include:

- We use external systems to maintain metadata.
- Archival images are huge and clunky to work with.
- Metadata standards for image files are implemented inconsistently and were not designed with library needs in mind.

Why consider using facial recognition? People are an important access point, identification of individuals helps determine other details, simplifies manual identification of people in archival photographs, and non-specialist staff can do more of the metadata work. As far as facial recognition software goes, he said Picasa works great (picasa.google.com) Picasa stores person information in a combination of two different files on your computer; contacts.xml and .picasa.ini.

He mentioned that search engines pay attention to embedded metadata in image files on the web, and another advantage to using embedded metadata is that the metadata travels with the item, wherever it goes. He mentioned one specific tool he has used for editing metadata in batch called Exiftool. He finds this tool useful for reading and editing embedded metadata (supports many types of metadata like Exif, ID3, XMP, and other manufacturer-specific formats on digital cameras).

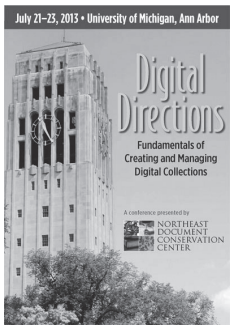
- Sara Ring ■

Digitization & Digital Preservation

Digital Directions Conference Summary

Sara Ring, Minitex/DCME

In late July, I attended the Northeast Document Conservation Center (NEDCC) conference called *Digital Directions*. I attended an earlier version of this conference several years ago in Minneapolis (School for Scanning) and knew this would be a good overall conference covering multiple aspects of digital collection creation and management. Best practices are always evolving, along with new technologies and uses of digital collections. I noticed a few recurring themes in many of the sessions I attended including crowdsourcing transcription or cataloging projects, user/community engagement of digital collections, and open access to public domain digital images. I've chosen to highlight these themes because they all have something in common: the efforts put toward them maximize access and use of digital collections.



Crowdsourcing

In a session called "Foundations of Creation," Claire Stewart from Northwestern University Libraries spoke about how they have moved from traditional project management to agile project management for digital projects (they use something called Scrum: z.umn.edu/fju). Stewart gave examples of a few digital projects that do not fit the "traditional" digital project flow. One such project is the *Berkeley Folk Festival Collection* (digitizing folk music history) at Northwestern University. For this digital humanities project, they use minimal metadata, enhanced by students in a class. The students in the class look at how the tools of digital history allow them

to understand the post-World War II American folk music revival. Read more about the class objectives here:

z.umn.edu/fjv

Stewart also mentioned the crowdsourcing transcription for Civil War diaries project at the University of Iowa as an example of nontraditional digital project management:

diyhistory.lib.uiowa.edu

You can view a recording about the Civil War diaries project from the 2012 Virtual CONTENTdm User Group meeting here:

z.umn.edu/fjx

Lastly, Stewart mentioned the University College London's *Transcribe Bentham* project, another crowdsourcing transcription project to check out:

www.ucl.ac.uk/transcribe-bentham

Stewart used the following quote to finish out this portion of the presentation, which I found very intriguing:

The process of crowdsourcing projects fulfills the mission of digital collections better than the resulting searches. That is, when someone sits down to transcribe a document they are actually better fulfilling the mission of the cultural heritage organization than anyone who simply stops by to flip through the pages. [1]

There was another crowdsourcing project mentioned in another session, the *New York Public Library Menu Project*. So far, the crowd has transcribed 1, 261, 800 dishes from 16, 905 menus. Check out the menu project here:

menus.nypl.org

Creative Collaborations

WGBH Media Library and Archives staff presented two different sessions at the conference. WGBH serves New England with 11 public television services, 3 public radio services, and they are PBS's single largest producer of content. (Nova, Masterpiece, Frontline, Antiques Roadshow, etc are produced in their studios). One session focused on their new preservation/access system and the other focused on cross-institutional initiatives. Creative collaborations are extremely interesting to me, so I'll summarize that portion of the talk.

WGBH discussed their Mellon participatory cataloging project. They posted their internal database with catalog records online, and called on digital humanists to help enhance their records (openvault.wgbh.org/blog/2011/05/calling-all-digital-humanists). Here's the original WGBH announcement about the project:

z.umn.edu/fjw

The project included:

- full catalog online, warts and all
- user tagging, identification (found many interested scholars from all different fields: medical, folk music, art, jazz, psychology, poetry, etc)
- user prioritization for digitization

In the next stage, they will focus on:

- user added metadata
- harvesting scholarly works and notes for metadata
- integration with digital humanities projects (next)

Another creative project they worked on is the Boston TV News Digital Library:

bostonlocaltv.org

This is a collaborative project between WGBH, Cambridge Community television, Northeast Historic Film, and Boston Public Library. Between all of them, they have 40 years of Boston news. Interns transcribed thousands of handwritten index cards to populate a database. Because the work was very detailed, they also had interns write what they came across on a blog to keep the work interesting. They have over 51,000 items across the collection. They also asked for public input on the records by asking people to vote for their favorite story, and, then, they chose from the results about 40 hours of news to digitize. Learn more here:

bostonlocaltv.org/blog/2013/04/thank-you-for-voting

Copyright and Open Access

Peter Hirtle from Cornell University Library presented "Understanding Rights and Responsibilities." He led us through a case study of copyright concerns for a particular digital library. He asked us to consider how we (cultural heritage organizations) can responsibly provide access to ideas and information so that society can build on the ideas and information of others. Digital repositories face extremely unlikey, but real, legal risks. More and more organizations are turning to their mission to support their reasons for digitizing like education, promotion and use of historical materials, and encouragement of new scholarship and new art. Towards the end of his talk, he gave examples of organizations who have recently decided to open up access to their high resolution digital images that are in the public domain. This is an interesting development to watch. Here are a few examples:

- The Rijksmuseum provides access to their high resolution public domain materials to encourage creativity.
- Cornell University Library removed all restrictions for

1 Owens, T. (2012, March 10). "Crowdsourcing Cultural Heritage: The Objectives Are Upside Down." z.umn.edu/fk1

their public domain reproduction. Here's their policy on use of public domain reproductions:

www.library.cornell.edu/node/1333

- Yale also supports open access to their digital collection materials that are in the public domain. Read more about it on their FAQ webpage:

  z.umn.edu/fjy

One project mentioned as going beyond open access to public domain digital content is the University of California-Irvine Richard Rorty born digital files (1998-2003). They digitized the collection and created a virtual reading room (modeling how they provide access in a physical environment). Users still have to fill out a research form to get access to the collection. View more information about that here:

z.umn.edu/fjz ■

Digitization & Digital Preservation

MN Digital Library News

Sara Ring, Minitex/DCME

Fall Webinar Scheduled

Do you have an interest in starting a digital project with the Minnesota Digital Library? Consider signing up for the introductory webinar "The Minnesota Digital Library, Minnesota Reflections, and Digitizing your Collections." There will be one session offered this fall on Sept. 17, 10:00 a.m. - 11:30 a.m. Register at the link below, or read on for the full details:

www.minitex.umn.edu/Training/Details.aspx?SessionID=273

The Minnesota Digital Library (MDL) is accepting applications for Phase 10 Minnesota Reflections digitization projects. Join Marian Rengel, Outreach Coordinator for the Minnesota Digital Library, to learn how to plan digitization projects specifically intended for inclusion in Minnesota Reflections. This webinar is for you if you have questions, if you want to learn more about the Minnesota Digital Library (MDL), and if you want to learn about the benefits of collaborating with the MDL on your digital projects.

Minnesota Reflections (reflections.mndigital.org) is an online collection of more than 152,000 photographs, maps, journals, documents and sound recordings, representing 37,000 titles, contributed by more than 150 Minnesota cultural heritage organizations.

Phase 10 continues to include the MDL call for projects with a focus on specific topics, in addition to the traditional general content call.

The Minnesota Digital Library began accepting Phase 10 applications July 1. They will accept applications until they have committed all of their digitization funding. The Phase 10 call for project proposals and application forms are on the Minnesota Digital Library website here:

www.mndigital.org/reflections/phase10.php

MN Digital Library in the DPLA on YouTube

The MN Digital Library was featured in a just-published article in the University of Minnesota Libraries' annual publication, *continuum*, and Libraries' Communications Director Mark Engebretson has produced a short video about the Minnesota Digital Library and the Digital Public Library of America. The video, "American History at your Fingertips: How Minnesota contributes to the Digital Public Library of America," includes comments from:

- Ben Leonard, Nicollet County Historical Society
- Jason Roy, University of Minnesota Libraries
- Jennifer Jones, Minnesota Historical Society
- Kit Hadley, St. Paul Public Library
- Marian Rengel, Minnesota Digital Library

Watch the video to learn more about how the MDL is working hard to share Minnesota's story with the nation:

www.youtube.com/watch?v=W5aX-tlsqkk

Read the *continuum* article here:

blog.lib.umn.edu/continuum/dpla.html

More About the DPLA

The Digital Public Library of America (DPLA) is a groundbreaking project that, for the first time, will make many of our nation's significant digital collections searchable and accessible to the public from a single site. It will aggregate millions of digital artifacts from local archives, libraries, museums, and cultural heritage institutions across America and deliver them to students, teachers, scholars, and the public via a powerful search interface. ■

OCLC

ALA Annual OCLC Recordings Available

OCLC held a number of sessions and events at ALA Annual 2013 and introduced the new President and CEO, Skip Prichard. The following recorded sessions are available for viewing here:

www.oclc.org/en-US/events/2013/ala2013.html

- OCLC Symposium on Culturomics
- Results and Revelations from OCLC WorldShare Management Services Libraries
- The Power of Shared Library Data at the Network Level
- Library Analytics
- Data to Inform Decision-making and Measure Impact
- The Future of FirstSearch: More Visibility for your Library and its Resources
- Putting the "E" in Interlibrary Loan
- Launching Online Special Collections using CONTENTdm: Perspectives from Library Staff
- WorldShare Partnerships that Engage End Users
- OCLC's Next-Generation Metadata Management ■

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JULY/AUGUST 2013

Nancy Walton Oral History Interview

ALA and Digital Directions Conference Highlights

RDA Notes

DIGITIZATION, CATALOGING & METADATA MAILING

A Publication of the Minitex Digitization, Cataloging & Metadata Education Unit

Minitex

Training, Meetings, and Conferences

MINITEX CALENDAR

This calendar primarily lists events scheduled by Minitex, although other events are included. This is an informational posting only, registration materials are sent separately. If you would like your event included in the calendar, please call Kay Kirscht at 612-624-3532.

SEPTEMBER

4

CONTENTdm Basic Skills 1: Getting Started with
1:00 p.m. – 3:00 p.m., CST
DCME/OCLC Online Training Session
www.minitex.umn.edu/Training/Details.aspx?SessionID=389

6

CONTENTdm Basic Skills 2: Working with Text
1:00 p.m. – 3:00 p.m., CST
DCME/OCLC Online Training Session
www.minitex.umn.edu/Training/Details.aspx?SessionID=390

9

CONTENTdm Basic Skills 3: Maintaining Collections
1:00 p.m. – 3:00 p.m., CST
DCME/OCLC Online Training Session
www.minitex.umn.edu/Training/Details.aspx?SessionID=391

11

NISO Webinar: "Research Data Curation - Part 1"
12:00 p.m. – 1:30 p.m., CST
University of Minnesota - Twin Cities
www.minitex.umn.edu/Events/Niso/#escience

13

CatExpress: Copy Cataloging with CatExpress
1:00 p.m. – 2:30 p.m., CST
DCME/OCLC Online Training Session
www.minitex.umn.edu/Training/Details.aspx?SessionID=244

17

The Minnesota Digital Library, Minnesota Reflections, and Digitizing your Collections
10:00 a.m. – 11:30 a.m., CST
DCME Online Training Session
www.minitex.umn.edu/Training/Details.aspx?SessionID=273

18

NISO Webinar: "Research Data Curation - Part 2"
12:00 p.m. – 1:30 p.m., CST
University of Minnesota - Twin Cities
www.minitex.umn.edu/Events/Niso/#bigdata

25-27

Tri-Conference 2013: "The Library: All Travelers Welcome"
Sioux Falls, SD
www.sdlibraryassociation.org/displaycommon.cfm?an=1&subarticlenbr=31

25

NISO/DCMI Webinar: "Implementing Linked Data in Developing Countries and Low-Resource Conditions"
12:00 p.m. – 1:30 p.m., CST
University of Minnesota - Twin Cities
www.minitex.umn.edu/Events/Niso/#developing

OCTOBER

2

Connexion Client Module 02: Basic Bibilographic Searching
1:00 p.m. – 3:00 p.m., CST
DCME/OCLC Online Training Session
www.minitex.umn.edu/Training/Details.aspx?SessionID=387

9

NISO Webinar: "New Perspectives on Assessment - How Altmetrics Measure Scholarly Impact"
12:00 p.m. – 1:30 p.m., CST
University of Minnesota - Twin Cities
www.minitex.umn.edu/Events/Niso/#altmetrics

10-11

MLA 2013 Annual Conference: "Libraries Rock"
St. Cloud, MN
www.mnlibraryassociation.org/events/2013/oct/2013-annual-conference

30

NISO/DCMI Webinar: "Metadata for Public Sector Administration"
12:00 p.m. – 1:30 p.m., CST
University of Minnesota - Twin Cities
www.minitex.umn.edu/Events/Niso/#sector