Using Students in Cataloging
By Jean Harden

Presented as part of a panel
“Utilizing Student Employees in the Cataloging Workflow”
MOUG Annual Convention, Denver, CO, February 24, 2015

At UNT students have been used in cataloging for many years. I've been there for 20 years, and they were used before I got there. Use of student assistants in cataloging increased greatly, in amount and in sophistication, when a few years ago we lost several lines over a couple of years, totaling 80 hours per week of cataloging time. These full time lines were not going to come back. Using students was a way to maintain our productivity under less than ideal circumstances.

Where does the money come from to pay them

Two places:
1) For most, the departmental budget. Within University guidelines of how much a student may work, we may have however many hours a week our budget can stand. Right at the moment it’s 50 hours per week for student catalogers.
2) For Graduate Library Assistants, like Colin, the money comes from the library administration. GLAs are more senior student assistants, with increased responsibility and higher pay, with some benefits. There are very few of them.

What we want the students to do

They do copy cataloging, original cataloging, and specified projects; the records they create eventually end up in WorldCat or, if we only edit, in our local catalog.

The specified projects have taken many forms over the years. What we do right now is the result of an idea I got from Paul when first discussing this panel presentation. We use the idea of skeleton records that are finished by student workers. In my shop right now, we do this with a large gift of pop CDs.

1. Cataloging assistants make the skeleton record.
2. Processing students (who normally do bindery shipments, printing labels, etc.) complete specified fields, at slack times in processing work.
3. Cataloging assistants check the result, add or correct as necessary, and then update and import the record.

I may do either of the steps the cataloging assistants normally do.

Who does the hiring of cataloging assistants?

I do the interviewing and I choose who will be hired. I don't actually do the hiring - a paraprofessional does the paperwork or online work - but I choose who will be hired.
What qualifications do we want

Most importantly, we want music background. Usually that means formal classes in music. Applicants do not necessarily have to be music students or library students. Usually upperclassmen or graduates are the ones who are successful at this.

We do look for language knowledge, preferably German or French.

Interviewing techniques

For interviewing I pick two or three print items and two or three CDs, in various languages. I transcribe the title of one of them and type that out to show the candidate as a model and then ask them to do the same thing with the other items.

What I am looking for is accuracy, pattern recognition (for instance, if they notice how the punctuation goes), and not freaking out when they get a non-English item.

Then I talk to the student for a while, to explain what the job would entail and to learn something about them.

Training

On the first day, the students get a number of documents. These include a list of the software we use and what each program does, plus a few other documents used in initial training.

We start with the Connexion Client tutorials, to get a basic understanding of MARC and of the Client itself.

Then students work through two lists of questions, one for Cataloger’s Desktop and one for the RDA toolkit. The questions are meant to guide the student into familiarity with these tools. I don’t instruct the students in how to search, though I might give a suggestion if someone is really stuck or I might point out a specific technique that the student hasn’t thought of, but for the most part I let the students figure out their own techniques. Often they discover ways to search that I never knew would work, so we all learn.

Classification Web isn’t taught in the “tutorials” section but is taught when the students start needing the information in it, such as in doing 382s (medium of performance statements), establishing call numbers, or getting 033 codes.

What documentation do we have available to students

We have Connexion Client, Cataloger’s Desktop, the RDA toolkit, and Classification Web. There is also a local cataloging manual on our department directory. This focuses on certain aspects
of cataloging that people have found problematic, and points out local practices or local
decisions about options in RDA.

The university has subscriptions to Grove and other basic online music reference sources. In
addition, we make a lot of use of external websites, such as allmusic.com, discogs.com, the
types list, the MLA Thematic Indexes list, and the Stanford site on cataloging videos.

We have a number of constant data records. These are designed to be applied to either copy or
workforms. They turn MARC into a fill-in-the-blank template. These appear to be important to
student learning, possibly the most important of the aids students have.

Often the students will write up their own documentation and make it available to the others on
the department directory. They also often make up their own customized constant data records,
once they have used the provided ones for a while.

Of course, we also have a lot of books and scores. Instead of teaching about these in the
abstract, I wait until they are needed and then take the student on a “field trip” to the stacks and
demonstrate how the information they need can be found.

What do I expect to be produced during training

Notes. Students are told to take notes on the tutorials. Once they are producing complete
catalog records, they may print out selected ones, for reference, or make themselves other
notes.

When does actual cataloging begin

There's a very tiny bit in the interview, but real cataloging begins after the tutorials and other
initial training ends. For most students, that means after about 6 hours. At that point I pick out a
few things to catalog, sit down with the students show them how to search OCLC, how to
choose copy or decide that an original record is needed, and how to catalog something. If we
find copy, I teach copy cataloging; if not, I teach original cataloging. Either one could come first
for a specific student.

At first I'm telling them exactly what to do; then I go to suggesting what may be appropriate; and
then I slowly back off until they're basically doing the job themselves. When they seem
comfortable, I will go back to my desk, which is in the same room, and let them work. I always
emphasize to them to come to me right away with questions. The questions are frequent at first,
but the time between questions gradually widens until they are eventually able to work for hours
without supervision.

All their cataloging is checked (online) by me or another of the full-time catalogers. Eventually
students are “promoted” to checking each other.
How does this affect the other staff of the Department

It only helps us.

We couldn’t possibly get through as much as we need to do without the students. Our yearly goal for music cataloging is approximately 8,000 items, of which the students do a large part.

Another benefit that might be less evident: Checking and explaining our comments to the students require us all to become familiar with what the cataloging code actually says now, instead of what we vaguely remember that it says or what it said sometime in the past. The result is that our own cataloging becomes better than it would be otherwise.

These are the major benefits to the library. I’ll let Colin (Bitter) tell you about the benefits to the students.

How do we justify to the Administration the need for professional or paraprofessional staff if students can do it

Probably the most persuasive argument to administrators is that students are there only a short time. They graduate and leave. Someone needs to train each new wave of assistants. That someone has to be a person who understands cataloging in depth.

The other day I read a 2006 article by K. E. Attar in *Journal of Librarianship and Information Science* that asks exactly this question. The author looks mostly at European libraries, though the literature review talks about some US projects as well. The article concludes that students can do clerical work, but accomplishments beyond that depend on training and adequate ongoing supervision, which can only be done by librarians. In the projects studied, even paraprofessionals were not able to provide sufficient training and supervision.
Appendix A

Sample Constant Data Records

For

Books

Scores

Compact Discs

Special Project Pop Compact Discs
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| 264 4  | t c  ©&lt;date&gt; |
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| 337    | unmediated b n 2 rdamedia |
| 338    | volume b n c 2 rdcarrier |
| 490    | &lt;transcribed series from item&gt; ; v &lt;transcribed numbering&gt; |
| 504    | Includes bibliographical references and index: pages ??.&lt;If it has an index, also code fixed field Indx. If it has &quot;only&quot; an index, tag is 500.&gt; |
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- adeu [when the basic 007 is not appropriate or adequate, use this one and fix t=e and t=n to have only one code. A CD may have more than one 007. For materials other than standard audio CDs, see best practices for music cataloging or, for videos, the Stanford metadata site (https://lib.stanford.edu/metadatadepartment/clone-video-cataloging-guidelines).]

021

- Desc: i

021 040 &lt;symbol&gt; &lt;b&gt; eng &lt;e&gt; rda &lt;c&gt; &lt;symbol&gt; ... [In other words, be sure &lt;b&gt; eng and &lt;e&gt; rda are right before &lt;c&gt; . Don't change any of the other symbols in this field.]

021 010 &lt;creator&gt;, &lt;e&gt; &lt;relationship designator to person&gt;.

021 245 &lt;title&gt; : &lt;b&gt; &lt;other title information&gt; / &lt;c&gt; &lt;statement of responsibility&gt; ; &lt;subsequent statement of responsibility&gt;. (May have more than this. Right-click on the tag 245 to get the documentation.)

021

- Durations may go in 300, 306, 500, and/or 505. If feasible, give durations of all works/expressions in the resource.

028 02 &lt;record number&gt; &lt;b&gt; &lt;label&gt;

033 &lt;? ? &lt;coded date and place of capture&gt;

041 &lt;? ? &lt;language code if more than one&gt;

046

- &lt;k&gt; &lt;date created yyyyymmdd or yyyy-mm&gt; &lt;i&gt; &lt;ending date created, if needed&gt; (for other possibilities and how to encode uncertain or approximate dates, see http://loc.gov/aba/pcc/rda/PCC%20RDA%20guidelines/RDA%20in%20NARs-SARs_PCC.pdf) (this is not the capture date but the date of creation of the work contained - will not often apply)

047 &lt;form of musical composition code if more than one&gt;

048 &lt;coded instrumentation&gt;

049 INTR

240 &lt;title portion of AAP, if only one work&gt;

264 1 &lt;publication place&gt; : &lt;b&gt; &lt;label&gt;, &lt;c&gt; &lt;date of publication&gt;.

264 2 &lt;distribution&gt;.

264 3 &lt;manufacture&gt;.

264 4 &lt;c&gt; &lt;@&gt;&lt;date&gt;

300 1 audio disc &lt;duration&gt; ; &lt;c&gt; 4 3/4 in.

306 &lt;coded durations&gt;

336 performed music &lt;b&gt; pm &lt;2&gt; rdacentent

337 audio &lt;b&gt; s &lt;2&gt; rdamedia

338 audio disc &lt;b&gt; sd &lt;2&gt; rdacarrier

344 digital &lt;t&gt; stereo &lt;2&gt; rda

347 audio file &lt;b&gt; CD audio &lt;2&gt; rda

380 &lt;form&gt; &lt;a&gt; &lt;2nd form&gt; &lt;2&gt; lcsh

380 &lt;form not in LCSH&gt; &lt;a&gt; &lt;2nd form not in LCSH&gt; (no &lt;2&gt; in this situation)

382 01 &lt;medium&gt; (for anthologies, including scores and audio recordings, include a 382 for each different combination included in the anthology; if this is not feasible, omit 382 or use a 382 for partial medium) (see Provisional Best Practices for Using LCMPT, bottom of page 5)

383 &lt;serial no.&gt; &lt;b&gt; &lt;opus no., no. within opus&gt; &lt;c&gt; &lt;thematic catalog no.&gt; &lt;d&gt; &lt;code from mlati (http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2011/Thematic_Indexes.htm)&gt; &lt;2&gt; mlati (if only one)

384 0 &lt;key&gt;&lt;1st indicator 1 if key is known to be a transposition&gt; (if only one)

490 1 &lt;series statement&gt; with 830.

500 Title from disc label.
<creation/production credits, other than performers - for instance, sound engineers, producers>

<performers>

to <prefatory words> t p <place> t d <date yyyy Month dd>

<equipment or system requirement, if nonstandard and the information is not already given in 344 or 347>

<contents for pop or jazz><optional for "classical”>

<subject headings>

? ? ? i <Relationship designator to work or expression>: t a <creator>. t t <title>. (include for every work on a "classical" sound recording)

<corporate name (ensemble or other group/body)>

0 8 t i <Relationship designator to manifestation or item on same carrier>: t a <creator>. t t <Title> t d <place, published, date> t h <physical description [300]>. t o <identification of the specific portion, if relevant> t w (OCoLC)<OCLC number>

0 8 t i <Relationship designator to manifestation or item on different carrier>: t a <creator>. t t <Title>. t d <place, published, date>. t h <physical description [300]>. t o <identification of the specific portion, if relevant> t w (OCoLC)<OCLC number>

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Name Zatopek CDs

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</table>

| 007 | s | fb | d | td | f | te | s | ff | n | tg | g | th | n | ti | n | tm | e | tn | d | (cd, stereo, digital capture) |
| 007 | s | fb | d | td | f | te | smqu | ff | n | tg | g | th | n | ti | n | tm | e | tn | deu | [when the basic 007 is not appropriate or adequate, use this one and fix | te | and | tn | to have only one code. A CD may have more than one 007.] |
| 021 | Desc: | i |
| 021 | 040 | <symbol> | fb | eng | te | rda | fc | <symbol> | ... |
| 021 | 100 | <creator>, | te | <relationship designator to person> |
| 021 | 245 | ?? | <title> | : | fb | <other title information> | / | fc | <statement of responsibility> | ; | <subsequent statement of responsibility> | (May have more than this. Right-click on the tag 245 to get the documentation.) |
| 028 | 0 | 2 | <record number> | fb | <label, same as 264 | fb | |
| 033 | ? | ? | <coded date and place of capture> |
| 047 | <form of musical composition code if more than one> |
| 049 | INTR |
| 264 | 1 | <publication place> | : | fb | <label>, | fc | [<date of publication>] |
| 264 | 2 | <distribution> |
| 264 | 3 | <manufacture> |
| 264 | 4 | fc | ©©|<date> |

| 300 | <number> | audio disc (<duration>) | ; | fc | 4 3/4 in. |
| 306 | <coded durations> |
| 336 | performed music | fb | pm | #2 | rdcontent |
| 337 | audio | fb | s | #2 | rdamedia |
| 338 | audio disc | fb | sd | #2 | rdacarrier |
| 344 | digital | fg | stereo | fg | mono | #2 | rda | [delete anything that does not apply] |
| 347 | audio file | fb | CD audio | #2 | rda |

| 382 | 0 | 1 | <medium> |
| 382 | 1 | 1 | <partial medium, if full medium can't reasonably be stated> |
| 490 | 1 | <transcribed series statement> | ; | tv | <numbering> |
| 500 | Title from disc label. [edit if necessary] |
| 500 | Biographical and program notes. [edit if necessary] |
| 546 | Sung in English. [edit if necessary] |
| 508 | <creation/production credits, other than performers - for instance, sound engineers, producers> |
| 511 | 0 | <performers> |
| 518 | #0 | <prefatory words> | #p | <place> | #d | <date yyyy Month dd> |
| 505 | 0 | <contents> |
| 590 | From the collection of Wayne and Kathy Zatopek. |
| 650 | 0 | <subject headings> |
| 655 | 7 | <genre/form headings> |
| 700 | ? | , | te | <relationship designator to person> |
| 710 | 2 | <corporate name (ensemble or other group/body)> |
| 775 | 0 | 8 | #i | <Relationship designator to manifestation or item on same carrier> | : | ta | <creator [100 or 110]> | . | tt | <Title [245 minus statement of responsibility]> | #d | <place, label, date [260 or 264 1]> | #h | <physical description [300]> | . | to | <identifying number [028]> | #w | (OCoLC)<OCLC number> |
| 776 | 0 | 8 | #i | <Relationship designator to manifestation or item on different carrier> | : | ta | <creator [100 or 110]> | . | tt | <Title [245 minus statement of responsibility]> | #d | <place, label, date [260 or 264 1]> | #h | <physical description [300]> | . | to | <identifying number [028]> | #w | (OCoLC)<OCLC number> |
| 830 | 0 | <controlled series statement> | ; | tv | <numbering> |
| 949 | 1 | #i | . | #i | w4mau | ft | 7 | #s | g | #m | disc + insert | #q | 6 |
Appendix B

Sample Instructions

For Catalogers

For Processors

Sample Fields for Processors
Catalogers, for CDs processors will complete

Stage 1:

Search Sierra

If found, put the call number on a sticky and put the disc on the bottom shelf on the “Call numbers” side. Or if this is an excess copy, put it in the appropriate place for such copies.

Search OCLC

Save copy, or determine that a NEW record is needed

Apply constant data “Zatopek CDs”

As you edit or create fields, delete, edit, or add prompts as appropriate. When you are finished, there should be a prompt for every field you expect the processors to create or complete.

Fields for catalogers to edit or create:

1. 245

2. Title source note

3. 246 (if any)

4. Fixed fields

5. Keep or delete prompt for 033, depending on whether the information is available to create one.

6. 047

7. 040

8. 100, 700, 710 (transcribe, including informal statement of relationship – such as John Smith, guitarist or Jim Jones, instrumentalist)

9. 490 (transcribe; include numbering in $v if appropriate)

10. 65x

11. 77x (OCLC number only; leave the other prompts for the processors)

Save in (or move to) Processors save file

In My Status, say “ready”
**Stage 2:**

Processors complete the record.

Processor puts his/her name in My Status

**Stage 3:**

Find the record (now with a processor’s name in My Status)

Move the record to your save file

Check what was done.

Fix any problems as you find them.

Add any fields that you now think are appropriate to this record.

If anything turned out to be problematic (such as, phonogram copyright date is unlikely as release date), do the research to clear up the issue.

When all is good, update and export.

Add to your statistics.

Don’t forget to clean up and compact your save file.

When almost no one else is here (and no processors are cataloging), compact the Processors save file.
Cataloging tasks of processors

Find the record in the Processors local save file.

Create or edit these fields, if there are prompts for them:

1. 007 ($e for stereo [s], mono [m], or unknown [u]; $n for digital capture [d], analog capture [e], or unknown capture [u]); if the recording is partially stereo and partially mono, use two 007s, one with each appropriate $e value.

2. 024 UPC or other identifying number (usually a barcode on the container; 12 or 13 digits), except issue number (no barcode) from the disc label, which will go in 028. 1st indicator will vary by type of number. UPC (12 digits) is 024 1; EAN (13 digits) is 024 3

3. 028 02 with $b (issue number; usually on disc label)

4. 033

5. 100 creator [find correct form of name and relationship designator, and control name]

6. 264 [usually 264 1 and 264 4]

7. 300 number of discs, total timing if stated as a total on the manifestation, dimensions (always 4 ¾ in. for CDs)

8. 306 timings (format: hhmmss $a hhmmss $a hhmmss and so forth)

9. 344 $g to agree with 007 $e; if there are two 007s, there may be two occurrences of 344 $g in the same field

10. 382 01 (complete medium) or 382 11 (partial medium); there may be more than one 382 in a record, but usually you only need one.

11. 500 Biographical and program notes. [edit as needed, so that it describes what you actually have]

12. 546 Sung in English. [edit as needed]

13. 508 credits besides performers (plain language)

14. 511 performers (plain language)

15. 518 capture date and place (almost plain language; subfielded)

16. 505 contents

17. 7001 performers [find correct form and relationship designator, and control]
18. 7102 performing groups [find correct form and relationship designator, and control]

19. 77x related manifestation [complete based on OCLC number given]

20. 830 series [controlled form], with numbering, if any

21. 949 add barcode in $i, delete period, edit $m if needed

When finished, save the record and put your name in My Status

Do not count these in your statistics (on the main department spreadsheet); the catalogers who complete them will count them.
Sample Fields

$ = delimiter sign (on OCLC, Ctrl-d); looks like a not-equals sign, sort of.

Not every record needs every one of these fields. Follow the prompts in the record. If there are no prompts for a field, that field is not needed in this particular case.

007 and 344
For CDs, the first three values will always be s $b d $d f. All CDs are digital playback ($m e)

007  s $b d $d f $e s $f n $g g $h n $i n $m e $n d [stereo, digital capture]
344  digital $g stereo $2 rda

007  s $b d $d f $e m $f n $g g $h n $i n $m e $n e [mono, analog capture but digital playback]
344  digital $g mono $2 rda

007  s $b d $d f $e s $f m $g g $h n $i n $m e $n d
007  s $b d $d f $e s $f m $g g $h n $i n $m e $n d [two 007s, for a compilation that is partly stereo with digital capture, partly mono with analog capture]
344  digital $g stereo $g mono $2 rda [344 $g occurs twice]

Either $e or $n (or both) may be “u” for “unknown”. In this case, omit 344 $g.

024 & 028: identifying numbers

024  1  081227094423 [UPC]
028  02  R2 70944 $b Rhino [issue number, with label in $b—generally take label name from the label itself rather than copyright/phonogram statement, e.g. Rhino instead of Rhino Records, Inc.]

028  02  BCD 16207 AH $b Bear Family Records [note that an issue number may include some letters]

Do not include numbers prefixed with LC. Those are label codes; the number designates the label, not the specific manifestation.

033 and 518: capture (recording)

Date in format yyyyymmdd, with hyphen for each unknown digit; $b and $c from LC Classification schedules, G, the section on maps (NOT atlases).

033  0  $b 4364 $c L8:2H5 $c L8:2N6 [coded place]
518  $o Recorded $p the Record Plant, Hollywood, and NRG, North Hollywood. [same information in free text with subfielding for miscellaneous text [$o] and place [$p]]

033  00  196508-- $b 4364 $c L8 [coded date and place]
033  00  196509-- $b 4114 $c D4 [coded date and place]
518  $o Band tracks recorded $p Los Angeles, California $d 1965 August. [same information as the first 033]
518  $o Vocals recorded $p Detroit, Michigan $d 1965 September. [same information as the 2nd 033]
How to find 033 codes

1. For cities that are relatively common (e.g., LA, NYC, Berlin), first consult the Common Geographical Codes for 033 document in Music | Music Technical Services. If it is a more obscure city/region, continue to step 2.

2. Go to Classification Web

3. Choose Search LC Classification

4. Let’s search for the code for Los Angeles.
   a. Search the state name (city seldom will work), keyword maps, and Classification number g (Geographic schedules)

   
   **LC Classification Search**

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<td>maps</td>
<td></td>
</tr>
</tbody>
</table>

   b. Click Search. The result has only a few lines.

   **GA413**
   **[G4360-4364]**

   c. Choose the option that is only a G number (not GA or any other combination of letters). It will be a span in brackets.
d. Look for the line that says Cities and towns, etc., A-Z. The number in the left-hand column is the number you put in $b$ (minus the letter G).

```
<table>
<thead>
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</thead>
<tbody>
<tr>
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<td></td>
</tr>
</tbody>
</table>
```

e. In the LC Class # search box (at the top left), edit the number to be only the one you want, then dot, then the first letter of the city, then a digit as if you were creating a cutter on the city name (so, L6 for Los Angeles). For guidance in how to convert letters to numbers, see the Work Number Tables in the J drive, under Procedures and Training.

```
LC Class # [G4364.L6]
```

f. Press Enter. You are in an alphabetical list of city names in California. (If you aren’t sure, you can look at the “breadcrumb trail” at the copy of the screen, which will give the entire hierarchy of where you are.)

```
```

g. L6 (your guess for Los Angeles) puts you at Lodi, which is evidently quite a way from Los Angeles. You can either page down (using the > or >> symbols at the top of the screen) or take a new guess. Let’s try L8. This gets directly to Los Angeles.
h. Note that there are many neighborhoods of Los Angeles with their own codes. If you know a specific neighborhood, look through the list and find the exact code. If all you know is the city, however, L8 is the code you will put in $c.

5. To get back to the starting point of empty search boxes, click the Search button at the top of the screen.

6. Using the same method, verify the codes for Detroit, Hollywood, and North Hollywood given in sample 033 fields in this section. Note that both Hollywood and North Hollywood are in Los Angeles. If you don’t know this already and find that an H cutter for Hollywood doesn’t work, you can find this information either from the authority records on OCLC (cities are corporate bodies) or by doing a web search.

1xx: creator and 7xx: contributor

100 1 Lynne, Jeff, $e composer, $e performer. [only if a person or group is the creator of all the songs on a disc]

710 2 Electric Light Orchestra, $e performer.

700 1 Fogerty, John, $d 1945- $e performer, $e arranger of music.
710 2 Blue Ridge Rangers (Musical group), $e performer.

In general, x00 is an individual person, x10 is a group.

Vocabulary in $e comes from lists in RDA Appendix I. (To find Appendix I, open RDA toolkit [http://access.rdatoolkit.org/], then on the leftmost tab scroll down to find the Appendices.)

264s: publication information

264 1 New York, NY : $b Columbia, $c [1979] [place, label, surmised issue date, which will most often be the same as the phonogram copyright date]
264 4 $c ©1979 [phonogram copyright date]

264 1 New York, NY : $b Epic : $b Legacy, $c [2003] [two labels are named on the manifestation]
264 4 $c ©2003

264 1 [Nashville, Tennessee] : $b RCA : $b Legacy, $c [2009] [place is not named on the manifestation but you know it or found it elsewhere]
264 4 $c ©2009

264 1 London : $b Ace, $c [2002?] [no date at all on the manifestation, but you surmised it from elsewhere, maybe the web]
264 4 $c ©2009

264 4 $c ©1996 [regular copyright date (note the c-in-a-circle symbol), which applies to the printed matter, not the sound; use this when no phonogram copyright date is given]
264 1 New York, NY : $b Epic ; $a Los Angeles : $b Capitol Records, $c [2001] [two labels in two different locations – note the punctuation]

If you cannot even surmise a place, even the country, you may put [Place of publication not identified]. Do your best to avoid this, however.

300: physical description, perhaps with total duration
300  1 audio disc (8:58) ; $c 4 3/4 in. [total duration given on the manifestation]
300  1 audio disc ; $c 4 3/4 in. [total duration not given; you don’t add up the tracks]
300  2 audio discs (118 min., 10 sec.) ; $c 4 3/4 in. [there can be more than one disc; total duration can be given in this format or the colon format, whichever you prefer]

306: Duration
306   003104 $a 000621 $a 000744 $a 000553 $a 000715 $a 000259 [track timings, given as hours, then minutes, then seconds]
306   010512 $a 005452 [two-disc set, with a total duration for each disc – you may do either this or give all the track timings, whichever is more convenient]

344: see 007
382: medium of performance and the related 511: performers
Often, a partial medium is all that can usefully be specified. Medium vocabulary is from Classification Web

382 11 male voice $n1$2 lcmpt [partial medium – solo voice]
511 0 Doug Sahm, lead vocals, electric rhythm guitar ; various accompanying musicians.

382 11 female voice $n3 $2 lcmpt [partial medium – vocal trio]
511 0 The Dixie Cups with various accompanists.

382 11 female voice $n 2 $a male voice $n2 $2 lcmpt [partial medium – quartet of 2 female and 2 male voices]
511 0 Mamas and the Papas ; with instrumental accompaniment.
male voice $n 1 $a guitar $n 1 $s 3 $2 lcmpt

James Taylor, vocals ; with vocal and instrumental accompaniment.

If you have enough information for full medium of performance, code 382 01 and add $s with total number of performers:

382 01 male voice $n 1 $a guitar $n 1 $a drum set $n 1 $s 3 $2 lcmpt

Program notes on container insert.

Lyrics printed on container insert.

Sung in English.

Produced and arranged by Kenny G.; executive producer: Antonio "LA" Reid.

Written by Lisa Loeb; produced by Juan Patiño.

Written by Matthew Scannell ; produced by David Bendeth, Mark Endert, Matt Scannell ; additional production by David Bendeth, Matt Scannell

Lionel Richie, singer ; with accompanying musicians. [principal performer, plus a lot of extra people]

Sixpence None the Richer (Leigh Nash, singer ; Dale Baker, drums, percussion ; Matt Slocum, guitar, cello). [named group, for which you can give the names and instruments]

Lisa Loeb, lead & harmony vocals, acoustic guitars ; Tim Bright, electric guitar ; Jonathan Feinberg, drums & percussion ; Joe Quigley, bass ; Daniel Littleton, electric guitar ; Elizabeth Mitchell, Juan Patiño, harmony vocals ; Steve Forman, percussion. [several individuals, not a named group]

see 033

Elemental trigger (6:06) -- Synergistic perceptions (10:59) -- Hidden refuge (9:36) -- Delusion fields (9:33) -- Omnipresent boundary (15:00) -- Undulating terrain (5:36) -- A point of no return (11:35).

Let it snow '98 (featuring Boyz II Men) (4:24) -- Have yourself a merry little Christmas (3:58) --
The first Noel (featuring Claude McKnight & Tim Miner) (3:36) -- Bethlehem tonight (featuring Michael Sembello) (3:32) -- It's all about love (featuring Niko & Brian McKnight Jr.) (5:14) -- Silent night : interlude (featuring Mrs. Nat King Cole) (1:21) -- Christmas & New Year's drop (0:05) -- Holiday season drop (0:05).

Note: in 505, durations and performers both go in parentheses but separate sets of parentheses. Composers go after a slash. If both entities are available for each track, list the composer followed by the performers:

505 0  Song 1 / Composer (Performer 1 ; Performer 2) (3:53) – Song 2 / Composer (Performer 1 ; Performer 2) (7:36)....

7xx: see 1xx

775 or 776: Related manifestation
775 = same carrier, such as another audio disc (both LPs and CDs are audio discs)
776 = different carrier, such as audio cassette

775 08  $i Contained in (manifestation): $a Groban, Josh. $t Josh Groban. $d Santa Monica, CA : 143 Records, p2001. $h 1 sound disc : digital ; 4 3/4 in. $w (OCoLC)48633856

775 08  $i Contained in (manifestation): $a Spears, Britney. $t Britney. $d New York : Zomba, p2001. $h 1 sound disc (40 min.) : digital ; 4 3/4 in. $o 41776-2-4. $w (OCoLC)48384576

[vocabulary in $i comes from RDA Appendix J; copy other information from the OCLC record; do not bother about inconsistencies in format and cataloging rules]

When copying fields from the earlier OCLC records, be sure to remove “secondary” delimiters leftover from the original record:

775 08  $i Contained in (manifestation): $a Spears, Britney. $t Britney. $d New York : $b Zomba, $e p2001. $h 1 sound disc (40 min.) : $b digital ; $e 4 3/4 in. $o 41776-2-4. $w (OCoLC)48384576