

RDA is less a cataloging code than it is a set of guidelines predicated on the concept that catalogers will be required to make informed decisions. The cataloger therefore must be flexible, document decisions, and refer to specialist manuals in situations where RDA is not sufficient. With nontangible formats in particular, a cataloger must often evaluate a wide range of resources to create appropriate links that will lead users to a spectrum of related resources particular to their needs. In other words, RDA provides the building blocks to formulate descriptions that are hierarchically structured based on the FRBR conceptual model of work, expression, manifestation, and item, and through the provision of access points that act as pathways to persons, corporate bodies, families, events, concepts, objects, and places.

Catalogers require solutions and ideas to help them make sense of the rapidly changing landscape and other related issues that arise during the course of their work. *Describing Electronic, Digital and Other Media Using AACR2 and RDA* may not provide all the solutions and cover all the relevant issues, but it does fill an important gap. The manual stands on its own as a useful and informative tool for those generalist catalogers who are already skilled AACR2 practitioners, but who may not be as familiar or as comfortable with FRBR and RDA. Within this context, Weber and Austin's pragmatic approach to resource description during a period of transition is essential reading.—*Andrea Leigh (alei@loc.gov), Library of Congress, Washington, D.C.*

#### Reference

1. *Anglo-American Cataloguing Rules*, 2nd ed., 2002 rev., 2005 update (Chicago: American Library Association; Ottawa: Canadian Library Association; London: Chartered Institute of Library and Information Professionals, 2002).

***Subject Access to Films and Videos.*** 2nd ed. By Sheila S. Intner, David P. Miller, Andrea Leigh, and Bobby Ferguson. Santa Barbara, Calif.: Libraries Unlimited, 2011. 246 p. \$50 paperback (ISBN 978-1-5915-8937-2).

Subject analysis of pictorial materials has challenged catalogers for decades; subject access to moving images is particularly problematic. A full understanding of film or video content can require viewing in real time. Content is often multilayered, and moving image materials are often shelved by format rather than classed by discipline. Thus depth of indexing is a perennial problem. OCLC video cataloging records demonstrate that fundamental principles of specificity and coextensivity have been difficult to apply, perhaps more so because the Library of Congress Subject Headings (LCSH) were originally developed for textual materials and are based on literary warrant. “Ofness” and “aboutness,” issues for pictorial material, apply to moving images as well. Genre and form headings, critical points of access for films and video, are currently ill-defined and can introduce redundancies or even conflicts with standard form subdivisions assigned in accordance with LCSH. Additional access points, truly neither genre nor form, can be of equal importance, such as mode of distribution (local access cable programs, theatrical shorts), country of publication, original language, fictitious characters, time slot (prime time television programs), or audience (children's programming). The line between topical subject headings and genre/form terms is often blurred, and practices have changed significantly over time.

*Subject Access to Films and Videos* addresses some of these issues. Like the first edition of the same name (Soldier Creek, 1992), the main body of the work is a compilation of LCSH “pertaining directly to materials in the media group that catalogers call moving image materials” (x). Genre-form

headings are integrated into the list. As before, the headings list is preceded by chapters on general principles, genre/form headings, and collection development; this second edition adds a chapter on metadata for subject access as well. While the current edition lacks the separate bibliographies for collection development and subject access to films and video, the individual chapters are generously footnoted.

Intner's opening chapter on principles and practice covers numerous topics, including “Basic Terminology” (synonymous terms by which these materials are known: movies, moving pictures, talkies, etc.) and “Underlying Assumptions.” The intended audience for this book is unstated, but the underlying assumptions are at the most basic level: libraries will purchase moving image materials; LCSH can be assigned to moving image materials; bibliographic records for moving images and books can be merged in an online public access catalog; tools and methods are equally applicable to films and videos, and so forth. The section “How LC does it” is essentially a distillation of instruction sheet H2230 in the Library of Congress *Subject Headings Manual*.<sup>1</sup> This chapter would benefit from a more cohesive organization, a clear outline of the many thorny issues specific to film and video, and fewer references to past practices.

The second chapter, Miller's “Genre/Form Headings: From the Margins to the Center,” expertly summarizes the development of genre/form vocabularies, as well as current and emerging best practices, focusing on instruction sheet H1913 in the Library of Congress *Subject Headings Manual* and referencing new proposals to handle geographical, ethnicity, and language aspects of moving image materials. Although policies in this area are in flux, Miller deftly tackles this moving target, outlining emerging discussions and controversies, helping readers distinguish between substance

and ephemeral details, and pointing them to online documentation for updates.

Leigh's chapter on "Metadata for Subject Access" covers a wide range of topics, from individual schemas (Dublin Core, PBCore) to folksonomies and social networking sites. It also fills some gaps left by the first chapter on principles and practice. Particularly useful are discussions of precoordinated LCSH headings and browse displays, as well as issues of subjectivity and authorial intent. While these principles are broadly applicable to all library resources, and not particularly "metadata-specific," they lay valuable groundwork and provide context. Leigh also addresses subject analysis issues that are unique to moving image materials, such as the "ofness" versus "aboutness" question and resultant double-indexing.

The heart of the book, compiled by Ferguson, is its last 200 hundred pages, a subset of LCSH "descriptors representing topics pertinent to the worlds of film and video alone" (x). An underlying assumption stated early in the book is that LCSH can, and by inference should, be assigned to moving image resources. Therefore subject analysis of film and video demands familiarity with all of LCSH, and not just a subset. Moreover, the list is puzzling in its inclusion of many terms that would seldom if ever be assigned to film and video, such as Kodak instant camera; video compression; headings for video games (a form otherwise omitted from the book), names of individual theaters; and phrase headings of the type "[topic] in motion pictures." The list also includes genre/form terms and broad terms that happen to include media concepts in their reference structure (library shelving, minorities; oceanography). This list might serve a subject-specific library housing print materials relating to film and video, but it does not help readers provide subject access to the films and videos themselves.

In summary, the book would have benefited from greater organization. More examples illuminating some of the trickier subject analysis scenarios would have been useful. Miller's thoughtful discussion of genre and form headings and the rich content of Leigh's metadata chapter are the strengths of the book. Readers seeking a thorough and well-organized treatment of subject cataloging principles might wish to consult Martha Yee's *Moving Image Cataloging: How to Create and How to Use a Moving Image Catalog*.<sup>2</sup>—Jane Johnson Otto (jgotto@rul.rutgers.edu), Rutgers, The State University of New Jersey, Piscataway, New Jersey.

#### References

1. Library of Congress, Cataloging Policy and Support Office, *Subject Headings Manual* (Washington, D.C.: Library of Congress, Cataloging Policy and Support Office, 2008).
2. Martha M. Yee, *Moving Image Cataloging: How to Create and How to Use a Moving Image Catalog* (Westport, Conn.: Libraries Unlimited, 2007).

**Collection Development and Management for 21st Century Library Collections: An Introduction.** By Vicki L. Gregory. New York: Neal-Schuman, 2011. 261 p. +1 CD-ROM. \$75.00 softcover (ISBN 978-1-5557-0651-7).

A new textbook on collection development and management comes from Vicki L. Gregory, a respected author and professor (School of Information at the University of South Florida, Tampa) in the field of library science. Several recent textbooks on collection development and management are already available. The author's personal, informal tone and her choices for topics to include and emphasize differentiate this book from the rest.

A survey of the table of contents reveals that the basics of collection development and management are included: the impact of new

technologies on collection development and management; assessing user needs and marketing the collection to those users; collection development policies; selection sources and processes; acquisitions; budgeting and fiscal management; assessment and evaluation of the collection, including deselection (weeding); cooperative collection development and resource sharing; legal issues in collection development; professional ethics and intellectual freedom; preservation; and the future of collection development and management. Gregory's treatment of these topics is uneven. Some of these chapters include thorough discussions, while others include only brief overviews.

This difference in coverage becomes apparent at the outset when Gregory opens her book with a short overview of the process of collection development, but quickly shifts the focus of the chapter to an analysis of the current context for the discipline, including a growing reliance on electronic resources; the concept of the "long tail"; social networking; responses to copyright (e.g., information commons, open access serials, open-source software); and the effect of globalization on collection building. The presentation of these issues at the beginning of the book may be confusing for students and librarians new to collection development; will they understand the comparisons made to traditional practices to demonstrate the newness of these concepts?

The author continues her work with chapters on the assessment of library user needs and on the creation of collection development policies. Gregory details the many types of data that librarians collect to ascertain community needs in a variety of environments (e.g., colleges, cities and towns, schools). As she notes, the successful collection development policy translates the assessment into a plan for fulfilling user needs. These two chapters are among the textbook's