Library Resources & Technical Services

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Cover image: Autumn scene. John Keith /Adobe Stock.

Editorial: Catching Up With *LRTS*

Rachel E. Scott and Michael Fernandez

As we write this in July, it's in the midst of record heatwaves and vacation travel, not to mention the start of the new fiscal year for many libraries. So it feels somewhat odd to be putting together our final issue of 2023. With that said, the amount of activity that's already taken place by midsummer within *Library Resources & Technical Services* (*LRTS*) and ALA Core at large could fill a calendar year and then some. In pulling together this issue's editorial, we felt it would be a good opportunity to get our readers up to speed with recent developments impacting Core as well as previewing what to expect in 2024.

The first update we'd like to share is one that has been initiated by the ALA Publications Committee with potential impacts across all of ALA. The Publications Committee has formed a publication ethics working group. The need for such a group was surfaced in the wake of a recent *Journal of the Association for Information Science and Technology* article that advocated for greater transparency in the publication process through publicly available ethics guidelines and policies.[1] In developing a charge for the publication ethics working group, the scholarly publication landscape will be surveyed for examples of ethics guidelines, with a goal of coordinating unified policies across all ALA publications. The work of organizations such as COPE (Committee on Publication Ethics) has been identified as a potential model for moving forward in this area. As the activity of the working group comes into sharper focus, we'll share additional updates on their progress.

Our next update is on a recently implemented policy across the three ALA Core Journals. The Name Change Policy actually took effect last year, but we wanted to use this space to call attention to it, as we feel it's important. Authors may change their names for any number of reasons, including gender identity, marital status, or religious affiliation. The policy offers a simple way for authors to voluntarily submit their name change information to Core journal editors, who will ensure that correct name information is applied to the requested publications. No acknowledgement that the name change was made will be visible in the article. We would like to acknowledge that this policy is indebted to the trailblazing efforts of groups like COPE's Author Name Changes Working Group and others who have advocated for similar policies at publishing bodies like the Association for Computing Machinery.[2] Within Core, the editors of LRTS and our colleagues at *Information Technology and Libraries* (*ITAL*) and *Library Leadership & Management* (*LL&M*) worked to coordinate and adopt a uniform name change policy across all three journals. We feel that advancing this policy is necessary out of respect for our contributing authors. Without their hard work and tireless research, our journals would not exist.

Another ALA Core Journals update relates to progress on the implementation of a more sustainable funding model. The Core Publications Coordinating

Committee recently approved the editors' proposal to set up the American Library Association/Core Division Open Access Journals package with subscription agents. The editors have been in contact with representatives from the major library subscription agents, with the goal of making it as straightforward for libraries to support keeping *ITAL*, *LL&M*, and *LRTS* open. Spreading the open access publishing costs across many institutions ensures sustainable and fair funding of these journals. With your participation, you secure the availability and independence of three fundamental library and information science journals into the future. Participating institutions will be acknowledged on the Core website; we hope you'll consider investing a small portion of your collections budget with ALA Core Journals.

Our final announcement is specific to *LRTS*, and we're particularly excited about it! A year ago in this very space we announced the CFP for a special themed issue on open access within the areas of collections, scholarly communications, acquisitions, and cataloging. Readers, you have answered that call! In the last month, we have been overwhelmed (in the best possible sense) with author submissions on open access topics covering the myriad facets of openness encompassed by the scope of *LRTS*. We are currently doing the labor intensive but rewarding work of reviewing submissions, following up with authors, and assigning peer reviewers. It's an all hands on deck situation for the editorial board, but we think the end result will be a special themed issue that truly is special. We wanted to celebrate our first year of being fully open access and mark the occasion with an issue that would highlight our commitment to showcasing the work being done by libraries in this important area. If you couldn't tell, we're pretty hyped on what's coming next from *LRTS*; we hope you are too! Before getting ahead of ourselves though, we're pleased to bring you this issue which has another round of excellent content from our contributors.

In this issue:

- The Association for Library Collections & Technical Services task force group that authored the Core Competencies for Cataloging and Metadata Professional Librarians followed up on the release of that document to assess its use and provide recommendations for its future. The authors—Bruce J. Evans, Jennifer Liss, Maurine McCourry, Susan Rathbun-Grubb, Beth Shoemaker, Karen Snow, and Allison Yanos—surveyed the community to evaluate how it is being used, by whom, and its perceived shortcomings. Although it has been downloaded over 40,000 times since its publication, results indicate that a majority (65 percent) have not used the Core Competencies for Cataloging and Metadata Professional Librarians in their work. Qualitative analysis points to strategies to update and improve the document as well as to opportunities to promote it.

- Wayne de Fremery and Michael Buckland advocate for more useful, reader-oriented catalogs in "The Work in Question." By exploring the practical and theoretical challenges of Seymour Lubetzky's influential conceptual model that defines work as a literary creation that might have multiple expressions and physical versions and then applying that analysis to FRBR, de Fremery and Buckland envision a more user-centered way forward. The authors suggest that FRBR and other frameworks that utilize works as central entities could be made more useable and useful if work were deemphasized and seen as one among many concepts used for aggregating sets and supersets of objects.

- In "Evaluating Purchase Plans for Niche Collecting Areas," Victoria Koger and Virginia Kay Williams investigate a research university library's approval plans for art exhibition catalogues and juvenile books. The authors explain how they assessed these plans and their usage, share findings that recommend purchase plans in certain circumstances—but not in others, reflect on how this work informed the creation of a collection assessment plan, and provide a rationale for assessing niche purchase plans at your library.

- Books reviewed include *Making the Most of Your ILS: A User's Guide to Evaluating and Optimizing Library Systems* by Lynn E. Gates and Joel D. Tonyan, *Taxonomies: Practical Approaches to Developing and Managing Vocabularies for Digital Information* edited by Helen Lippell, and *Copyright and Course Reserves* by Carla S. Myers.

Notes

1. Lucy Santos Green and Melissa P. Johnston, "A Contextualization of Editorial Misconduct in the Library and Information Science Academic Information Ecosystem," *Journal of the Association for Information Science and Technology* 73, no. 7 (2022): 913–28, https://doi.org/10.1002/asi.24593.

2. COPE, Update on COPE guidance regarding author name changes, https://publicationethics.org/news/update-cope-guidance-regarding-author-name-changes; ACM Publications Policy on Author Name Changes, https://www.acm.org/publications/policies/author-name-changes.

Core Competencies for Cataloging and Metadata Professional Librarians

Assessment of Community Use and Recommendations for the Future of the Document

Bruce J. Evans, Jennifer A. Liss, Maurine McCourry, Susan Rathbun-Grubb, Beth Shoemaker, Karen Snow, and Allison Yanos

The Association for Library Collections & Technical Services (ALCTS) Board of Directors approved the Core Competencies for Cataloging and Metadata Professional Librarians, hereafter referred to as the "Core Competencies," in January 2017. The Core Competencies lists the skills required of professionals performing cataloging and metadata work in libraries of all types. In the six years since the document's release, the cataloging and metadata community has adopted new cataloging standards, experimented with new tools, and engaged in conversations and reparative efforts around inclusive metadata. In this paper, we, the authors of the Core Competencies, report the results of our survey research that assessed the current use of the document within the cataloging and metadata community and solicited comments on ways in which the document might be revised. We conclude with recommendations for immediate changes to the document, and for its future use and maintenance.

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In January 2017, the Association for Library Collections & Technical Services (ALCTS) Board of Directors approved the *Core Competencies for Cataloging and Metadata Professional Librarians* (hereafter *Core Competencies*).[1] The *Core Competencies* was written by the authors of this article in their capacity as the Cataloging Competencies Task Force, formed out of the Competencies and Education for a Career in Cataloging Interest Group of ALCTS, in consultation with the community of cataloging and metadata librarians within ALCTS. The *Core Competencies* document "defines a baseline of core competencies for library and information science (LIS) professionals in the cataloging and metadata field."[2] We used a community-centric approach to discern the knowledge, skills, abilities, and personal characteristics required for work as a cataloging and metadata professional librarian, and to compose the final document. We described the process of collecting information, soliciting feedback, and refining the document in an article published in 2018, so we do not plan to revisit that process here.[3] Instead, the following article

will present the results of a survey that collected information about the *Core Competencies*. This includes discussing changes to the profession since its release, and exploring next steps for the document.

Background

In the six years since the *Core Competencies* document's release, there have been several updates and additions to the cataloging and metadata standards, models, and best practices generally accepted within the field. The RDA Steering Committee (RSC) initiated the RDA Toolkit Restructure and Redesign (3R) Project in 2017, concluding that project in 2020. In 2018, the International Federation of Library Associations and Institutions (IFLA) published the *IFLA Library Reference Model: A Conceptual Model for Bibliographic Information* (IFLA LRM). In 2020, the American Library Association (ALA) replaced three of its divisions—ALCTS, the Library Information Technology Association (LITA), and the Library Leadership and Management Association (LLAMA)—with a new division, Core: Leadership, Infrastructure, Futures (hereafter referred to as ALA Core).[4] In 2021, the ALA Core Board of Directors endorsed the *Cataloguing Code of Ethics*, a document produced by the Cataloging Ethics Steering Committee. The committee was composed of a group of representatives from ALA Core, the Canadian Federation of Library Associations-Fédération canadienne des associations de bibliothèques (CFLA-FCAB), and the United Kingdom's Chartered Institute of Library and Information Professionals (CILIP). CILIP endorsed the *Cataloguing Code of Ethics* in 2022.

These six intervening years have also seen a number of collaborative cataloging- and metadata-related projects between librarians, developers, and vendors. The Andrew W. Mellon Foundation continued its funding for the Linked Data for Production (LD4P) project. Cataloging and metadata professionals collaborated with vendors on the development of tools such as FOLIO, Share-VDE, and Sinopia. In addition, the cataloging and metadata community sought collaborations with library-adjacent information communities. The Program for Cooperative Cataloging (PCC) launched several exploratory efforts, including the PCC ISNI Pilot and the PCC Wikidata Pilot, both of which sought to encourage catalogers to enrich identity registries outside of the library domain.

In recent years, cataloging and metadata community members have collaborated extensively both inside and outside of formal editorial bodies and professional associations to affect change in the inclusivity of cultural heritage data. Critical cataloging, or CritCat, which is defined by Watson as "a social justice oriented style of radical cataloging that places an emphasis on radical empathy, outreach work, and recognizes the importance of information maintenance and care," has evolved from a social media hashtag into a theoretical framework cited in library science literature.[5] Online discussions loosely organized under the CritCat banner have helped fuel initiatives such as the Cataloging Lab.[6] Through the Cataloging Lab, catalogers collaborate on proposals to change biased Library of Congress Subject Headings and Library of Congress Classification numbers, and to enhance authority records in the Library of Congress Name Authority File. Publications such as those issued by the Archives for Black Lives in Philadelphia have further guided librarians on the path toward reparative cataloging and metadata endeavors, particularly in the arena of addressing biased and harmful description.[7]

The accumulation of these changes in cataloging and metadata standards and tools—coupled with the rise in activity aimed toward correcting past injustices—have, in our opinion, had a significant impact on the nature of the work of cataloging and metadata librarians. Understanding that these changes in the profession may have also changed what competencies are required by its members, the Cataloging Competencies Task Force discerned the need for a study of the profession's use of the *Core Competencies* to date, and of the need for changes and additions that may have arisen since the document's publication.

It became clear to us too, that whatever changes might be needed at present would not last if the document is to remain relevant. Competencies documents and their authors, primarily members of professional association divisions and committees, do not always indicate a formal plan or schedule for revision, and the *Core Competencies* document shares this deficiency. The continuous technological and procedural changes associated with cataloging and metadata creation necessitate the regular update of any published set of competencies, but the coordination of that process requires careful planning.

Before suggesting any plan for revision, we wanted to assess whether the document was being used or referenced, by whom, and for what purposes; we also needed to solicit the feedback of users from a variety of stakeholder groups, including practitioners, educators, researchers, etc. Consistent with the recommendations of Lester and Van Fleet, we sought to "review [the] statements for continued currency and relevance . . . afford[ing] useful opportunities for fruitful dialogue—and just maybe, a lessening of tension between [educators and practitioners]."[8]

We were able to begin some of the assessment of the use of the document with existing data. From usage statistics reports retrieved from the ALA Institutional Repository on May 31, 2022, we learned that the *Core Competencies* document has been viewed and/or downloaded 41,027 times since publication, and the repository's landing page for the document was visited 22,356 times.[9] The majority (67 percent) of

views of the document originated in the United States, and over 80 percent of those accessing the document were located in the United States, Canada, Australia, and the United Kingdom. While this quantitative data on how often the *Core Competencies* document had been accessed showed us that it was at least being considered, we realized that qualitative data was needed to fully assess the usage of the document. We determined that a survey regarding the use of the document was required, and that survey might also be used to illuminate ways in which the document might be improved.

Literature Review

Competency documents are fairly common within the library field. The American Library Association (ALA) has published its *Core Competences of Librarianship* (2022), a revision of its 2009 document of the same name. The ALA Committee on Accreditation uses this document, among others, to evaluate LIS master's degree programs for accreditation, evaluating the extent to which these competences, as well as other specialized competencies statements, are reflected in and met by the curricula and other preparatory activities provided by programs. Similarly, the ALA/American Association of School Librarians/Council for the Accreditation of Educator Preparation's *School Librarian Preparation Standards* provide accreditation standards for programs, rather than standards for credentialling of individual librarians.[10]

The 2022 version of ALA's *Core Competences* states that the competences "reflect basic knowledge gained through LIS education, job on-boarding, and ongoing professional development early in a library career. It is essential that library professionals working throughout their careers in school, academic, public, special, and governmental libraries be life-long learners to acquire specialized and advanced knowledge beyond those specified in this *Core Competences* document"[11] To that end, various divisions and related professional associations have developed specialized competency documents and ALA has published them on the Education and Careers section of its website.[12] These competency standards vary widely among the organizations and rarely indicate any prescribed schedule for review and revision.

A search of the published literature in library and information science databases also did not produce evidence on the revision processes of these competency documents. Within the field of librarianship, authors have discussed the need for competency documents and have described the process by which the documents are created, but do not address specific plans for regular updates.[13] This is not surprising given that these documents contain recommendations rather than mandates, and there are no post-graduation continuing credentialing agencies for professional librarians outside of state level certification requirements for school librarians' professional development.

We turned to literature from outside of the library context to give us insight into how other competency document revision projects have been handled. It is much more common to see articles from the medical professions that focus on updating and maintaining current competency standards, given the need for the strict licensing requirements that librarianship does not require. Pediatric physical therapy faculty Chiarello and Effgen updated competencies first written in 1990 for that discipline using a multi-pronged process for data gathering and document drafting.[14] In collaboration with their faculty, Chiarello and Effgen drafted a revision based on the most current legal frameworks, medical terminology, "evidence-based practice," standards of affiliated disciplines, and focus groups with parents, which was then reviewed and further modified by practicing professionals, educators, and researchers. The authors also updated the 1987 *Competencies for School Physical Therapists* using the same basic methodology, but with the substitution of focus groups of physical therapists working in schools.[15]

The International Confederation of Midwives (ICM) based their revision plan of the *ICM Essential Competencies* on the standards recommended by the National Commission for Certifying Agencies, "a timeline consistent with global practice, that recommends that task analyses . . . be conducted every 5–7 years, but more often if new research evidence is rapidly emerging that is likely to change the nature of the profession that is being studied" and the ICM's policy development and review timeline.[16] Their revision emerged from a modified Delphi study of over 300 midwifery experts who endorsed particular competencies. Similarly, the Oncology Nursing Society's *Oncology Nurse Navigator Core Competencies* were updated after four years through a process of gathering feedback from field experts and practitioners as well as data from a systematic review of the literature.[17]

In the United Kingdom the *Competence Framework for Orthopaedic and Trauma Nurses* has been updated regularly on a seven-year schedule, the most recent of which was written collaboratively by disciplinary experts and practitioners in the field. Notably, the team restructured the document as well, added a learning contract, and emphasized a follow up plan for publicizing and evaluating the competencies.[18]

The investigation of healthcare competency document revision informed our research in that we recognized the need for a systematic approach to revision and determined that a first step included investigating the document's usage patterns and collecting initial feedback on its contents from cataloging and metadata practitioners and educators. Any approach to scheduling, managing, and implementing a revision process will need to be methodologically sound and comprehensive, and conducting survey research would allow us to get initial reactions to inform our recommendations for creating the next version of the *Core Competencies*.

Methodology

In order to determine usage trends and perceptions about the *Core Competencies* among practitioners and educators, we developed an online questionnaire that was available for completion over three weeks during January and February of 2022 on the Qualtrics platform. The survey instrument, included as an Appendix to this article, consisted of four closed- and two open-ended questions on type of workplace, job role, whether the respondent had used the *Core Competencies* and for what purposes, perceptions of what needed to be revised, removed from, or added to the document, and general open text comments. We wanted the survey to reveal as much information as possible about the community use and perceptions of the *Core Competencies,* but without discouraging participation by making it too lengthy. We also received IRB approval prior to sending it out. Participants were recruited to take the survey using an invitation emailed to a wide variety of cataloging, metadata, and general library-related email discussion lists and message boards, including OCLC-CAT, OLAC-L, MOUG-L, MLA-L, RADCAT, DCRM-L, RMBS, ARLIS, BIBFRAME, AUTOCAT, EDUCAT, ALISE, LM-NET, PUBLIB, JESSE, OVGTSL, INLIBRARIES, INPUB-LIB, MICHLIB-L, MI-ALA-NEWS, ALA Connect interest groups, and the Troublesome Catalogers and Metadata Fairies Facebook group page.

Data were analyzed using tools provided within the Qualtrics platform, and content analysis techniques were used to examine and code open-ended responses for thematic categories. Coding was performed by individual members of the group and then discussed to resolve any divergent analyses. Additional cross tabulations were conducted to investigate group differences by workplace types and job roles.

Results

A total of 434 respondents started the survey, though not all respondents answered every question. Our discussion highlights the major themes that emerged in those responses.

Library/Institution Type

Of the 428 respondents to the question, "For which type of library or institution do you primarily work?," 53 percent work for academic libraries. Public library employees represented 26 percent of the total number of respondents, and school library and special library employees followed at 5 percent each. LIS program employees made up 3 percent of respondents, museum employees represented 2 percent, and historical society and vendor employees came in at less than 1 percent each. The "Other" category was chosen by the remaining 5 percent of respondents, which included those

Table 1. Question 3: For which type of library or institution do you primarily work? (*N* = 428)

Answer Options	No. of Respondents	% of Respondents
Academic/Research Library	228	53.27
Public Library	113	26.40
Special Library (e.g., law, corporate)	23	5.37
School Library	23	5.37
Other (please explain)	20	4.67
LIS Program	11	2.57
Museum	7	1.64
Historical Society	2	0.47
Vendor/Publisher	1	0.23
Total	428	100.00

who work in a consortium, government libraries, archives, a curriculum library, and those who are currently unemployed or retired. Two of the "Other" respondents fit our intended definition of the vendor category, bringing that total to three (still less than 1 percent of the total), and three were employed by LIS programs, bringing that total to 14 (still 3 percent of the total). See table 1 for a breakdown of respondent library/institution types.

Library/Institution Role

In answer to the question, "What is your primary role at that library or institution?," 41 percent identified themselves as "Professional cataloger/metadata librarian," 28 percent as "Cataloging/metadata department manager," and 11 percent as "Senior library administrator." "Paraprofessional cataloger/metadata specialist" was a fairly well-represented category at 7 percent, and 3 percent identified as an "LIS program educator." In the categories of "Other library staff" and "Other (please explain)," there were 5 percent each, with archives being identified most often as the primary role, and various acquisitions and systems duties being named as well. See table 2 for a breakdown of respondent library/institution roles.

Core Competencies Usage

Of the 399 respondents to the question, "Have you used the *Core Competencies* in your work? (select "Yes" or "No")," 65 percent responded "No." There was no particular institution type or job role that skewed more heavily toward a "No" response; however, those working for special libraries, museums, and vendors chose a "No" response more frequently than those employed in academic, public, and school libraries. Seventy percent of respondents identifying as LIS educators selected "Yes."

For the question "How have you used the *Core Competencies*? Check all that apply," there were 337 usable responses. Respondents were provided a list of use cases and asked to select all that apply, with the option of checking "Other" and supplying additional use cases. Two unusable responses indicated that respondents had not used the *Core Competencies*. Respondents most often indicated that they used the document for "Personal professional development" (30 percent). "Teaching/Training/Instruction" was the second most selected use case (18 percent), followed by "Preparing position descriptions" (14 percent), and "Institutional professional development" (12 percent). Answer options totaling less than 10 percent of responses included "Evaluating employees" (8 percent), "Curriculum development" (7 percent), "Strategic planning" (6 percent), and "Other" (5 percent).

An evaluation of the write-in options for those respondents who selected "Other" revealed six additional use cases. Three respondents said they used the Core Competencies to manage their professional portfolios and consulted the document to prepare curricula vitae or tenure dossiers. Three respondents found the Core Competencies useful for mentoring MLIS students and interns. Two respondents used the Core Competencies for recruiting employees and preparing interview questions. Three further use cases were identified, with each use being cited by only one respondent: LIS program accreditation, graduate studies, and software development. See table 3 for a breakdown of how participants have used the Core Competencies.

Suggestions for Revisions

There were eighty-nine free text responses to the question "What competencies need to be revised, removed, or added, if any?" The responses were categorized into the following themes: "change/add/remove examples provided in the document," "change/add/remove individual competencies," "other," "I don't know," or "nothing needs to be changed." The most common recommendation was to add a competency requiring knowledge of IFLA's *Library Reference Model,* which was developed in 2018 after the adoption of the *Core Competencies*.[19] The other most common suggestions included emphasizing linked data knowledge, removing the behavioral competencies section, and including competencies related to diversity, equity, and inclusion (DEI) and critical cataloging.

Respondents recommended the addition of general competencies related to advocacy, leadership, and budgets, along with an understanding of the concept of neutrality and familiarity with the *Cataloguing Code of Ethics*.[20] It was also proposed that later versions of the document include updated references to specific examples of library services platforms, vendors, proprietary technical applications, or cloud services, and it was noted that technical

Table 2. Question 4: What is your primary role at that library or institution? (N = 417)

Answer Options	No. of Respondents	% of Respondents
Professional cataloger/metadata librarian	172	41.25
Cataloging/metadata department manager	116	27.82
Senior library administrator	47	11.27
Paraprofessional cataloger/ metadata specialist	29	6.95
Other library staff	22	5.28
Other (please explain)	19	4.56
LIS program educator	12	2.88
Total	417	100.00

Table 3. Question 6: How have you used the Core Competencies? Check all that apply. (N = 337)

Answer Options	No. of Respondents	% of Respondents
Personal professional development	102	30.27
Teaching/Training/Instruction	62	18.40
Preparing position descriptions	46	13.65
Institutional professional development	41	12.17
Evaluating employees	27	8.01
Curriculum development	22	6.53
Strategic planning	19	5.64
Other (please explain)	18	5.34
Total	337	100.00

data manipulation competencies should be emphasized for data interoperability between different systems and applications. Respondents suggested the addition of disambiguation and genrefication to cataloging skills, as well as evaluation of record quality—particularly of vendor-supplied records—and an understanding of the impact of record quality on user services. It was suggested that competencies related to metadata work should include specific mentions of element sets, schema mapping, application profiles, and specialty data environments such as institutional or data repositories. One respondent advocated for the removal of "understands historical context for current metadata practices." Suggestions unrelated to the content of the document included increasing publicity and awareness of its existence, involving international partners in any revision efforts, improving readability, format, and accessibility, and adding an appendix with links to cataloging and metadata resources.

Other Comments

There were fifty-six free text responses to the question, "Is there anything else you would like to add about the Competencies that we haven't asked?" Twenty-four of these responses had nothing to add (such as "I don't know" or "Not at this time"), but thirty-two respondents offered more substantive comments. Ten of those responses advocated for various revisions to the *Core Competencies* document. The suggested revisions and additions mainly fell into the same themes discussed above for the survey question, "What competencies need to be revised, removed, or added, if any?" These included suggestions to make the *Core Competencies* more internationally applicable, to address DEI and cataloging ethics issues more explicitly, and to diversify the group responsible for the *Core Competencies* so that the membership more accurately reflects the wide range of libraries and library users.

Another major theme of the responses to this question concerned reasons why the respondents or their organizations have not used the *Core Competencies* document. The most common reason given was that some respondents were not aware of the existence of the *Core Competencies* before taking the survey. Most of these respondents recommended promoting the competencies more widely. Other reasons provided by respondents fell into two subcategories: (1) challenges and barriers to developing the skills and knowledge described in the *Core Competencies*, and (2) why the *Core Competencies* were not useful, applicable, or practical for the respondent's particular organization or circumstances. One respondent suggested that the *Core Competencies* were challenging to attain because they contained a wide range of skills, such as managing a project at one extreme and applying cataloging principles at the other. Another respondent noted that while the document would be useful for training a new cataloger, the overall content is so broad they are not sure who the audience is and would like to know more about why the *Core Competencies* were created. Other comments noted that a lack of funding for training, professional development, and subscription-based cataloging resources (such as the *RDA Toolkit*) posed a significant barrier to developing the required skills and knowledge. One respondent wrote, "The competencies state that they are directed towards metadata professionals and perhaps that is why they haven't been used in my system, which is a public library consortium where the vast majority of our cataloging work is copy cataloging done by paraprofessionals." Lastly, seven respondents commented that they found the *Core Competencies* to be useful. One respondent stated, "Especially like the behavioral competencies," while another commented, "I have always liked the use of examples" and noted that "the document is useful for describing the types of tasks, broadly, to others."

Discussion

As is clear above, we received copious amounts of feedback that will prove useful in revising and maintaining the *Core Competencies.* In this section, we would like to discuss a few of the prominent findings and themes from the survey results.

First, we must highlight the fact that many respondents thought the *Core Competencies* required little or no revision, as shown in responses to the free text questions. Sample comments included: "I don't see anything that I would say needs to be changed," "These look very useful and applicable," "I can't think of anything," and many "no/nothing" statements. Many other responses suggested that the *Core Competencies* only needed minor revisions. The responses as a whole suggest that the *Core Competencies* document has largely stood the test of time and that the contents remain relevant to those who are aware it exists. The responses to the question about how the *Core Competencies* are used demonstrate that it has many applications in professional development, administration, hiring, and LIS education.

Unfortunately, the numerous responses of those who were unaware of the *Core Competencies* prior to completing the survey provide an unambiguous, unequivocal message regarding the need to greatly improve the promotion of the *Core Competencies.* The *Core Competencies* document cannot be relevant or useful if the broader cataloging and metadata profession does not know it exists.

Respondents were also clear that it is important to emphasize competencies related to DEI and to critical cataloging. The need for reparative cataloging in view of numerous controlled vocabularies containing Western-centric, colonial language in reference to underrepresented groups has been rightly called out and highlighted in recent times,[21] and the document should reflect that fact. Including a competency, or competencies, with examples that refer to the *Cataloguing Code of Ethics* will address this concern to some extent. Additionally, a review of the existing competencies to ensure that these themes are applied as appropriate throughout the document would be worthwhile.

Some survey respondents suggested revisions that reflect additional developments in the cataloging and metadata profession that have occurred since the document was originally written and approved. Examples include requiring knowledge of IFLA's *Library Reference Model*; emphasizing linked data; updating references to any specific examples of library services platforms, vendors, proprietary technical applications or cloud services; and adding the concepts of disambiguation and genrefication in authority work.

Additionally, some suggested revisions encompass details that the *Core Competencies* did not cover explicitly, such as evaluation of record quality (particularly of vendor-supplied records) and an understanding of the impact of quality on user services; technical data manipulation competencies in

relation to data interoperability between different systems and applications; and metadata-specific competencies such as specific mentions of element sets, schema mapping, application profiles, and specialty data environments such as institutional or data repositories. Many of these areas were suggested in the original document.

The suggested revisions or additions discussed thus far are fairly straightforward and uncontroversial. There were several suggestions, though, that demand further discussion and reflection within the community and by those who will be involved in future revision of the *Core Competencies*. For example, in response to the question, "Is there anything else you would like to add about the Competencies that we haven't asked?," a number of comments indicated perceived barriers to use, a lack of applicability, or insurmountable hurdles to developing the skills and knowledge listed as competencies. Some of these comments reflected the differences in scope and responsibilities across cataloging and metadata assignments and institutional types. Moreover, some respondents are employed at institutions that lack funding for training, professional development, and subscription-based cataloging resources.

We acknowledge these barriers to use and other difficulties, and we realize that some of the competencies may be more useful for some areas of the profession than others. We would encourage the community to see the competencies as a guide towards what a robust suite of cataloging and metadata knowledge and skills would look like, rather than as a mandate for what knowledge and skills all cataloging and metadata professionals should possess. Additionally, there has been discussion off and on about whether there should be a separate competencies document for copy catalogers or paraprofessionals, as well as for metadata librarians. We invite community discussion regarding whether one revised *Core Competencies* document can reasonably cover all imaginable levels of cataloging and metadata activities at all types of libraries.

A number of responses recommended reaching out to other organizations, such as CILIP or IFLA, to collaborate on making the *Core Competencies* apply universally throughout the cataloging and metadata profession. We agree that there is considerable merit to this idea, as it could potentially facilitate a greater number of practitioners involved in the *Core Competencies* development, thereby increasing the utility of a revised document to a larger swath of the profession.

Fortunately, the topic of internationalization of cataloging standards was the focus of the August 31, 2022, IFLA Subject Analysis and Access (SAA) Section webinar "Knowledge Organization Competencies and Skills." Panelists noted that formulating international competencies to make them broadly applicable across varying national cataloging communities would be challenging.[22] So perhaps a more practical approach would be to continue collaborations, such as those

represented by the IFLA webinar, across these various cataloging communities around the world.

And finally, some respondents recommended removing the behavioral competencies, while others reported appreciating their inclusion. This was not surprising, as we received similar feedback from the community while we were creating the *Core Competencies* document. The general argument against including them is that they do not deal with knowledge specifically concerning cataloging and metadata tasks and aptitudes. In response, we, as well as many survey respondents, feel that the behavioral competencies comprise an essential skill set for any information professional who wishes to be successful. We believe that their inclusion is vital. Indeed, at the IFLA SAA webinar referenced earlier, it was made clear that CILIP's cataloging competencies, known as the Professional Knowledge and Skills Base, contain a broad category of competencies referred to as "Generic Skills." Upon review, we have determined that the skills in this category correspond with those in the *Core Competencies*' behavioral competencies. Moreover, since one of the responses to the survey question about revisions was a suggestion to add general competencies related to advocacy, leadership, and budgets, we feel that there is support for competencies that are more holistic in nature. We advocate for preserving the presence of the behavioral competencies in the document.

Conclusion

It is heartening to know that the *Core Competencies* document has been put to good use in the six years since it was released. From professional development to preparing job position descriptions, the *Core Competencies* has provided practitioners, educators, administrators, and others clear guidance on what is considered foundational knowledge, skills, and behavior in cataloging and metadata work. Nevertheless, while the survey results gave affirmation of its endurance during a time of substantial change in the cataloging and metadata world, they also provided much-needed data on the limits of the *Core Competencies*' reach, and a guide to the work required to ensure the continued relevance and expanded use of the document.

We highly recommend that the Cataloging Competencies Task Force not be the group to revise the document. We are proud of the document and the collaboration with the cataloging and metadata community that produced it, but it is time to hand the revision work off to another group. As of this writing, there is some work being done through the Metadata and Collection Section of ALA Core to establish a revision structure, and one member of this group is leading that effort. This new group should take a fresh look at the *Core Competencies* as a living document and revise it in consultation with the cataloging and metadata community. This will ensure

that the document has a "home" and is reviewed on a regular cycle. The overlap in participation from a Cataloging Competencies Task Force member is important for the continuity and currency of the document with the additional benefit of knowledge of the project's history. At a bare minimum, the examples should be reviewed and updated regularly, but the new project team should consider the issues raised above in the Discussion section—such as including behavioral competencies—that may impact the entire focus and structure of the document.

A well-crafted and potentially useful document is rendered useless if few people know about it. We recommend that new efforts to create professional documents learn from our lapse in advertising the document effectively. The

Cataloging Ethics Steering Committee has provided a model for raising awareness of professional documents, having created a website homebase for the *Cataloguing Code of Ethics* that allows for the sharing and promotion of information on the entire process of creating the document, the names of those involved, the various drafts, and the final version of the document.[23] Intentional, multimodal, inclusive, and persistent engagement with various sectors of the cataloging and metadata community is key to raising awareness, as well as gathering valuable feedback and buy-in. We hope the *Core Competencies* document continues to inform and benefit cataloging and metadata practice and education now and through many iterations to come.

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Appendix. Survey

Purpose of the Research

The purpose of our survey study will be to ascertain how widely and in what ways the *Core Competencies for Cataloging and Metadata Professional Librarians* are currently being used in the library profession. The results of the survey will not only help us understand how widely and in what ways they are being used, but also what needs to be changed or added in the next iteration of the document.

Study Activities

Survey of the cataloging and metadata library community.

Risks and Benefits

Risks should be minimal, and potential benefits include the knowledge that participants are contributing to the corpus of professional knowledge.

Confidentiality

Study investigators will not collect information that personally identifies those who complete the survey. Only aggregated data will be collected. Data will be kept in the survey software, and will only be accessible to study investigators. Data analysis using software programs (such as Excel) will be conducted only on the personal or work computers that are password protected and/or inaccessible to anyone other than the study investigators. The confidentiality of participant information will be maintained in all publications and presentations resulting from this study. Research records will be maintained by the principal and co-investigators on their respective computers for five years past the end of the study and then destroyed (i.e., the data will be deleted).

Compensation

No compensation is offered for the completion of this survey.

Questions or Concerns about This Research Study

Since this study carries minimal risk for participants, any problems will be monitored by the principal investigator in collaboration with the co-investigators. The same personnel will assess actions needed to ameliorate or manage the problems. Study participants will be encouraged to contact the Baylor IRB Chair (Jessica Trevino: irb@baylor.edu) if they have any concerns about the study plan or procedures, but feel uncomfortable reaching out to the principal and co-investigators. [The software numbered the preceding text as "Question 1" of the survey.]

Question 2

Consent to survey participation

- I agree
- I do not agree

Question 3

For which type of library or institution do you primarily work? (select one)

- Academic/Research Library
- Public Library
- School Library
- Special Library (e.g., law, corporate)

- Museum
- Historical Society
- LIS Program
- Vendor/Publisher
- Other (please explain)

Question 4

What is your primary role at that library or institution? (select one)

- Senior library administrator
- Cataloging/metadata department manager
- Professional cataloger/metadata librarian
- Paraprofessional cataloger/metadata specialist
- Other library staff
- LIS program educator
- Other (please explain)

Question 5

Have you used the Core Competencies in your work?

- Yes
- No

Question 6

How have you used the Core Competencies? Check all that apply.

- Personal professional development
- Institutional professional development
- Preparing position descriptions
- Evaluating employees
- Teaching/Training/Instruction
- Curriculum development
- Strategic planning
- Other (please explain)

Question 7

What competencies need to be revised, removed, or added, if any?

[Free text response]

Question 8

Is there anything else you would like to add about the Competencies that we haven't asked?

[Free text response]

The Work in Question

Wayne de Fremery and Michael Buckland

The International Conference on Cataloging Principles (Paris, 1961) led to wide acceptance of Seymour Lubetzky's distinction between books *and* works, *where* books *denoted particular physical objects and* works *concerned conceptual abstractions associated with the creative labor of particular authors. Lubetzky's formulation of* works *is included in many of the world's cataloging frameworks, including the Functional Requirements for Bibliographic Records (FRBR). Several conceptual and practical difficulties arise from the widespread adoption of Lubetzkian* works *in practices associated with knowledge organization. However, FRBR and other knowledge organization frameworks that utilize* works *as central entities could be made more useable and useful if* work, *as an organizing principle, were de-emphasized and seen as one among many concepts used for aggregating sets and supersets of objects according to how likely they are to be useful to users of knowledge organization tools like catalogs.*

The International Conference on Cataloguing Principles held in Paris in 1961 was influential in advancing standardization in terminology and rules for descriptive cataloging. The word *work* has played a central but problematic role as part of a now more standard global cataloging terminology and in the design of bibliographic systems. Delegates, following the usual practice at the time, used the term *work* as a count noun to denote any individual physical instance of a book. This was consistent with the definition of *work* in the vocabulary prepared for the conference: "Any expression of thought in language or symbols or other medium for record or communication."[1] However, one US delegate, Seymour Lubetzky, urged a different and more limited meaning, using *work* to denote a literary creation which might have multiple expressions and physical versions. Lubetzky asserted this usage in a working paper he prepared for the conference entitled "The Function of the Main Entry in the Alphabetical Catalogue—One Approach."[2]

The Draft Statement of Principles prepared for the conference followed previous custom in stating that a library catalog had two objectives. The first objective was to be an efficient instrument for ascertaining whether the library contains a copy of a particular book. The second objective was to ascertain "which works by a particular author and which editions of a particular work are in the library."[3] For this second objective the definition of *work* clearly mattered. In a paper prepared for the conference, Lubetzky explained his position that books and other library materials were not themselves works but were representations of an author's creative achievement, which he called a *work*; that these representations could take different forms and use differing names and titles; and that, therefore, the library catalog should not only list each particular book but also "identify the author and the work represented by the item or publication and to relate the various works of the author and the various editions and translations of the work."[4] In other words, the catalog should "enable a user of the catalogue ... to determine with certainty whether or not the library has a particular work, under whatever name or title, and to select the edition or translation which will best serve his purpose."[5] Lubetzky's position was also evident in a discussion of draft principle 9.12 concerning publications by corporate authors when he argued, without success, that the phrase "content of the work" should be changed to "the work represented by the publication."[6]

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Lubetzky formulated his usage by contrasting *book* and *work*, where *book* denoted a particular physical object characterized by a text and *work* meant a literary creative effort made manifest in one or more *books*. (Any literary creation not made manifest was not of concern in this context.) Lubetzky and his UCLA colleague, Robert M. Hayes, used their considerable prestige to advance this view. Others, notably Richard Smiraglia, also adopted this view.[7] Eventually, Lubetzky's notion of a work became accepted as a foundational component for library cataloging through the Functional Requirements for Bibliographic Records (FRBR) model advanced by the International Federation of Library Associations.[8]

The FRBR model is composed of three groups: Group 1 is concerned with books and works in Lubetzky's sense; Group 2 with authors and others responsible for Group 1 entities; and Group 3 is concerned with topics (concepts, objects, events, places). Here, we are primarily concerned with Group 1 and Group 2 since, as we describe, Group 2 formulates Group 1. According to FRBR, an author's *work* is realized through one or more media forms ("*expressions*"); an *expression* is embodied in one or more *manifestations* (typically an edition); and a *manifestation* is exemplified by one or more instances ("*items*") as shown in figure 1.

The Work in Question: Some Conceptual and Practical Difficulties

In the FRBR framework, a work is defined as the outcome of a creative effort. This focus on outcomes and creative effort creates several conceptual and practical problems. We review some of these problems and propose a path forward.

Unimportant, Unknown, Contested, and Difficult to Conceptualize Authors

Even though it remains central to cataloging objectives as they have been institutionalized by the adoption of frameworks such as FRBR, authorship is not always of interest to information seekers or users of catalogs.

Even when authorship is of interest to information seekers, catalogers—while expert at describing the material features of documents—are only infrequently qualified to resolve questions that may arise about authorship when authorship is contested or unknown.[9] Frequently, of course, authorship is unknown or contested by domain experts, as well as by authors themselves, as in copyright disputes or cases of plagiarism. The FRBR model would have catalogers be the arbiters of any such disputes, at least as far as how a bibliographic record is described.

In addition to being practically fraught in many cases, the attribution of authorship can also be understood to be
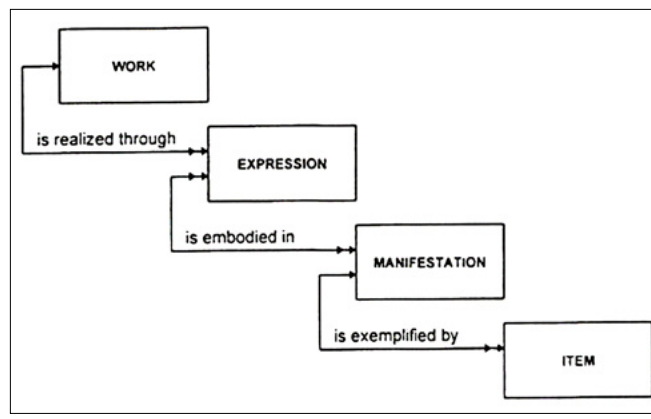
Figure 1. FRBR Group 1 entities and primary relationships.

conceptually complex, as bibliographers, literary scholars, and philosophers have long understood. Without rehearsing what Roland Barthes meant when he announced the death of "the author,"[10] how Michel Foucault conceived of his "author function,"[11] or the complex role played by authors in what Jerome McGann call the "socialization of texts,"[12] it is easy to acknowledge that authorship as a concept is complex and that this complexity is not taken into account by FRBR despite its centrality to the formulation of works.

The Tenuous Categorical Boundaries of Works and Their Practical Implications

The categorical boundaries of FRBR works must be defined tenuously because, as a concept, authorship can be debated and differently understood and, as a practical, socially accepted and verifiable attribution, authorship is not always possible to record, as its designers acknowledge.[13] *The Expedition of Humphrey Clinker*, a novel by Tobias Smollett, helps to illuminate some of the practical implications of a FRBR work's tenuous categorical boundaries. As O'Neill and Vizine-Goetz help us to understand,[14] catalogs will tell us that there are 110 different English editions of Smollett's work but what counts as the work is less clear. Facsimiles and reprints are included. So, in general, are different editions unless, perhaps, they are so heavily annotated or illustrated as to have a changed character. For Lubetzky and for FRBR a work is by definition the outcome of creative labor. Practical difficulties arise immediately when one tries to distinguish where one work ends and another begins, even if we overlook the fact that most books described by library catalogs are the result of creative efforts that include scribes, publishers, and other copyists in addition to authors.

Translations and abridged editions of *Humphrey Clinker* will frequently be included in catalogs as a work by Smollett, but summaries will not be. Revisions by the author are included, but not adaptations by others. Patrick Wilson

considered a translation to be a new and different work,[15] even though the FRBR rules and Tillett's "Family of works" table suggest a literal translation should be considered part of the same work while a free translation should not be, even if a free translation might well express the author's intended meaning better.[16] A Turkish translation of a German translation of *Humphrey Clinker* would leave any earnest individual cataloger looking for a good rule to follow and individuals in different cataloging environments to make different choices. Similar situations arise with adaptations and adaptations of adaptations. In theory a plagiarized text, as mentioned earlier, should be, by definition, part of a FRBR work for the text plagiarized. But which work and whose could only be discerned if two different works were found to be the same. And, if two works were discovered to be, in fact, one, catalogers would be confronted by the riddle of how to categorize and make discoverable the "plagiarized work," an inherent oxymoron in frameworks that utilize the Lubetzkian work. Our point is not that plagiarism is a crucial problem for catalogers but rather that the tenuousness of the categorical boundaries of the Lubetzkian work make it difficult to apply the rules of frameworks such as FRBR consistently.

Tillett's "Family of works" table expresses pragmatic judgements about when a book should be considered part of a work. Her judgements are sensible and defensible, but they are nevertheless arbitrary and open to unavoidable difficulties of interpretation: How free does a translation need to be to constitute a different work? And how should freeness be assessed? Opinions can differ concerning the significance of any added annotation and so whether an annotated edition is part of the same work or should be treated as a new and different work. Similarly, popular textbooks commonly transition through successive revised editions with responsibility gradually moving from one author to another. When does it become a new and different work? How should one decide? Literary scholars, musicologists, and art historians will debate what counts as a distinct intellectual or artistic creation. One scholar will establish authorship of a literary work, only to have another raise questions, and both are liable to change their opinions over time. Acknowledging that questions such as these are frequently difficult questions to answer, even for domain experts, we may doubt that now standard terms appearing in frameworks such as FRBR, especially the term *work*, "free us from the baggage of past terms that were ambiguous."[17] Holden provides a useful discussion of applying Lubetzky's work concept to music, serials, and aggregate works.[18]

Singular, Mutually Exclusive, and without Context

The difficulties created by conceptually tenuous notions of authorship fundamental to definitions of works in FRBR and similar frameworks are compounded by the apparently unquestioned assumption that the creations of authors are singularly novel, can be easily separated from their contexts, and contain no portion of other works. As we have been emphasizing, common sense—as well as common understanding in literary studies[19]—suggests that few if any literary texts arrive *ab ovo* from the minds of creators. But even if we assume, as a common practical matter, authorship can be attributed, such attributions can serve to dislodge whatever is taken as a work from its contexts. According to FRBR, for example, an individual pamphlet would be a work if it were the result of an identifiable creative effort. But if it were one part of an ongoing debate, for example, information about the context of the larger debate, which would give meaning to the pamphlet, would not be reflected. Conversely, it is possible for a single text to present more than a single work by a single author. Indeed, as frequently happens, hierarchical descriptive frameworks that have Lubetzkian works as the largest superset leave catalogers struggling to describe a single bibliographic item that includes portions of two or more works since that they are not well-qualified to disambiguate the works. Using works as a descriptive category assumes that what the descriptions are helping to organize and make findable are singular and mutually exclusive, and that the usefulness of the descriptions themselves would not be enhanced by additional contextual information, when common sense and every day experience suggests otherwise.

FRBR Inside-out, Upside-down, and Backward

In addition to practical difficulties in the interpretation of individual cases, there are other conceptual issues. An examination of these issues presents opportunities to reconsider how catalogs might function better as epistemological tools.

Sets and the Work as an Epistemological Tool

So, what is a FRBR work? How does it exist? Although they do not make any such assertion or formulate it as such, for Lubetzky and in FRBR, a work is an epistemological tool. It is an abstract concept used as an organizing device for defining arbitrary sets of objects and their relationships with one another: sets of one or more expressions; sets of one or more manifestations; sets of one or more items. In what way, if any, is it anything more than that? There is a tradition in library and information science of treating abstract tools as if they had substance, a tradition denounced by Frohmann.[20] To point out that the work is an epistemological tool and not any particular physical object (or group of them) is not to deny the force that the abstraction has as an epistemological and

organizational tool. It is obvious that the idea of a work has been widely adopted and is useful. The question becomes whether the work is the best epistemological tool for achieving the objectives of the library catalog, particularly now that library catalogs are being asked to be more than efficient instruments for ascertaining whether a library contains a copy of a particular book and which versions of which books by particular authors might be available.

The work as an epistemological tool is used as an abstract organizing device for physical items. Particular books are grouped by being ascribed to a shared creative origin. They are contextualized and organized by socially accepted beliefs and practices associated with authorial creation. These shared beliefs and practices among catalogers enable the creation of descriptions that can conveniently and usefully organize sets of objects. These sets serve the historic objectives of library catalogues by enabling answers to traditional questions concerning what is in a collection. It is important to notice that, as we have shown, the power of the work as an epistemological tool for creating and organizing sets of objects is *not*, in fact, dependent upon any relationship with verifiable factual historical events associated with the creation of physical objects like books. Although creative effort formulates the concept of a work, the concept cannot encompass the historical realities it is used to index. The real power of Lubetzky's work is not drawn from any self-evident relationship between physical texts and how they might have been created, but rather from its power to contextualize, and thereby organize, a set of items by formulating them in relation to an arbitrarily defined notion of creative effort adopted as a social norm by catalogers. Indeed, as the creators of FRBR themselves recognize, "the concept of what constitutes a *work* and where the line of demarcation lies between one *work* and another may in fact be viewed differently from one culture to another."[21] The concept of what constitutes a *work*, as well as how *works* might be demarcated, are culturally formulated. Recognizing that the *work* gains its power to organize from these socially sustained conceptual relationships enforced by catalogers and not necessarily any historically-grounded truth reveals how the work performs as an epistemological tool. So we are also presented the opportunity to reconsider frameworks such as FRBR from several perspectives. Given that how *works* are formulated conceptually and distinguished from one another is culturally formulated we can consider methods for documenting how catalogers in their cultural and historical contexts have formulated *works* rather than assuming, as a matter of practice, that a *work* is a work no matter who catalogs it and in what sociohistorical context. While the creators of widely used models such as FRBR acknowledge that cultural perspectives may affect how *works* are formulated in catalogs, the models themselves have no mechanism for capturing how. We can consider how other abstractions, if they were to be socially adopted as a standard, might be used for

contextualizing items and formulating sets that productively help readers looking to make use of a textual resource.[22] We can similarly reconsider how FRBRs hierarchal organization might be productively reorganized.

FRBR Upside-down

The FRBR diagram could as easily be inverted or read bottom-up as a hierarchical, set-theoretic, tree structure in which one or more *items* constitute a set named *manifestation*; one or more *manifestations* constitute a set named *expression*; and one or more *expressions* constitute a superset that is named a *work*. Thus *manifestation*, *expression*, and *work* are progressively larger supersets of *items*. Viewed this way, bottom up, a work is defined as and by whatever set of *items* form the starting point. It need no longer be defined by an attributed creative origin. This does not remove the difficulty of deciding what to include, but it does avoid the difficulties created by assuming that a work refers to anything other than an abstraction formulated differently by people working in specific sociohistorical contexts. It is simpler and for that reason preferable according to the principle of Occam's razor by which a simpler explanation is to be preferred to a more complex one. In a manner similar to how textual bibliographers are guided toward consensus beliefs about certain works by cataloging the differences among copies of a work, users of a catalog could be guided by specific observations about specific objects organized into increasingly abstract conceptual groups rather than the other way around. Instead of a work flowing down through expressions, manifestations, and items, the reverse would be any set of related items that can be aggregated by manifestation, by expression, and, finally and abstractly as a single superset of all the items included. In this way, a bibliographical framework which turned FRBR upside-down would be usable for organizing any affinity group of items, for any set of interest to a reader. The significant difference would be that the cataloging effort would be directed toward readers rather than sustaining an abstraction formulated by the cataloging community. It would be more flexible and so more powerful.

Usefully Similar

FRBR is useful because it offers aggregation at the *manifestation* and *expression* levels, but, as we have indicated, FRBR's Group 1 structure could presumably be applied to any set of documents. de Fremery and Buckland consider the usefulness of situationally "usefully similar" gatherings.[23] With this approach the FRBR structure would help to coordinate cataloging practices by creating usefully similar groupings of documents for bibliographical purposes. FRBR Group 1 items are similar because they are the product of the same
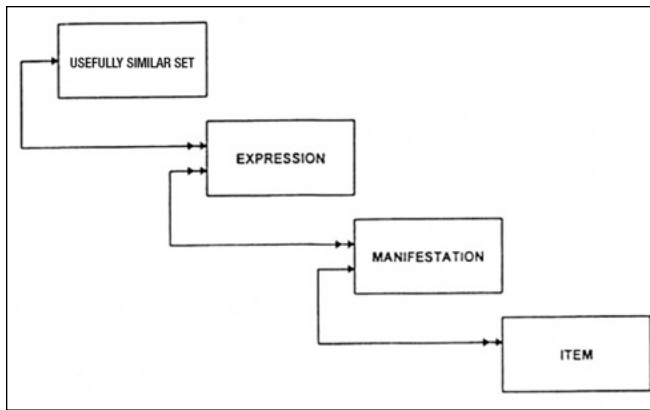
Figure 2. FRBR Structure with Usefully Similar Sets.

creative effort, but, while authorship is one important attribute for organizing usefully similar documents, bibliographical description can (and does) easily account for the many other ways that documents could be considered usefully similar to one another in ways not reducible to the traditional metadata, notably author, topic, title, genre or format. "Usefully similar" could include writings from a particular point of view, with a distinctive style, using analogous symbolism, or a similar plot or methodology. See, for example, Jarmo Saarti's description of the variety of ways that different literary texts have been formulated as similar to one another, which include traditional metadata categories but also categories such as "recreational" and "serious fiction."[24] Netflix famously organizes its media content into quirky categories of usefully similar movies and television programs, where similarity is formulated by categories such as "action with a side of romance," "lavish reality lifestyles," "short-ass movies"[25] and utility is understood as "making users' viewing experience more enjoyable"[26] and, of course, what serves Netflix's bottom line. Although less entertaining, the Library of Congress's Genre/Form Terms (LCGFT) manual provides a similar means of articulating useful similarities among objects, as do Library of Congress subject headings (Group 3 in the FRBR framework). Our point is that any aggregating principle could complement Lubetzky's work as an epistemological tool, and many have. "Usefully similar" provides an expansive basis for considering relationships among books and other media, as well as means of organizing them.

In brief, while the structure of FRBR categories is useful the categories themselves need not be formulated in relation to the concept *work*. A more reader-oriented library service could be focused on how usefully similar items might be found and be found to be useful by users of catalogs. This differs from a more exclusive focus on authorial creativity but, importantly, the models are not mutually exclusive. The distinction to be found is that a focus on what is usefully similar attempts to empathize with users and what they

might consider usefully similar to a document they seek, this instead of requiring users to navigate a genealogical hierarchy based upon abstract assumptions about creative origins to find what they need. Where Netflix organizes its materials with the explicit aim of making its users' experience more enjoyable to better serve its business objectives, we might redouble our efforts to organize our catalogs so that users' reading experiences are more enjoyable to serve our aims of making desired information discoverable. See figure 2.

Inside-out and Backward

Formulated by traditional beliefs about literary production (Lubetzky majored in German and French) and in support of traditional cataloging objectives, FRBR and similar frameworks are organized to emphasize authors.[27] But this emphasis is backward if one wishes to have the catalog focused on serving readers. A catalog designed for readers would try to start with how readers might find documents usefully similar to what they have in mind or in hand. Suppose that instead of organizing a collection to support the discovery of Dashiell Hammett and his work *The Maltese Falcon*, a reader could be led toward the resources usefully similar to what they have in mind, perhaps a resource about falcons, or news from Malta. In this case, Dashiell Hammett is not irrelevant because a reader may indeed have *The Maltese Falcon* in mind because they just finished Hammett's book *The Glass Key*. The distinction is that in one case the catalog is organized to enable the discovery of a literary work while the other is organized to enable the discovery of something usefully similar to what is of interest to a reader. For example, novels that feature the same characters but are written by different authors or books owned by a historically important figure. For a user looking to be briefly distracted, "short-ass movies" could be put into relation with "short-ass fiction," for which we have a host of less colloquial terms (Micro fiction, Microfiction, Short-short stories, Sudden fiction, Very short fiction) in the LCGFT manual under "Flash fiction."[28] Citing Bartlett and Hughes (2011) and Vernitski (2007), Rafferty (2015) describes a variety of ways that literary texts have been organized by categories of similarity formulated by concepts associated with intertextuality, where intertextuality after Genette (1997) is meant to mean "a relationship of co-presence between two text or among several text" and "the actual presence of one text within another."[29] By putting the notion of the work in question, it becomes possible to reconsider the categorical structures that frameworks such as FRBR enforce and the kinds of discovery they facilitate. We can ask if we might better support readers' ability to make the best use of any set of media objects by composing catalogs to reveal objects that are similar to what they have in mind rather than authors they may not care to know.

Toward More Useful, Reader-Oriented Catalogs

The Library Reference Model and BIBFRAME

As part of efforts to create more useful, reader-oriented catalogs, in 2017 FRBR was consolidated and harmonized with related models, notably the Functional Requirements for Authority Data (FRAD) and the Functional Requirements for Subject Authority Data (FRSAD), to form the Library Reference Model (LRM). The LRM incorporates the FRBR model beneath a new top-level entity named "res," Latin for thing, which can be any "entity in the universe of discourse."[30] As the authors of the LRM framework describe, "in terms of general approach and methodology, the modeling processes that resulted in the IFLA LRM model adopted the approach taken in the original FRBR study,"[31] namely "an entity analysis technique that begins by isolating the entities that are the key objects of interest to users of bibliographic records."[32] One irony of the LRM's formulation is that despite its authors' stated emphasis on users of bibliographic records, the model, by fully integrating FRBR and its methodologies, retains FRBR's emphasis on authors and the presumption that, except when concerned with the most abstract "things," users of bibliographic records are wishing to find, identify, select, obtain, and explore resources[33] as they might be organized by the concept of works. As incorporated into LRM, FRBR brings its power as an epistemological tool for organizing and creating sets of objects, but also its conceptual and practical weaknesses, primary among them the assumption that creators of bibliographic resources are ordinarily and primarily "key objects of interest to users of bibliographical records"[34] as the creators of the LRM, borrowing from FRBR, contend.

The Library of Congress' Bibliographic Framework (BIBFRAME) data model diverges fundamentally from LRM and FRBR because, although the top-level entity is named *work*, it is understood as a "conceptual essence of a cataloging resource"[35] including "authors, languages, and what it is about (subjects)."[36] This is distinct from the *work* as the result of creative effort. BIBFRAME usefully relaxes the commitment to an idealized "creative effort" as an epistemological formulation for describing and organizing bibliographical objects that, contrary to the assumptions of traditional formulations of cataloging objectives, may or may not reside in a library collection. Indeed, BIBFRAME was designed to "integrate with and engage the wider information community while also serving the very specific needs of its maintenance community—libraries and similar memory organizations."[37] It does so without jettisoning useful epistemological tools for organizing objects by networking descriptions in such a way that, in theory, any particular attribute of one of its classes (works, instances, items) can be shown in relation to any other. In other words, a catalog formulated according to

BIBFRAME enables a user to find, identify, select, obtain, and explore resources in a bigger, but less well-defined bibliographic universe, according to the useful and powerful logic of networked associations.

While powerful, a weakness of the BIBFRAME model is that the framework is formulated to describe relationships between resources rather than how any particular resource is likely to be usefully similar to a resource that a user would wish to find, or, having performed a search, come to learn that they want. While it can powerfully present a variety of relationships between resources, as well as organize resources according to such relationships, the strength of networked relations among objects described by BIBFRAME as they might be measured by various network centralities become a surrogate for likely utility for a user.

Bibliographical Control

BIBFRAME, LRM, FRBR and other frameworks enable and engender different kinds of bibliographical control. In his essay on bibliographic control called *Two Kinds of Power,* Patrick Wilson distinguishes two interdependent kinds of bibliographical control: exploitative control, the ability to make the best use of a body of writings for any particular end, and descriptive control, "an ability to line up a population of writings in any arbitrary order, to make the population march to one's command."[38] Simplifying, exploitative control is what is desired by a user, the ability to use the best bibliographical resource while pursuing some end. The ability to "exploit" the best resources is facilitated by descriptive control, i.e., descriptive efforts that enable "a population of writings" to be organized and reorganized. In theory and in practice, the ability to identify and make use of appropriate bibliographical resources for particular ends while drifting through the expanse of what Wilson describes as the bibliographical universe depends on descriptions of what can be found in the bibliographical universe.

The best use of a body of writings implies judicious selection using whatever criteria would make the selected set of references march on command and be best for the reader's purpose. Authorship, as we have described, can be, but is not necessarily, helpful to users of a catalog when determining what might be the best textual means for the ends that they purse. Authorship is helpful not necessarily because it describes any verifiable historical reality but because it provides a means of lining up "writings" in an arbitrary order, which is to say that it begins to provide a form of descriptive control that can be exploited. The various kinds of *works* in question here describe function similarly.

Viewed in retrospect, FRBR, LRM, BIBFRAME, and related frameworks represent the latest evolutionary steps building on the staples used by Gesner, Schrettinger, Panizzi, Dewey, and so many others: author, title, topic, genre, and

format. The historic approach has been to standardize, to generalize, and to try to be reader-friendly. But this approach can never fully satisfy readers because readers want, in Wilson's words, the ability to line up a population of writings *in any arbitrary order*. Readers' interests are not limited to or defined by author, title, topic, genre, or format as these have been formulated by catalogers but by a far wider variety of attributes. A reader who can describe or identify a book that they desire for any reason (its style, its points of view, its historical associations, its high-quality laid paper, the stitch of its sewn binding, etc.) can be expected to want other similar writings. So a very different approach is needed. Not only has technology been transformed but also handcrafted bibliographic descriptions are now richly augmented by access to full-text, paratext (blurbs, reviews, publicity), related writings, and more. The options have become more extensive and more flexible. Statistical analyses and language models of various size, along with descriptive categories of all kinds from industry and academia already enable recommender services to line up media objects to march to various commands in ways that were not previously feasible and that far exceed the power of bibliographic models still firmly anchored by the abstraction *work* and associated concepts of authorship. A different approach rooted directly in readers' interests deserves attention. Changes may be difficult to accommodate and the ideal never perfectly attained, but the ability of the structure of the FRBR Group 1 model to manage populations of writings could be very useful if and only if it ceases to be limited to Lubetzky's sense of a work.

Summary and Ways Forward

Traditional western cataloging practice is to arrange edition-level entries by author and then by title. However, a text may exist in dozens, even hundreds of different editions. Lubetzky proposed the aggregation of all editions for the same creative effort, for which he used the term *work* even though *work* also had (and still has) other meanings. His proposal was implemented in Group 1 of the Functional Requirements for Bibliographic Records (FRBR) developed by the International Federation of Library Associations. FRBR went further, specifying four levels of aggregation: *work, expression, manifestation, item*. The FRBR *work*, now incorporated into newer frameworks such as LRM, remains problematic. It

provides a form of bibliographical control but one formulated by traditional beliefs and forms of descriptive practice that only sometimes enable *users* of catalogs to make writings line up and march according to *their* commands. Frameworks such as BIBFRAME productively loosen the definition of "work" so that a broader set of objects can be organized and described with more precision by putting descriptions into networked relationships. Users of systems that make use of BIBFRAME, at least in theory, can have objects in the bibliographical universe march to their command according to the rules of networked descriptions. While a powerful form of control, networked relations among objects become a surrogate for likely user utility, which is not the same as something usefully similar to the best textual means for a user's particular end. While acknowledging the power of FRBR and other knowledge organization frameworks that utilize works as central entities, we propose that these frameworks could be made more useable and useful if *work* were supplemented by conceptual entities that organize and formulate sets and supersets of objects according to how likely they are to be usefully similar to objects of interest to users of knowledge organization tools like catalogs.

One potentially useful way forward toward a more user-oriented descriptive framework would be to allow users to know and make use of information about the people creating the catalogs and the epistemological formulations used to organize their searches. As we have noted, none of the available frameworks have a place for describing catalogers and how they have done their cataloging in distinct places and sociocultural contexts. Rather than assuming that users of catalogs should adopt a categorical structure formulated by librarians and implemented by catalogers within broad parameters but differently according to the circumstances of their descriptive practice and circumstance, information about catalogers and their circumstances, as well as the categorical formulations with which they work, can be made explicit. It can be formulated as information that would allow users to understand if the category of what they desire is usefully similar to categories of things librarians have formulated and often assume to be universally useful as epistemological tools. In short, one way forward, which can be tested through a variety of empirical means, would be to let users put the work and other epistemological assertions of catalogs in question by making how they have been formulated part of the information they can use to gain bibliographic control.

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Notes on Operations
Evaluating Purchase Plans for Niche Collecting Areas

Victoria Koger and Virginia Kay Williams

Many academic libraries collect art exhibition catalogues and juvenile books to support the curriculum, but academic library review sources and book vendors have limited coverage of these niche areas. For more than a decade, Wichita State University has used purchase plans from Worldwide Art Books and Junior Library Guild to acquire print books. This paper discusses the assessment of both plans, how experience with this assessment has influenced development of an assessment plan, and reasons other libraries may want to assess their own niche collecting plans.

The Wichita State University Libraries has a long history of ad hoc collection assessment projects. The library dean and the recently hired collection strategist agreed that a shift to ongoing, systematic collection assessment was past due. The initial goal was to identify a small project that would provide useful information, help the new collection strategist learn local systems and practices, and begin developing procedures that could be adapted and expanded for future projects. Since the library conducts serials reviews as part of the annual renewal process, the collection strategist decided the initial project should focus on a small segment of the book collection.

Every library has its own mix of collection methods, ranging from title-by-title selection to demand driven and evidence-based acquisitions. Academic libraries often purchase the majority of books and e-books through one or two major vendors, using selection tools developed for academic library needs and online systems that work with integrated library systems (ILS). Many academic libraries also have some needs that are not well served by their major vendors, so they use a variety of smaller vendors and niche collecting plans. At the University Libraries, two niche collecting areas are children's and young adult literature to support the teacher education program and art exhibition catalogs.

For public libraries, children's and young adult literature are core collecting areas, but for our academic library they are considered niche areas because they are not well-supported by our major book vendor, GOBI. Instead of using GOBI, we use Follett, a vendor that focuses on the school library market, and Junior Library Guild (JLG), an approval plan vendor for children's and young adult literature. Title by title selection is time consuming, so we started an approval plan with JLG in 2011. JLG's approval plan consists of more than eighty categories, such as Primary, Young Adult, Multicultural Elementary, and Nonfiction Elementary Plus. The selector for children's and young adult literature chooses categories and the library pays for the plan at the beginning of the year, receiving a discount from the average cost of children's and young adult books and providing a welcome consistency in the cost of this approval plan. Title selections for each category are provided online several months in advance, so the selector can review and swap titles if desired. After the selector reviews the upcoming shipments online, acquisitions staff add titles to the catalog to avoid duplication and to make receiving the monthly shipment efficient.

Unlike children's and young adult literature, the library's major book vendor supplies many art books, and the art selector uses GOBI extensively. Art exhibition catalogs are a niche area because they are mainly issued by galleries and museums,

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many of which are not carried by major academic library book vendors. The library started an approval plan with Worldwide Books in 1991.[1] Worldwide Books was established in 1962 to focus on art exhibition catalogues, books that document or describe an art exhibition at a museum or galley.[2] The Worldwide plan operates much like traditional approval plans, with a profile that has been reviewed and revised many times over the years by the art selector. Books are sent and invoiced approximately once a month.

Both the JLG and Worldwide plans had been operating for over a decade. Both are managed by highly experienced selectors who regularly update the plans. Both selectors consider the plans valuable tools for acquiring materials, reducing the time they spend on title-by-title selection while providing needed materials. The Worldwide plan was assessed long ago by a prior selector, but the JLG plan had never been formally assessed. The collection strategist and acquisitions librarian agreed that assessing these two niche collecting plans would provide useful information for conversations with selectors, address plans with non-standard acquisitions workflow, and serve as a small pilot for systematic assessment of print collections. This paper focuses on the collection assessment, not the workflow assessment.

Literature Review

Approval plans originated in the early 1960s as a method to get new scholarly books into academic libraries quickly and efficiently, with books selected based on a profile without the need of laborious title-by-title selection or individual purchase orders and invoices. In the ensuing decades, they have been frequently discussed in the professional literature.[3] Libraries have been busy assessing approval plans in the last two decades. In 2000, Kingsley discussed the types of information that library system reports can provide and their use in assessing approval plans, suggesting that libraries should consider whether their plans might be too balanced instead of weighted towards heavily used subjects.[4] Two Association of Research Libraries members assessed their approval plan acquisitions for fiscal year 2005, focusing on usage and overlap between the two plans, with the goal of establishing benchmarks for evaluating profile effectiveness; they recommended examining cost per use, circulation rate, and the percentage of titles that did not circulate within about three years of acquisition.[5] A comparison of firm order and approval plan titles acquired at the University of Houston from 2011 to 2014 found that firm orders were consistently circulating at a higher rate, but also expressed some concerns about whether librarians had been responding to curriculum changes through firm orders instead of revising profiles.[6] In 2018, Linden, Tudesco, and Dollar discussed Yale's changing collections model, mentioning that increasing focus on

assessment had resulted in changes to their approval plans, but not going into detail on how they assessed plans.[7] Librarians at the University of Nebraska-Lincoln did a comparison of materials acquired via approval plan, patron-driven programs, and librarian firm orders, assessing scholarly interest in those titles based on number of citations found through Google Scholar; they found that their approval books performed poorly compared to librarian selections.[8] Ramirez and Tabacaru discussed using curriculum mapping as a method for improving approval plan profiling; they concluded that curriculum mapping followed by examination of titles with no usage by content level and publisher was useful in refining the approval plan.[9] When budget cuts necessitated trimming approval plans, Attebury explored whether the GOBI select designation (Basic Essential, Basic Research, Research Essential, Research Recommended) would be useful, finding that the Basic categories had a higher circulation rate than the Research categories.[10]

Relatively little literature is available covering approval plan assessment for art or juvenile literature in academic libraries. In 1999, Wolff assessed a Worldwide Plan for art exhibition catalogues, noting that high cost art books supplied by the plan spurred questions even though the cost is largely due to the type of paper needed and extensive color illustrations.[11] Wolff assessed the collection's quality using *Choice* for list checking and by circulation analysis. Wolff noted that list-checking using *Choice* was problematic, because it reviewed trade publications much more than art exhibition catalogs. The circulation analysis revealed that art books circulated at a higher rate than the overall collection and that art approval plan books circulation was comparable to overall circulation for titles acquired in the same year. One outcome of Wolff's assessment was modifying the art approval plan to eliminate a low-circulating area that was not relevant to the curriculum. Kogut, D'Aveta, and Tabacaru assessed juvenile literature in an academic library, focusing on comparing titles selected by librarians, supplied on approval, and suggested by patrons.[12] They discovered each acquisition method had its own strength and contribution to the collection, with patron suggestions and librarian selections adding smaller presses and Spanish books that the approval plan did not supply. Kogut, D'Aveta, and Tabacaru concluded that all three methods were needed to develop a strong collection.

Methodology

The primary goal of the study was to assess recently added titles to determine if the two approval plans were meeting current needs. Accordingly, we focused on titles added to the collection between July 1, 2017, and June 30, 2021. This provided four fiscal years of acquisitions data, with all titles

having been available for circulation for at least one year. Given that juvenile and art are print-preferred collecting areas, and both the JLG and Worldwide plans are limited to print, only print collections were considered. Research questions included:

- How does circulation of titles acquired via JLG compare to circulation of all juvenile books acquired during the same period?
- To what extent does the JLG plan provide titles from the award lists the selector considers essential?
- How does circulation of titles acquired via the Worldwide plan compare to circulation of all print art books acquired during the same period?
- What areas of the art curriculum does the Worldwide plan support?

Wichita State University Libraries use the Voyager ILS, which relies on Microsoft Access to query the database and generate reports. We modified an existing query that links bibliographic and circulation tables to generate holdings lists. We generated lists of juvenile titles and art holdings from Voyager, based on Library of Congress (LC) Classification. At Wichita State University Libraries, children's titles are classified in PZ 6 and young adult titles in PZ 5, then arranged by Dewey classification. Art titles include the N-NX classifications, plus portions of the TP, TR, and TT classifications. The holding reports included bibliographic record number, title, publisher, publication date, language, normalized call number, bib record create date, total circulations, and latest circulation. After exporting holdings reports, we developed a query linking acquisitions and bibliographic tables to export lists of titles acquired from JLG and Worldwide from FY2018 to FY2021, including bibliographic record number, title, publisher, publication date, and record create date. We used Excel's IF-THEN function to add the vendor name to the JLG and Worldwide holding lists and used the XLOOKUP function to add the bibliographic record number to the acquisition lists. By adding bibliographic record numbers, we could check for instances where bibliographic records used for orders were not overlaid during cataloging and where titles acquired via a purchase plan were not classified in the juvenile or art collection classification ranges. All the titles acquired via JLG and Worldwide fell within the classification ranges defined for the project, but eleven had not matched to the holdings list using the IF-THEN function. We manually matched those eleven holdings by title and publisher.

Upon reviewing the holdings lists, we noted that many art titles had duplicate copies. Since duplication is strongly discouraged by the collections policy, we suspected that the duplicates might be Special Collections holdings and re-generated the holding lists to add location codes. We discovered that the duplicates, plus some unique titles, were holdings for the city art museum, a non-circulating collection included in the catalog as part of a cooperative arrangement. All city art museum titles were removed from the holdings list, leaving 1,355 art collection titles added to the university library collection from FY2018 to FY2021.

The selector for juvenile materials focuses on building a collection that supports the teacher education program, consulting reviews, awards, and recommended title lists in building the collection. The selector stated that winning and honor titles for six awards (Caldecott, Newbery, Coretta Scott King, Pura Belpré, Michael L. Printz, and Schneider) are added to the collection annually. We chose to use those six awards as a qualitative measure for the juvenile assessment, adding a column to the spreadsheet to indicate titles that were recognized as a winner or honor book for the 2017-2022 awards, looking the award titles up online, then coding them for whether they were acquired via the JLG plan.[13] The choice of award years to include was complicated by the fact that the books being assessed were based on fiscal year added to the collection, while eligibility for awards is based on year of publication. We decided to include award year 2017, since some titles acquired in FY2018 may have been published in and recognized on the 2017 awards list. We also included award year 2022, even though some eligible titles would not have been published in time to be acquired during FY2021.

We also coded recent juvenile acquisitions as picture book, fiction, or nonfiction. The Libraries classify picture books in PZ6, with the second line derived from the author's last name. All other children's and young adult titles are classed as PZ5, with the second line derived from the Dewey Decimal classification. Fiction titles were identified as those classed in PZ5 813, PZ5 823, PZ5 833, PZ5 843, PZ5 853, and PZ5 863. All other PZ5 titles were identified as nonfiction. We acknowledge that this coding is approximate, as it results in books of folklore, poetry, and riddles being coded as nonfiction, but thought the broad distinction might provide useful information.

The art selector consults reviews and awards but relies more on knowledge of publishers and curriculum in selecting titles, so we chose to use relevance to the current curriculum as a qualitative measure for the art assessment. The art curriculum is divided into five areas: Art Foundation, Art Education, Graphic Arts, Art History, and Studio Arts. We reviewed the course catalog and identified LC Classifications that support each major area, then coded the art holdings to show support based on the LC Classification for each title. Titles that did not map to a major course area were coded as N/A.

We calculated usage for all art titles, art titles acquired via the Worldwide plan, all juvenile titles, and juvenile titles acquired via the JLG plan. Only titles acquired from FY2018 to FY2021 were considered. Usage was calculated by dividing

Table 1. Juvenile titles by fiscal year added to collection with circulation

	Titles Added		Total Circulation		Titles with No Circulation		Circulation Rate	
FISCAL YEAR ADDED	ALL TITLES	JLG PLAN	ALL TITLES	JLG PLAN	ALL TITLES	JLG PLAN	ALL TITLES	JLG PLAN
FY2018	370	113	569	123	134	42	1.54	1.09
FY2019	598	214	643	156	307	136	1.08	0.73
FY2020	503	184	300	73	326	137	0.60	0.40
FY2021	428	130	200	36	204	106	0.47	0.28
Total	1899	641 (33.8%)	1712	388 (22.7%)	1077 (56.7%)	421 (65.7%)	0.90	0.61

total circulation for the group by number of titles in the group. This allowed us to compare usage for the plan titles with overall usage for the subject.

We also determined the percentage of titles that had not circulated and divided total circulations by the number of titles to derive a circulation rate for each group. We determined whether differences in circulation were significant by calculating a two-tailed single sample t-test, with a 95 percent confidence level. For the juvenile titles, we calculated the percentage of award titles acquired though the JLG plan, the total and average circulation of award titles, and the number of award titles with no circulation. For the art titles, we calculated titles per curricular area and average circulation per curricular area.

One limitation of this study is the varying amounts of time that books had to achieve their first circulation. The books were acquired between July 1, 2017, and June 30, 2021. Circulation data was retrieved on November 15, 2022. Some books had sixty-three months to circulate, while others had just fifteen months. We reported circulation rates by year of acquisition, to give an idea of the extent to which length of time the title was available may have affected circulation rate. We also note that the library was closed for several weeks during 2020, due to COVID-19, which may have affected circulation.

The Junior Library Guild Plan

As seen in table 1, the juvenile book collection includes 1,899 titles added between FY2018 and FY2021. Six hundred forty-one, or 33.8 percent, were acquired through the Junior Library Guild plan. Juvenile titles acquired from FY2018 to FY2021 have circulated a total of 1,712 times, with the JLG titles comprising 388 of those circulations. Although JLG titles made up 33.8 percent of the collection, they accounted for only 22.7 percent of the circulations. Of the 1,899 juvenile titles added FY2018 to FY2021, 1,077 (56.7 percent) had not circulated as of November 15, 2022, while of the 641 JLG titles, 421 (65.7 percent) had not circulated as of November 15, 2022.

Overall, juvenile titles acquired between FY2018 and FY2021 circulated 0.90 times per book, but the JLG titles circulated just 0.61 times per book, as shown in table 1. Since this appears to be a large difference, we calculated a t-test to determine significance and found that circulation of titles acquired through JLG (M=0.61, SD=1.1) was significantly lower than circulation of all juvenile titles acquired FY2018-2022, $t(640)=6.8$, $p=0.001$. We also noted that of the seventy-one juvenile titles that circulated five or more times, just nine were acquired through the JLG plan. The significantly lower circulation of the JLG plan titles indicates that the juvenile selector is better at picking titles that are likely to circulate than the approval plan is. However, switching to all title-by-title selection would increase the selector's workload.

When we chose FY2018-FY2021 acquisitions to analyze, our primary goal was to focus on recent acquisitions that had had at least a year to circulate. One concern we had was the possible impact of COVID-19, since the University was closed for half a semester before shifting to online and hybrid learning modes designed to reduce the number of people on campus. The COVID-19 closures began March 2020, midway through FY2020. The circulation rate displayed in table 1 suggests that circulation was closely related to the number of years a book had to circulate. Books acquired in FY2018 had four full years to circulate and had a circulation rate of 1.54, more than three times higher than the 0.47 circulation rate of FY2021 acquisitions. When comparing circulation rates, librarians need to consider how long items were in the collection.

As shown in table 2, from FY2018 to FY2021, 117 titles that won or were recognized as honor titles for the Newbery, Caldecott, Coretta Scott King, Pura Belpré, Printz, and Schneider awards were added to the juvenile collection, with some titles being recognized by multiple award programs. Just nineteen of the award titles were acquired through the JLG plan. The award titles circulated a total of 163 times, but fifty award titles had no circulations as of November 15, 2022. Award and honor titles circulated more (M=1.39, SD=5.48) than all recently acquired juvenile titles, $t(116)=2.27$, $p=0.02$. We were surprised to note that more than

Table 2. Juvenile titles by awards program

	Titles Added FY18-FY21		Circulation		Titles with No Circulation	
AWARD	ALL TITLES	JLG PLAN	ALL TITLES	JLG PLAN	ALL TITLES	VIA JLG PLAN
Newbery	15	2	23	3	5	1
Caldecott	16	4	25	7	7	1
King	36	5	62	3	13	2
Belpré	28	4	23	1	17	3
Printz	19	4	61	12	5	0
Schneider	17	1	21	4	5	0
All Awards	117	19	163	29	50	7

Note: Some titles appeared on multiple award lists, so All Titles is not equal to sum of titles for award.

Table 3. Books by category

	All Juvenile Titles Added FY18-FY21				JLG Plan Titles Added FY18-FY21			
CATEGORY	TITLES	CIRCULATION	% OF TITLES	% OF CIRCULATION	TITLES	CIRCULATION	% OF TITLES	% OF CIRCULATION
Fiction	746	736	39.3	43.0	223	97	34.8	25.0
Nonfiction	435	556	22.9	32.5	162	162	25.3	41.8
Picturebook	718	420	37.8	24.5	256	129	39.9	33.2

half of the Belpré titles had no circulations, even though 16 percent of the university's population and 19 percent of the state's population is Hispanic.[14]

The juvenile selector can choose from over eighty categories when developing the JLG approval plan, based on age level and subject, so we were interested in how three categories of books circulated, picture books, fiction chapter books, and nonfiction chapter books. As indicated in table 3, picture books consisted of 37.8 percent of recent juvenile acquisitions, but accounted for only 24.5 percent of circulation, while nonfiction chapter books were only 22.9 percent of recent acquisitions but almost a third (32.5 percent) of circulation. A quarter (25.3 percent) of the recent JLG acquisitions were nonfiction chapter books, but 41.8 percent of the JLG plan titles that circulated were nonfiction. The JLG plan provided 37 percent (162 JLG of 435 total nonfiction titles) of nonfiction chapter books and JLG plan nonfiction circulated more than JLG fiction or picture books, suggesting that an emphasis on JLG nonfiction categories might be advisable.

In discussing these results with the juvenile selector, they commented that they support their perception that current faculty are emphasizing young adult fiction. They also noted that demand for different types of juvenile materials shifts with faculty changes, but that they try to consider both current demand and the long-term goal of a collection that can be used to study trends in children's and young adult literature.

The Worldwide Art Exhibition Catalog Plan

Art is a print preferred collecting area at the University Libraries, with 95 percent of one-time purchase funds being spent on print from FY2018 to FY2021. As table 4 indicates, 1,355 art titles were added to the collection from FY2018 to FY2021, with 519 titles acquired through the Worldwide approval plan. As of November 15, 2022, art titles acquired FY2018-FY2021 had circulated a total of 1,051 times, with the Worldwide titles comprising 508 of those circulations. Overall, the recent art titles circulated 0.78 times per book, but the recent Worldwide titles circulated 0.98 times per book. Since this appeared to be a large difference, we calculated a t-test to determine significance and found that circulation of titles acquired through Worldwide (M=0.98, SD=0.61) was significantly higher than circulation of all art titles acquired FY2018-2021, $t(518)=6.3$, $p=0.001$. Almost half (633 of 1,355) of all recently acquired art books had not circulated as of November 15, 2022, but just a quarter (132 of 519) of the recently acquired Worldwide titles had not circulated. These circulation patterns clearly indicate that the Worldwide plan is providing useful titles for the art collection.

The art program is divided into five major areas, so we were interested in how the collection, and particularly the Worldwide approval plan, supports those five areas. We

Table 4. Art titles by fiscal year added to collection

	Titles Added		Total Circulation		No Circulation		Circulation Rate	
	ALL TITLES	WORLDWIDE PLAN	ALL TITLES	WORLDWIDE PLAN	ALL TITLES	WORLDWIDE PLAN	ALL TITLES	WORLDWIDE PLAN
FY2018	366	148	307	152	149	33	0.84	1.03
FY2019	433	144	392	169	189	18	0.91	1.17
FY2020	302	142	245	143	120	30	0.81	1.01
FY2021	254	85	107	44	175	51	0.42	0.52
Total	1355	519	1051	508	633	132	0.78	0.98

Note: Circulation is for the period July 1, 2017–November 15, 2022.

Table 5. Art books acquired FY18-FY21 by program supported with circulation

| Program			Books Added		Circulations		Circulation Rate	
CODE	TITLE	COURSES	ALL	WORLDWIDE	ALL	WORLDWIDE	ALL	WORLDWIDE
ARTE	Art Education	22	57 (4%)	9 (2%)	22	6	0.39	0.67
ARTF	Art Foundations	6	35 (3%)	6 (1%)	34	5	0.97	0.83
ARTG	Graphic Arts	23	73 (5%)	1 (<1%)	48	2	0.66	2.00
ARTH	Art History	41	1060 (78%)	466 (90%)	856	451	0.81	0.97
ARTS	Studio Art	82	1131 (84%)	487 (94%)	874	470	0.77	0.97
N/A	No Program	0	103 (8%)	22 (4%)	81	24	0.79	1.09

Note: Percentages are calculated based on a total of 1,355 titles acquired in FY18-FY21, with 519 titles acquired via Worldwide.

identified LC classification ranges that mapped to courses in the university catalog (see Appendix A). Many of the subject classifications were relevant to multiple art programs. For example, Private collections and collectors (under N) mapped to courses in the Art History and Studio Art programs. We note that there were no recent acquisitions in some areas, such as TP, which includes ceramic and glass technology.

Table 5 displays the number of courses and books by program area. We were initially surprised to see that 84 percent of recently acquired titles were relevant to Studio Art and 78 percent to Art History, but only 4 percent were relevant to Art Education, 3 percent to Art Foundations, and 5 percent to Graphic Arts. One simple explanation is that Studio Art and Art History have many more courses. It is also possible that more titles are published in each area or that the art selector perceived a difference in demand for materials based on faculty requests or assignments made. Another factor that contributes to the high percentage of titles relevant to Studio Art is that many lower-level Studio Art course descriptions included a history component, resulting in substantial overlap between subjects mapped to Studio Art and Art History. Table 5 reveals that the Worldwide plan adds very few books supporting the three smaller programs, Art Education, Art Foundation, and Graphic Arts, but this is likely due to the Worldwide plan focusing on exhibition catalogs which are

less suited to these subjects. The selector may want to check on whether the Worldwide profile could be tweaked to add more Graphic Arts titles. Knowing that three programs are not supported by Worldwide, the art selector may want to focus on them more when doing title-by-title selection. Table 5 also indicates that 103 books from the art classification ranges did not map to any of the art programs. Those 103 titles had a circulation rate of 0.79, which is comparable to the 0.78 circulation rate of all art books shown in table 4.

Figure 1 compares the circulation rate of all art titles acquired in FY18–FY21 with titles acquired via Worldwide during that period. Worldwide plan titles have a higher circulation rate than the overall art acquisitions in every LC classification range except TR and TT. The difference in circulation rate is particularly noticeable for classifications NA (0.35 overall, 0.93 Worldwide), NC (0.75 overall, 1.44 Worldwide), and NX (0.70 overall, 1.20 Worldwide). We suggested to the selector that they consider relying mainly on Worldwide for NA, NC, and NX, allowing them to focus more time on title-by-title selection for the other classifications. We also noticed that while the university does not offer any courses in architecture, the NA-Architecture titles we obtain from Worldwide circulate, suggesting that architectural history may be integrated into the art curriculum even though it does not appear in course descriptions other than study abroad. The lack of circulation rate for Worldwide titles
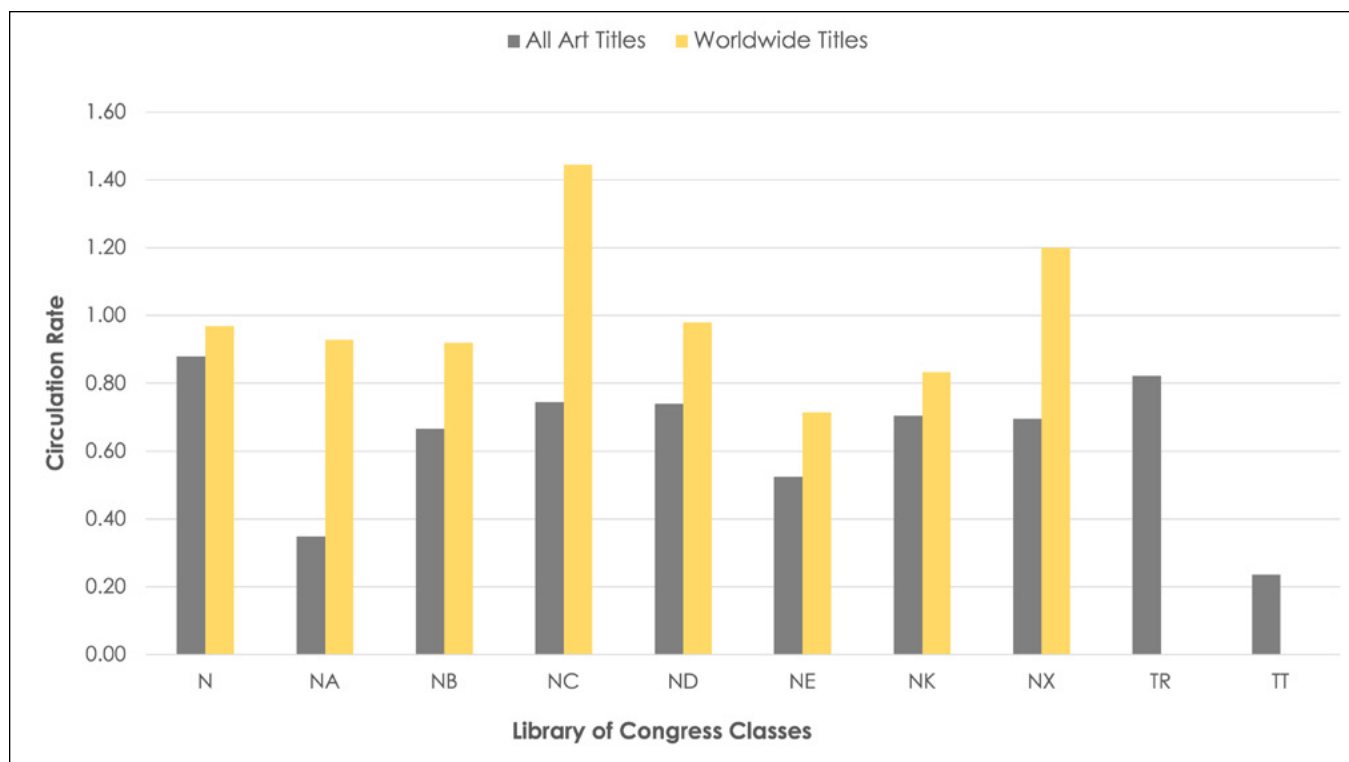
Figure 1. Circulation rate of art titles by classification.

in TR and TT was because the Worldwide plan did not supply any titles in those classifications.

Influence on Development of Assessment Plan

The new collection strategist's goals for this project included beginning to develop procedures that could be adapted and expanded as part of a systemic collection assessment program. Not only does the dean have a strong interest in quantitative data demonstrating program support and good stewardship of the collections budget, but multiple selectors have expressed an interest in more data to help them update profiles and guide selection priorities. The collection strategist is also interested in data to help prioritize deselection projects, as the print collection is badly in need of weeding.

Working on this project helped us develop standard queries for data downloads. As we worked with our initial data download, we discovered a need for additional data and found that some data in our first data download was not used. We were very glad that we had selected a small initial project as a pilot, since we downloaded data three times as we figured out what we needed and had to start our analysis over each time. Since we anticipate switching library systems within two

years, we will use our revised reports to download and store critical assessment data that is sometimes lost during migrations as encouraged in our library's migration preparation plan. For example, we migrated to Voyager on November 22, 1999, and our system indicates that was the item create date for a substantial portion of the collection. In addition, the earliest circulation data we have is for November 1999. We used item create date and circulation data for this assessment, and plan to use that data again to target areas for deselection review, so we want to ensure that data remains available if it does not migrate successfully. Our revised Voyager queries include a standard set of assessment data for the print book collection. Those queries can be modified for other physical formats. We also identified cleanup procedures that need to be done for each data set, such as using location codes to separate materials cataloged for partners like the local art museum from the Libraries' own collection. Our next goal is to develop procedures for downloading and storing data for re-use, then download that data for the entire physical collection.

This project also served as an opportunity to experiment with various ways of reporting quantitative data. We wanted a standard report template that would present data in ways that prompt reflective practice and start conversations about the collection. Our long-term goal is to encourage librarians to think about whether the way students use the collection is changing, whether the types of assignments faculty are giving

is changing, and whether their perceptions of what is needed are matched by data on what is used. For this project, we focused on books acquired in the last five years, but we have agreed that our systematic collection assessment templates should be expanded, allowing librarians to examine data for all resources and to filter by resources acquired in the last five years, last ten years, and last twenty years. We expect the ability to review data for different time spans and subjects will be helpful in establishing guidelines for collection management. For example, it is easy to think that older science and technical materials are not useful and can be deselected, but in areas like aerospace engineering where aircraft stay in service for decades, older technical materials may be valuable. Identifying patterns of use by decade may allow us to identify areas where cloth books are more cost effective than trade paperbacks because they are likely to be used for longer periods and to identify where to target deselection projects so we can free space for other needs.

For this project, the collection strategist and acquisitions librarian did some qualitative assessment, looking at award titles for juvenile books and matching art course descriptions to subject classifications. The awards title work was straightforward, as the juvenile selector had identified key awards. The curriculum mapping was more difficult and time-consuming, as we encountered unfamiliar terminology in both course catalog descriptions and LC classification schedules. In developing future assessment plans, the collection strategist will focus initially on quantitative data, and then work with selectors on qualitative measures such as checking the collection for recommended titles and mapping collections to programs. The goal of our systematic collection assessment program will be to provide selectors with quantitative data, so they have a basis for developing qualitative assessments.

Conclusion

We learned several lessons during this assessment project that other libraries may benefit from when embarking on assessment projects. First, start with a small project. The first time you export data from your system, you will likely discover that you did not get everything needed for your assessment. Starting small lets you export data, start analyzing, then re-export data until you figure out just what you need and how to get it from your system. Second, choose assessment projects that help you make wise use of limited time and funds. Spend time discussing the data, looking for patterns that suggest changes might improve the collection's usefulness. Third, try to involve a librarian who is familiar with the subject early when planning qualitative assessments. Subject librarians were helpful in pointing us to award lists and course descriptions as qualitative measures that would provide useful information based on needs they had observed. Fourth, provide selectors with data and point out a few of the questions that data suggested to you, then give them time to consider whether to make changes in their selection practices. Learning to look at data, spot patterns, and consider possible explanations takes time, but is essential to building a culture of assessment. Fifth, recognize that your pilot project should be the start of ongoing, systematic assessment. Keep good notes of what you tried, what worked and what frustrated you, and then take time to develop systematic procedures to make future projects easier. Investing time in a pilot project will save time on future assessments.

Niche collecting plans are easy to overlook in assessing collections. They use a relatively small amount of the budget and require relatively little time to manage. They could run for years without being assessed. One of the two plans in this study was last assessed more than two decades ago, while the other had never been assessed. This assessment focused on providing two experienced selectors with data to help them make decisions about continuing, cancelling, or revising their niche collecting plans. The JLG assessment found that plan titles circulate less than the overall juvenile collection, but also suggested modifying the JLG plan to focus on juvenile nonfiction. The Worldwide assessment found that plan titles circulate more than the overall art collection, but it also found that 40 percent of all art titles acquired in FY2018 still had not circulated. As we expand from this initial pilot project into ongoing, systematic collection assessment, we will need to consider how much librarian time and collection budget should be devoted to buying books in areas where circulation rates are low.

Niche collecting plans make useful assessment pilot projects. Their small size makes them ideal for developing a small-scale project to learn a library's local system and practices and to test methods for harvesting and reporting data. Although the new collection strategies librarian at the university was tempted to plunge directly into a large project, focusing on these two niche collections has established a foundation of local knowledge to support building an ongoing, systematic collection assessment plan for the Libraries.

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Appendix A. Art Books by Classification and Program Area Supported

Subject Classification	ARTE	ARTF	ARTG	ARTH	ARTS	All Titles	Worldwide Titles	Total Circulation
N Visual arts						606	292	533
Art and the state. Public art				x	x	4	2	3
Art as a profession. Artists				x	x	4	1	4
Art museums, galleries, etc.	x			x	x	26	6	12
Art studios, materials, etc.	x				x	0	0	0
Economics of art				x	x	4	0	3
Exhibitions				x	x	3	1	1
General		x				1	0	1
General works				x		33	5	48
History				x	x	438	242	380
Private collections and collectors				x	x	10	8	9
Special subjects of art				x	x	43	19	43
Study and teaching	x					14	3	6
Theory. Philosophy. Aesthetics of the visual arts		x		x	x	25	5	23

Subject Classification	ARTE	ARTF	ARTG	ARTH	ARTS	All Titles	Worldwide Titles	Total Circulation
One subject that did not map to curriculum						1	0	0
NA - Architecture						66	14	23
Aesthetics of cities. City planning and beautifying					x	4	0	0
History				x	x	53	13	18
General works		x				1	0	0
Three subjects that did not map to curriculum						8	1	5
NB Sculpture						42	25	28
Designs and techniques					x	1	0	0
General		x				1	0	0
General works		x				0	0	0
History, including collective biography				x	x	36	24	25
Mobiles, color, sculpture gardens, etc.					x	1	0	1
Special forms				x	x	1	0	0
Study and teaching	x					0	0	0
One subject that did not map to curriculum						2	1	2
NC Drawing. Design. Illustration						106	9	79
Commercial art			x			49	0	31
Copying, enlarging, and reduction of drawings			x			0	0	0
Study and teaching	x					0	0	0
General, including collective biography		x				1	1	1
Greeting cards, postcards, invitations, book jackets, etc.			x			3	0	0
History of drawing					x	12	7	10
Illustration			x			13	0	7
Posters			x			4	1	2
Special subjects					x	3	0	1
Technique		x	x		x	3	0	8
Three subjects that did not map to curriculum						18	0	19
ND Painting						285	151	211
History				x	x	232	134	172
Mural painting					x	5	1	7
Study and teaching	x					0	0	0
Technique and materials					x	9	1	3
Six subjects that did not map to curriculum						39	15	29
NE Print media						21	7	11
Copying art. Copying machine art			x			0	0	0
Etching and aquatint					x	3	1	2
General works					x	0	0	0
History of printmaking				x	x	8	3	5
Metal engraving					x	0	0	0
Monotype (Printmaking)			x			1	0	0

Subject Classification	ARTE	ARTF	ARTG	ARTH	ARTS	All Titles	Worldwide Titles	Total Circulation
Study and teaching	x					0	0	0
Wood engraving					x	8	2	4
One subject that did not map to curriculum						1	1	0
NK Decorative arts						54	6	38
Decoration and ornament. Design		x		x	x	15	1	10
Other arts and industries - Ceramics					x	8	2	7
Other arts and industries - Metalwork					x	2	0	0
Other arts and industries - Woodwork					x	3	1	2
Religious art	x					0	0	0
Six subjects that did not map to curriculum						26	2	20
NX Arts in general						46	15	32
Administration of the arts				x	x	0	0	0
Arts centers and facilities					x	0	0	0
Exhibitions				x	x	0	0	0
History of the arts				x	x	26	10	16
Patronage of the arts				x		0	0	0
Special subjects, characters, persons, religious arts, etc.				x	x	12	3	10
Study and teaching. Research	x					0	0	0
One subject that did not map to curriculum						8	2	6
TP Clay industries. Ceramics. Glass				x	x	0	0	0
TR Photography					x	112	0	92
TT Handicrafts. Arts and crafts	x			x	x	17	0	4
Total	0	0	0	0	0	1,355	519	1,051

Note: Program areas are Art Education (ARTE), Art Foundation (ARTF), Graphic Arts (ARTG), Art History (ARTH), Studio Arts (ARTS).

Book Reviews

Michael Fernandez

Making the Most of Your ILS: A User's Guide to Evaluating and Optimizing Library Systems. By Lynn E. Gates and Joel D. Tonyan. Santa Barbara, CA: Libraries Unlimited, 2023. 148p. $55.00 softcover (ISBN 978-1-4408-7637-0); $49.50 ebook (ISBN 978-1-4408-7638-7).

The integrated library system (ILS) is the backbone of the modern library. It maintains and manages the collection's inventory and facilitates discovery and lending of materials. With time, even well designed and configured systems can develop pain points that frustrate both the workers and patrons using these programs. Libraries may not be able to consider a new solution like a newer library services platform (LSP), so an ILS needs to be analyzed over time to ensure that it continues to perform in a reliable and efficient manner.

Lynn E. Gates and Joel D. Tonyan, both currently serving at the University of Colorado as the director of collections and content and the director of user experience respectively, intend their book "for anyone who is frustrated with their ILS (or a portion of it) but isn't ready or willing to migrate" (viii). The authors were recent hires at the Kraemer Family Library who had limited experience with their inherited ILS—in this case, Innovative Interfaces Inc.'s Sierra. They were trying to understand how the new to them system worked and capture how it had been configured in the past to identify potential areas for improvement and enhancement to support the implementation of new policies. The goal was not migration, but rather how to fine tune and optimize an existing system. This work became the basis of their book which shares the authors' approach via seven chapters covering the planning and gathering of support for an ILS improvement project, the ILS structure, system security and its importance, working with field values, updating workflows, and documentation. The book positions itself as a practical guide in assessing and identifying opportunities for improvement. The authors supplement their discussion with case studies based on their work at the Kraemer Family Library, providing concrete examples of concepts explained throughout the chapters. These illustrative case studies contextualize the work involved in each step of the ILS optimization process for the readers following along. Those reading the book will see how the earlier stages of work and analysis impact later decisions and system changes as they progress through the book. The concluding chapter is a capstone case study for eliminating overdue fees at Kraemer Library, which was the impetus that launched the ILS improvement project. Even though this work can be read in its entirety, the chapters can be reviewed individually.

The approach is ILS-agnostic. While the authors do share their library specific examples and case studies, the discussion and process are broad enough to be transferable to other institutions and systems. Not only does the book discuss the essentials of dealing with the systems and workflows, but it also acknowledges the soft skills necessary for getting the requisite buy-in at all levels. The chapter on system security provides a straightforward overview of the concerns and issues involved in protecting an ILS configuration as well as patron privacy. It lays out the differences between locally versus remotely hosted systems and the different security options available. Additionally, the authors present the principles of system security and staff permissions. This chapter provides an excellent summary on the system security, which is something most librarians are aware of, but may not have an idea of all the underlying mechanisms and processes. Another area of note is the approach used to document information about the ILS and its configurations. It proposes options on how to preserve this crucial institutional knowledge that is often held by colleagues and is at risk of being lost should they decide to move on or retire from their positions. The authors shared what information they found most important to document and shared what types of documentation are least helpful. They laid out useful best practices for documentation review as well as ongoing maintenance strategy and recommended tools and solutions that can be used to manage this work.

The authors also provided various appendices, which include glossaries and worksheet templates. These worksheets were used to review various aspects of the ILS, like diagramming ILS inputs and outputs, system security audits, secure password policies, workflow mapping, and MARC field values analysis. These supplemental sections would be useful to anyone interested in undertaking an ILS improvement project or who want to document their ILS configuration and would like a guide to start their own work.

Overall, this book would be good introduction to the basics of the ILS—understanding all the internal and external relationships and services that are required to maintain this crucial piece of technology working at its best. The text illustrates how the systems work together in an uncomplicated way. While it does not delve deep into all the mechanics

of an ILS and does not directly cover issues related to LSPs and discovery layers, it does highlight the key aspects and connections that would be ideal candidates for optimization. This book can guide those who would like to plan a similar ILS improvement project and are not sure where to start. It offers a practical common-sense approach to identifying and potentially resolving ILS issues. It helps readers define the problem and lays out the necessary considerations that should be reviewed. While not exhaustive, even experienced librarians may benefit from the process methodology and documentation practices. It would be a good starting point for any ILS analysis project.—*Elisa Nascimento (elisa .nascimento@yale.edu), Yale University Library, New Haven, Connecticut*

Taxonomies: Practical Approaches to Developing and Managing Vocabularies for Digital Information. Edited by Helen Lippell. London: Facet Publishing, 2022. 258 pgs. $81.99 softcover (ISBN: 978-1-78330-481-3).

The importance of taxonomies has been visible in recent years, whether it is with organizations that oversee describing communities of people or how to sell on the importance of taxonomies to the stakeholders of a company. There have been conversations within the Library of Congress on whether to change the search terms defining marginalized groups; universities are dealing with similar issues when they are faced with students questioning why a book has been categorized or shelved in a certain way; and if someone is trying to start a business that involves helping people with their travel needs, they need to consider who their targeted audience is, what terms that audience would be using and tailor the business model to suit those needs for prime optimization. These are just some of the examples of how taxonomies can help organizations and it is important to be able to identify and show this potential to colleagues and stakeholders.

Taxonomies are not only for e-commerce but also for marketing, technical documentation, and even matchmaking; they are the support for "both search[ing] and brows[ing] for information retrieval in addition to enabling consistent tagging" (xxi). Taxonomies are especially important to the success of an organization because of how the vocabularies work in enhancing the ability of the digital information to reach the user; it is increasingly seen as important to the necessary stakeholders, from taxonomy project managers to owners to any other digital asset managers, data scientists, etc.

Editor Helen Lippell is a taxonomy consultant with over fifteen years' experience; the companies she has collaborated with include the BBC, the Department for International Trade, and the Metropolitan Police. Her objective with the book is to provide a useful resource for the reader at any level. She collaborates with eighteen other contributors responsible for the subsequent chapters. They include professional taxonomy consultants, librarians, career and information consultants, and others. The book is divided into four sections and includes figures and tables, notes, four appendices, as well as a glossary and index.

The first part of the book is titled "Getting Started" and covers business buy-in and scoping in addition to choosing the appropriate software. Readers are told to "ensure you can quickly explain the goals of the project in a meaningful way to stakeholders . . . your first sentence should explain what you are doing and why" (7). Stakeholders do not always understand the importance of investing in taxonomy, and it should be part of the goal to impress on them the need for a taxonomy plan. Readers are also cautioned to remember that no two taxonomies are the same and that there is no single best choice when it comes to any taxonomy tool.

Part 2 is entitled "Building Taxonomies" and it covers structure and scaling; learning about respect for culture and how to avoid bias; relationships; testing and validation of the taxonomies; interoperability; and everything that can go wrong. Chapter 4, "The Diversity of Terms," is particularly relevant. There is an ongoing conversation about respecting cultures and being sensitive about what terms are used to describe these groups. An awareness of personal bias is also important to have because that could influence decision making in this regard. The author of that chapter, Bharat Dayal Sharma, stressed that organizations should not assume anything about who they are describing but that more importantly, "we should be adaptable and open to feedback about what terms we use" (63). Chapter 7 on interoperability is about ensuring metadata can be shared across databases and organizations. It is useful to remember that "when metadata terms differ between systems, extra work is required to make sure any data that is imported from one system to another ends up in the proper metadata field" (100).

Part 3, "Applications," deals with enterprise search, digital asset management, powering structured content, and information architecture and e-commerce. It stresses the importance of the metadata associated with the object. Most of the chapters are read in a typical fashion but chapter 10 reads more like a conversation between the editor and the two contributors. It stresses that the reader needs to always be thinking about the future and how to keep the taxonomies useful now and in the future. Questions to ask include whether the content is intuitive? Will it be adaptable and scalable? Will another user be able to understand it if you are not present to answer questions?

Business adoption is the topic of part 4. Readers should

keep in mind the necessity of adding the right metadata at the right place in the workflow; this should reflect the organization's goals. The idea is to be an asset to your organization and to deliver on what you promise in the first place—to make the process easy! The workflow should be simple and reflect the organization as time goes on. Chapter 15, "Taxonomy Maintenance," cautions the user to remember the taxonomy is only as useful as the last time it was used to describe content and to have this as a performance objective. The user should also work with subject matter experts to come up with the most current, up-to-date terms and to remember that we are working for the user and what they need to navigate the content. Finally in chapter 16, titled "The Taxonomist's Role in a Development Team," that role is to be adaptable and flexible; expect to have to make changes!

In summary, the reviewer has a better idea of how to approach a new taxonomy program and the challenges and expectations that one would encounter in their taxonomy journey. The figures and appendices are helpful, as is the glossary, but the reviewer wishes the chapter that pertains to the terms would be referenced in the entries. The book will be easily understood by readers of all levels of familiarity with taxonomies; they can pick up at any chapter they or section they feel is appropriate and continue as they feel needed.—*Julia C. Ricks (jricks@umass.edu), University of Massachusetts Amherst*

Copyright and Course Reserves: Legal Issues and Best Practices for Academic Libraries.
By Carla S. Myers. Santa Barbara, CA: Libraries Unlimited. 2022. 294 p. $80 softcover (ISBN 978-1-4408-6203-8).

From the creation of the first US federal copyright law in 1790 to the present, those charged with interpreting its meaning have faced a daunting task. Mark Twain joked near the turn of the twentieth century, "Only one thing is impossible for God: To find any sense in any copyright law on the planet." Anticipating the passage of the 1976 Copyright Act, *The New York Times* predicted, "no bells are likely to ring [in celebration]." Why? "The matter is simply too technical, complicated and cumbersome for anyone but specialists to get very excited."[1]

I wasn't surprised to see Twain's quote in the epigraph of Carla S. Myers's new book, *Copyright and Course Reserves: Legal Issues and Best Practices for Academic Libraries*, the first book, to my knowledge, that focuses on these two subjects in tandem. Myers, an Associate Professor and Coordinator of Scholarly Communication at Miami University Libraries, is an expert on the topic, having spent well over a decade of her career navigating copyright in higher education. The goal of the book, as the author states in the "Introduction," is to highlight the "myths and misconceptions about the law" that hinder reserve services in academic libraries, and in so doing, "help colleagues avoid some of the frustrations . . . [that arise when trying] to sort copyright facts from fiction" (xv). The author successfully does both.

Myers's book is divided into three parts: part 1, "Reserve Administrative Considerations," part 2, "Copyright and Course Reserves," and part 3, "Additional Legal Considerations for Reserve Services." You don't need to read them in order, or even completely, to learn a good deal about copyright and course reserves. In fact, for those interested in the book's title but who don't need to know about the day-to-day functioning of course reserves in a library, part 1 could be skipped. Indeed, the three chapters that comprise the first section only briefly touch on copyright and include such detailed information about establishing and running reserve services in an academic library that it wouldn't be a stretch to call it a "how-to" manual. The author discusses print, electronic, and media resources and covers everything from what to do if your library doesn't own a copy of a requested work, to marketing reserve services to instructors and students (hint: marketing should happen well before and after an instructor initiates a reserve request).

Myers is particularly attentive to student needs in part 1 and highlights several important issues for libraries that are considering or currently offering reserve services, including affordability, the digital divide, time, and accessibility. However, while Myers emphasizes that reserve services can be critical to students' success in the classroom, the author in no way suggests that reserve services are mandatory. In fact, Myers argues that "Libraries should not implement reserve services that are being offered by peer institutions because it seems like the right or trendy thing to do, nor should they offer them because a few instructors and students have requested that they do so" (10). Rather, each library should conduct an institutional scan with the following questions in mind: "Is there truly a need for these services?" (10) and "To what extent can the library support reserve services?" (11).

Part 2, "Copyright and Course Reserves," forms the core of the book and consists of eight chapters (chs. 4–11) that are primarily concerned with the sections of US Copyright Law related to user rights. Sections 107, 108, 109, 110, and 1201 are all covered in depth in separate chapters. Material from previous chapters occasionally reappears in other chapters verbatim, which the author did intentionally so the work could be read in piecemeal. Each chapter of the book also ends with a section titled "Putting It All Together," which I found particularly useful after wading through some of the heavier chapters. The numerous chapter headings/subheadings are

sometimes difficult to follow. As such, I found it easier to read each section as though it were a separate topic or idea rather than a continuing flow of thought.

One of the most useful chapters in part II discusses Section 107 of the US Copyright Law (Fair Use), in which the author emphasizes the doctrine's flexible nature and advises librarians to take full advantage of this important user right. This requires making fair use determinations on a "case-by-case basis" (130), Myers argues, rather than letting arbitrary guidelines, such as the 10% rule, do the hard work for you. When it comes to fair use, nothing supplants a thinking human being.

Case studies appear throughout the book, and the two included in chapter 6 will likely be of interest to any librarian managing reserve services. The first, "Transformative Uses and Course Reserves," considers the copying of material for uses other than the original purpose of the work, which applies to the first factor of fair use. Since transformative uses occur regularly in educational settings (i.e., using archival materials for teaching), this might be a helpful thing for librarians to keep in mind when considering reserve requests and fair use guidelines. The second case study, "The Georgia State E-Reserves Lawsuit," provides an overview of the case and urges libraries to "not let fear of claims of infringement prevent them from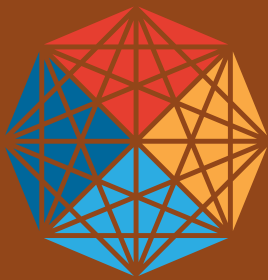 exercising their fair use rights when providing these services" (135). For situations where user rights don't apply, Myers concludes part 2 with a helpful chapter on permissions and licensing, equipped with a template for writing a permissions request.

Part 3, "Additional Legal Considerations for Reserve Services," is made up of three chapters that in some ways seem like a grouping of random but important topics that simply didn't fit neatly anywhere else: "A Copyright Workflow for Reserve Services," "Accessibility Considerations Related to Reserve Services," and "Mitigating Legal Risk." Nonetheless, readers will almost certainly find something useful for their work within the pages.

To be sure, *Copyright and Course Reserves* is a timely book. As I'm writing this review, the ink is not yet dry on the ruling against the Internet Archive for violating copyright and fair use guidelines by circulating digital copies of books online (*Hachette Book Group Inc v. Internet Archive*). While I know that I will be perplexed by a fair use application in the library in the future, I also know where I'll turn for clarity.—*Anna Simonson (anna.simonson@usd.edu), University of South Dakota*

Reference

1. David E. Rosenbaum, "Ford Due to Approve New Copyrights Law," *New York Times*, October 11, 1976., p. 11.

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