

## Collection Development: S. Noguchi

### Collection Development Session 2: Ordering and Acquisition of materials from Japan : Issues



- **How to select vendors – the strengths and weaknesses of vendors**

Please refer to “annotated guide of vendors” in Noguchi Collection Development section.

- **The benefits and/or disadvantages of approval plans**

Related well-established method of book buying: blanket orders, standing orders, approval or slip notification plans

**Reference: Bostic, Mary J. “Approval Acquisitions and Vendor Relations: An Overview.” *Acquisition Librarian* (5)(1991): 129-144.**

In **approval plan** programs, dealers or publishers select materials for libraries based upon analyses of the needs of each library and allow the privilege of approving or rejecting items sent or proposed to be sent on these plans. An approval plan supplies current imprints according to a pre-determined “profile” that the library negotiates with a vendor or publisher based upon the library’s specific needs. In academic libraries the profile would have its origin in the library’s collection development policies and guidelines or, if no such documents existed, it would be defined by the college or university’s various curricular needs as outlined in the current course catalog.

The **blanket plan** refers an arrangement with a vendor or publisher to supply everything current (or most everything within certain limits) and sometimes retrospective on a particular subject with the library usually not having return privileges for materials it subsequently does not want to keep.

The fundamental issue: Who is to be ultimately responsible for selecting books for the libraries?

#### **Advantages:**

Broaden selection coverage  
Save staff time  
Improve collection development  
Realize processing efficiencies

#### **Disadvantages/Concerns:**

Unreliable or unpredictable  
A tendency to accept marginal material because returns involve significant staff effort  
Takes time and effort to monitor approval plans

Slow delivery  
Duplication of material  
Difficulty in claiming  
Overspending and loss of control of budget,  
Gaps in coverage, less control in selection  
A tendency to rely too much on plan receipts

The profile is the heart and brains of an approval plan and is an infinitely complex mechanism. Selection starts with the profile.  
Profile preparation determines the future satisfaction of collection development requirements. The librarian should state at the onset what his budget maximum will be for the approval plan.

Communication is the single most important factor within the library as well as between the vendor and the library in successfully implementing an approval plan.

In other words, successful approval plans are not “automatic” but are based on individual selection policies established by libraries such as subject, quality, level of use, language and other definitions prepared by the respective library staffs.

Since there is no blueprint for the perfect approval plan, each library must review its own experience and determine whether approval plans are successful; each library must arrive at its own unique decision.

After the plan is in operation, a library must then evaluate the plan in the unique setting of that library and no other.

- **Strategies for acquiring special materials:**  
Including grey literature, video cassettes & DVDs (both feature films and documentaries), company histories, rare and used books, and museum catalogs <http://www.acejapan.or.jp/artg/acl/db-j.html>
- **Strategies for acquiring special materials:**  
Including grey literature, video cassettes & DVDs (both feature films and documentaries), company histories, rare and used books, and museum catalogs  
**Grey Literature:**
  - In the reference section there is also a unit on Grey Literature by Kazuko Sakaguchi, Documentation Center on Contemporary Japan, Harvard University

#### **Reference Tool: for video cassettes, DVDs**

日本全国書誌

Nihon Zenkoku Shoshi: [http://www.ndl.go.jp/ndl\\_frm\\_8.html](http://www.ndl.go.jp/ndl_frm_8.html)

Web site:

International Visual Corporation, Ltd. (IVC): for libraries:

[http://www.ivc-library.com/index\\_wm.html](http://www.ivc-library.com/index_wm.html)

Tsutaya online: <http://www.tsutaya.co.jp/index.zhtml>

Kinokuniya Book Web: <http://bookweb.kinokuniya.co.jp/indexv.cgi>

**Company histories:** Murahashi article (JEAL no. 124 June 2001 p. 41-49)

**Rare and used books:**

Web sites: Nihon no Furuhon'ya <http://www.kosho.or.jp/>

Book Town Kanda <http://www.book-kanda.or.jp/>

Bookstores: Isseido

Yagi Shoten

Kobayashi

Geibundo

**Museum catalogs:**

Japan Art Catalog Database, Art Catalog Library, Japan, ACE Japan

<http://www.acejapan.or.jp/artg/acl/db-j.html>

- **Maintaining order and acquisition records – keeping track of what you've ordered**

Total/Integrated library system

Using spreadsheet software

## DVD Information

Excerpts from DVD Demystified: Home of the DVD FAQ  
(<http://www.dvddemystified.com/dvdfaq.html>)

Japanese translation version of the above: [http://discaid.co.jp/dvd/dvdfaq\\_j.html](http://discaid.co.jp/dvd/dvdfaq_j.html)

### [1] General DVD

#### [1.1] What is DVD?

DVD once stood for digital video disc or digital versatile disc, but now it just stands for DVD -- the next generation of optical disc storage technology. DVD is essentially a bigger, faster CD that can hold cinema-like video, better-than-CD audio, and computer data. DVD aims to encompass home entertainment, computers, and business information with a single digital format, eventually replacing audio CD, videotape, laserdisc, CD-ROM, and video game cartridges. DVD has widespread support from all major electronics companies, all major computer hardware companies, and all major movie and music studios. With this unprecedented support, DVD has become the most successful consumer electronics product of all time in less than three years of its introduction.

It's important to understand the difference between the *physical formats* (such as DVD-ROM or DVD-R) and the *application formats* (such as DVD-Video or DVD-Audio). DVD-ROM is the base format that holds data. DVD-Video (often simply called DVD) defines how video programs such as movies are stored on disc and played in a DVD-Video player or a DVD computer (see [4.1](#)). The difference is similar to that between CD-ROM and Audio CD. DVD-ROM includes recordable variations DVD-R/RW, DVD-RAM, and DVD+R/RW (see [4.3](#)). The application formats include DVD-Video, DVD-Video Recording, DVD-Audio (see [1.12](#)), DVD-Audio Recording, DVD Stream Recording, and SACD. There are also special application formats for game consoles such as Sony PlayStation 2.

#### [1.2] What are the features of DVD-Video?

- Over 2 hours of high-quality digital video (a double-sided, dual-layer disc can hold 8 hours of high-quality video, or 30 hours of VHS quality video).
- Support for wide screen movies on standard or wide screen TVs (4:3 and 16:9 aspect ratios).
- Up to 8 tracks of digital audio (for multiple languages, DVS, etc.), each with as many as 8 channels.
- Up to 32 subtitle/karaoke tracks.
- Automatic "seamless" branching of video (for multiple story lines or ratings on one disc).
- Up to 9 camera angles (different viewpoints can be selected during playback).
- Menus and simple interactive features (for games, quizzes, etc.).

- Multilingual identifying text for title name, album name, song name, cast, crew, etc.
- Instant rewind and fast forward (no "be kind, rewind" stickers and threats on rental discs)
- Instant search to title, chapter, music track, and timecode.
- Durable (no wear from playing, only from physical damage).
- Not susceptible to magnetic fields. Resistant to heat.
- Compact size (easy to handle, store, and ship; players can be portable; replication is cheaper than tapes or laserdiscs).
- Noncomedogenic.

Note: Most discs do not contain all features (multiple audio/subtitle tracks, seamless branching, parental control, etc.), as each feature must be specially authored. Some discs may not allow searching or skipping.

Most players support a standard set of features:

- Language choice (for automatic selection of video scenes, audio tracks, subtitle tracks, and menus).
- Special effects playback: freeze, step, slow, fast, and scan (no reverse play or reverse step).
- Parental lock (for denying playback of discs or scenes with objectionable material).
- Programmability (playback of selected sections in a desired sequence).
- Random play and repeat play.
- Digital audio output (PCM stereo and Dolby Digital).
- Recognition and output of DTS Digital Surround audio tracks.
- Playback of audio CDs.

Some players include additional features:

- Component video output (YUV or RGB) for higher quality picture.
- Progressive-scan component output (YUV or RGB) for highest quality analog picture.
- Digital video output (SDI, 1394, or DVI) for perfect digital picture.
- Six-channel analog output from internal audio decoder.
- Playback of Video CDs or Super Video CDs.
- Playback of laserdiscs and CDVs.
- Playback of MP3 CDs.
- Reverse single frame stepping.
- Reverse play (normal speed).
- RF output (for TVs with no direct video input).
- Multilingual on-screen display.
- Multiple disc capacity.
- Digital zoom (2x or 4x enlargement of a section of the picture). This is a player feature, not a DVD disc feature.

### [1.3] What are the disadvantages of DVD?

- It will take years for movies, TV shows, other video programming, and computer software to become widely available.
- Vagueness of spec and inadequate testing of players and discs has resulted in incompatibilities. Some movie discs don't function fully (or don't play at all) on some players. (See [1.41](#))
- It can't record (yet). (See [1.14](#) and [4.3](#))
- It has built-in copy protection and regional lockout. (See [1.11](#) and [1.10](#))
- It uses digital compression. Poorly compressed audio or video may be blocky, fuzzy, harsh, or vague. (See [1.3](#))
- The audio downmix process for stereo/Dolby Surround can reduce dynamic range. (See [3.6](#))
- It doesn't fully support HDTV. (See [2.9](#))
- Some DVD players and drives may not be able to read CD-Rs. (See [2.4.3](#))
- Current DVD players and drives can't read DVD-RAM discs. (See [4.3](#))
- Very few players can play in reverse at normal speed.
- Variations and options such as DVD-Audio, DVD-VR, and DTS audio tracks are not supported by all players.
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### [1.4] What DVD players and drives are available?

... The first players appeared in Japan in November, 1996, followed by U.S. players in March, 1997. Players slowly trickled in to other regions. Now, almost four years after the initial launch, over two hundred models of DVD players are available from dozens of electronics companies. Prices for the first players were \$1000 and up. By the end of 2000, players were available for under \$100 at discount retailers. Today, every major PC manufacturer has models that include DVD-ROM drives. The price difference from the same system with a CD-ROM drive ranges from \$30 to \$200 (laptops have more expensive drives). Upgrade kits for older computers are available for \$100 to \$700 from [Creative Labs](#), [DynaTek](#), E4 (Elecede), [Hi-Val](#), [Leadtek](#), [Margi Systems](#) (for laptops), [Media Forte](#), [Pacific Digital](#), [Sigma Designs](#), [Sony](#), [STB Systems](#), [Toshiba](#), [Utopia](#), and others. For more information about DVDs on computers, including writable DVD drives, see [section 4](#).

**Note:** If you buy a player or drive from outside your country (e.g., a Japanese player for use in the US) you may not be able to play region-locked discs on it. (See [1.10](#).) The first DVD-Audio players were released in Japan by Pioneer in late 1999, but they did not play copy-protected discs. Matsushita (under the Panasonic and Technics labels) released full-fledged players in July 2000 for \$700 to \$1,200. DVD-Audio players are now also made by Aiwa, Denon, JVC, Kenwood, Madrigal, Marantz, Nakamichi, Onkyo, Toshiba, and Yamaha. Sony released the first SACD players in May 1999 for \$5,000. Pioneer's first DVD-Audio players released in late 1999 also played SACD. SACD players are now also made by Accuphase, Aiwa, Denon, Kenwood, Marantz, Philips, and Sharp. (See [1.12](#) for more information on DVD-Audio and SACD.)

### **[1.4.1] Which player should I buy?**

There are many good players available. Video and audio performance in all modern DVD players is excellent. Personal preferences, your budget, and your existing home theater setup all play a large role in what player is best for you. Unless you have a high-end home theater setup, a player that costs under \$400 should be completely adequate. Make a list of things that are important to you (such as ability to play CD-Rs, ability to play Video CDs, 96 kHz/24-bit audio decoding, DTS Digital Out, internal 6-channel Dolby Digital decoder) to help you come up with a set of players. ...

### **[1.5] What are "regional codes," "country codes," "country codes," or "zone locks"?**

Motion picture studios want to control the home release of movies in different countries because theater releases aren't simultaneous (a movie may come out on video in the U.S. when it's just hitting screens in Europe). Also, studios sell distribution rights to different foreign distributors and would like to guarantee an exclusive market. Therefore they required that the DVD standard include codes that can be used to prevent playback of certain discs in certain geographical regions. Each player is given a code for the region in which it's sold. The player will refuse to play discs that are not coded for its region. This means that discs bought in one country may not play on players bought in another country. Some people believe that region codes are an illegal restraint of trade, but there have been no legal cases to establish this.

Regional codes are entirely optional for the maker of a disc. Discs without region locks will play on any player in any country. It's not an encryption system, it's just one byte of information on the disc that the player checks. Some studios originally announced that only their new releases would have regional codes, but so far almost all Hollywood releases play in only one region. Region codes are a permanent part of the disc, they won't "unlock" after a period of time. Region codes do not apply to DVD-Audio.

There are 8 regions (also called "locales"). Players and discs are often identified by the region number superimposed on a world globe. If a disc plays in more than one region it will have more than one number on the globe.

1. U.S., Canada, U.S. Territories
2. Japan, Europe, South Africa, and Middle East (including Egypt)
3. Southeast Asia and East Asia (including Hong Kong)
4. Australia, New Zealand, Pacific Islands, Central America, Mexico, South America, and the Caribbean
5. Eastern Europe (Former Soviet Union), Indian subcontinent, Africa, North Korea, and Mongolia
6. China
7. Reserved
8. Special international venues (airplanes, cruise ships, etc.)

(See the map at [www.unik.no/~robert/hifi/dvd/world.html](http://www.unik.no/~robert/hifi/dvd/world.html).)

Technically there is no such thing as a region 0 disc or a region 0 player. There is such thing as an all-region disc. There are also all-region players. Some players can be "hacked" with special command sequences from the remote control to switch regions or play all regions. Some players can be physically modified ("chipped") to play discs regardless of the regional codes on the disc. This usually voids the warranty, but is not illegal in most countries. (The only thing that requires player manufacturers to region-code their players is the CSS license. See [1.11](#)) On Feb. 7, 2001, NASA sent two [multiregion DVD players](#) to the International Space Station. Information about modifying players and buying region-free players can be found on the Internet (see [6.4.2](#))

Some discs from Fox, Buena Vista/Touchstone/Miramax, MGM/Universal, Polygram, and Columbia TriStar contain program code that checks for the proper region setting in the player. (*There's Something About Mary* and *Psycho* are examples.) In late 2000, Warner Bros. began using the same active region code checking that other studios had been using for over a year. They called it "region code enhancement" (RCE, also known as REA), and it received much publicity. RCE was first added to discs such as *The Patriot* and *Charlie's Angels*. "Smart discs" with active region checking won't play on *code-free* players that are set for all regions (FFh), but they can be played on manual *code-switchable* players that allow you to change the region using the remote control. They may not work on *auto-switching* players that recognize and match the disc region. (It depends on the default region setting of the player. An RCE disc has all its region flags set so that the player doesn't know which one to switch to, then it queries the player for the region setting and aborts if it's the wrong one. A default player setting of region 1 will fool RCE discs from region 1. Playing a region 1 disc for a few seconds will set most auto-switching players to region 1 and allow them to play an RCE disc.) When an RCE disc detects the wrong region or an all-region player, it will usually put up a message saying that the player may have been altered and that the disc is not compatible with the player. A serious side effect is that some legitimate players fail the test, such as the Fisher DVDS-1000.

There was much wailing and gnashing of teeth when RCE first appeared, but DVD fans quickly learned that it only affected some players. Makers of player modification kits that didn't work with RCE soon modified their chips to get around it. For every higher wall there is a taller ladder. See DVDTalk's [RCE FAQ](#) for more info and workarounds.

Regional codes apply to game consoles such as PlayStation 2 and Xbox, but only for DVD-Video (movie) discs (see [DVDRegionX](#) for region modifications to PS2).

PlayStation has a separate regional lockout scheme for games. Regional codes also apply to DVD-ROM systems, but affect only DVD-Video discs, not DVD-ROM discs containing computer software. Computer playback systems check for regional codes before playing movies from a CSS-protected DVD-Video (see [1.11](#) for CSS info). Newer *RPC2* DVD-ROM drives let you change the region code several times. (RPC stands for region protection control.) Once an RPC2 drive has reached the limit of 5 changes it can't be changed again unless the vendor or manufacturer resets the drive. The *Drive Info* utility can tell you if you have an RPC2 drive (it will say "This drive has region protection"). *Drive Info* and information about circumventing



DVD-ROM region restrictions is available from Internet sites such as [Visual Domain](#) and [DVD Infomatrix](#), as well as links listed above. After December 31, 1999, only RPC2 drives are being manufactured.

In addition to region codes, there are also differences in discs for NTSC and PAL TV systems (see [1.19](#)).

### **[1.6] What are the copy protection issues?**

CPSA (content protection system architecture) is the name given to the overall framework for security and access control across the entire DVD family. Developed by the "4C" entity (Intel, IBM, Matsushita, and Toshiba) in cooperation with the Copy Protection Technical Working Group (CPTWG), it covers encryption, watermarking, protection of analog and digital outputs, and so on. There are many forms of content protection that apply to DVD.

- 1) **Analog CPS (Macrovision)**
- 2) **CGMS**
- 3) **Content Scrambling System (CSS)**
- 4) **Content Protection for Prerecorded Media (CPPM)**
- 5) **Content Protection for Recordable Media (CPRM)**
- 6) **Digital Copy Protection System (DCPS)**
- 7) **High-Bandwidth Digital Content Protection (HDCP)**

These copy protection schemes are designed only to guard against casual copying (which the studios claim causes billions of dollars in lost revenue). The goal is to "keep the honest people honest." The people who developed the copy protection standards are the first to admit that they won't stop well-equipped pirates.

### **[1.7] What about DVD-Audio or Music DVD?**

When DVD was released in 1996 there was no DVD-Audio format, although the audio capabilities of DVD-Video far surpassed CD. The DVD Forum sought additional input from the music industry before defining the DVD-Audio format. A draft standard was released by the DVD Forum's Working Group 4 (WG4) in January 1998, and version 0.9 was released in July. The final DVD-Audio 1.0 specification (minus copy protection) was approved in February 1999 and released in March, but products were delayed in part by the slow process of selecting copy protection features (encryption and watermarking), with complications introduced by the Secure Digital Music Initiative (SDMI). The scheduled October 1999 release was further delayed until mid 2000, ostensibly because of concerns caused by the CSS crack (see [4.8](#)), but also because the hardware wasn't quite ready, production tools weren't up to snuff, and there was lackluster support from music labels. Pioneer released some early models of DVD-Audio players in Japan in late 1999, but they don't play copy-protected discs.

Matsushita released Panasonic and Technics brand universal DVD-Audio/DVD-Video players available in July 2000 for \$700 to \$1,200. Pioneer, JVC, Yamaha, and others released DVD-Audio players in fall 2000 and early 2001. By the end of 2000

there were about 50 DVD-Audio titles available. By the end of 2001 there were just under 200 DVD-Audio titles available.

DVD-Audio is a separate format from DVD-Video. DVD-Audio discs can be designed to work in DVD-Video players, but it's possible to make a DVD-Audio disc that won't play at all in a DVD-Video player, since the DVD-Audio specification includes new formats and features, with content stored in a separate "DVD-Audio zone" on the disc (the AUDIO\_TS directory) that DVD-Video players never look at. New DVD-Audio players are needed, or new "universal players" that can play both DVD-Video and DVD-Audio discs. Universal players are also called VCAPs (video-capable audio players).

**Plea to producers:** Universal players won't be available for some time, but you can make **universal discs** today. With a small amount of effort, all DVD-Audio discs can be made to work on all DVD players by including a Dolby Digital version of the audio in the DVD-Video zone.

**Plea to DVD-Audio authoring system developers:** Make your software do this by default or strongly recommend this option during authoring.

DVD-Audio players (and universal players) work with existing receivers. They output PCM and Dolby Digital, and some will support the optional DTS and DSD formats. However, most current receivers can't decode high-definition, multichannel PCM audio (see [3.6.1](#) for details), and even if they could it can't be carried on standard digital audio connections. DVD-Audio players with high-end digital-to-analog converters (DACs) can only be hooked up to receivers with 2-channel or 6-channel analog inputs, but some quality is lost if the receiver converts back to digital for processing. Future receivers with improved digital connections such as IEEE 1394 (FireWire) will be needed to use the full digital resolution of DVD-Audio. DVD audio is copyright protected by an *embedded signaling* or *digital watermark* feature.

This uses signal processing technology to apply a digital signature and optional encryption keys to the audio in the form of supposedly inaudible noise so that new equipment will recognize copied audio and refuse to play it. Proposals from Aris, Blue Spike, Cognicity, IBM, and Solana were evaluated by major music companies in conjunction with the 4C Entity, comprising IBM, Intel, Matsushita, and Toshiba. Aris and Solana merged to form a new company called Verance, whose *Galaxy* technology was chosen for DVD-Audio in August 1999. (In November 1999, Verance watermarking was also selected for SDMI.) Verance and 4C claimed that tests on the Verance watermarking method showed it was inaudible, but golden-eared listeners in later tests were able to detect the watermarking noise.

Sony and Philips have developed a competing Super Audio CD format that uses DVD discs. (See [3.6.1](#) for details.) Sony released version 0.9 of the SACD spec in April 1998, the final version appeared in April (?) 1999. SACD technology is available to existing Sony/Philips CD licensees at no additional cost. Most initial SACD releases have been mixed in stereo, not multichannel. SACD was originally supposed to provide "legacy" discs with two layers, one that plays in existing CD players, plus a high-density layer for DVD-Audio players, but technical difficulties kept dual-format discs from being produced until the end of 2000, and only then in small quantities. Pioneer, which released the first DVD-Audio players in Japan at the end of 1999, included SACD support in their DVD-Audio players.

If other manufacturers follow suit, the entire SACD vs. DVD-Audio standards debate could be moot, since DVD-Audio players would play both types of discs. Sony released an SACD player in Japan in May 1999 at the tear-inducing price of \$5,000. The player was released in limited quantities in the U.S. at the end of 1999. Philips released a \$7,500 player in May 2000. Sony shipped a \$750 SACD player in Japan in mid 2000. About 40 SACD titles were available at the end of 1999, from studios such as DMP, Mobile Fidelity Labs, Pioneer, Sony, and Telarc. Over 500 SACD titles were available by the end of 2001.

A drawback related to DVD-Audio and SACD players is that most audio receivers with 6 channels of analog input aren't able to do bass management. Receivers with Dolby Digital and DTS decoders handle bass management internally, but most receivers with 6-channel audio inputs simply pass them through to the amplifier. Until new audio systems with full bass management from 6-channel inputs are developed, any setup that doesn't have full-range speakers for all 5 surround channels will not properly reproduce all the bass frequencies. In the interim, you may be able to use an outboard bass management box, such as from [Outlaw Audio](#). If you are interested in making the most of a DVD-Audio or SACD player, you need a receiver with 6-channel analog audio inputs. You also need 5 full-frequency speakers (that is, each speaker should be able to handle subwoofer frequencies) and a subwoofer, unless you have a receiver that can perform bass management on the analog inputs.

For more on DVD-Audio, including lists of titles and player models, visit [Digital Audio Guide](#).