



MUSIC OCLC USERS GROUP

<http://www.musicoclcusers.org/>

NEWSLETTER

ISSN 0161-1704

June 2006

No. 92

From the Chair

Neil Hughes, University of Georgia

Dear MOUG:

I sought inspiration for this, my first column as MOUG Chair, by listening to Freddie Hubbard's classic post-bop album, *Maiden Voyage*, but it just made me want to sit among the dogwood blossoms out on the quadrangle and listen in more comfortable surroundings. So, goodbye Freddie; hello notes and minutes from our wonderful meeting in Memphis last February. Hats off and a thousand thanks to: outgoing Continuing Education Coordinator Candy Feldt (Harvard University) and the Program Committee; to all our inspiring presenters; to the Music Library Association convention managers for their invaluable assistance; to my fellow Board members (with special thanks to inimitable OCLC liaison, Jay Weitz); and finally, to all of you, not least for showing up in such amazing numbers—we had 106 attendees! Such a turnout is usually attributable to just three things: content, content, and content. I want to thank Candy, and outgoing Secretary/Newsletter Editor Steve Luttmann (University of Northern Colorado) for their superb work on our behalf these past two years, and I know you share my hope that they will continue to turn their energy, talents, wisdom, and dedication to MOUG's advantage.

I am pleased to say that the Nominating Committee is already working for our upcoming election of a Vice Chair/Chair-Elect and a Treasurer. Ann Churukian (Vassar College) is chair, with Mark Scharff (Washington University in St. Louis) and Michael Rogan (Tufts University) assisting her to solicit your nominations. A desperate plea from me, though: whether or not you run for office, or nominate a

colleague, **please vote!** The Board may consider ways to make voting easier, but in the end, it all comes down to you. Your vote *does* mean something to the colleague for whom you cast it, to the person seated next to you at an informative meeting session, and ultimately, to you, who want added value from your membership. Thank you for hearing me out—because you will in every issue of the Newsletter while I'm Chair. Want me to write about something else, or just be quiet? Then please, **VOTE!**

And if you know someone you think is worthy, please send your nomination letter for MOUG's 2007 Distinguished Service Award to Past Chair Mark Scharff, who recently put out the call for same. The criteria are available for review on the MOUG website at <http://www.musicoclcusers.org/award.html>.

Here follows a sampling from the agenda for your Board's mid-August meeting in Columbus, Ohio: 1) Review drafts of the program and budget for the late-February 2007 meeting in Pittsburgh, ably prepared by new Continuing Education Coordinator Bruce Evans (Baylor University) and the new Program Committee; (*continued on p. 3*)

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Thanks to all who contributed to this issue. The *Newsletter* is a publication of the Music OCLC Users Group. It appears three times a year: June, September, and December. Editor: Kerri Scannell, Lucille C. Little Fine Arts Library, University of Kentucky, Lexington, KY 40509-0224.

Communications concerning the contents of the *Newsletter* and materials for publication should be addressed to the Editor. Articles should be submitted electronically in Word. Articles should be consistent in length and style with other items published in the *Newsletter*. Permission is granted to copy and disseminate information contained herein, provided the source is acknowledged. Correspondence on subscription or membership (including change of address) should be forwarded to Holling Smith-Borne, MOUG Treasurer, Music Library, Performing Arts Center, DePauw University, Greencastle, IN 46135 (Dues in North America, \$15.00 for personal members, \$20.00 for institutional subscriptions; outside North America, \$30.00; back issues for the previous two years are available from the Treasurer for \$5.00 per copy). A copy of the quarterly financial report is available from the Treasurer on request.

The Music OCLC Users Group is a non-stock, nonprofit association organized for these purposes:

(1) to establish and maintain the representation of a large and specific group of individuals and institutions having a professional interest in, and whose needs encompass, all OCLC products, systems, and services and their impact on music libraries, music materials, and music users; (2) to encourage and facilitate the exchange of information between OCLC and members of MOUG; between OCLC and the profession of music librarianship in general between members of the Group and appropriate representatives of the Library of Congress; and between members of the Group and similar users' organizations; (3) to promote and maintain the highest standards of system usage and to provide for continuing user education that the membership may achieve those standards; and (4) to provide a vehicle for communication among and with the members of the Group. MOUG's FEIN is 31-0951917

MOUG MISSION STATEMENT

The mission of the Music OCLC Users Group (MOUG) is to identify and provide an official means of communication and assistance for those users of the products and services of the Online Computer Library Center, Inc. (OCLC) concerned with music materials in any area of library service, in pursuit of quality music coverage in these products and services.

(Continued from p. 1)

2) Begin strategic planning to cover possible increasing expenses (including, but not limited to those related to the annual meeting) over the next ca. five years, with the idea that, if passing along costs to the membership becomes necessary, it will only happen incrementally, rather than by sudden and painful leaps; 3) One criticism we heard of the Memphis meeting was that it just wasn't long enough to do justice to the tantalizing subject matter, so we will visit that issue with an eye to possible solution; 4) Items carried over from earlier agendas, such as 501(c)3 tax status, means by which MOUG might offer regional cataloging workshops similar to those offered at recent annual meetings, and ways to improve our financial record-keeping, some of which have already been implemented by Treasurer Holling Smith-Borne (DePauw University). As you can see, we'll be very busy, and I encourage you to contact me with your own concerns and ideas prior to the summer Board meeting (nhughes@uga.edu).

Finally, please welcome your new Secretary/Newsletter Editor, Kerri Scannell (University of Kentucky), who has been indispensable since taking office, saving my skin a couple of times as I struggled to prepare this column to deadline. Our newsletter has a well-deserved reputation for excellence, the present column notwithstanding, and Kerri has already demonstrated her sure-footedness at keeping that reputation alive and growing. And if I have neglected to thank or acknowledge someone I should have in the preceding, the fault is entirely mine—not Kerri's!

**From the Continuing Education Coordinator
Bruce Evans, Baylor University**

The Program Committee is busy planning next year's late-February meeting in Pittsburgh. The meeting schedule has again presented itself as an issue, because several attendees at this year's Memphis meeting expressed the opinion that there wasn't enough time to address several session topics adequately.

For the past several years, we have met Tuesday afternoon through Wednesday noon of the MLA meeting week. We adopted this schedule several years ago because it allowed attendees to participate in various preliminary MLA events, as well as to have breathing space between MOUG and MLA.

I would like to ask all of you who are thinking about coming to Pittsburgh next February to e-mail your preferred meeting schedule to me **by June 30, 2006**, please, choosing from one of the following three options currently under consideration by the Program Committee and the Board. My e-mail address is Bruce_Evans@Baylor.edu:

- 1) Keep current schedule, i.e., late Tuesday afternoon (ca. 4:00 p.m. start time) through Wednesday noon;
- 2) Return to the schedule MOUG used prior to the current one, i.e., Tuesday evening (ca. 7:00 p.m. start time) through ca. 5:00 p.m. Wednesday;
- 3) Extend the meeting by ca. three hours overall, by starting earlier (ca. 1:30 or 2:00 p.m.) on Tuesday, going through ca. 1:00-1:30 p.m. Wednesday. (In this scenario, the Enhance and NACO-Music sessions could conceivably be scheduled for early afternoon Tuesday, and the business meeting could be a lunch meeting on Wednesday)

The Program Committee and the Board are reviewing a list of pros & cons for each possibility (which was included in e-mail messages to the MOUG list and MLA-L), and we are certainly aware of monetary concerns such as the need for some to stay an extra night in the hotel if one option is picked over another. What we need to hear from you is, what exactly are your concerns for each scenario and why would you prefer one over another? Would you appreciate two to three more hours included in the MOUG meeting schedule, and if so, what are you and your employer willing to commit to see that happen?

The final decision rests with the MOUG Board, who will certainly take your opinions into consideration as we look at the complex matrix of factors that go into deciding a workable schedule for the annual meeting.

Thanks in advance for your help!



General News

OCLC Releases International Library Research Report

OCLC has found that information consumers view libraries as places to borrow print books, but they are unaware of the rich electronic content they can access through libraries. The findings are part of *Perceptions of Libraries and Information Resources*, a report issued in December 2005 by OCLC. The new report, based on surveys of information users across six countries administered by Harris Interactive on behalf of OCLC, is a follow-up to *The 2003 OCLC Environmental Scan: Pattern Recognition*, the award-winning report that describes issues and trends that are impacting and will impact OCLC and libraries.

Among the findings of the report:

- Respondents use search engines to begin an information search (84 percent). One percent begin an information search on a library Web site.
- Information consumers use the library but they use the library less and read less since they began using the Internet.
- Borrowing print books is the library service used most; "Books" is the library brand.
- Quality and quantity of information are top determinants of a satisfactory electronic information search, not speed of results.
- Respondents do not trust purchased information more than free information.
- Ninety percent of respondents are satisfied with their most recent search for information using a search engine.
- Information consumers like to self-serve. They use personal knowledge and common sense to judge if electronic information is trustworthy, and they cross-reference other sites to validate their findings.
- The survey results show that library and information preferences and use are consistent among respondents in the six countries surveyed.

Survey findings are generally consistent across geographic regions. Responses about awareness, familiarity and usage of electronic resources showed consistent views among respondents in the six countries surveyed. *Perceptions of Libraries and Information Resources* is available for download free of charge at

www.oclc.org/reports/2005perceptions.htm. Print copies of the 286-page report are also available for purchase from the same site.

OCLC Acquires the Assets of Openly Informatics

OCLC has purchased the assets of Openly Informatics, a leading provider of linking software and services for the library market, so that both organizations can strengthen their products and services to benefit OCLC libraries and clients of Openly Informatics. Openly Informatics' 1.2 million-record database of linking metadata for electronic resources will be used to enrich OCLC WorldCat. The enhanced records will improve WorldCat applications such as FirstSearch WorldCat, WorldCat Resource Sharing, WorldCat Collection Analysis, and Open WorldCat. OCLC WorldCat, in turn, will extend the Openly Informatics database by contributing metadata covering materials in other electronic formats, including electronic books, digital audio books, digital theses, and dissertations. As part of the agreement, Dr. Eric S. Hellman, Founder and President of Openly Informatics, and his staff, will join OCLC to continue to manage, innovate, and support Openly Informatics services. Dr. Hellman will serve as Director of the new division, operating as OCLC Openly Informatics.

OCLC, SOLINET Provide Service Credits for Recovering Libraries

OCLC and SOLINET (the Southeastern Library Network), the not-for-profit library cooperative serving the Southeastern United States, are combining efforts to provide assistance to libraries recovering from damage inflicted by hurricanes Katrina and Rita. OCLC and SOLINET are providing credits to these 28 libraries for OCLC charges for cataloging, interlibrary loan, FirstSearch and system access, and for SOLINET dues for the year. In addition, OCLC and SOLINET are offering the OCLC WorldCat Collection Analysis service free of charge to these libraries to help them assess their collections and their needs. Both OCLC and SOLINET have also collected funds for distribution to libraries, provided free access to services, and made staff and their expertise available to help libraries in their efforts to rebuild and recover. In addition to the assistance to libraries, both OCLC and SOLINET staffs have collected donations totaling \$26,000 to benefit United Way and Red Cross agencies assisting in hurricane relief efforts. OCLC and SOLINET representatives have met with library leaders coordinating relief efforts. OCLC and SOLINET staff will also be part of the American Library Association's "Librarians Build Communities" volunteer program in New Orleans, the site of ALA's annual conference in June 2006. Volunteers will participate in community service efforts to help rebuild New Orleans while they are there for the conference.

RLG to Combine with OCLC

Two of the world's largest membership-based information organizations have agreed to come together. The combined organization will offer an integrated product and service line, and will give libraries, archives and museums new leverage in developing services, standards and software that will help them support research and disseminate knowledge online. The RLG Board of Directors and OCLC Board of Trustees have recommended that the two service and research organizations be combined effective July 1, 2006. If approved by RLG member institutions, RLG's online products and services will be integrated with OCLC products and services, and RLG's program initiatives will be brought forward as a new division of OCLC Programs and Research. A combined organization would provide an opportunity to leverage program strengths, services and innovative research initiatives, and to deliver more value to a greater number of libraries, museums, archives and other research organizations around the globe. RLG is a nonprofit organization of over 150 research libraries, archives, museums, and other cultural memory institutions that designs and delivers innovative information discovery services, organizes collaborative programs, and takes an active role in creating and promoting relevant standards and practices. OCLC Online Computer Library Center is a nonprofit, membership, library service, and research organization whose public purposes of furthering access to the world's information and reducing library costs dominate its plans and activities. OCLC provides computer-based cataloging, reference, resource sharing, eContent, preservation services and research to 54,000 libraries in 109 countries. RLG's program initiatives would be continued as RLG-Programs, a new division of OCLC Programs and Research that would provide programs to support architecture, standards development and best practices, to name a few. James Michalko, who currently leads RLG, would serve as Vice President of RLG-Programs Development, working under the leadership of Lorcan Dempsey, Vice President of Research and OCLC Chief Strategist. RLG-Programs would remain a membership-based organization. Its agenda would be shaped by the needs of its members and guided by a dedicated Program Council. RLG's online products and services would be integrated with OCLC service offerings as appropriate. The potential for increased services and consolidation of costs would result in overall savings. For example, RLIN, the RLG Union Catalog, would be integrated into WorldCat, delivering economies of scale and reach that would benefit members of both RLG and OCLC. Both organizations are committed to providing

seamless, high-quality services and service levels. Any change in RLG service offerings will be announced well in advance. Approval of the agreement requires the assent of two-thirds of voting RLG member institutions. Voting will conclude in early June. RLG-Programs would maintain an office in Mountain View, California. Staffing decisions will be made in the weeks leading up to the proposed transition. For additional information, please see the FAQ "RLG Proposal to Combine with OCLC" at <http://www.oclc.org/news/releases/oclcrlgfaq.htm>.

Collections and Technical Services

OCLC-MARC Update

Work is progressing on the OCLC-MARC Update that will cover the MARC 21 Bibliographic and Authority Format Updates 4 (October 2003) and 5 (October 2004) as well as several other elements that had been postponed while OCLC was migrating to its new technological platform. Among the changes:

- Implementation of Bibliographic Level (Leader/07) "i" for integrating resources.
- Invalidation of "ISSN" fixed field (Continuing Resources 008/20 & 006/03) in conjunction with corresponding changes to bibliographic field 022.
- Implementation of two new bibliographic Fixed field elements for Scores: "Musical Parts" (008/21 & 006/04) and "Transposition and Arrangement" (008/33 & 006/16).
- Implementation of new authority field 024, "Other Standard Identifier."
- Implementation of new bibliographic and authority field 031, "Musical Incipits Information."
- Implementation of new bibliographic field 258, "Philatelic Issue Data."
- Implementation of a "privacy" indicator to bibliographic fields 541 ("Immediate Source of Acquisition Note"), 561 ("Ownership and Custodial History"), and 583 ("Action Note"), which will determine whether the field is retained in the master record.
- Implementation of new bibliographic field 648, "Subject Added Entry -- Chronological Term"
- New and changed codes for Languages, Countries, Geographic Areas, Relators, Classification Sources, and other MARC Code Lists.
- Character Set changes and additions, including degree sign, phonogram copyright mark, copyright mark, musical sharp, inverted question mark, inverted exclamation point, eszett, Euro sign, left and right curly brackets, spacing circumflex, spacing underscore, spacing grave, and spacing tilde.

In spite of the fact that the new characters may appear in some Connexion displays and dropdown boxes, they should NOT be used until implementation of the Update has been announced by OCLC. In the meantime, continue to follow the current version of Library of Congress Rule Interpretation 1.0E, and related rules and RIs, regarding the transcription of certain special characters, where appropriate. OCLC users are also strongly reminded that new fields, subfields, and codes should NOT be used until the OCLC-MARC Update implementation is announced. Details of the OCLC-MARC Update will be released in Technical Bulletin 252, with full implementation expected by the end of June 2006. Also note that some data conversions will not be completed until after implementation of the OCLC-MARC Update.

Connexion Client 1.50 Now Available

Connexion client version 1.50 is now available. Client 1.50 includes Unicode export, additional WorldCat searching customization, a simplified process for adding/deleting holdings, and more. OCLC discontinued client 1.30 on 2006 January 1. As of this date, you were unable to log on with client 1.30. OCLC will discontinue client 1.40 on 2006 March 1. As of this date, you cannot log on with client 1.40. To verify your version number, go to the Help menu and select About OCLC Connexion Client. The complete version number is 1.50.2146.28406. Client 1.50 enhancements include:

- Batch set or delete holdings without having to retrieve the records first.
- Apply constant data automatically to records downloaded via batch searching.
- Customize short index list in Search and Browse WorldCat dialogs.
- Limit WorldCat searches by Material Type using drop-down list of values.
- WorldCat truncated lists now show whether the item is held by your library.
- View drop-down lists for valid values for each fixed field element.
- Populate fields from other records.
- Customize the validation level used for setting holdings and for exporting records.
- Define an action to be completed each time you open the client software.
- Unicode export and import options.
- User Tools 1-10 can be assigned to characters, macros, or text strings.
- New Macro commands.
- Improvements to non-Latin script cataloging.
- New German and Korean interfaces.
- Problem resolutions

Resolutions to several reported problems are listed in the Known Problems document at http://www.oclc.org/connexion/support/client_known_problems.htm. To read more about the changes and to download the software, visit <http://www.oclc.org/connexion/interface/client/enhancements/recent.htm>.

Connexion Changes, February 2006

OCLC installed the following changes to Connexion in February 2006:

- *End of Connexion browser support for Internet Explorer versions 5.0 and 5.01:* OCLC ended Connexion browser support for Internet Explorer versions 5.0 and 5.01 on 2006 February 19. After this date, Connexion browser users, including CatExpress and WebDewey users, can no longer log on using IE 5.0 and IE 5.01. In preparation for this, beginning after the November 13 Connexion browser enhancement install, if users accessed OCLC Connexion browser with IE 5.0 or IE 5.01, they received a message indicating that they should upgrade their browser.
- *Changes in controlling functionality:* There are changes in the controlling functionality in the handling of unqualified personal names tagged as 100 or 700. The changes facilitate less manipulation of headings tagged as 100 or 700 and followed by subfields \$e, \$u, and \$4. The changes in the controlling functionality treat all X00 fields in the same manner and use the multi-control page. The most significant impact of this change is the inability to 'match all' from the multi-control page. Users will need to search or browse the authority file as an independent step. Or a work-around is to mistag the personal name heading (710 vs. 700). No changes are made to the handling of X10 or X11 headings.
- *Problem fixes:*
 - CatExpress export files now delivers records in the same order in which the cataloging or exporting was done.
 - Database enrichment corrections: Previously, if a user tried to add certain fields to a record they were blocked if those fields were already present. Connexion now allows you to add multiple occurrences of the following fields to existing records: 006, 007, 022, 027, 028, 030, 041, 043, 052, 088, 538.
 - Records derived from a bibliographic Save File record in Connexion browser pass validation. If you choose to transfer the fixed-field values when deriving a new record from a Save File record, the fixed-field values are now retained.

Previously, most of the fixed-field values were dropped and the record failed validation.

- *WebDewey/Abridged WebDewey enhancements:* The DDC 22 and Abridged 14 databases in WebDewey and Abridged WebDewey, respectively, are updated. These database updates contain the latest changes to the DDC, including new editorially mapped LCSH including up to Weekly List no. 12 (2005), and monthly postings (New and changed entries, www.oclc.org/dewey/updates/new/default.htm) for October 2005, November 2005, December 2005, and January 2006. Notable updates include a revised and expanded version of Table 3C --3, an expansion for native American peoples in Table 5, a new development for terrorism, and an updated treatment of tsunamis. The database also includes updates to the segmentation marks and notes through 780 to reflect the new LC policy on segmentation effective 2005 September 1.
- *Tamil and Thai script cataloging:*
 - Connexion client 1.50 users can catalog using Tamil and Thai scripts, and search WorldCat using either the romanized data or the script data. Tamil and Thai script editing is accomplished with Microsoft IME (Input Method Editor) for Tamil or Thai in Windows 2000 and Windows XP, and with any other Unicode-based text editor for Tamil and Thai users.
 - Tamil and Thai records can be exported using Unicode data format only.
 - The Connexion client booklet on "International Cataloging" is updated at <http://www.oclc.org/support/documentati on/connexion/client/international/>. Help, which is accessed from within the client software, will be updated for Thai and Tamil with the next client version (1.60).
- *Connexion Statistics enhancements:* Enhancements to the Connexion Statistics on the OCLC Usage Statistics Web site include:
 - Names now appear beside the authorization report titles, to make it easier for users to know which authorization number to choose.
 - The Consolidated Report is a new report that combines the institution level report and all the authorization level reports on one page.
 - Chinese Name Authority File statistics will be added to the reports.

Connexion Changes, April 2006

As part of this installation, we removed access to the separate PICA GGC database in the OCLC Connexion browser. The bibliographic records of the PICA Dutch Catalog are being loaded directly into WorldCat, thus removing the necessity of having a separate function to provide this access. Only a few users access the PICA GGC database via Connexion and very minimal searching is done. Users can now search directly for the records in WorldCat.

NetLibrary Offers New Selected Subject Collections for Libraries

NetLibrary offers a quick and simplified way for libraries to meet the needs of their users with additional 'subject sets.' Subject sets are groups of NetLibrary eBook titles covering specific subjects for public, academic, school and community college libraries. They were developed by NetLibrary collection development librarians, and are ideally suited to support heavily-used subject areas and popular degree programs. NetLibrary has created 62 different subject sets that cover 18 general topic areas, all designed to serve a variety of library and patrons' interests. For example, libraries that need Business content might be interested in six different Business subject sets, including: Accounting, International Business, Economics, Finance, Management & Leadership, as well as the General Business set for less specialized titles. Other subject set titles range from Career Development to Nursing and Allied Health to Engineering & Technology. NetLibrary subject sets contain titles from top publishers, such as The MIT Press, Oxford University Press (US), and Taylor & Francis. Since titles are never duplicated from set to set, libraries are able to own more than one subject set without overlapping their collections. Pricing of each subject set includes ongoing access fees and delivery of OCLC MARC records for every title at no extra charge. A complete list of NetLibrary subject sets and titles is available at: <http://www.oclc.org/ebooks/subjectsets/>.

NetLibrary Offers New International eAudiobook Collections

NetLibrary, together with Recorded Books, Inc., has expanded distribution of their eAudiobook program to libraries in Latin America and Asia Pacific. The eAudiobooks Core Collection for these markets contains a variety of English-language best-sellers, book club favorites and award-winning titles. Launched in February 2005, eAudiobook collections from NetLibrary and Recorded Books have experienced rapid growth, with thousands of libraries now offering electronic audio material. eAudiobooks

are an easy and convenient way for library users to listen to electronic materials, and users can search, preview and download materials from their personal computers at home. Library users can check out up to 10 high-quality eAudiobooks, 24 hours a day, seven days a week. eAudiobooks can be downloaded or played on any desktop, laptop, or portable device supporting Windows Media Player version 9 and above. Users can also transfer favorite titles to a wide range of portable devices, including portable music players, portable media centers, Pocket PCs, and even select Smartphone devices. Unlimited, simultaneous access is provided, and concerns about physical wear on materials or limited availability of titles is eliminated. In addition, the NetLibrary/Recorded Books eAudiobook program ensures that libraries are better able to meet the needs of users because the program provides for a continuous flow of new titles that are added monthly. The Latin American and Asian Pacific collections join the existing NetLibrary eAudiobook collection suite including: the eAudiobooks Core Collection; the eAudioEssentials Collection; the eAudiobooks Pimsleur Language Series Collection; the eAudiobooks CEV Holy Bible; the eAudiobooks Popular Fiction Collection; and the Children's/Young Adult eAudiobook Collection. Learn more about eAudiobooks from NetLibrary and Recorded Books at: <http://www.netlibrary.com/recordedbooks/>.

Reference Services

MindLeaders Partners with OCLC NetLibrary to Enhance Reference Library

MindLeaders has launched a new version of its Reference Library product created through a partnership with OCLC NetLibrary, the e-content platform for the world's preeminent library service organization. Under the agreement, OCLC NetLibrary is providing eBooks that complement MindLeaders online courses through the MindLeaders Reference Library. Reference Library provides a blended learning solution that can support any training program. It contains a current selection of searchable, full-text copies of premier reference books from the major publishers in the industry. Learners can add notes and bookmarks online, email book information to a colleague, and record favorite titles on a personal list to revisit at any time. The new Reference Library features more titles than were previously available in MindLeaders Select collections. The initial collection will contain 1,000 eBooks with a balance of Technology and Business subjects. Over time, the collection will continue to expand based on customer needs from NetLibrary's catalog of more than 100,000 eBooks, and it may eventually include other learning

resources such as eAudioBooks and eJournals to offer MindLeaders customers additional blended learning tools.

New OCLC Research Prototype Assesses Likely Audience for WorldCat Resources

The Audience Level prototype uses library holdings data in WorldCat to calculate audience levels for resources represented in the database. A user can input a WorldCat number or ISBN and the system will return an assessment of the likely audience (e.g., general academic, general public, child/young adult, graduate/professional research) for the item based on the holding patterns and bibliographic characteristics of the item described in the WorldCat record. Audience level assessments are useful for collection management, readers' advisory and reference services. The Audience Level prototype is available as a human interface, a web service, and as Greasemonkey scripts for use with the Firefox browser when viewing pages from Amazon and OpenWorldCat.

NetLibrary to Offer All Springer Science+Business Media Journals

NetLibrary has signed a distribution agreement that will make all Springer Science+Business Media journal titles available through NetLibrary's Electronic Collections Online service. The Springer Journal collection will include more than 1,200 peer-reviewed journals, with topics spanning biomedicine, life science, clinical medicine, physics, engineering, mathematics, computer science, humanities, business, and economics. Springer Science+Business Media is the second largest science, technology and medicine (STM) publisher in the world, publishing 1,450 journals and more than 5,000 new books every year, many of which are also available as NetLibrary eBooks. The Electronic Collections Online service offers Web access to a growing collection of more than 6,000 journals from leading publishers of academic and professional journals. With the new agreement, scientists, researchers, students, educators and other library users will be able to access an additional 600,000 documents spanning critical STM subject areas and up-to-date research. In addition to distributing the new Springer Journal collection content through the Electronic Collections Online service, NetLibrary also offers an extensive collection of more than 3,500 Springer eBook titles through the NetLibrary eContent platform. With a growing collection of more than 100,000 titles, the NetLibrary catalog includes the latest information technology titles, reference essentials, business and economics resources, best-selling fiction titles, and more. A complete list of NetLibrary Publisher Partners is available at

<http://www.netlibrary.com/Company/PublisherPartners.aspx>.

Resource Sharing, Contract Services, Collection Management

MARC 21 Format for Holdings Data Now Available

On 2006 February 19, OCLC migrated the OCLC Union List service to the Connexion browser. As part of the migration, OCLC converted the format of its local data records (LDRs) to the MARC 21 Format for Holdings Data. The conversion to the MARC21 Format for Holdings Data allows OCLC to offer enhanced services in the areas of Resource Sharing, Collection Development, and discovery services that will take advantage of the holdings entered in WorldCat. In addition to having the local holdings maintenance functionality added to the Connexion Browser, you will see enhanced features that were not available within the old OCLC Union List service:

- **Constant Data records.** You can set up constant data records for information you routinely add to your Local Holdings Records (LHR); this will streamline your manual data entry. You can create a constant data record from a constant data workflow, or you can derive a constant data record from your own or another library's LHR. This functionality can be found under the Create Options section (workflow) or derive constant data record functionality can be found in the Edit drop-down list on an LHR display.
- **Derive Local Holdings Records.** When you need to add a new Local Holdings Record to a bibliographic record you will be able to derive a new record from an existing Local Holdings Record you have on that bibliographic record. You also have the option of deriving an LHR from the LHR of another library whose record closely matches what you need to add to your LHR, thus eliminating much of the data entry. This functionality can be found in the Edit drop-down list on a Local Holdings Record display.
- **Display Local Holdings for your state or region.** You can display local holdings for individual libraries, OCLC profiled groups, libraries in your state, or libraries in your region. In the past libraries could only limit their displays by single library or by OCLC profiled group. This functionality can be found in the View drop-down list on a Local Holdings Record display.
- **Indication of Local Holdings on search results.** You will now receive an indication on a bibliographic record and on brief & truncated search results if you have a Local Holdings Record attached to that bibliographic record. On

the brief & truncated search results, an **LH** will appear next to the line number of the bibliographic record to indicate that you have a Local Holdings Record attached. On the bibliographic display it will appear at the top of the bibliographic record next to the "Holdings in..." message. An example of this message is: "*Holdings in SER/Local SER Holdings.*"

Tutorials are available for the Local Holdings Maintenance functionality and can be accessed from the OCLC Local Holdings Maintenance Tutorials page. Included in these enhancements are monthly statistical reports detailing the Local Holdings work that you or one of your authorized agents completed each month on your behalf. If you are an agent, you will receive reports detailing the work you completed for each of your clients. The reports will be augmented monthly.

WorldCat Collection Analysis, December 2005 Enhancements

The following enhancements to WorldCat Collection Analysis were released in December 2005.

- **WorldCat Comparison:** Added a Holding Count Limit, allowing the user to Limit the view of their analysis by how many libraries share items in their collection. For instance, in the screenshot the analysis is limited to those items owned by the library and one other institution (Shared by 2).
- **Individual Library Comparisons**
 - Overlap information is now being displayed in the Uniqueness tab.
 - A new Holding Count row dimension has been added following the Library row dimension. This dimension shows how many libraries in a given comparison group own items. For instance, if a comparison group is created with 5 OCLC symbols, the Holding Count dimensions would be Held by 1, Held by 2, Held by 3, Held by 4, and Held by 5.
 - A Holding Count Limit has been added allowing the user to scope their analysis to those items owned by one member of the comparison group, or two members [etc.], or all members.

Special Materials Cataloging Division (SMCD)

Sound Recording Cataloging News

In FY2005 SMCD staff processed and removed from the arrears 30,049 commercially-available discs and tapes. Highlights include

- CD Workflow accounted for almost 28,000 discs throughout 2005
- LP inventory/upgrade project: 5,088 discs as of Oct. 1, 2005

New Initiatives

- *CD Workflow 2005:* Following the announcement that OCLC could no longer process MSR-generated sound recording IBCs, the chief production of the MSR3 team and the backbone of the CD Workflow 2000, a new CD processing workflow was designed and a pilot implemented at the end of April 2005. Created consultatively with MSR3 staff, selected other MSR staff, and MBRS, the workflow combines manual technician-generated copy cataloging and brief record creation. The technicians use two pieces of software developed by SMCD and MBRS: the zClient eases the search and import of utility copy; the CD Brief client is a simple interface for the creation of brief MARC records.
- *CD Multiparts:* Also an important addition to the CD Workflow is the processing of CD Multiparts. This is also accomplished via use of the zClient and consists of copy and original cataloging. 1,861 full records have been completed thus far, approximately half of the multipart backlog that had grown up while awaiting a viable workflow.
- *Foreign Language CD Project:* The project provides brief level records for sound recordings in most popular formats that are principally in non-Western languages and scripts. This year saw the implementation of last year's planning: catalogers and technicians from both SMCD and the Regional and Cooperative Cataloging Division (RCCD) worked together in a dozen languages to produce bibliographic records for almost 1600 foreign language CDs and 78 rpm discs. Staff populated data in a brief-level descriptive template and provided broad subject headings and end-stage processing. Staff designed templates for CDs, 45 rpms, and 78 rpms. In addition, responding to a request from the African

and Middle East Division, SMCD began planning for the processing of nearly 500 Persian classical music CDs being purchased by MBRS. Planning has involved all three divisions as well as Acquisitions. SMCD expects to commence and complete cataloging in FY06.

- *Overseas Operations Sound Recording Cataloging:* African/Asian Acquisitions & Overseas Operations Division for the first time created, in their field offices, sound recording bibliographic records directly in Voyager. Their cataloging system IFOS (Integrated Field Office System) migrated to the LC ILS, Voyager, with direct production starting in March 2005.

In January and February 2005, AFAOVOP catalogers from Brazil, Egypt, India, Indonesia, Kenya, and Pakistan came to the Capitol Hill LC campus for Voyager training. SMCD provided training in sound recording production and processing documentation. This was a good opportunity for SMCD to meet and interact with the field offices catalogers and to open a continuing dialogue on sound recording cataloging issues. SMCD has now established a support system for training, answering questions, and developing cataloging training methods such as using the Internet and the Cataloging Distribution Services Cataloger's Learning Workshop. SMCD intends to use a wiki to establish ongoing communication and training.

- *Purchased Metadata:* SMCD spent much of the year exploring the possibility of purchasing metadata to populate sound recording bibliographic records. Of three vendors contacted, one vendor proved both interested and responsive to our needs. The vendor submitted a draft license agreement in August 2005. Funding for this initiative is in the FY06 budget cycle and we look forward to completing the agreement and implementing use of this metadata in 2006.

Score and Book Cataloging

Score Cataloging: FY2005 accomplishments: 1,548 scores cataloged originally at the core or full level; 1,480 scores copy-cataloged, and 81 scores received brief-level cataloging.

Book Cataloging: FY2005 accomplishments: 1,880 books cataloged originally at the core or full level; 657 books copy-cataloged.

Collection Records: SMCD in cooperation with the Music Division, has created several bibliographic

records covering several significant Library collections.

- *The Vernon Duke collection.* (145 boxes, ca. 17,500 items) Born Vladimir Dukelsky (1903-1969) this composer worked all over the globe: Constantinople, New York, Paris (Ballets Russes), and London. Becoming an American citizen in 1936, his famous musical play "Cabin in the Sky" soon followed. The collection is in two series: Music and Non-music. The Non-music collection has correspondence from over 30 twentieth-century luminaries.
- *Nikolai Lopatnikoff collection.* (27 boxes, ca. 1085 items) Composer and pianist (1903-1976), Lopatnikoff had a 25-year friendship with Serge Koussevitzky, the famous conductor, who premiered a number of his orchestral works with the Boston Symphony Orchestra (one of which was commissioned by the Koussevitzky Foundation). The collection is rich in material on his opera "Danton."
- *Papers of the Joint Army and Navy Committee on Welfare and Recreation, Sub-Committee on Music.* (45 boxes, ca. 10,000 items) The Sub-Committee was appointed in 1941 to address musical activities in military camps and reservations during and after World War II. Harold Spivacke, Chief of the Music Division, was named chair. The collection has correspondence to important American music figures of the time, e.g., Aaron Copland, Oscar Hammerstein, Erich Leinsdorf, and Alan Lomax, among others.

Electronic Resources Cataloged:

- *Akademicheskaya muzyka*
<http://www.mmv.ru/p/link/index.html> A directory of web sites related to classical music in Russian
- *Canadian music periodical index*
<http://www.collectionscanada.ca/cmipi-ipc/index-e.html> which indexes 30,000 entries in 500 Canadian music journals.
- *Chopin early editions*
<http://chopin.lib.uchicago.edu/> Digitized images at the University of Chicago's Chopin collection.
- *Continental harmony*
<http://www.pbs.org/harmony/> The Continental Harmony Project brings composers and communities together.
- *Doctoral dissertations in musicology-online* (DDM-online).
<http://www.music.indiana.edu/ddm/> which is an international database of bibliographic records

(12,000+) for completed dissertations and new dissertation topics in music and closely related disciplines.

- Recording Industry Association of America (RIAA) web site.
<http://www.riaa.com/default.asp>
- *Sound directions*
<http://www.dlib.indiana.edu/projects/sounddirections/index.shtml> Collaborative research and development initiative to create best practices for digital preservation of archival audio.
- *The virtual gramophone*
<http://www.collectionscanada.ca/gramophone/Multimedia> web site devoted to the early history of Canadian recorded sound
- *Wired for books* <http://wiredforbooks.org/>. Online sound and video recordings of fiction and other works.
- *Zvuki.ru* <http://www.zvuki.ru/> Portal devoted to contemporary popular music.

Copyright Score Selection Pilot: A pilot project begun this year involves score selection by Copyright Office examiners. In February 2005, Copyright staff and one MSR cataloger received training in Music Division selection policies. Items selected in copyright are routed directly to SMCD. This results in more efficient and timely cataloging. MSR music catalogers, trained in the selection guidelines, identify inappropriately selected materials.

Digital Table of Content Pilot (DTC): MSR teams began participation in April 2005. Books and scores needing contents access were identified by catalogers. RCCD staff scanned the TOC pages turning the results into text via OCR Prime and then the data was added to bibliographic records via batch processing. SMCD will explore the use of such a process for sound recordings during the coming year.

First Edition (LC Class M3.3) Pilot Project: Two Catholic University cataloging practicum interns in addition to MSR and Music Division staff ensured the availability and accuracy of bibliographic, holdings, and shelisting information of these primary research documents. The collection consists of first editions of works by 32 important Western music composers (Bach, Chopin, Brahms, et al.). 180 first editions were processed this fiscal year.

Authority Work

In FY2005 6,653 music-related authority records were added to the LC database by the MSR teams (6,158 names, 396 series, and 99 subjects). Another 3,526 authority records were changed (3,508 name/series, 18

subjects). 22 class numbers were established, with 3 changed numbers.

NACO Music at LC: Correspondence and bibliographic file maintenance:

- 473 email queries answered
- 38 policy queries investigated
- 723 bibliographic records updated
- 507 authority records updated
- 25 name authorities created

Other Activities

- *Blended Positions:* This staff development pilot provides training and information exchange for four Music Division reference staff and three SMCD catalogers. Each division provides mentors and individually tailored reference or cataloging assignments. Each participant is obligated to spend four hours a week working in the exchange division
- *Faceted Subject Cataloging:* MSR catalogers have approached this concept repeatedly over the last fifteen years. Building on past MSR reports and experience, the current cataloging climate, and new technology, a University of Maryland graduate student in Library Science and part-time LC intern for the spring semester, explored the benefits and application of faceted subject cataloging for printed music and sound recordings here at LC. Working with MSR staff as well as staff in the Network Development and MARC Standards Office (NDMSO), the student produced a report detailing and contrasting the use of faceted headings in both the MARC format and MODS format. The report concludes that faceted headings would augment access via medium of performance, form, genre, and type of composition and would solve some of the difficulties inherent in pre-coordinated LCSH music headings.
- *Joint Steering Committee Examples Task Force:* David Sommerfield (MSR2) participated on a working group with Jay Weitz (OCLC) to provide examples for music rules in RDA. These examples were also vetted through MLA's Subcommittee on Descriptive Cataloging (SDC).
- *Music Cataloging Decisions (MCDs):* The Cataloging Policy and Support Office (CPSO) announced that the Music Cataloging Decisions (MCDs) have been absorbed into the Library of Congress Rule Interpretations (LCRI) beginning with LCRI 2005 Update, no. 1. That Update incorporated the MCDs retrospectively, including minor modifications and deletion of obsolete

decisions. Future AACR 2 rule interpretations regarding music will be issued only in the LCRI series.

- *National Library of Russia Project:* Irina Kirchik (MSR2) continued her involvement with the Mariinsky Theater Project. The project has metamorphosed into a joint microfilming/digitization project between the National Library of Russia (St. Petersburg) and the Library of Congress. It is proposed that both libraries provide access to materials that would enhance their collections. For LC it would provide access to: Ms. material by the nationalist group of Russian composers called the Mighty Handful (Balakirev, Borodin, Cui, Musorgsky, and Rimsky-Korsakov) as well as other 19th-century Russians; Ms. material of early liturgical chant (LC's holdings now minimal); Ballet Russe collection (to complement LC's Nijinska, Danilova, and Bakst collections); early Stravinsky manuscripts (to complement LC's holdings of the composer's later works); and works of western composers whose compositions were performed in St. Petersburg. For its part, the National Library of Russia is interested in microfilmed or digitized holographs of Library of Congress-held works by Bach, Mozart, Beethoven, Brahms, Rachmaninoff, Irving Berlin, Oscar Hammerstein, George Gershwin, Aaron Copland, and Leonard Bernstein, as well as LC's Schatz Collection of Opera Librettos.
- *Nijinska collection:* Irina Kirchik (MSR2) began processing a manuscript collection devoted to the life and work of the Russian dancer and choreographer Bronislava Nijinska (1891-1972). Nijinska was a seminal figure in Russian/European/American dance in the 20th century. She danced with her older brother, Waslaw Nijinsky, at the Mariinsky Theater in St. Petersburg, and with Diaghilev's Ballets Russes in Paris. Nijinska choreographed Stravinsky's *Renard* and *Les Noces* and Poulenc's *Les Biches*. Kirchik sorted through several boxes of material, organizing correspondence, diaries, choreographic material, and much else. Kirchik assisted Nijinska's granddaughter, who was visiting the Music Division in February, by retrieving items located in the collection for her perusal.

Staff Retirements and Appointments

Retirements:

- James Parker, MSR2 Technician, retired July 31, 2005 with 30 years of service.

Reassignments/Realignments:

- Susan Vita was appointed Acting Chief of the Music Division on June 13, 2005.
- Linda Stubbs was appointed Acting Chief of SMCD in June 2005.
- Joe Bartl, Team Leader for MSR1, also served as Acting Team Leader for MSR3
- Vera Clyburn, MSR3 Team Leader, was reassigned in the Arts and Sciences Cataloging Division (ASCD).
- Maggie Jackson, MSR3 Technician, was reassigned in the Social Sciences Cataloging Division (SSCD).

Motion Picture, Broadcasting, and Recorded Sound Division (MBRS)

The past year has been quite exciting in the Motion Picture, Broadcasting, and Recorded Sound Division (MBRS) as we continue to prepare for our move to the National Audio-Visual Conservation Center (NAVCC) in Culpeper, Virginia. In November, the Library received the keys from the Packard Humanities Institute, the foundation that is building the Center as a gift to the Library and the American people. We have begun preparing to move more than 3 million sound recordings, many of which are rare and most of which are fragile, from five different storage locations in four different states. While some members of MBRS are now working at the NAVCC, all staff will likely begin working at the new location in early 2007.

In conjunction with the move and the development of the new center, we are working on expanding our program of digital sound preservation and playback. Since this is groundbreaking work, each detail of the preservation process is being painstakingly designed and requires foresight into future needs and technologies. This is a technological work-in-progress that affects everything traditional from reference service and listening to cataloging. Factors we must consider are file formats, file locations, digital integrity, security, back-up processes, and accessibility.

The Recorded Sound Section (RSS) of MBRS has been seriously impacted by staff attrition because of the move and retirements, yet we have great expectations for all the new staff that will be joining us. Eugene DeAnna was promoted to the Head of the Recorded Sound Section, replacing Sam Brylawski, who retired. He is working diligently to manage the logistics of creating new space for sound recordings and staff in the NAVCC, organizing the safe move of the Library's sound treasures, and hiring and training

new staff to join the few veterans who are making the move.

The Recorded Sound Section continues to acquire and process some magnificent collections. Highlights include the J. Thomas Rimer Collection, particularly strong in pre-1972 recordings of full opera and 78 rpm French recordings of early and baroque music; the Alan and Nancy Mandel Collection of all known recorded works composed by Elie Siegmeister; and the Michael Feinstein Collection with master tapes from his recording sessions. We also acquired the Bernard Krisher Collection that documents historical events and cultural phenomena pertaining to Asia with more than 400 interviews from 1962 to 1983.

There have been some great discoveries made in our collections as well. This year, in the process of digitizing the Voice of American Collection, tapes of live musical events, MBRS staff member Larry Appelbaum discovered a long-sought recording of The Thelonius Monk Quartet and John Coltrane in a 1957 Carnegie Hall performance. The recording, hailed by critics, has been commercially released and has been one of the top selling jazz CD of the year. Also, while cataloging the H.V. Greenough Collection, Deta Davis discovered a recording of Psalm 119 by Lili Boulanger, identified by New Grove as lost or destroyed.

In addition to all this, some major steps were achieved in processing our collections as well. Data for more than 100,000 45 rpm discs was converted from the Cuadra Star database into Mavis. As part of our long-term plans for bibliographic control, these records will eventually be loaded into our Integrated Library System. All of our seven inch discs are under some kind of bibliographic control. Our Blue Amberol cylinder collection is nearly halfway completed with about 3500 items in preservation boxing and under bibliographic control. About 2600 wax cylinders have been processed as well, with 2600 more to go.

Music Division

Important Division Trends

Following the retirement of the chief, the Music Division began an intensive strategic planning process designed to examine the function and structure of the entire division. Utilizing the expertise of outside consultants, this critical initiative will help plot the direction of the division and inform the criteria for selection of the new chief. Included in the planning are designs for a new physical configuration of the Performing Arts Reading Room that will

accommodate reference service for the Motion Picture, Broadcasting, and Recorded Sound Division, as their collections undertake the move to Culpeper, Virginia.

The Music Division began collaborative efforts with renowned baritone Thomas Hampson, celebrating creativity in America through the art of American song. The division contributed to the Song of America Web site, launched June 14, and worked to plan an eleven-city concert tour featuring music from the division's collections. A press event in New York at the Park Avenue Café announced the new cooperative venture. Materials produced for the tour include a program booklet featuring images from the collections and educational materials specifically developed for the Thomas Hampson Teacher Institute workshops.

Physical improvements to the division's space included the completion of refitted compact shelving units in the stack area, now equipped with a reliable manual operating system, and a secure vault in the Acquisitions and Processing Section, where rare materials are housed during processing. This vault was mandated by the initial Risk Assessment of the Music Division. Both of these advances resulted in improved access to collections and provided for additional security to collections materials.

Digital Resources

At the close of FY2005, 38 finding aids to Music Division collections were available on the Library's Web site.

Digital resources produced by the Music Division included the Katherine Dunham Collection (released October 15), devoted to the works of the innovative dancer and choreographer, and the Roger Reynolds Collection (released April 20), highlighting the work of the American composer; these releases enhance those already available on the I Hear America Singing (IHAS) site, which serves as the main avenue for visitors and scholars to explore American performing arts through the Library of Congress's unsurpassed collections of scores, sheet music, audio recordings, films, photographs, maps, and other materials.

Staff also contributed to *Jazz on the Screen: A Jazz and Blues Filmography* by David Meeker and to the Song of America Web site (released June 14), featuring details of the Library's collaboration with singer Thomas Hampson.

The Music Division's Web sites employ XML software and tools, Cocoon, and other open source software. We engaged in usability testing during FY2005.

Acquisitions

The Music Division acquired noteworthy collections and individual items that serve to strengthen even further our unparalleled holdings of American music, dance, and theater. We continued to collect important items that complement our other holdings, as well. Most items were gifts to the Library, although we purchased significant materials, and received additions to the collections through Copyright. Music Division collections increased by more than 229,000 items in all formats.

Particularly significant acquisitions include:

- *Alvin Ailey Collection*: Papers, correspondence, photographs, scrapbooks, posters, videos and other dance materials of the great American dancer and choreographer. Gift.
- *Béla Bartók*: Detailed, three-page autograph letter from the composer to his London publisher regarding his Concerto for Orchestra, a landmark 20th century work commissioned by the Library's Koussevitzky Music Foundation. Purchase.
- *Hall Johnson Collection*: Music and papers of the significant African-American composer, choral director, and author, most noted for his work on preserving the integrity of the spiritual. Gift.
- *Jerome Kern*: The composer's holograph manuscript for the song *The Last Time I Saw Paris*, annotated by Kern with a reminder to "phone Ira [Gershwin]" and ask about "George's [Gershwin] French taxi horns..." a reference to instrumentation in *Gershwin's American in Paris*. Purchase.
- *Wanda Landowska Collection*: 50,000 letters and papers, 1,000 pieces of music, 10,000 photographs, and other archival items belonging to the legendary harpsichordist. The collection also includes musical instruments, notably the performer's two well-known harpsichords by the French maker Pleyel. Gift.
- *Billy May Collection*: Music scores and parts of the jazz composer and arranger, whose work with Frank Sinatra, Ella Fitzgerald, and Nat King Cole set industry standards in the 1940s and 50s. Gift.
- *Winston Sharples Collection*: Music, papers, and other materials belonging to the Paramount Pictures musical director, who wrote and orchestrated scores for over 600 films, television

shows, and cartoons, including Felix the Cat, Little Lulu, Popeye, and Woody Woodpecker. Gift.

Other important acquisitions include:

- *Samuel Barbe* : Composer's holograph manuscript of Toccata Festiva for organ and orchestra. Purchase.
- *George Gershwin*: Manuscript in an unknown hand of the short score of Concerto in F. Gift.
- *Oscar Hammerstein II*: Lyric sheets, sketches, correspondence and clippings relating to the great American lyricist. Gift.
- *Jerry Herman Collection*: Music manuscripts, scores and papers of the American musical theater composer and lyricist, whose shows include Hello, Dolly! and Mame. Gift.
- *Frederik Prausnitz Collection*: Music manuscripts, annotated scores, correspondence and other papers of the noted American conductor. Gift.
- *David Raksin Collection*: Concert music, papers, and photographs of the noted Hollywood composer. Gift.
- *Isaac Stern Collection*: Additional materials for the collection of the world-renowned violinist. Gift.
- *Halsey Stevens Collection*: Research materials and other papers, and music materials of the well-known American composer, author and educator, whose book on composer Bela Bartok is a standard text. Gift.

Arrearage Reduction and Processing

Music Division cleared 124,023 items from the arrearage of unprocessed collections. In particular, significant reductions in the Billy Taylor Collection (26,320 items), Theodore Presser Archive (39,508 items), and the Budapest String Quartet Collection (17,946 items) represent important progress towards making these collections fully accessible to researchers. Processing work moved forward on other collections, including: Bach Aria Group, Samuel Baron, Josef Gingold, Martha Graham (complete inventory of correspondence), Serge Koussevitzky, Boris Koutzen, Gerry Mulligan, Bronislava Nijinska (including translation of primary documents from Russian), Leonard Smith, Whittall/Mendelssohn.

Scrapbooks from the Alvin Ailey Collection, and from the Desi Arnaz and Lucille Ball Collection were prepared for microfilming; an on-going project to reformat music publishers' catalogs continued.

Finding aids to the Otto Klemperer Archive and Robert Hall Lewis Collection are now available.

Reader Services

The Reader Services Section initiated regularly scheduled tours of the Performing Arts Reading Room, enabling researchers to familiarize themselves with procedures and reference resources. Also instituted was an online registration form for these sessions, as well as for specialized group tours and orientations.

The Music Division provided 95,216 counts of direct reference service, including 3,032 to in-person readers; 3,053 telephone requests; 102 written requests received by mail; and 1,855 electronic inquiries. More than 87,174 items from the collections were served to library patrons.

Staff gave presentations to area school teachers in the "Adventure of the American Mind" program, encouraging the use of digitized performing arts collections in classroom lesson plans.

Music Specialists from the Music Division's Reader Services Section and Catalogers from Special Materials Cataloging Division began a program of cross-training designed to inform staff of each division and enable certain tasks to be shared.

Outreach and Public Events

Building on an eighty-year tradition, concerts held in the Coolidge Auditorium continued to serve as the public face of the Music Division to a diverse and appreciative audience. The Music Division produced events that featured critically acclaimed ensembles and scholarly lectures and panel discussions. Highlights include:

- Founder's Day Concert featured the George Crumb Ensemble in a 75th birthday tribute to the composer.
- Library debut of "Le Concert Spirituel," presented in cooperation with the Embassy of France.
- Concert by internationally acclaimed baritone Thomas Hampson, first in a series of collaborative efforts with the Hampson Foundation.
- The Beaux Arts Trio performed as part of its 50th anniversary season.
- The Juilliard Quartet appeared in its final regular appearance on the Library's concert series; the concert featured the world premiere of Stephen

Hartke's *Diferencias*, commissioned by the McKim Fund in the Library of Congress.

- Pre-concert panel discussion "At the Crossroads: Latin American Classical Music in the 21st century" was taped for the Library's Web site; concert by the Aguava New Music Studio followed.
- The Washington Bach Consort presented "Bach Alive in the Nation's Library," first in a series of performances produced in collaboration with the choral ensemble and the Eleanor Remick Warren Society.
- Washington debut of the acclaimed early music ensemble "Akademie für Alte Musik Berlin."
- Concert featuring the world premiere of Fred Lerdahl's *Duo for Violin and Piano*, commissioned by the McKim Fund in the Library of Congress.

Other public events highlighted a wide range of Music Division projects:

"Jazz and the Soul Film," a ten week film series produced by staff from the Music Division and Motion Picture, Broadcasting, and Recorded Sound Division began October 14 in the Pickford Theatre.

In October, the Music Division collaborated with the Juilliard String Quartet on a three-stop tour in Southern California featuring concerts, educational outreach activities, and displays of treasures from the collections.

Instrument curators hosted a successful open house for visitors on May 25, including tours of the Dayton C. Miller Flute Collection and the collection of string instruments. This event provided a rare look "behind the scenes" for library staff and members of the public.

A reception held September 12 in the Whittall Pavilion honored distinguished jazz musician B.B. King, who received the Library's Living Legend award.

In conjunction with nine concerts, staff prepared displays of Music Division materials for cases in the Coolidge Auditorium foyer. The division continued to select and contribute items for the Gershwin exhibit space in the Disney Concert Hall in Los Angeles. Material from the division was included in the traveling exhibits *Haven to Home* and *Brown vs. Board of Education*.

The Music Division produced "Great Conversations in Music," a DVD featuring discussions with eminent

pianists, conductors, string virtuosos, and composers in conversations moderated by pianist Eugene Istomin.

Publications

Music Division staff continued to make frequent contributions to scholarly and popular publications in their fields. Articles by staff appeared in the journals *Early Music America*, *Nineteenth-Century Music Review*, *Notes: The Journal of the Music Library Association*, *Opera Today*, and *The Verdi Forum*, as well as for publications of the Baltimore Opera, New York City Opera, and Washington Opera. Monographs and book chapters include *Opera: The Basics* (Routledge) and *Walt Whitman and Music* (Cambridge University Press). Staff contributed program notes for performances sponsored by the Charlotte Civic Orchestra, Dumbarton Concerts, Richmond Philharmonic, and the Washington Concert Opera, as well as for "Sondheim: the Story So Far...", a CD set issued by Sony/BMG.

Staff Retirements and Appointments

Retirements:

Ruth Foss, Program Specialist in the Music Division, retired May 31 with 29 years of service.
Sandra Key, Music Specialist in the Music Division, retired April 29 with 42 years of service.
Jon Newsom, Chief of the Music Division, retired May 1 with 39 years of service.

Appointments:

Susan Vita was appointed Acting Chief of the Music Division on June 13.

Cataloging Policy and Support Office (CPSO)

LC Semi-Annual Report to ALA. More information about recent initiatives undertaken at the Library of Congress is available on the "LC at ALA" Website, <http://www.loc.gov/ala/ala-winter-2006.html>.
Integrated Library Management System. In November 2005, the Library upgraded its integrated library management system to the Voyager with Unicode Release. Users can now search and display Arabic, Chinese, Hebrew, Japanese, Korean, Persian, and Yiddish characters and scripts in the Library of Congress Online Catalog. Over the past twelve months, the Library has continued to expand access and improve service for users of the Library of Congress Online Catalog (catalog.loc.gov). In the past year, the Library increased the number of

simultaneous OPAC sessions by 25 percent and saw a resulting decline in the number of customers who could not be accommodated. The Library will continue to monitor external use and seek ways to increase access for users. *Cataloging Distribution Service (CDS)*. Ten CDS staff members retired on January 3, more than one third of the staff. The division now has 17 staff members. Kathryn Mendenhall, chief of CDS, became full-time acting director of the Partnerships and Outreach Programs Directorate in November 2005. Barbara Tillett, chief of CPSO, is also acting chief of CDS during Mendenhall's absence. She is assisted by Tom Yee, assistant chief of CPSO, and Loche McLean and Bruce Johnson, who are rotating as acting assistant chief of CDS.

CPSO GENERAL

Database improvement. The CPSO Database Improvement Unit has updated approximately 525,000 records since the unit was formed on June 28, 2004. The unit corrected obsolete subject headings and descriptive access points in bibliographic records as well as in name authority records.

Retirements. As a result of the Congressional oversight committees' approval of the Library's request to offer Voluntary Separation Incentive Program buyouts and/or Voluntary Early Retirement Authority retirements from selected service units, 5 staff members retired from CPSO at the beginning of January, including one senior policy specialist. We had already had two retirements from the policy team in the recent past. Fortunately, we have been able to have several detailees from the cataloging divisions for short assignments, and two for longer periods.

DESCRIPTIVE CATALOGING

MCDs. Music Cataloging Decisions were absorbed into the *Library of Congress Rule Interpretations* as of LCRI 2005 Update, no. 1. That Update incorporates the MCDs retrospectively, including minor modifications and deletion of obsolete decisions. Future AACR 2 rule interpretations regarding music will be issued only in the LCRI series. The following MCDs were cancelled at the time the others were merged with the LCRIs. See

<http://www.loc.gov/catdir/cpso/mcd.html>:

- 1.5E1 (obsolete)
- 5.7B20 (still valid; example moved to LCRI 1.7B20)
- 6.1F3 (obsolete)
- 6.5C3 (obsolete)
- 22.17 (no longer needed)
- 25.30B7 (sufficient guidance in LCRI 25.30B5)

- 25.30C4 (now in name authority records for composers)
- 26.4 (obsolete)
- 26.4D3 (obsolete)

LCRI 1.0G1, Accents and Other Diacritical Marks. Effective January 1, 2006, CPSO cancelled the prohibition on use of accent marks on initial capital letters of words in manifestations published after 1801 in French, Spanish and Portuguese. This LCRI was reissued with guidelines for implementation and became available February 1 via Cataloger's Desktop. See <http://www.loc.gov/catdir/cpso/accents.html>.

LCRI 22.17, Dates. Death dates may now be added to existing personal name headings according to the following guidelines: optionally, add death dates to established headings that contain birth dates only; continue the "status quo" regarding the restriction of adding dates (birth and/or death) to existing headings that previously had no dates and are not in conflict with other headings. See http://www.loc.gov/catdir/cpso/lcri22_17imp.html. The revised RI became available via *Cataloger's Desktop* on February 1, 2006.

LCRI 25.13. Manuscripts and Manuscript Groups draft available for comment. Because this complex rule is used infrequently by most catalogers, the lack of explicit guidelines has caused considerable frustration and disparate results. Objectives of the revision and a draft of a revised RI was posted for comment until January 30, 2006. See http://www.loc.gov/catdir/cpso/25_13.html. A report of the comments received by CPSO is forthcoming.

Descriptive Cataloging Manual, Z1. The 670 section has been updated to include guidelines for the use of subfield \$u that allows catalogers to add a Uniform Resource Identifier (URI) in authority records when needed. Appendix 1: Ambiguous headings have been updated to reflect recent policy changes in regard to Forests, parks, and reserves as well as to the appropriate MARC coding for U.S. tribal entities. Appendix 2: Canadian Names clarifies that the Library and Archives, Canada will maintain the status quo in regard to Canadian forests, parks, and reserves as well as to names of Canadian First Nations.

LC Guidelines supplement to the MARC 21 Format for Authority Data (i.e., "Blue pages") has been updated to reflect the use of subfield \$u in the 670 field and guidelines for the use of 043 in authority records have been issued.

SUBJECT HEADINGS

Music. Several revisions, though no policy changes, have been made to subject headings in the field of music. Authority records and the *Subject Cataloging Manual: Subject Headings* (SCM) have been changed accordingly:

SCM H 250. Music Heading Authority Records. New references and/or scope notes are required for headings for styles of music, such as **Alternative rock music** and for music for a solo instrument qualified by style.

SCM H 1161. Pattern Headings: Musical Instruments. In this list of free-floating subdivisions, the multiples, such as **\$v Methods (Jazz [Bluegrass, etc.]**), were removed and specific subdivisions added with each of the qualifiers for style that may be used. Additional subdivisions with new qualifiers can be added as needed.

Some new and changed headings in music are:
Bluegrass festivals (*May Subd Geog*)
Chamber music festivals (*May Subd Geog*)
Choruses, Sacred (Mixed voices) with keyboard ensemble
Cylinder recordings
Hymns, Garifuna (*May Subd Geog*)
Electronic and harmonica music (*May Subd Geog*)
Jazz-rock (Music) (*May Subd Geog*)
Latin pop (Music) (*May Subd Geog*)
Lullabies, English–United States
Lullabies, Spanish–Puerto Rico
Music by Jewish composers (*May Subd Geog*)
Musical instruments–Southeast Asia
Opera festivals (*May Subd Geog*)
Piano serial numbers
Polkabilly music (*May Subd Geog*)
Revival hymns (*May Subd Geog*)
Shape-note hymnals (*May Subd Geog*)
Sheet music (*May Subd Geog*)

LCSH, 28th edition. The 2006 28th edition of LCSH will include approved subject headings and changes up to and including Weekly List 35 for the editorial meeting that met on August 31, 2005.

Genre/Form Headings for Moving Images in LCSH. Cataloging staff from the Moving Image section of the Motion Picture, Broadcast & Recorded Sound (MBRS) division, working with policy specialists in CPSO, have begun a project to analyze the genre/form terms from *Moving Image Genre-Form Guide (MIGFG)* and reconcile the terminology with LCSH. The terminology from *Moving Image Materials: Genre Terms (MIM)* will also be consulted as part of

this project. The goal will be to move as much of MIGFG as possible to LCSH, and to unambiguously indicate in LCSH whether the terms are to be used as topics (i.e., subject authority records tagged as 150) or genre/form headings (i.e., subject authority records tagged as 155). The resulting subject authority records will be the first issued as part of LCSH with the 155 tag and will be supplemented with instructions for applying such headings in bibliographic records in the *Subject Cataloging Manual: Subject Headings*. Once LC has developed a draft list of headings to be established in LCSH as genre/form headings, along with scope notes where necessary and a list of principles used to establish such headings, the proposal will be shared with the larger moving image community for input and comment before the genre/form headings are established and distributed as part of LCSH. We envision releasing the draft sometime prior to the ALA annual conference in the summer of 2006.

Geographic Authority Record Enhancement. OCLC staff have been consulting with CPSO staff to develop guidelines and procedures for enhancing a selection of name authority records for jurisdictions by programmatically adding 043 fields with geographic area codes (GACs) and 781 fields showing their geographic subject subdivision forms. It is expected that several thousand records that meet project criteria can be handled in this fashion and that the project could begin after ALA.

CLASSIFICATION

Library of Congress Classification. After a hiatus, inputting of the revised edition of LCC Class M resumed. The new edition is expected to replace the current one later this calendar year. The revision adds many classes, such as geographic subdivisions, that have not previously been published, and provides references to obsolete classes so that older materials on the shelves can be easily be identified using shelflist searches.

Music 053 Project. The retrospective portion of this project to add biography classification numbers (053 fields) to authority records for individuals and performance groups (ML410-ML429) completed ML410.A-ML429.A and progressed to near completion of ML410.B.

Subject Cataloging Manual: Shelflisting. The Cataloging Policy and Support Office is planning to produce a new edition of the current *Subject Cataloging Manual: Shelflisting*, combined into a

single physical volume with the current *Subject Cataloging Manual: Classification*. In the meantime, much of the new and revised material in the shelflisting manual is being made available in *Cataloger's Desktop*.

American Folklife Center

Key 2005 Acquisitions

Collection of Woody Guthrie Letters: AFC purchased an important collection of twenty-nine unpublished letters by and to Woody Guthrie. The letters in the collection discuss Guthrie's work and provide rare insight into his remarkable life. Included with some of the letters are song lyrics written by Guthrie. The letters and lyrics complement other Guthrie materials already in AFC collections.

Chang Yu-Chen Collection: Consisting of 757 VHS and Beta videotapes, this collection documents the performance of traditional Chinese opera by master artists and opera companies in Los Angeles, New York, Washington, D.C., and other cities in the United States over the course of the past thirty years. The collection is especially significant because it includes unique documentation of performances by revered master performers, and has been used by Chinese opera groups in the United States to help them maintain the highest artistic standards of the tradition. This large, well-organized collection was created by the late Chang Yu-Chen, a respected Chinese opera performer and teacher, and it came to AFC as a donation by her husband, Vincent Y. S. Wong, of Louisville, Kentucky.

Vida Chenoweth Collection: Ethnomusicologist Vida Chenoweth, of Enid, Oklahoma, donated an increment to the Vida Chenoweth Collection that consists of original sound recordings, photographs, manuscripts and other materials that document the music, languages and other aspects of the cultures of the Sentani, the Kosarek, and the Marirasi of Indonesia; the Kol, the Baining, the Mangseng, the Blablanga, and the Halia of Papua New Guinea; and various groups in Mexico.

Curtis Cook Zuni Pueblo Storytelling Collection: This collection consists of numerous original audio recordings, manuscripts and published works that document the Zuni language and traditional Zuni narratives, along with associated photographs and other materials, created by the donor, Curtis D. Cook, of Goodyear, Arizona, during the 1960s and 70s.

StoryCorps Collection: AFC received the first increment of the StoryCorps Collection, a born-digital collection comprising oral history interviews and family stories collected at Grand Central Terminal, New York City, since the establishment of the StoryCorps project in 2004. These recordings document the lives of ordinary Americans, and form an oral historical record of life at the beginning of the twenty-first century. The StoryCorps Project is ongoing, with future narratives generated not only at the original StoryCorps site, but also at "Ground Zero" in New York City, and by two mobile recording studios that are visiting towns and cities throughout the United States.

Processing and Cataloging

During 2005, the Center's permanent processing staff completed the processing and cataloging of 64 collections, including the following with significant materials relating to musical performance and dance:

1. 1995 Neptune Plaza Concert Series Collection AFC 1995/001
2. African Studies Collection AFC 1973/010
3. American Folk Blues Festival Photograph Collection, 1962-1965 AFC 2003/050
4. Anthony G. Barrand Concert and Lecture Collection AFC 2003/032
5. Blind Boys of Alabama Concert Collection AFC 2002/012
6. Campbell Brothers and Katie Jackson Concert and Interview Collection AFC 2002/015
7. Cellicion Traditional Zuni Dancers Concert Collection AFC 2002/021
8. Chang Yu-Cheng Chinese Opera Video Collection AFC 2005/003
9. Charivari Concert and Interview Collection AFC 2003/044
10. Chicago Ethnic Arts Project Collection - Exhibition Material AFC 1981/004
11. Chuck Brown Concert Collection AFC 2002/014
12. Chuna McIntyre and the Nunamta Yup'ik Eskimo Dancers Collection AFC 2003/049
13. Coal River Folklife Project AFC 1999/008
14. David Dunaway/Pete Seeger Interviews Collection AFC 2000/019
15. Don Conoscenti Collection AFC 2003/052
16. Eddie Pennington Concert and Interview Collection AFC 2002/010
17. Eleanor Jean Bonar Collection of Songs from Iowa and Kentucky AFC 1971/001
18. Four Masters of Chinese Storytelling Collection AFC 2004/021
19. Ganga Concert Collection AFC 2003/040

20. Gary Le Gallant Collection of "Sugar in the Gourd" Television Programs AFC 2005/002
 21. Hâlau o nâ Maolipua: Hawaiian Mele Hula AFC 2003/043
 22. Howard T. Glasser Collection of Carnegie Ceilidh and Kingston Ceilidh Ephemera AFC 1970/011
 23. Isabel Gordon Carter Collection AFC 2005/004
 24. Jacob Evanson Collection of Folksongs for Pittsburgh School Students AFC 1948/007
 25. James Madison Carpenter Collection AFC 1972/001
 26. Jason Baird Jackson and Victoria Lindsay-Levine Collection of Yuchi Dance Music AFC 2001/009
 27. Joe Derrane and Friends Concert and Interview Collection AFC 2003/042
 28. Julie McCullough/Folklore Society of Greater Washington Collection AFC 2002/003
 29. Karl and the Country Dutchmen Concert and Interview Collection AFC 2002/013
 30. Leo Sarkisian and the Voice of America's "Music Time in Africa" / Bitrus Paul Gwamna (Thesis, PhD) AFC 1997/014
 31. Les Gilliam Collection AFC 1999/009
 32. Lew Green American Banjo Fraternity Collection AFC 1985/021
 33. Mariachi Los Amigos Concert Collection AFC 2003/037
 34. Marynell Young "Vintage Fiddling in Eastern Kentucky" Collection AFC 1986/007
 35. Mingo Saldivar Concert and Interview Collection AFC 2002/017
 36. Minnesota Scandinavian Ensemble and Becky Weis Concert and Interview Collection AFC 2003/045
 37. Nancy-Jean Seigel Collection of Helen Hartness Flanders Material AFC 1999/007
 38. Old New England Concert and Interview Collection AFC 2002/019
 39. Pinetop Perkins Concert Collection AFC 2002/020
 40. Rhythms of Flamenco Lecture and Dance Demonstration AFC 2003/035
 41. Robert M. Fleck Collection AFC 1977/009
 42. Robert Sonkin Alabama and New Jersey Collection AFC 1941/018
 43. Robert Turner and the Silver Heart Gospel Singers Concert Collection AFC 2003/046
 44. Roberto and Lorenzo Martinez Interview Collection AFC 2003/047
 45. Robin Hiteshew Collection AFC 1998/013
 46. Sam Eskin Collection AFC 1999/004
 47. Santiago Jimenez Concert Collection AFC 2002/016
 48. Seldom Scene Concert and Interview Collection AFC 2003/036
 49. Selma Jacobson Swedish-American Songbook and Humor Collection AFC 1979/009
 50. Sensación Vallenata con Gustavo Nieto Concert Collection AFC 2003/041
 51. Svetilen Concert and Lecture Collection AFC 2003/031
 52. Tatiana Sarbinska Concert Collection AFC 2003/039
 53. Tom Paxton Concert and Interview Collection AFC 2002/016
 54. Warner Williams and Jay Summerour Concert and Interview Collection AFC 2003/038
 55. Wylie and the Wild West Concert and Interview Collection AFC 2003/048
 56. YAR International Russian Folk Concert Collection AFC 2000/013
- The **Homegrown Concert Series** is an ongoing project of the AFC to document the best folk and traditional performing artists in the United States for the archive's collections, as selected by state folk arts coordinators in the U.S. Concerts held at the Library during 2005 included:
1. April 21: Fiddler Liz Carroll and guitarist John Doyle (Irish-American music from Illinois)
 2. May 18: The Chu Shan Chinese Opera Institute (Maryland)
 3. June 21: Margaret MacArthur (Ballads from Vermont)
 4. July 20: D.W. Groethe (Cowboy songs and poetry from Montana)
 5. August 17: Benton Flippen and the Smokey Valley Boys (Old-time string-band music from North Carolina)
 6. September 20: Dale Jett and the Carter Singers' tribute to the Carter Family (Old-time country music from Virginia)
 7. October 12: Negura Peruana (Afro Peruvian music and dance from Connecticut)
 8. November 16: Dineh Tah Navajo Dancers
 9. December 7: The Birmingham Sunlights (African American Gospel quartet from Alabama)
- The American Folklife Center's **Benjamin Botkin Folklife Lecture Series** provides lectures that are free and open to the public at the Library of Congress. The lectures offer a platform for folklife and ethnomusicology professionals to present findings from original research and add collection materials to the archive. Botkin Lectures in 2005 focusing on musical traditions include:
1. February 23: "Between Midnight and Day" -- an illustrated lecture by Dick Waterman, photographer, agent, manager, and promoter of traditional Blues artists

2. March 23: "Music in Bulgaria: Experiencing Music, Expressing Culture," an illustrated lecture by Professor Timothy Rice, ethnomusicologist, UCLA
3. September 28: "The Beat: Go-Go's Fusion of Funk and Hip-Hop" -- ethnomusicologist Kip Lornell discussing the book he co-authored with Charles C. Stephenson, Jr.
4. November 17: "Collecting Traditional Sacred and Secular Music in the Republic of Georgia" -- a lecture/concert by Malkhaz Erkvanidze, Georgian ethnomusicologist, performer, and choral leader with the Anchiskhati Choir
5. December 13: "Song and Silence" -- a lecture by Sara M. Davis, a New-York based writer and former research in the Asia Division of Human Rights Watch, on her research among the Tai Lües, an ethnic minority in China.

Ethnographic Thesaurus:

During 2005, the AFC continued its participation in developing the Ethnographic Thesaurus (ET), a comprehensive controlled list of subject terms to be used in describing ethnographic, ethnomusicological, and ethnological research collections. The ET is a cooperative project of the American Folklore Society and the American Folklife Center and is currently in its second year of development. Support for the project is provided through a grant from The Andrew W. Mellon Foundation to create an ethnographic thesaurus. Considerable headway has been made on the current draft of the ET in the Music facet, including Musical instruments, Musicology, and Musical genres. For additional information about the Ethnographic Thesaurus, please check the ET website at: www.etproject.org or sign up for our mailing list at <http://listserv.gmu.edu/cgi-bin/wa?SUBED1=ethnographic-thesaurus-l&A=1>

WIPO/UNESCO:

The American Folklife Center continued its involvement in international discussions concerning intellectual property, folklore, traditional knowledge and genetic resources during 2005. Peggy Bulger, Director of the Folklife Center, served on the U.S. delegation to the World Intellectual Property Organization (WIPO), and participated in meetings of U.S. government officials concerning cultural policy matters involving intellectual property.

General Library News

Office of the Librarian

VSIP/VERA (Buyout/Early-Out):

This year, the Congressional oversight committees approved the Library's request to offer Voluntary Separation Incentive Program buyouts and/or Voluntary Early Retirement Authority retirements from targeted positions and functions in three service units: Congressional Research Service (up to 50 buyouts), Library Services (up to 175 division-wide, plus all eligible employees in the Motion Picture, Broadcasting, and Recorded Sound Division), and Integrated Support Services (up to 9 buyouts). In order to assure that the VSIP/VERA program will be cost-neutral to the Library, employees electing the buyout had to retire by January 3, 2006. The savings from unpaid salaries from January 3 through September 30 will offset the cost of the incentive payments. Employees had to submit buyout requests by Friday, December 2, 2005. As of that time, the number of VSIP/VERA retirement applications was: Library Services – 174; CRS – 31; ISS—7; total for the Library – 212.

Thomas Hampson Tour

The Library began an 11-city U.S. tour celebrating creativity across America with concerts, educational outreach efforts and receptions in Kansas City, Missouri, and Fort Worth, Texas, in November. Noted baritone Thomas Hampson headlined the events in both Kansas City and Fort Worth with sold out concert performances. The first two legs of the creativity tour were also widely praised in the press for raising awareness of the benefits the Library has to offer and for the wonderful displays from the Library's collections that were brought to these cities. Several Members of Congress and their staffs participated in the Kansas City and Fort Worth events, including Senator Kay Bailey Hutchison (R-Tex.) who welcomed Dr. Billington to the opening reception at the Fort Worth Modern Art Museum. The Library continued the Hampson Tour to Philadelphia (January 8), St. Paul (January 17) and New York City (January 19). Other cities the Library plans to visit before the tour concludes are Detroit (March 15), West Palm Beach, Florida (March 19), Oxford, Mississippi (March 21), Chicago (May 28), Omaha (May 30) and San Jose, California (June 3). Further information on the Hampson Tour can be found at <http://www.loc.gov/creativity/hampson/>.

World Digital Library

Librarian of Congress James H. Billington and Google Co-Founder Sergey Brin announced on November 22, 2005, that Google would contribute \$3 million to the Library's initiative to begin a World Digital Library (WDL) for use by other libraries around the globe. The effort would be supported by funds from nonexclusive, public and private partnerships, of which Google is the first.

The concept for the WDL came from a speech that the Librarian delivered to the newly established U.S. National Commission for UNESCO on June 6, 2005, at Georgetown University. To lay the groundwork for the WDL, the Library will develop a plan for identifying technology issues related to digitization and organization of WDL collections. The content of the World Digital Library, like that of American Memory, will be primarily one-of-a-kind materials, including manuscript and multimedia materials of the particular culture.

Dr. Billington named John Van Oudenaren, chief of the European Division and head of the Global Gateway digital library project, as the Library's senior advisor for the WDL initiative, effective December 19. Also in December, Associate Librarian for Library Services Deanna Marcum presented the World Digital Library Program to the Governing Board of the International Federation of Library Associations and Institutions. The Board was enthusiastic about the WDL concept and pledged support.

Acquisitions and Bibliographic Access Directorate

Acquisitions and Cataloging in Overseas Offices:

Lygia Ballantyne retired from the Library on January 3, 2006. She was director of the Library's office in New Delhi, India, and served during the past sixteen months as acting chief of the African/Asian Acquisitions and Overseas Operations Division (AFAOVOP). James Gentner, director of the Cairo Office (Egypt), will serve as acting division chief of AFAOVOP for four months beginning no later than March. Carol Mitchell, currently acting director of the Islamabad Office (Pakistan), has agreed to serve concurrently as the acting director for the Cairo Office during this interval.

The Library's overseas offices (in Rio de Janeiro, Brazil; Cairo, Egypt; New Delhi, India; Jakarta, Indonesia; Nairobi, Kenya; Islamabad, Pakistan; and the sub-office in Bangkok, Thailand), administered in AFAOVOP, acquire and catalog materials from countries in which the book trade is not well

developed; provide preservation controls such as binding and microfilming for many materials they acquired; and conduct the Cooperative Acquisitions Program (CAP) to enable other libraries to acquire materials for their own collections on a cost-recovery basis. The overseas offices made major progress this year toward full integration with the Library's acquisitions and bibliographic access processes in Washington. After intensive training in Washington in the ILS cataloging module for all types of material including electronic resources, microforms, and maps, all offices are able to catalog independently in the ILS.

Bibliographic Enrichment Activities:

John Celli, Chief of the Cataloging in Publication (CIP) Division, became chair of the Bibliographic Enrichment Advisory Team upon the retirement of founding chair John Byrum on January 3, 2006. John Celli and cataloging automation specialist David Williamson will coordinate and manage BEAT projects. Patricia Hayward, program specialist in the CIP Division, will assist with administrative and other support. For more information, please see <http://www.loc.gov/catdir/beat/>

Automated Web Cataloging with the Web Cataloging Assistant: An outgrowth of BEAT's Web Access to Publications in Series project (see below), Web Cataloging Assistant has been in operation since June of 2004. It is currently being used to catalog monographs from 32 different series. As of November 30, 2005, it has accounted for nearly 4,000 electronic monographs cataloged. This project allows a cataloger to examine the abstract page for a particular monograph on the Web, and by using computer and programmed functions effect the creation of a MARC record that is automatically added to the LC database. This record includes an abstract of the title represented. The cataloger subsequently adds subject headings and performs any needed authority work. The capability greatly reduces manual aspects of the project and allows catalogers to concentrate on the intellectual work, thus providing an enriched record through largely automated means.

BEAT Book Reviews Projects: This ongoing BEAT project to include links to scholarly reviews expanded in fiscal 2005 to include reviews from E-Streams and Education Reviews.

Collaborative Project to Study iVia Software: The Library has a cooperative agreement in the final stages with the INFOMINE Project (<http://infomine.ucr.edu>) at the University of California, Riverside. This cooperative agreement would test the iVia software

(<http://infomine.ucr.edu/iVia/>) developed for the INFOMINE project. iVia harvests, analyzes, and processes metadata from Web sites and other digital objects for use in the INFOMINE database. The parties believe that it would benefit the library community worldwide to incorporate the Library's subject authority and classification data into the iVia automatic classifier capability. It is thought that the incorporation of this data will improve the ability of the iVia software to generate metadata useful to the Library and other libraries, with minimal intervention by cataloging staff. The cooperative agreement was pending as of December 30.

Digital Tables of Contents: The Digital Tables of Contents project creates machine-readable Table of Contents (TOC) data from TOC surrogates and these materials are subsequently HTML-encoded and placed on a server at the Library. The process cross-links the TOC to underlying catalog records. Both the catalog records and the linked TOC data may be viewed through a Web browser by accessing the Library's online catalog access options. Over 32,000 TOCs have been created and linked in this project. In 2005, over 6000 TOCs have been added to the project. In addition, more than 8.8 million hits have been recorded on the TOC files section of BEAT Web pages for the three Web-based TOC projects combined.

Machine Generated 505 Table of Contents (MG 505): This BEAT project adds full text table of contents (TOC) data to catalog records – information that was previously available only through links from within catalog records to LC's Web-based TOCs for those items. In addition to English language materials, the project has recently expanded to include items in German.

The original TOC data was generated from information captured from the scanned table of contents images from books and is now being added to field 505 by computer programs. Fields with such information are preceded by the legend: "Machine generated contents note:" and are not reviewed for punctuation. Because the scanned table of contents reflect a wide variety of formats and structures, a small percentage of records may contain errors in the placement and configuration of the 505 texts. Begun in February 2005, this project has produced 10,000 machine generated TOC.

Web Access to Publications in Series: This project has several facets, the first of which is to link many "working paper/discussion paper" type serial publications to their Web-based electronic versions.

These links provide access to electronic versions of these publications. With this project LC provides more timely, comprehensive, and cost effective access to these series. In a second area of activity the Library's Serial Record Division is creating electronic serial records for a number of high research value monographic series that have not been represented in LC's catalogs, thereby opening up a rich, new source of information for researchers who may now access electronic versions of those items. These efforts have provided access to the full electronic texts of 30,000 individual monographs. In all, Web Access to Publications in Series currently has links to more than 350 series. A noteworthy enhancement to both the project and for Business Reference Services, Science, Technology and Business Division, has been the creation of a Web-accessible database of Technical Reports and Working Papers in Business and Economics for series covered by the project. The database can be accessed at <http://www.loc.gov/rr/business/techreps/techrepshome.php>

Web Access to Works in the Public Domain: This BEAT initiative links LC bibliographic records to full text electronic copies of the materials residing in other institutions. The Library expects to provide users with substantive information about these materials as well as access to their full texts. In 2005, BEAT processed items from new sources: RAND Corporation, the U.S. Commission on Civil Rights, the University of Maryland Law School, and the University of Wisconsin Digital Collections.

Casalini Shelf-Ready Project:

The Library's project to acquire shelf-ready materials, with complete cataloging and some book preparation, from its Italian book vendor, Casalini libri, moved into the production phase in October 2005. The project began in 2004 and proceeded in three phases. The first two phases involved the contribution of 2,200 Casalini-produced bibliographic records, with associated authority work for the final 400, in compensation for intensive training, review, and feedback to Casalini by Library of Congress experts. In 2006, the Library expects to obtain up to 3,500 core-level bibliographic records from Casalini, which has joined NACO and SACO, the name and subject authority components of the Program for Cooperative Cataloging, and will contribute necessary authority work to support access points on these records to OCLC. Serials, volumes added to multivolume sets, belles lettres, and certain other materials are excluded from the project; the Library will continue to catalog at least half its Italian materials in-house during this

phase. A Library of Congress bibliographic record that was prepared by Casalini carries an 040 field with values: \$a ItFiC \$c ItFiC \$d DLC.

The shelf-ready pilot project enabled ABA to reassign three acquisitions staff members who were needed elsewhere. However, the impact on the workload of bibliographic access reviewers and trainers was greater than originally predicted, as more than three full-time equivalent staff positions were devoted to cataloging review for half of fiscal year 2005.

Cataloging Distribution Service (CDS):

Cataloger's Desktop: Migration to the Web of Cataloger's Desktop is now complete. The Cataloging Distribution Service (CDS) will shortly introduce a simplified user interface and a reorganized and easier-to-use table of contents.

Cataloging Documentation Survey: CDS conducted a cataloging documentation survey this past summer. The survey was available directly from the CDS Web page. Among the major findings were the following:

1. Some interest in PDF versions of updates to CDS's looseleaf publications [see section directly above this for details], but, generally, PDF was not a preferred format for LC documentation users.
2. Classification Web was the preferred format for accessing Library of Congress Subject Headings;
3. Cataloger's Desktop was the preferred format for accessing LC's cataloging documentation.
4. Forty percent of respondents used the paper print versions of documentation to supplement their use of the Web products.

CDS Retirements and Transition: Ten CDS staff members retired on January 3—more than one third of the staff. The division now has seventeen staff members. Kathryn Mendenhall, chief of CDS, became full-time acting director of the Partnerships and Outreach Programs Directorate in November 2005. Barbara Tillett, chief of CPSO, is also acting chief of CDS during Mendenhall's absence. She is assisted by Tom Yee, assistant chief of CPSO. In addition, Loche McLean and Bruce Johnson will rotate as acting assistant chiefs of CDS, with McLean taking on that role for the first quarter of the calendar year.

Free PDF Versions of Selected Publications: The following publications will be available as free PDF files beginning with issues published after January 1, 2006:

1. Cataloging Service Bulletin

2. Updates to Library of Congress Rule Interpretations
3. Updates to Subject Cataloging Manual
4. Subject Headings
5. Updates to CONSER Editing Guide
6. Updates to CONSER Cataloging Manual
7. Updates to MARC 21 format documentation.

The traditional paper publications will continue to be available from CDS by paid subscription. Based on CDS's experiences offering PDF versions of these selected publications throughout 2006, CDS may decide to offer additional titles in PDF format.

Migration to Server-based Environment: CDS has nearly completed a lengthy migration of the mainframe production system to a server-based system. The move involved many legacy programs dating to the early 1960's. Some could not be installed without rewriting code. We hope to finish the process in 2006.

New Voyager Unicode Implementation and Delete Records: The new Voyager Unicode implementation had to be completely tested before CDS made the switch. Ninety percent of the affected programs are now functioning without problems. One exception relates to the distribution of delete records. There is a problem with the delete processing when certain diacritics are present. CDS is aware of the problem and has identified the records. Subscribers need not report the missing records. CDS hope to resolve the issue soon and will redistribute the missing delete records.

A positive result of the new Voyager Unicode system is that CDS is now in a position to distribute UTF-8 encoded records. For the near future, UTF-8 distribution will be in response to requests from subscribers.

Training products: During 2006, four new courses and their accompanying CDS materials will be introduced:

1. Metadata Standards and Applications
2. Principles of Controlled Vocabulary and Thesaurus Design
3. Digital Project Management for the 21st Century
4. Digital Library Design Overview

During the last year, the following training courses and accompanying CDS materials were revised:

1. Integrating Resources Cataloging Workshop
2. Basic Serials Cataloging Workshop
3. Advanced Serials Cataloging Workshop

A new course and accompanying CDS material, Basic Creation of Name and Title Authorities, was introduced.

Cataloging in Publication:

In early spring 2006, the Library of Congress Cataloging in Publication (CIP) Program will launch two separate online surveys to U.S. libraries and U.S. publishers. The year 2006 marks the 35th anniversary of the CIP program, an appropriate time to review the status of the program and to obtain feedback from the communities it serves.

The surveys are designed to obtain input on a number of critical issues facing the CIP program and its future. They will help the Library of Congress identify the full scope of how CIP data is currently used and how the program can be improved, so that it can better meet the needs of the library and publishing communities, while improving throughput, efficiency and reducing costs.

The surveys will be posted on the Library of Congress homepage and notice of their availability will be advertised through the American Library Association and the Association of American Publishers. For further information about the 2006 CIP surveys, please contact Oxana Horodecka, Coordinator of Electronic Programs, CIP Division, Library of Congress: ohor@loc.gov

Duplicate Materials Exchange Program (DMEP):

An outgrowth of a business process improvement project initiated in 2002, DMEP had as its goals to maintain or improve equitable exchanges with active partners; reduce ABA staff time needed to manage exchange programs; reduce space used to store duplicates, list materials, and pack items; reduce expense by reducing the number of times that items were physically handled; and implement a Web-based customer interface to replace paper lists. All goals have now been achieved, and the Library's exchanges with partners around the globe are centrally serviced through DMEP. The online interface for the program, Web DMEP, was launched at the end of July 2005 to 3,063 partners in 118 countries. The site employed shopping cart functionality to allow the Library's exchange partners to select desired materials in exchange for materials that they send to the Library. Web DMEP offered instantaneous selection, inventory control, partner access to an entire database of available titles in all subject areas; and many other improvements over the traditional process of distributing printed lists of available materials. For

exchange partners without Web access, the program continued to distribute printed lists containing a different, but comparable, selection of books. In fiscal 2005, the Library sent its exchange partners 11,197 books requested from printed DMEP exchange lists and 4,574 books requested from Web DMEP.

Program for Cooperative Cataloging/Cooperative Cataloging Team:

Highlights from the Program statistics for fiscal FY05 include:

- new name authority records: 162,099
- new series authority records: 9,889
- new subject authority records: 2,962
- new bibliographic records: 66,809
- CONSER authentications: 23,692
- CONSER maintenance: 32,246

Growth in membership has continued at an even pace, with the PCC reaching the 500 member mark during the fiscal year. A large number of training sessions for new and current members were conducted over the past year—64 institutions and over 100 catalogers received NACO training; the majority of these sessions were done by non-LC staff. Outreach efforts in under-represented areas such as East Asian, African-American, and other minority groups had notable successes with the training of the Harvard Yenching Library for BIBCO (monograph bibliographic record cooperative program), the NACO (name authority cooperative program) membership of the National Indian Law Library, and the formation and training of a Caribbean NACO and SACO (subject authority cooperative program) funnel centered in the University of the West Indies.

A further notable development is the consolidation of SACO as a program with membership, training, and quality/quantity requirements. Experienced catalogers have agreed to serve as SACO mentors in the field, working with new members. This will spread the training and review expertise outside the LC staff.

Technology Policy Directorate

Automation Planning and Liaison Office (APLO):

Susan M. Hayduchok retired as chief of APLO at the end of 2005. Cheryl Cook, who recently became a supervisor in APLO, is carrying out most of the chief's duties, supported by Henry Rossmann, acting director for Technology Policy.

Integrated Library System (ILS) Program Office:

Electronic Rights Management System: In 2006 the Library will implement a Web interface to its Electronic Rights Management System (ERMS) to improve user access to electronic resources. The ERMS Web interface will deliver a consolidated A to Z listing and up-to-date holdings information. A search engine will provide access to these electronic resources for staff and users. This Web interface will provide a gateway to the full text of articles from e-resources via multiple search options. Future directions for the project include exploring the integration of the ERMS with other production systems, such as Find It , LC's OpenURL Resolver, to serve as a target for a listing of LC's e-journal holdings.

Encoded Archival Description: LC's seven special format divisions created over 25 new EAD finding aids in 2005. The 291 finding aids indexed in LC's EAD InQuery search system provide access to more than 16 million archival items in LC's collections. The LC ILS contains collection level summary records that point to these EAD finding aids through persistent identifiers (handles). RLG regularly harvests LC's EAD finding aids for inclusion in their Archival Resources site, a "union catalog" of finding aids. In addition, the new PDF manifestations of LC's EAD finding aids are prominently indexed by search engines such as Google and Yahoo, which provides increased visibility to LC's archival collections.

In fiscal 2005, LC's EAD Technical Group completed LC's implementation of EAD2002, the revised EAD XML DTD released by the Society of American Archivists into **production** in January 2004. Using a conversion software toolkit written by LC's Music Division staff, all existing LC finding aids were converted to XML. PDF versions were also creating (using XSL-FO) to provide printable documents for LC reading rooms. With ITS assistance, ILS staff modified LC's EAD InQuery search system.

Find It , LC's OpenURL Resolver: As part of the Library's ongoing efforts to improve service to its users, the Library implemented Find It!, an OpenURL resolver. Using the SFX software from Ex Libris, Inc., Find It! enables users to navigate seamlessly between independently managed resources by generating links from citations for resources to full digital content and other services, such as tables of contents and abstracts; the Library of Congress Online Catalog; the Library's title lists of available electronic journals; and Web search engines.

Handle Server: The Library uses CNRI's handle server software to provide persistent identification of LC-managed electronic resources. In 2005, LC migrated its handle server application to an Oracle platform and Library staff registered more than 750,000 new handles. The Library's handle server now contains over 1.25 million handles.

Integrated Library Management System: In November 2005, the Library upgraded its integrated library management system to the Voyager with Unicode Release. This upgrade accomplished the conversion of the LC Database to Unicode, a character coding system designed to support the interchange and display of the written texts of the diverse languages of the modern world. Users can now search and display Arabic, Chinese, Hebrew, Japanese, Korean, Persian, and Yiddish characters and scripts in the Library of Congress Online Catalog.

During the upgrade, the Library reduced the number of simultaneous external OPAC and Z39.50 sessions in order to allocate additional system resources for processing the conversion and indexing of the database. Shortly after the completion of the upgrade the Library resumed all previous levels of access. The Library regrets any inconvenience to users and appreciates their patience during this brief period.

The Library has provided extensive Help Files to guide users in adjusting the settings in their operating systems and Web browser to enable proper display of all characters in the LC Online Catalog. These Help Files are available at:
<http://catalog.loc.gov/help/unicode.htm>, and contain information about fonts for display and printing records. A presentation on the Library's implementation of Unicode is available at:
<http://www.loc.gov/ils/>

Over the past twelve months, the Library has continued to expand access and improve service for users of the Library of Congress Online Catalog (catalog.loc.gov). In the past year the Library increased the number of simultaneous OPAC sessions by 25 percent and saw a resulting decline in the number of customers who could not be accommodated. The Library will continue to monitor external use and seek ways to increase access for users. In 2005, the Library expanded use of its integrated library management system to its six overseas offices. Staff in Cairo, Islamabad, Jakarta, Nairobi, New Delhi, and Rio de Janeiro now perform cataloging and acquisitions activities in the LC ILS.

The Cataloging Distribution Service successfully migrated to a Voyager database in December 2005.

Copyright Office

Metro-Goldwyn-Mayer Studios, Inc. v. Grokster, Ltd.:

On March 29, 2005, the Supreme Court heard oral arguments in the MGM v. Grokster litigation. The case was described by many as the most significant copyright issue to come before the Court in decades.

Grokster and Streamcast distributed software freely over the Internet that enabled users to directly search the hard drives of other users of the software for files of any kind. Billions of copyrighted works have been copied with the assistance of these, and similar, software applications. The software manufacturers acknowledged this infringing activity, but claimed that the software was also capable of noninfringing uses and therefore that the software manufacturers should not be liable for the activity of its users.

In essence, the litigation involved the question of whether decentralized peer-to-peer file sharing services are liable for contributing to the copyright infringement by users of these services. Although there was no question that the vast majority of the uses of these services were infringing, the Court of Appeals for the Ninth Circuit held that these services were not contributorily liable for the actions of their users because these P2P services were "capable of substantial noninfringing uses." Interpreting the Supreme Court's 1984 Sony Betamax decision as a *per se* rule, the Ninth Circuit found that this Sony decision precluded the imposition of secondary liability on Grokster and Streamcast.

The United States Government filed a brief and participated in oral argument on behalf of the copyright owners. The United States Government disagreed with the court of appeals' decision and filed an *amicus curiae* brief arguing that this case was different from Sony, and that the Ninth Circuit had misconstrued the Sony decision as a *per se* rule. The Government argued that courts must examine all of the relevant facts in order to determine whether secondary liability should be imposed. The Government argued that the Ninth Circuit, by misconstruing Sony as a *per se* rule, failed to consider critical facts. The Government argued that liability could be predicated on the defendants' active inducement of infringement by the users of their software.

On June 27, 2005, the Supreme Court unanimously reversed the Ninth Circuit and remanded the case for further findings of fact. The Court found that the Ninth Circuit misconstrued the Sony decision when it failed to consider evidence that the distributor of the product or services induced infringement by users. The Court held that secondary liability for copyright infringement may be established by proving that a distributor of products or services induced others to engage in copyright infringement.

On September 28, 2005, the Register of Copyrights testified at a hearing before the Senate Committee on the Judiciary on "Protecting Copyright and Innovation in a Post-Grokster World." She stated that the emergence of online music distribution demonstrated that technological progress can bring societal advances and also beget legal quagmires. In its ruling in Grokster, the Supreme Court clarified that those who offer products and services in a way that induces others to engage in copyright infringement can be held secondarily liable for that infringement.

While a U.S. Supreme Court decision has no binding precedential value outside the U.S., since the Grokster decision three courts spanning the globe have reached results consistent with the result in Grokster. A beneficial side effect of the publicity given to the Grokster decision is that it has helped to bring the issue of illegal file sharing to public consciousness and made it more difficult for defenders of the practice to claim that it is lawful. This Supreme Court decision affords legitimate music services an opportunity to make great strides in further educating the public and developing successful business models for marketing their products. Such developments will assist the copyright owners to obtain the benefits of their exclusive rights and help users to engage in lawful use of these copyrighted works.

Orphan Works:

In January 2005, the Copyright Office announced the beginning of its study of issues surrounding "orphan works" – copyrighted works whose owners are difficult or even impossible to identify and locate. The study is a response to concerns that uncertainty surrounding ownership of these works might needlessly discourage subsequent creators and users from using works in socially productive ways, such as by incorporating these works in new creative efforts, or by making them available to the public. The study seeks to address these concerns by soliciting public comment on the issue in order to determine whether a legislative, regulatory, or other solution might be appropriate.

The study was conducted in three phases. The first phase involved the solicitation of written comments from the public. The January 26th Notice of Inquiry published in the Federal Register invited the public to submit written comments during an initial 60-day period. The Office received approximately 700 unique comments before the deadline on March 25, 2005. After this initial period expired, the Notice of Inquiry also provided for a 45-day period during which the public was invited to submit reply comments addressing issues raised by the initial comments. The Office received about 150 unique comments before this period concluded on May 9, 2005. Both the initial comments and the reply comments have been posted on the Copyright Office's Web site.

The next phase involved the review and evaluation of the written comments. After some review, the Office held roundtable meetings with dozens of interested parties in summer 2005 in both Washington, D.C., and Berkeley, California, as part of an effort to produce a report and recommendations on orphan works in January 2006.

The study has the support of several members of Congress who are frequently engaged in copyright issues. On January 5, 2005, Senators Orrin Hatch and Patrick Leahy, the chairman and ranking member, respectively, of the Senate Judiciary Committee's Subcommittee on Intellectual Property, asked the Register of Copyrights to study this issue and to report findings by the end of the year. In the same month, Reps. Lamar Smith and Howard Berman, the chairman and ranking member, respectively, of the House Judiciary Committee's Subcommittee on Courts, the Internet and Intellectual Property, sent letters to the Register supporting the study.

Section 108 Study Group:

The Section 108 Study Group, convened under the aegis of the National Digital Information Infrastructure and Preservation Program (NDIIPP) and co-sponsored by the U.S. Copyright Office, began its work this spring. The goal of the group, named after the section of the U.S. Copyright Act that provides limited exceptions for libraries and archives, is to prepare findings and make recommendations to the Librarian of Congress by mid-2006 for possible alterations to the law that reflect current technologies. This effort will seek to strike the appropriate balance between copyright holders and libraries and archives in a manner that best serves the public interest.

The creation of the study group was prompted in part by the increasing use of digital media. Digital

technologies are radically transforming how copyrighted works are created and disseminated, and also how libraries and archives preserve and make those works available. Cultural heritage institutions, in carrying forward their missions, have begun to acquire and incorporate large quantities of "born digital" works into their holdings to ensure the continuing availability of those works to future generations.

Section 108 of the Copyright Act permits libraries and archives to make certain uses of copyrighted materials in order to serve the public and ensure the availability of works over time. Among other things, section 108 provides limited exceptions for libraries and archives to make copies in specified instances for preservation, replacement and patron access. These provisions were drafted with analog materials in mind, and, as has been observed, do not adequately address many of the issues unique to digital media, either from the perspective of rights owners or libraries and archives. The Section 108 Study Group will review and document how section 108 should be revised in light of the changes wrought by digital technologies, while maintaining balance between the interests of rights holders and library and archive patrons.

The Section 108 Study Group is made up of copyright experts from various fields, including law, publishing, libraries, archives, film, music, software and photography, and it is co-chaired by Laura Gasaway, director of the law library and professor of law at the University of North Carolina, and Richard Rudick, former vice president and general counsel of John Wiley and Sons. (See <http://www.loc.gov/section108/>)

Preservation

Digitizing Sound Initiative: Two initiatives continued with the Department of Energy's Lawrence Berkeley National Laboratory. The first, entitled the "Image, Reconstruct, Erase Noise, Etc." (IRENE) Project, funded by the Library and by the National Endowment for the Humanities, is aimed at building a fast two-dimensional scanning machine for lateral discs. A functioning prototype was assembled and scans made with that machine have demonstrated the required performance. Development work on the full scale software package is underway. Analytical studies research effort is centered on the use of a precision surface profiling probe that utilizes confocal microscopy. Various scans and tests have been made on a diversity of media including wax and celluloid cylinders, shellac, lacquer, and aluminum discs, and plastic dictation belts. Audio clips from Edison and wax Dictaphone cylinders, some from the Jack London residence at the Jack London State Park in

Glen Ellen, California and heavily damaged by "mold," have been recovered.

A number of preliminary conclusions are under consideration which impact on optimal scanning strategies and scan times. This project was presented at the Library in May 2005. The second initiative, entitled "Analytical Studies using Non-Contact Methods on Mechanical Recording Media," is funded by the Library with additional support from the Mellon Foundation. The research effort is aimed at measurements using the full three-dimensional surface profiles of phonograph discs to extract the maximum information from the recorded sound carrier. A paper describing the 3D studies was published in the Journal of the Audio Engineering Society in June 2005.

A goal of this effort is to develop an IRENE-like proposal for a 3D scanning system that could be used by the Library. That proposal would be ready in mid-2006. Significant outreach activity has explained this research and its value to a diverse audience including archivists, conservators, scientists, audio professionals, students, and the general public. Approximately 30 invited talks have been presented and a large number of newspaper and magazine articles, and radio and TV spots have appeared.

Preparation of Collections for Moving to Off-Site Storage Facilities Program: Additional three-year initiatives to prepare collections for environmentally controlled cool and cold storage in buildings at Culpeper and Fort Meade continued. A team of conservators continued to work with curators of Motion Picture, Broadcast, and Recorded Sound Division (MBRS) and the American Folklife Center to assess and make recommendations for over 400 collections earmarked for transfer to NAVCC in Culpeper.

To date, all collections have been assessed and recommendations have been made for stabilization of collections prior to the move and during transport. Over 1,157,000 selected books, manuscripts, art on paper, maps, photographs, color transparencies, microfilms, motion picture films, and magnetic media have been prepared for moving to Fort Meade and Culpeper. The last of two contracts awarded for move preparation was completed in fiscal 2005. Central Business Group completed processing and rehousing 125,000 nitrate films now stored at Dayton, Ohio. In collaboration, MBRS preservation specialists inventoried 52,000 items, sorted and evaluated 58,000, treated 13,500, and labeled over 210,000 audio/visual items. Research was done on customized housing for cylinder recordings, broken discs, and the paper print

collections, as well as analysis of the composition of discs and cylinders. Proposals were made for high-risk collections, such as lacquer discs. Work continued toward developing specifications for film cans that protect contents from acid build-up and moisture penetration, and for labels that can withstand cold storage.

A second team of conservators continued to prepare collections for moving to Fort Meade, doing assessments, treatments, rehousing, labeling, and development of specifications for new housing materials and techniques for approximately 450 special format collections of about 30 million items. Specifically, assessments were done for 15 collections (1,542,500 items), with 2,000 for paper and 1,540,500 for photos. Surveys were done for 5,499 items: 4,014 for bound volumes; 769 for paper items; and 716 for photographs. Housing was completed for 78,339 items: 6,861 bound volumes; 1,895 paper items; 69,552 photographs; and 31 three-dimensional objects. Treatment was done for 331 paper items and 150 photographs. Labeling was completed for 2,089 books and pamphlets. Highlights from this initiative include completion of the stabilization and housing of 4,014 pamphlets from the world's largest collection of Brazilian chapbooks, and the treatment of 150 and rehousing of 77,000 photographs from the PR 1-6 Filing Cabinets Collection stored in damaging file cabinets at the Landover Facility. Over 130 architectural drawings from the Rudolph Collection were treated for mold removal prior to further assessment and housing.

Digital Media Composition and Aging Research Program: The Digital Media Research Project continued to focus on several projects to assess the usable lifetimes of optical digital media, using natural and accelerated aging. The CD-Audio Media Natural Aging Project monitors the aging properties, in terms of error levels, of digital media in permanent storage under ambient conditions at the Library. The project has now been in progress for nine years.

This study is based on a limited sample of 125 titles selected randomly from the Library's collection, and analyzed every three years for increases in errors, which represent the overall stability of the digital data on the disc. A report on the progress of this study at the six-year mark was published in late 2004 by the Canadian Conservation Institute in their post-prints of the symposium on Preservation of Electronic Records: New Knowledge and Decision-Making, and is also available on the Library Preservation Directorate's Web page. The CD Natural Aging Study's original data was collected using a CD-Cats tester on an earlier

operating system. In fiscal 2005 a study was conducted to compare the results from the CD-Cats to the Datarius analyzers in order to move all subsequent tests to the Datarius instrument. All 125 titles were tested during the same time period in both testers, and analysis of the data is underway.

Based on the results of this initial natural aging study a second expanded study of discs from the collection was initiated in fiscal 2005. This study incorporates 1050 discs selected to represent each year that discs have been produced from the beginning of their emergence on the consumer market, of which 431 were analyzed in fiscal 2005. Discs from both natural aging studies are being examined microscopically and imaged using a Zeiss Stemi SV-II to examine physical manifestations of degradation. The chemical composition of the discs is also being analyzed to relate the presence of certain materials with different mechanisms of degradation.

The CD-Audio Media Accelerated Aging Project utilizes accelerated aging over a range of temperature and relative humidity levels to observe the chemical and physical effects of aging, as well as the effect of laser-engraving discs in an effort to secure the collection. The first phase of this study, which employed standard ANSI aging conditions, was completed last year, resulting in two reports published in fiscal 2005 as part of the Preservation Research and Testing Series. The discs from this accelerated aging study are also being imaged and analyzed to determine the components of CD-Rom discs that cause them to fail earlier than discs with a more extended projected longevity.

The objectives of the Digital Media Research Program are to develop a method for forecasting the obsolescence of optical media, assign life expectancy (LE) ratings for various optical media, establish optimum storage conditions for optical media, and develop a pilot project to integrate best practices into the Library workflow. In furtherance of these goals, and in support of the development of preservation strategies through collaborations, the Preservation Directorate and the Information Technology Division of NIST have entered into an interagency agreement to share data and mutually support initiatives in progress at both the institutions in support of evaluation and extension of life of digital optical media. The NIST research is using accelerated testing to determine the longevity of recordable optical media for storing data for extended periods of time. The results of this research will be used to guide consumers and institutions in purchasing discs that have the components that will protect important data

from being corrupted or lost over time, and recommended schedules for refreshing the data.

Office of Strategic Initiatives (OSI)

The Office of Strategic Initiatives (OSI) continued to fulfill its mandate in fiscal 2005 to manage the Library-wide oversight of the institution's digital initiatives and technology requirements.

The major focus for the service unit was the National Digital Information Infrastructure and Preservation Program, a congressionally mandated program that the Library is leading for the nation. The program seeks to collect and preserve at-risk digital information in a collaborative framework of partners with defined roles and responsibilities. Because the preservation of digital materials can sometimes run into challenges posed by copyright law, a new independent group was formed in fiscal 2005 to recommend ways that copyright law should be changed to meet the needs of libraries when working with digital materials for preservation as well as other purposes.

OSI is also responsible for the management of the Library's myriad Website's and for the educational outreach programs, which demonstrate to educators nationwide the value of incorporating electronic primary sources in the classroom. The Information Technology Services Directorate is also part of OSI, providing technology support to all the service units of the Library.

National Digital Library Program:

The National Digital Library Program continues to be one of the premier Website's of the federal government, with millions of users across the country and around the world. During fiscal 2005, the main home page at www.loc.gov was redesigned with an enhanced interface and site architecture. The new design offers more attractive graphics and is easier to navigate than its predecessor. The American Memory Website, its companion Today in History site, and numerous other Library Web sites also received this visual and architectural upgrade. The Library's site received an "Outstanding Website" award from the Web Marketing Association in September.

American Memory and Global Gateway Web Sites: American Memory, the most visited of the Library's Web sites, offers 10,174,031 digital items in 133 thematic presentations from the collections of the Library and its partners. Seven new multimedia collections were added in fiscal 2005:

1. September 11, 2001 Documentary Project
2. Freedom's Fortress: The Library of Congress and World War II
3. James Madison Papers at the Library of Congress
4. Women of Protest: Photographs from the Records of the National Woman's Party
5. World War I Newspaper Rotogravures
6. The Jedediah Hotchkiss Map Collection
7. Rochambeau Maps from the American Revolutionary Era.

Global Gateway, the Website for international materials, added four new collections:

1. Cuneiform Tablets: From the Reign of Gudea of Lagash to Shalmanassar III
2. Selections from a Polish Declaration of Admiration and Friendship for the United States of America
3. The Kraus Collection of Sir Francis Drake
4. France in America (in collaboration with the National Library of France).

America's Library: This Web site for children and families, added eleven features to its "Meet Amazing Americans" section: Martin Luther King Jr., Thurgood Marshall, John Adams, James Madison, Andrew Jackson, James Monroe, John Quincy Adams, Martin Van Buren, William Henry Harrison, John Tyler and James Polk.

THOMAS Web Site: The THOMAS public Web site devoted to the workings of the U.S. Congress was upgraded with several features, including a new function that allows users to search multiple congressional sessions at the same time. The site was scheduled for another upgrade in early fiscal 2006.

Collaborative Projects

Wise Guide Website: The Library's Web magazine, the Wise Guide (www.loc.gov/wiseguide) is a portal to the millions of resources from the Library available online. Each month, readers are offered seven "articles" with links to the most interesting materials in all the Library's many and varied Web sites. The project is a collaborative effort of OSI and the Public Affairs Office.

Educational Outreach

OSI includes a team of experts in education who assist educators nationwide in the use of online primary sources in the classroom. This staff provides these services through a variety of programs. In addition to the collaborative projects described above, the

Library's education experts managed the following programs and events.

An Adventure of the American Mind: is a program designed to train in-service and pre-service classroom teachers and college teacher education faculty to access, use and produce curriculum using the Internet and the digitized primary source materials from the collections of the Library. This congressionally mandated program is currently active in Colorado, Illinois, Indiana, Pennsylvania, Virginia, North Carolina and South Carolina and has 23 funded partners. The program was created by Congress and is implemented by the Library of Congress with the Educational and Research Consortium of the Western Carolinas. Educational outreach staff attended and made presentations at meetings nationwide, and workshops and presentations held at the Library reached hundreds more educators.

The Learning Page: (<http://www.loc.gov/teachers/>) provides content specifically developed for teachers and their students. This year, six new Community Centers became available. The activities offer teacher-tested materials based on themes such as elections, political cartoons, the Civil War, and poetry.

News From LC contributors:

Report prepared by Stephen Yusko (SMCD/MSR2) with the assistance of Michi Hoban (SMCD/MSR 1), Robin Rausch (Music Division), Catherine Hiebert Kerst (American Folklife Center), Geraldine Ostrove (CPSO), Deta Davis (MBRS), and Joe Bartl (SMCD/MSR 1). Much of the general Library information in this year's *News* was abstracted from the LC midwinter report to ALA, which is available online at <http://www.loc.gov/ala/ala-sanantonio-update.html>

Questions and Answers

Jay Weitz, OCLC

Voice Range as Edition, Medium, or Title Information

Q: Upon re-reading the LCRI (formerly known as the MCD) to 5.2B2, I find I have a question. (It's the one about sometimes using voice ranges as edition statements.) I have always invoked this interpretation whenever I have a collection of songs or arias and there is a statement of voice range that is not grammatically linked to the title. Now the phrase "as distinguished from a statement of medium of performance" in the LCRI is looking at me with renewed force. My library is copy cataloging a four-

volume set titled American Aria Anthology (or possibly G. Schirmer American Aria Anthology). Each volume is for one of the standard voice parts: soprano, mezzo-soprano, tenor, baritone/bass, and says so in a little box in the upper right-hand corner. The *music* in each volume, however, is different. A bunch of arias written for soprano roles, a different bunch written for mezzo roles, so forth. The copy in OCLC looks to be very good. In each case the voice range has been given as other title information, not as an edition statement. Have I been interpreting this wrongly? Would this LCRI be invoked only if the music were the same, or partly the same? I'm thinking of those collections of Schubert lieder out there, which may come out in High, Medium, Low -- and I once saw Very Low. The High collection has a bunch of songs in the original key and some originally in a lower key, transposed up. The Medium volume has some songs in the original key and some originally in a higher key, transposed down; and many of the songs are the same ones, though the overlap may not be complete. I guess I'm confused as to what factors to consider when deciding whether an indication of voice range is a statement of medium of performance or an edition statement.

A: Given the four-volume set that you've described, I believe that these particular statements of voice range may best be considered as volume or "section" designations in the spirit of 1.1B9, if your intention is to catalog them separately. The ambiguity of the concept of "edition," particularly when applied to music publications, is hinted at in LCRI 5.2B1, but those considerations are hardly exhaustive. If we can broadly extrapolate from the current AACR2 definitions of "edition," which are not terribly useful in this context, we come up with a notion of "sameness." This leads me to think that different volumes designated for different voice ranges AND with little or no overlap in content would not be "editions" of the same resource. When the overlap in content is complete, it makes more sense to think of the different voice-range versions as "editions." When the overlap is partial, it becomes a matter of judgment. In neither its text nor its examples does LCRI 5.2B2 offer much guidance in distinguishing between "a statement designating the voice range" and "a statement of medium of performance," except that the former is obviously limited to a statement of the voice range alone without mention of accompaniment. AACR2's definition of "medium of performance" is found in Uniform Titles, Chapter 25, as footnote 11 to 25.30B1: "a concise statement of the instrumental and/or vocal medium of performance for which a musical work was originally intended." I'd contend that we have to read this definition pretty strictly in

the context of the uniform title, where the ORIGINAL medium of performance is spelled out when appropriate, rather than more generally. Clearly, medium of performance statements outside of uniform titles cannot be restricted to those that state the ORIGINAL medium only.

"Full-Size Reproductions"

Q: I'm cataloging a collection (score) of four orchestral pieces by Rachmaninoff, published by Boosey & Hawkes (OCLC copy at #59714499). Looks like all have been previously published, as the t.p. verso lists each piece with its original publisher and copyright date (all have long since fallen out of copyright). It doesn't actually say the volume is reprints, but it certainly seems so. Copy thought so, too, and said so in a 500. But then they coded DtSt as s instead of r. Looking for a reason for this, I went to BF&S under DtSt value "r". There's the statements "Use for previously published items and for items that have had a previous published existence." and "Use for items reproduced from two or more works ..." both of which seem to fit my item. Then, under "Do Not Use Code r for the Following," the second bullet says, "Full-size, electronic or microform reproductions" Does that mean full-size print reproductions (and electronic reproductions, and microform reproductions) or am I reading it wrong? MOST of the reprints I see, from Dover and Kalmus, are full-size, or at least seem to be. Thus, two questions: 1) Is it ever correct to have a note about reprints and DtSt value s? 2) Why are "full-size reproductions" not considered reprints for DtSt?

A: If one reads that first non-sentence in the second bullet under "Do not use code r for the following" in isolation, it's not very clear. But read the whole text of the bullet and it should be at least a bit more so:

Full-size, electronic or microform reproductions (including theses and dissertations whether previously published or not). Code DtSt and Dates for the original. Enter date information for the full-size, electronic or microform reproduction in field 533 and in field 539 subfields ‡a, ‡b and ‡c.

In context, it should be clear that we're talking about the sorts of reproductions covered under LCRI 1.11A, which are described AS REPRODUCTIONS in field 533 (and for which the DtSt and Dates fixed field codings would be for the original). The "full-size" *reproductions* would include photocopies and facsimiles, not the sort of *republication* you seem to have in hand.

Multiple Dependent Titles in Field 245

Q: What do you think about this 245 field?

245 14 The zoo : \$b a song cycle for young voices, with piano accompaniment. \$n 4, \$p Monkeys. \$n 5, \$p Ducks / \$c words and music by W.H. Belyea.

How the item looks: The title page is laid out like a list title page, but there are no prices. (AACR2 doesn't say prices have to be there for it to be a list title page, but the Sheet Music cataloging guidelines do.) At the top of the page is:

THE ZOO [bold, all caps, and the largest type on this page]
A Song-Cycle for Young Voices
with piano accompaniment [in italics]
Words and Music [in italics]
by [in italics]
W. H. Belyea

Then the titles of 9 songs are listed, in bold but much smaller type than THE ZOO, in 2 columns:

1. Come to the Zoo
2. Giraffes
3. Elephants
- *4. Monkeys
- *5. Ducks

6. Peacocks
7. Elk
8. Kangaroos
9. Bears

The songs in the particular publication are starred (in this case, "Monkeys" and "Ducks"). Within the publication, captions name each individual piece (these 2 fit on 2 pages total):

No. 4 Monkeys
and a page and a half later:
No. 5 Ducks
(A Little Round)

The captions have no other information at all. Now, back to that 245. The version that exists right now ("The zoo : \$b a song cycle for young voices, with piano accompaniment. \$n 4, \$p Monkeys. \$n 5, \$p Ducks / \$c words and music by W.H. Belyea") makes it look, to me, as if "Ducks" is a subsection of "Monkeys." AACR2 says in 1.1B9:

If the title proper for an item that is supplementary to, or a section of, another

item appears in two or more parts not grammatically linked, give the title of the main work first, followed by the title(s) of the supplementary item(s) or section(s) in order of their dependence. Separate the parts of the title proper by full stops.

Journal of biosocial science. Supplement
(*Title appears on item as:*
JOURNAL OF
BIOSOCIAL SCIENCE
Supplement ...)

Faust. Part one

This rule recognizes the existence of situations where there is more than one section title, but of course the examples cover only a single dependent part. The problem we are confronting is that there are two parts or sections, each dependent on the whole but neither dependent on the other song. We also have a bit of disagreement going on here about what "in order of their dependence" means. One cataloger says that the 245 as it stands is giving the parts in order of their dependence, because 4 comes before 5. I say that "order of dependence" would be something like "Journal of biosocial science. Supplement. Part 1," in which each element following a full stop is dependent on the one just before it (Part 1 refers to Supplement, not to Journal of biosocial science). I maintain that order on the list title page isn't order of dependence. These songs are two parts in the same degree of dependence on the title proper. "Ducks" is part of "Zoo," and "Monkeys" is part of "Zoo." Which is no help at all in formulating a 245. A possibility that occurs to me:

245 10 Monkeys ; \$bDucks / \$c words and music by W.H. Belyea.

500 From The zoo : a song-cycle for young voices, with piano accompaniment.

One problem with this solution: the numbers of the songs are lost. Another problem: the title of the whole cycle, which is very prominent on the list title page, is made rather obscure. Another one of our catalogers suggested this:

245 14 The zoo : \$b a song cycle for young voices, with piano accompaniment. \$n 4, \$p Monkeys ; \$n 5, \$p Ducks / \$c words and music by W.H. Belyea.

This changes the full stop after "Monkeys" to space-semi-colon-space. This at least shows that "Ducks" isn't a subsection of "Monkeys," but I'm not sure about having subfield \$n right after the semi-colon because

then it isn't clear what subfield \$n is dependent on. How would you handle this? Is the 245 as it stands now actually OK? Or is one of the proposed revisions better? Or do you have a different idea altogether? Thanks for any insight.

A: This is a situation that seems to have no completely satisfactory answer, as far as I can determine. Good arguments can be made for both your original configuration ("... \$n 4, \$p Monkeys. \$n 5, \$p Ducks / \$c words ...") with reference to 1.1A1 and 1.1B9, and your colleague's suggestion of separating the two parts (dependent on the collective title but not on each other) with a space-semicolon-space ("... \$n 4, \$p Monkeys ; \$n 5, \$p Ducks / \$c words ...") with reference to 1.1G3. As is often the case, we don't have enough marks of ISBN punctuation to have each one retain a single meaning in every possible use. So sometimes a period separates unrelated and non-dependent titles, whereas other times it denotes dependence.

Although arguments can be made for either of these two treatments, I come down on the side of using a period to separate the different sets of dependent titles, both for aesthetic reasons and because 1.1B9 is specifically about dependent titles. As you've noted, its text DOES recognize the possibility of more than one "supplementary item(s) or section(s)" and concludes by stating "Separate the parts of the title proper by full stops." In your particular case, the numbering helps to clarify that parts 4 and 5 are not dependent on each other, at least to my mind.

Another completely alternative solution, but not one that I would recommend, is to assign to each of the items that make up the whole "Zoo" collection a cataloger-supplied volume number. Of course, this assumes that you actually know how these nine dependent works were issued (are parts 4 and 5 "Volume 2" or "Volume 3" and so on?). That way, you could provide a bracketed volume number as the subfield \$n in the title proper and relegate the two dependent part titles to a contents note. That solution does cut the Gordian knot, but it's too artificial for my taste. Your suggestion of using the two part titles as a non-collective title proper has a similar iconoclastic appeal, but I believe that it violates the spirit of 1.1B9.

Regarding the side question: The phrase "in order of their dependence" MUST be read in the context of the entire sentence in which it appears: "If the title proper for an item that is supplementary to, or a section of, another item appears in two or more parts not grammatically linked, give the title of the main work first, followed by the title(s) of the supplementary

item(s) or section(s) in order of their dependence." In context, I believe it is clearly postulating a hierarchical order of "dependence" from main work down to supplementary part or section. It is probably stated in this manner to be an explicit exception to the general rule about title proper in 1.1B1: "Transcribe the title proper exactly as to wording, order, and spelling, but not necessarily as to punctuation and capitalization." In other words, when there is a main title and a dependent title, transcribe them in the order of main, then dependent, regardless of how they may appear in the source.

Follow-Up Q: Hmm. Thanks for the answer. The version with the period still looks screamingly wrong to me, implying a dependence that isn't there, but I guess if it's acceptable to you, I should try to adjust my eyesight. It would definitely be wrong in a uniform title. Can't have one uniform title for two titled works; maybe that's why my brain practically gives it a neon sign flashing ERROR. I'm trying to apply authority rules to a transcribed field. On the order of dependence, do I understand correctly that this really has nothing to do with the particular case I was talking about, except that the use of the period is mentioned in that rule? All it is saying is that you'd put "Zoo. Ducks" not "Ducks. Zoo," because "Ducks" is dependent on "Zoo." You put things in that order even if the order on the title page is otherwise. Have I got that straight?

Follow-Up A: Frankly, neither solution looks or feels quite correct, but the more I thought about it all, the more I figured that following 1.1B9 had to be closer to the correct answer. It deals specifically with dependent titles, whereas 1.1G3 does not. And again as you pointed out, 1.1B9 DOES include the possibility of multiple "title(s) of the supplementary item(s) or section(s)" and makes no provision for treating them any differently than a single title of a supplementary item or section. A close and careful reading leads us to using a period in the case you've presented, at least as far as I can analyze it.

One really shouldn't set up an analogy between the title and statement of responsibility area and the construction of a uniform title. One essence of the former is the need to transcribe the information that is presented, in all its complexity (as much as that complexity may confound the rules, which it does in this particular case), in a manner that comes closest to both following the rules and making sense (not always compatible goals). One essence of constructing a uniform title, on the other hand, is to *construct* a (more-or-less) strictly logical identifier and has little directly to do with the transcription of data from a

bibliographic resource. All of the rules for uniform titles, including those for punctuation, are different. And as you said, we'd *never* have two titled works such as these presented this way in a uniform title.

Regarding the order of dependence, I think you have that exactly right. Had your title page placed the part titles above the collective title of the work, those elements would have been transposed in the bibliographic record to be in the "order of dependence": collective title, then part title(s). It's sort of indirectly an aspect of the provision of 1.1A2: "Give the elements of data in the order of the sequence of the following rules, even if this means transposing data."

International Phonetic Alphabet and Field 041

Q: The words in the score I have in hand are printed in Chinese characters and in IPA (International Phonetic Alphabet). That's a first, though as a chorister, I wish *all* vocal music included IPA. Then there's no question what the sound is. But how do I code it in 041? Tried the code list for languages, but the closest I found was "International auxiliari linguo," an artificial language. (Esperanto has its own code.) We've used the code "art" before for items in the artificial languages of Klingon and Elvish (Star Trek and Lord of the Rings stuff). IPA isn't really a language, though, just a system of representing pronunciation in a whole bunch of languages. Do you suggest using "art", or not coding it at all? Or something else? The score is accompanied by a CD of performances of the pieces in the score, in Chinese. I was thinking I'd have to omit that in field 041, but reading BFAS again, it doesn't say you can't use both subfield \$a (for the score) AND subfield \$d (for the accompanying recording). I've just never thought about doing that before. Is that legal? I tried it and hit Validate, and the software accepted it, and I think Validate checks for valid subfields. Well, both ARE valid, but maybe not together. Can/Should I mix languages in the main item and the accompanying material in a single 041? Hold it, that (R) means the 041 is repeatable, so should I use two 041 fields? I've never seen more than one. By the way, this score and CD set is really a great publication, with lots of help for the Western singer, and the folk songs are interesting and pretty.

A: Regardless of how the words *appear* in the item (in Chinese characters, in Pinyin transliteration, in Wade-Giles transliteration, in IPA), the language itself remains Chinese, and that is the sole concern of both the Language fixed field and field 041 (if MARC fields can be said to have concerns). As such, IPA

would not be represented in either field. It would be highly recommended, however, to mention the presence of IPA in a note (546 or 500, depending upon the note you formulate). BFAS does not now make it clear (although we will probably add such clarification in the revisions that are currently in progress) that multiple 041 fields are to be used only when both MARC (in one 041) and non-MARC (in a separate 041) language codes are present. Oddly enough, I've never thought about the possibility of using both subfield \$a and subfield \$d in the same 041 field either, although I don't see any serious problem with that as long as validation accepts the situation and the system doesn't reorder the subfields. Because you've chosen the score to be the main resource and the sound recording to be the accompanying material, though, you could simply use field 041 subfield \$g for the language of the accompanying recording.

"Digalog" Cassette Recording, Redux

Q (Attributed, with permission, to H. Stephen Wright, as follow-up to the Q&A in *MOUG Newsletter* 91): I read your Q&A column in the new *MOUG Newsletter* and was intrigued to see a reference to "Digalog." I did some research into this peculiar term a number of years ago. I learned that Digalog is a duplication process. It means that the cassette was duplicated directly from a digital source (i.e., a computer hard drive) as the master, instead of from a master analog tape. When analog tapes are used as the master during high-speed duplication, they gradually wear out and have to be replaced periodically. The quality of an individual cassette will vary according to the "freshness" of the master tape. When you bought a cassette in a store, you had no way of knowing whether the copy was made from a brand-new master tape or a tape that was on its 10,000th trip through the duplicating machine, so the quality was really a crapshoot. The Digalog process means that every copy will be exactly the same quality, because it eliminates the analog master tape from the process. The irony of Digalog is that it was invented as cassettes were on the way out (i.e., early 1990s). A Digalog cassette sounds vastly better than a cassette made via conventional tape duplication, but by that time nobody cared.

A: Thanks so much for the additional information. I had done some sketchy research back in 1996 when the original "digalog" question came to me and hadn't found much. I admit that, given the relative narrowness of the 2005 question and my own laziness, I didn't do much additional research this time around. I probably should have, especially because it would have been much easier on the 2005 Web than it was

back in 1996. All that being said, as I read those questions a decade apart in the context of your comments, I don't think that any of the substantive parts of my answers regarding fields 007 and 300 would change. There's no question about the 300 subfield \$b being "analog." And your information is in regard to the "digalog" duplication process, which has no DIRECT bearing on the "capture and storage techniques" coded in field 007 subfield \$n. That is, even a digitally stored master recording could have been originally captured non-digitally; or do you think I'm reading this too narrowly, and that the digital master DOES in fact suggest digital capture?

Additional Follow-up from H. Stephen Wright: It's been a long time since I last thought about this (about 10 years ago), but I believe I reached the same conclusion you did, that "Digalog" does not affect anything in 007. It's purely a manufacturing process and implies nothing about the original capture. There was also a similar (or competing) process called DAAD, which I think stood for Digital Audio Analog Duplication. I have a couple of RCA cassettes marked that way, and they're both reissues of pre-1980 LPs, so obviously there was no digital capture involved there.

Initial Articles in "Enhanced" Contents Notes

Q: What is your recommendation for best practices concerning non-filing articles at the beginning of titles found in 505 subfield \$t? We are thinking of indexing these in our OPAC as left-anchored titles. All of the examples I see in BFAS show initial articles included in subfield \$t, but this will cause many of these titles to file incorrectly if we index them in that form. Is it acceptable to put the initial articles in subfield \$g? Or better to omit them entirely? Or should we follow the examples in BFAS exactly for OCLC input and re-edit these fields in our local system?

A: Using the subfield \$g to mask initial articles in titles in field 505 is an incorrect use of the subfield. Initial articles in titles are part of the title information and should be included in subfield \$t when one is using the so-called "enhanced" contents note convention. You can find several examples in the MARC 21 field 505 (see under First Indicator "8" and Second Indicator "0") with initial articles in subfield \$t. Under no circumstances should subfield \$g be used this way in field 505.

The correct transcription of formal contents notes is governed by AACR2 rule 2.7B18, its LCRI, and the corresponding contents note rules (and LCRIs) in subsequent AACR2 chapters. *Data in contents notes were never intended to be controlled access points.* In

cases where controlled access to such data is desired, the appropriate 7XX fields should be used (for instance, as name/uniform title entries in 700, 710, or 711; or as uniform title entries in 730). Uncontrolled related and analytical titles, which may be manipulated to eliminate initial articles, belong in field 740.

In Connexion, field 505 subfield \$t appears in only three indexes. Two of those, "Notes word" (nt:) and "Title" (ti:), are keyword indexes in which "the" is a stopword that is ignored in any case. For the third of those indexes, "Title phrase" (ti=), OCLC has done special programming to ignore the initial articles "the", "a", and "an" in field 505 subfield \$t. As an example, the contents note "\$t The final voyage of the liquid sky" may be searched as "ti=final voyage of the liquid sky". Initial articles in languages other than English will NOT be ignored in field 505 subfield \$t.

Of course, the aforementioned indexing and the advice concerning description and access apply only to what happens in the cooperative environment of WorldCat. The capabilities of your own local system will help determine how you treat such cases in your local version of a bibliographic record.

Spoken Introduction on an Otherwise Instrumental Sound Recording

Q: Here's a picky question for you. I'm cataloging a sound recording of piano music (6 works) that has a spoken introduction in English, which lasts 1:29; the total timing is 50:55. I decided not to give any subject access to the spoken word content, but the contents note starts "Spoken introduction by...." So the question is, is it appropriate to include "eng" in the Lang FF for this disc? I'm inclined to do so, in spite of the small percentage of the disc this language appears on, but we also wondered if this would be correct since the Type is "j" and not "i". What do you think?

A: Strictly speaking (so to speak), the spoken introduction is English language content on an otherwise instrumental sound recording. As such, I would agree with you about inclining towards coding the Language fixed field as "eng". The fact that this is a musical sound recording (Type "j") rather than a spoken word recording (Type "i") doesn't seem relevant to me. After all, any musical recording with language content (operas, songs, etc.) would be coded for the language (or languages). Recordings of such works as Beethoven's *9th Symphony* or Mahler's *4th Symphony* that have language content (vocals) in only one of multiple movements would still be coded for

the language of that vocal content, regardless of the extent of the non-vocal content.

007s for Streaming Media

Q: Could you point out to me where the guidelines are that stipulate the first 007 field has to be for the original format, rather than the format-in-hand? I've been wondering about this for the Films for the Humanities streaming videos (which have 007 v \$b f ...), and I've recently noticed that the records for the Naxos Music Library have a sound recording 007 for the online format itself (007 s \$b z. ..., in addition to field 007 for the electronic resource aspect). What are your thoughts on treating streaming audio/video as a new format, with distinct 007 coding?

A: As far as I'm aware, there are no explicit guidelines anywhere on the order of multiple 007 fields (or multiple 006 fields, for that matter). I've checked OCLC's BFAS, MARC 21, and several PCC documents, including the *BIBCO Participants' Manual*, and found nothing.

When we're talking about streaming media, we are not really talking about one 007 for the "original format" and another 007 for the "format-in-hand." As I see it, we are actually talking about 007 fields for different (but intertwined) aspects of the streaming medium. As such, a mandated hierarchy would be sort of arbitrary. Between the Computer File 007 and the Videorecording 007 there is overlap (subfield \$d Color and to some extent subfield \$f Sound), but there are also elements that can be coded in one but not the other (in the CF 007 subfield \$b, the remoteness aspect can be coded, and in the subfields \$g through \$l, various technical and preservation aspects may be recorded; in the Video 007, the configuration of sound playback channels can be coded in subfield \$i). One can say similar things about overlap and uniqueness when comparing the CF 007 and the Sound Recording 007 for streaming audio. Again, remember that when we are coding the Videorecording 007 for streaming video or the Sound Recording 007 for streaming audio, we are coding for the STREAMING medium, not for any "original" video or audio medium, at least as far as the current coding standards allow.

There has been no concerted attempt to keep 007 coding current with technological change. As a result, many specific codes for streaming media simply do not exist, and I am not aware of any proposals that would create such codes. After RDA is published in 2008, there are bound to be repercussions throughout the MARC format. Perhaps at that time we will see

some new and revised coding possibilities, but I strongly doubt that we'll see much before that time.

All that being said, here are my suggestions for 007 coding for streaming media, without any implications for the order of the 007 fields. Keep in mind that many of the elements will be "unknown," "other," or "not applicable," rather than anything directly meaningful.

Videorecording 007 for Streaming Video
007 v \$b z \$d c \$e z \$f a \$g z \$h u

Sound Recording 007 for Streaming Audio
007 s \$b z \$d u \$e ? \$f n \$g n \$h n \$i n \$n ?

Computer File 007 for Streaming Media
007 c \$b r \$d c \$e n \$f a

In these examples, we've assumed color and sound video, but those may not always apply. The question marks indicate other elements that would be coded according to the specific resource. Some optional subfields have been omitted.

Recycling a Statement of Responsibility

Q: I'd love to hear your take on the following, which involves whether or not I need to bracket a statement of responsibility that appears once but that I want to use twice. I hoped that some LCRI would address this situation, but I couldn't find anything. I have a CD of Mozart works. The series appears as follows at the top of the disc:

W.A. Mozart
The complete works for violin & orchestra
vol. 2

There is no collective title for the disc; the 245 comes from the list of titles on the label. Not surprisingly, Mozart's name is not repeated after each work, nor does his name appear elsewhere on the disc itself. Of course, his name is prominent on the container, cover, spine, etc., sometimes appearing in conjunction with the series and sometimes in conjunction with the works. It's pretty clear in this case that "W.A. Mozart" goes with the series, and it's obviously needed to distinguish this from other series containing works for violin and orchestra (so it would be included per 1.6E1). I'd also like to put this statement of responsibility in the 245. I see two options for the transcription in that field and can make coherent arguments for each:

1. Bracket this information; Mozart's name appears only in conjunction with the series.
2. Don't bracket this information; Mozart's name is on the chief source and thus can be associated with any title (245, 4XX) as needed.

A couple of colleagues here have encouraged me to go with option #2. Would that be your recommendation as well?

A: My inclination also is to go with your second option. Like you, I found nothing explicit in AACR2 or the LCRIs that addresses this particular situation, but I think we can justify that inclination from several slightly convoluted perspectives.

In 6.0B2, the prescribed source for the title and statement of responsibility is the chief source of information, the disc and label according to 6.0B1. That would take care of the non-collective title and the "W.A. Mozart" on the disc. Going back to 6.0B2, the prescribed sources for the series are the chief source of information, the accompanying textual material, and the container. You noted that the name Mozart "is prominent on the container, cover, spine, etc., sometimes appearing in conjunction with the series & sometimes in conjunction with the works." If I'm interpreting you correctly, we should then be able to take the (more complete) statement of the series, with the name Mozart, from the container, unbracketed.

From another perspective, one can read LCRI 1.6E1 *extremely* broadly: "The meaning of 'in conjunction with' in the rule is understood to mean on the same source as the series title." We *could* read that as license to transcribe a single statement of responsibility as needed in both the 245 and the 4XX, even when it actually appears only once on the source. That may be stretching it, but I don't think we break anything. If we want to stretch *considerably* further, we might even say that this is in the spirit of 1.1B5: "If a letter or word appears only once but the design of the chief source of information makes it clear that it is intended to be read more than once, repeat the letter or word without the use of square brackets." That is, we could say that the design of the disc label makes it clear that the "W.A. Mozart" was intended to be read in conjunction both with the series title and with the individual titles. In any case, I don't think you need to bracket Mozart.

Mono. and Stereo. on the Same Disc

Q: When you have a CD which has both mono. and stereo. on it, how is this noted? All in one 300 field or in two 300 fields?

A: According to 6.5C7: "Give the number of sound channels, if the information is readily available, using one or more of the following terms as appropriate: mono.; stereo.; quad." The third example under the rule reads:

2 sound discs (66 min.) : analog, 33 1/3 rpm, mono., stereo.

So, use a single 300 field, with all of the appropriate terms separated by comma-space.

Multiple Subject Headings for Rap Music

Q: When I am cataloging music CDs, and come across one that is rap music, I frequently see two subject headings, one for rap and the other for popular. Is there a guideline that recommends the popular subject heading over rock? We use ANSCR here and when classifying, it recommends in the supplement to put rap with rock. I am just curious as to all the rap/popular combos I am seeing lately.

A: The LC Subject Cataloging Manual (H 1916.5 Music: Jazz and Popular Music) is ambiguous about assigning double subject headings in the case of rap and other popular music categories. It says in part: "Assign the headings **Popular music** or **Popular instrumental music** when more specific headings for style or genre are not appropriate ... Assign **Popular music** to items consisting entirely of vocal music or of both vocal and instrumental popular music." That *could* be read as suggesting the assignment of both the general term and the more specific term. Assigning both, however, would seem to violate the general LCSH principle of striving for specificity.

In the subject authority record for "Rap (Music)" (sh85111437), the subject heading "Popular Music" (sh85088865) is listed as a broader term, but "Rock music" (sh85114675) is not, presumably because "Rock music" is considered another genre of "Popular music," alongside of rap, not hierarchically above it. So, there doesn't seem to be justification for assigning multiple headings in this way in any of the three authority records, either. Of course, there are instances of particular recordings that cross or blend genres, and multiple headings make sense in those cases.

Non-Collective Dependent Part Title

Q: I've started working on analyzing a 6 volume CD set of works possibly by Mozart. Each volume already has an existing OCLC record, but as usual, I'm finding reasons to edit these. Vol. 1 is OCLC record #41430352; however, I'd prefer to take the title from the disc label instead of the container. This is where my first question arises. The author/title information from the label reads:

Wolfgang Amadeus Mozart
Octet * Sextet * Octet
Vol. 1

(There are in fact three works on this disc, appearing in the above order.) I'd like my 245 to read along the lines of the following:

Wolfgang Amadeus Mozart. \$n Vol. 1, \$p
Octet, sextet, octet \$h [sound recording].

However, I can't decide on the appropriate punctuation and capitalization of the title portion in subfield \$p. If this information were entered as the 245 itself, each title would be capitalized and separated by space-semi-colon-space. Is that punctuation/capitalization convention appropriate to carry over into a 245 subfield \$p? My second question is about the appropriate subject analysis for these works. A 500 note in the record states, "For wind octet or sextet with double bass." So, when it comes to the subject analysis, do I have two octets and a sextet (based on the titles) or two nonets and a septet (based on the instrumentation in these performances), or both? If this were a score with an optional double bass part/doubling, I could see the value of including both sets of subject headings; however, for a sound recording, my instinct is to go only with the actual instrumentation, even though that would mean that the titles of the works (octet/sextet) would not match the subject headings used in the record (nonet/septet).

A: Not long ago, a similar question was posed to me regarding two separate but equal dependent parts of a collective title and how that situation would be punctuated in field 245. Reading 1.1B9 strictly and literally, I concluded that the two independent part titles should be separated by a period-space:

245 10 Collective title. \$n 1, \$p First part
title. \$n 2, \$p Second part title ...

As far as I can determine, *within* each individual part title, the usual rules (including 1.1G3, when there is no collective title) should apply:

245 10 Wolfgang Amadeus Mozart. \$n Vol.
1, \$p Octet ; Sextet ; Octet ...

Regarding the subject analysis, my instinct coincides with yours, in that you would assign the headings according to the performances at hand. You might want to reword the note about the instrumentation to make it more clear why the "octets" have nine players and the "sextet" has seven players. Given that these works are by Mozart, I take it that the concept of "continuo" can't really apply, historically speaking.

Durations in Contents Notes

Q: I have a question for the contents note (505 00). Should the time come before the composer/performer? I have seen so many variations, that I would like to make sure every record is the same. Which is the correct way?

Example 1: \$t Polaris \$r (Bostich) \$g (6:53)
Example 2. \$t Polaris \$g (6:53) / \$r Bostich

I have even seen the subfield \$g (6:53) like this: (\$g
6:53)

A: The rules for formulating contents notes tend to be pretty fluid because of the wide variety of data that one can find stuffed into them. The convention for recording durations that I have long advocated places the parenthetical duration at the end of a single title/statement of responsibility sequence, and following the specific title when more than one title shares the same statement of responsibility. In schematic form (and using the "Enhanced" contents note convention), that is:

505 00 \$t Title one / \$r Composer One
(Performer One) \$g (XX:XX) -- \$t Title two
\$g (XX:XX) ; \$t Title three \$g (XX:XX) / \$r
Composer Two (Performer Two)

The underlying intention is always to be as clear and concise as possible, within the limits of the rules and of available punctuation.

DVD-Audio

Q: Would you be willing to comment? A music CD is also available in a DVD-Audio edition which consists primarily of sound tracks, but requires a DVD player to hear them. The AACR2R option to permit a "term in common usage" as the SMD for sound recordings is not allowed by LCRI (6.5B1). Given

these constraints, which of the following is most correct?

GMD: sound recording
SMD: 1 sound disc

GMD: sound recording
SMD: 1 videodisc

GMD: videorecording
SMD: 1 videodisc

Thanks, if you can offer any insights. The item in question is David Sanborn's "Timeagain".

A: From your description, it sounds as though this DVD-Audio remains a sound recording, which means that the Type Code would be "j", the GMD would be "sound recording", and the physical description would be "1 sound disc." For more than you'd ever want to know about DVD-Audio, see the invaluable "DVD Demystified" FAQ site (<http://www.dvddemystified.com/dvdfaq.html>). Catalog the DVD-Audio basically as you would any other sound recording. In the 538 field, record the audio format as it expresses itself on the item ("DVD-Audio," for instance) plus any other relevant system requirements (such as the need for a DVD player). The 007 would be for sound recordings (the optional subfields \$j, \$k, and \$l may be excluded), with my best guess as:

007 s \$b d \$d u \$e u \$f n \$g g \$h n \$i n \$j
 m \$k m \$l n \$m e \$n u

DVD-Audio discs most likely spin at a speed different from that of audio CDs, but I honestly have no idea, so I coded subfield \$d as "u".

Composer Versus Performer

Q: I'm working on a new record for a music CD and am confused about the correct main entry. The title is: Me and the devil : the blues of Robert Johnson / as told by Peter Green Splinter Group. All songs were written by Robert Johnson. Disc 3 of the three-disc set consists of songs performed by Robert Johnson. All songs on the first two discs are performed by Peter Green Splinter Group. Is it correct to choose Robert Johnson as the main entry? His name is in very small writing on the cover of the piece and not on the CDs at all. You are hit in the face with Peter Green Splinter Group on the cover. What I want to do seems to be at odds with the intent of the publisher. And then there's the question of what will be most useful to our users.

Can you offer some insights as to the surrounding rules and regulations?

A: AACR2 21.23B makes it pretty clear that when you have a sound recording that contains two or more works all written by the same person, that person is the main entry. There would, of course, be added entries for Peter Green Splinter Group (no2005008041) and for Robert Johnson as a performer.

Differences in Other Title Information

Q: Please explain to me what BFAS is trying to say about the title statement's remainder of title in "When to Input a New Record" when it says: "Absence or presence of field and subfield does not justify a new record. To justify a new record, use the criteria under field 245 subfields \$a, \$n, \$p." The OCLC record I've found has:

L'oiseau de feu, suite : \$b reorchestrated
1919 / \$c Igor Stravinsky ; edited by Clark
McAlister.

What I have in hand reads:

L'oiseau de feu : \$b suite from the ballet :
reorchestrated 1919 / \$c Igor Stravinsky ;
edited by Clark McAlister.

So would the presence of "from the ballet" mean no new record?

A: What those convoluted statements are trying to say is that the absence or presence of a subfield \$b alone doesn't justify a new record because one must also consider such factors as different choices of the chief source of information, different judgments about the extent of a title proper, and the other points found under field 245, subfields \$a, \$n, and \$p. Explicit differences in wording, such as you seem to have, would justify separate records (unless, for instance, the difference can be attributed to different choices for the source of the title: title page versus cover versus caption, etc.).

Dates for Videorecordings Versus Dates for Audio Recordings

Q: I have recently begun to catalog sound recordings again after a long period of time, and have a question about dates for sound recordings and videos. I may be misinterpreting this, but is it the case that for sound recordings, we tend to use the latest date to infer the publication date, even if this is taken from the container and not the disc label? On the other hand, I

know that we do not typically do this for videos, since we tend to prefer a copyright date from the screen or disc label rather than the container, even if this is not the latest date. For instance, in your book *Cataloger's Judgment* (p. 26-27), one person had a CD with p1995 on its label, and the dates "c1995, 1997" on the back of its container. She had found two records with the date 1995 in them. You told her that she was justified in creating a new record with the date "[1997]" in it instead of using one of those records. Meanwhile, the most current sources for cataloging videos I can find emphasize how the chief source (the screen or disc label) takes precedence over other prescribed sources of information (e.g. the container), unless there are special circumstances. The OLAC Guide to Cataloging DVDs says to record the copyright date on the disc surface in the 260 and to only use the latest date on the container to infer date of publication if there were no date on the disc surface. In another article you wrote, you also said the chief source would generally be considered more important unless the date preceded the existence of the DVD technology, and in those cases, to use the date on the container to infer the date of publication. It seems that the chief source (disc label) generally takes precedence for videos, but this is not being applied the same way for sound recordings, where the latest date from any source is taken. I was wondering whether this impression is correct, and why this may be the case. Is it because the container dates are used more often for packaging and artwork for videos? Again, I have not cataloged sound recordings in a while and may be misinterpreting this, but it seems that practice ought to be consistent for all resources, regardless of format.

A: At least two major differences between the publishing traditions of videorecordings and those of sound recordings come to mind to suggest why dates may appear to be regarded differently, but in the end, the practices coincide. For videos, the dates we usually ignore are those identified specifically as related to package design and container art. Video publishers redesign packaging frequently without changing the video itself. (Think of it as analogous to a paperback book publisher changing the cover art of a bestseller every few months without changing the contents themselves.) For sound recordings, cover art tends to be relatively stable, so we don't get redesigned containers every time the publisher produces another batch of the same audio CD. Hence, we also don't get a different copyright date for cover art each time. Another difference is that for sound recordings, collections of previously released material tend to be more common ("best of," "greatest hits," and other sorts of compilations). Such compilations of video material are much less common, although

especially in the DVD era, supplementary material ("making of" documentaries, interviews, and so on) published along with the main video contents, do make the situations more similar. Really, though, the principles behind the practices are not all that different. When there is a later date on a container that is not associated with such ephemera as package or cover design, it can be used to at least infer a date of publication for a video OR a sound recording under many circumstances. As usual, it's hard to generalize. For instance, if the date on the surface of a DVD is that of the feature film alone, but a later container date reflects the presence of supplementary video material, the latter could make sense as an inferred date of publication. Likewise, if the date on an audio CD surface is the phonogram copyright ("p") date of the sound, but a later container date more accurately reflects the date the recording was actually released (because program notes have a later copyright ("c") date, for instance), the later date makes sense as an inferred date publication. The practices are essentially similar.

Reviews of the Annual MOUG Meeting Memphis, TN, February 21-22, 2006

Plenary Session: Focus on Sound Recordings
Michael Rogan, Tufts University
Jenn Riley, Indiana University
Jay Weitz, OCLC
Report by Joseph Hafner, McGill University

This session was moderated by Michael Rogan (Tufts University), who also represented Reference Issues, and the panel consisted of Jenn Riley (Indiana University) for Digital Issues and Jay Weitz (OCLC) for Cataloging Issues.

The theme of the MOUG Meeting this year is "Focus on Sound Recordings", which Michael said is a good match for Memphis, which has a rich history of sound recordings and for 2006 where we are faced with ever expanding types of new sound recording formats and issues surrounding them. The purpose of the Plenary Session is to give a context to Wednesday's workshops and sessions.

Michael began the panel discussion talking about reference issues which have faced music librarians since the 19th Century and the pressures for change today, including context, user needs, formats,

deployment of personnel in libraries, etc. The three areas of focus for this talk are:

- Patron problems
- Item problems
- Rules problems

Patron problems many times are related to the fact that they don't know what they want or need or how to ask for it. The reference interview leads that process to discover what they want to know. There are relevancy issues, because they aren't aware of choice they need to make to answer their question. For example a dance student looking for "the" Bach prelude found recordings of Bach preludes on piano, organ & harpsichord. The relevance was that she needed a version that was danceable, which wasn't easily answered by the catalog.

Item problems include playback machines for sound recordings. Patrons have always needed help, and this help becomes more complex and varied as we have a need to continue to maintain older playback machines and ever increasing types of new digital playback methods. Teaching not only the use of the machines is important, but the care of the items. The technology has become more complex and is harder to explain and pass along this knowledge to our patrons.

Rules can be helpful when they instruct a path through the jungle of information, but they can also create a jungle in OPACs. Our OPACs seem to always be behind and playing catch-up. While keyword searching is a favorite method of users the orientation of the catalogs are still tied to cards and drawers. Old rules can be barriers to finding information. A good example is a search for something like all versions of the Beethoven piano sonatas for a patron who wants to compare all of the versions available in your library. There are issues because of single recordings, collections, compilations, etc. Another complex search would be finding folk music of Ireland, because multiple subjects need to be consulted and multiple searches are needed to find everything. There isn't one magical search for these examples, but several needed. Searches like these turn the OPAC into a Jungle of information.

Jay Weitz spoke on the cataloging issues regarding sound recordings based on his twenty-three years of experience at OCLC. AACR & MARC are tied to books and sound recordings are really afterthoughts not the focus. Only around 4% of records in OCLC are for sound recordings, while 84% of the records are for textual materials. AACR & MARC are trying to keep up with new technologies, but the technologies keep ahead. Rules change very slowly, and because of

the amount of legacy information there is a lack of flexibility and adaptability.

There are large issues that are perennial problems for AACR & MARC and then there are also "new" problems or problems with "newness." One of these perennial problems is with the type code issues, for example "j" vs. "i" with sound recordings of bird calls, special effects, exercise, which all end up as non-musical sound recordings. Then there are filmstrips, realia, mixed formats, etc. that have various parts that are made up of various formats. These are recognized by MARC as mixed, but still they live between two or more formats, even though we can add more information in fields like the 006 and 007. It is questionable if patrons know or use this added information, and if systems acknowledge or use this information in a clear manner.

Another problem area is the publisher number, 028, field. This has a history which has seen the number morph from a plain publisher number to including any and all types of formats of these numbers, because there are no international standards like those for the ISBNs or ISMNs. In the days of matrix numbers or wax cylinders these actually had special meanings, but today these maybe only mean something to the publishers themselves. There were two purposes for creating them: 1.) Indexing and 2.) Note generation. Cataloguers take these numbers as sacred, but are they?

There are also problems with intellectual responsibility issues, which appear in the memoirs vs. fiction situations. There are also problems when there are examples like "Miles Davis interprets Gershwin with Gil Evans as the arranger." In these cases there are various interpretations of who the real main entry could be.

Another area are the principal performer issues for sound recordings with multiple works, and these are handled differently depending upon whether they are "pop" or "serious." It is built into the rules, but how do you explain these to users? How is it codified?

Finally dates are the cause of many problems with sound recordings, because there are so many dates that can be found on them: recording dates, issue dates, copyright dates, date of the program notes, label vs. container dates, etc.

Jay concluded by talking about how AACR & MARC try to cover all sound recording rules under one set of instructions, and these cover everything from wire recordings to CD-Audio, and many new hybrids, like

dual discs and DVD-Audio. There are many new formats that will continue to stretch the rules and their interpretations.

Last Jenn Riley from Indiana University presented, "Going Digital: Some Challenges Presented by Digital Audio." We need to find new solutions using our cataloguing heritage to find new ways to reach our goals to help clients.

There are new types of content, which can really be considered as "newly relevant" content. These are things like cylinders that are being digitized and preserved, which are part of a trend to create access to old formats. These are really attractive for digitization, because they are fragile, not easily accessible, and maybe did not have good access in the past.

There are new methods of user access, because there are more options than just the physical items, but also files like MP3, QuickTime, RealAudio, Windows Media, etc. This creates situations where you need the right type of device or software to be able to access the files. There are also issues surrounding downloading vs. streaming, while still needing to keep up with old physical format options, too. These can also be accessed over networks or the Internet.

Many factors should be considered when choosing how to provide access: copyright, material in a digital format need storage mechanism, you don't control vendor files, digital rights issues, access restrictions issues, intellectual access complexity issues, and in the public catalog or outside catalog or using federated searches. If access is given inside catalogs, then you need to decide if you are adding web links to the digital version from the MARC record for the physical version or are you creating a new MARC record just for the digital version? Some vendors provide access outside your OPAC, and others are offering MARC records for your OPAC. There are choices, too, around decisions to use MARC or not, because you could use standards for archival collections, Dublin Core or other standards.

There are also new types of metadata to record, including technical data on the recording and metadata for digital audio qualities. This might be important information in the long term as technology continues to evolve, so future listeners will be able to access the files. Another new type of data is the precise metadata information about specific tracks that weren't available for analog recordings.

There are also structural metadata relationship issues when you take analog recordings and digitize them,

because it might be important to know what was the original, how was the recording made, what resolution was used to create the files, etc. There are also preservation issues, because we don't know yet how long some of these newer digital formats will last.

There are description access issues at all the levels now: track level, item level, and master copy level, so this means we aren't just cataloging the whole CD but could be doing it for all of the tracks, performers, running times, etc.

Jenn concluding by saying that these issues for digital recordings are an extension of older issues. The trend now is to have more people involved than just the catalogers, or with the explosion of digital resources we are finding automated solutions help catalog these formats. For more information you can consult:
Structural metadata: <http://variations2.indiana.edu>
Technical metadata: Forthcoming schema from Audio Engineering Society
Structural metadata: METS <http://www.loc.gov/mets>
Preservation metadata: PREMIS
<http://www.oclc.org/research/projects/pmwg>

There was a brief question and answer period. The discussion included issues relating to coded information from MARC records that needs to be made more useful by OPACS. Michael expressed a need to work with faculty to build good project assignments to help the patrons better. Jenn said that working with publishers to create metadata for libraries isn't easy, because mainstream recordings are intended for consumers. Finally, Jenn said that team work was needed which can create opportunities to have better displays for end users.

Plenary Session: Selecting and Acquiring Recordings

R. Michael Fling, Indiana University

[Editor's note: Mr. Fling was unable to be at the Plenary session due to airline delays. His presentation for the Plenary Session is presented here for the benefit of all.]

At present, allrecordlabels.com has links to more than 20,000 labels. In 2004, well over 100,000 albums were issued worldwide, according to the International Federation of the Phonographic Industry (www.ifpi.org). A more restrictive view, limited only to audio and video recordings most likely to be of interest to libraries, still numbered about 12,650 audio and video releases for 2005; this figure includes the total of 12,037 compact discs and 650 DVDs that the

library vendor Music Library Services Company added that year to its database in the categories of classical (5,235 CDs), jazz (3,525), movie and showtunes (842), and world music (2,435). These are daunting numbers for the library selector.

Reviews

Because of the concurrent availability of multiple performances of musical works, and the number of reissues of earlier recordings, reliance on published reviews for selection is essential. Unlike printed music editions, which are *rarely* reviewed, a large number of new recordings are. A 1993 survey of classical-recordings reviews revealed that 59% were being reviewed at that time (Donna Mendell, et al., "The Role of Reviewing Media in the Selection of Classical Recordings," *Collection Management* 18, no. 1–2 (1993): 71–88), and anecdotal evidence indicates that these numbers are still high. Popular genres fare less well; a similar study in 1989 found that fewer than 12% of popular-music recordings were being reviewed (Virgil Blake, "Picking the Hits: The Reviewing of Popular Music Recordings," *Collection Management* 11, no. 3–4 (1989): 23–58). In 2004, the International Index of Music Periodicals indexed 8,180 recording reviews in all categories, and this was about five times the 1,651 book reviews indexed that year, and seventeen times the 479 score reviews indexed.

There are several journals that devote a considerable portion of their content to reviews of classical-music recordings.

- *American Record Guide*—ca. 350 classical reviews per bimonthly issue.
- *Fanfare*—ca. 350 classical reviews per bimonthly issue, plus a jazz column.
- *Gramophone*—ca. 135 reviews per month, and list of UK new releases. "North America" section (ca. 15-page insert in North American edition only) includes reviews of several US releases.
- *International Record Review*—ca. 80 classical reviews per month, plus a listing of new UK releases.
- *BBC Music Magazine*—ca. 100 classical review per month. A 5-star rating system indicates reviewers judgement of performance and of sound.

In addition to reviews, these journals include articles and announcements of commissions, premieres, prizes, and industry news to inform selection decisions. There is much duplication among these journals, and libraries with small-to-medium recordings budgets probably could rely solely on *American Record Guide* or *Fanfare* for selection.

Additional journals focus their reviews on specialist repertoire: *Downbeat* and *Cadence* for jazz and blues; *Film Score Magazine* for film music releases; *Early Music America* for early music; and on and on. Journals devoted to a particular instrument—*The Double Reed*, *The Clarinet*, *Classical Guitar*, for example—are particularly useful in this respect, since most include a selection of reviews written more from the point of view of the performer and teacher than of the audiophile or collector. These journals sometimes review recordings released two or more years ago, whereas the core journals named above review current issues. It usually is sufficient merely to *scan* reviews, looking for terms and phrases like "first recording," or "historic" or "essential." Some journals feature an "editor's choice," or may include two reviews of a single recording, indicating that the editor considered it to be of some particular interest.

Recordings reviews should be used with care. Reviewers frequently omit a recording's distinctive title, or may quote the title only in English translation, and there may be no mention that a recording is part of an ongoing set or series. This kind of carelessness extends also to the labels, which may declare a recording to be "volume 3" of a series, though the earlier releases bore no series titles or volume numbers.

Other Selection Resources

Some journals have special features to aid selection. *Gramophone* has its annual awards, and *BBC Music Magazine* initiates its own awards program in 2006. Libraries collecting popular music can follow the sales "charts" in *Billboard* magazine. Lists of these can be found at the Web site of Music Library Service Company, along with several core lists, including MLA's *Basic Music Library*, 3d edition, and "Essential Rock Collection for Libraries," 1950 through 1990s, compiled by Rebecca Littman. The journals of the International Tuba Euphonium Association, and the International Trumpet Guild, for example, include annual compilations of programs performed in dozens of solo and ensemble concerts presented by college faculty, professionals, and students at schools, festivals, and conferences; these are useful guides to what some listeners might actually want to hear in the library.

Most music libraries collect recordings performed or composed by local musicians, and record stores often have browsing bins featuring these persons and groups. Monitoring the repertoire *to be* performed by local groups, such as college and municipal orchestras, can prompt purchase of recordings that performers in those groups will want to hear. Some libraries have approval plans of various kinds,

perhaps including sound recordings. Some of the vendors who regularly exhibit at MLA conferences can service approval plans for audio, and many librarians find these to be convenient. But approval plans also can take more time to monitor than to personally identify, select, and order new releases.

New releases should be ordered promptly, as they can go out of print—be “deleted”—in a heartbeat. Perhaps we can anticipate longer life-spans for new releases from the private labels that recently have been popping. Among well-known examples are the London Symphony Orchestra, which since 1999 has been recording on its own label, LSO Live; the San Francisco Symphony since 2002 on the San Francisco Symphony label; and the Royal Concertgebouw Orchestra on the RCO Live label since 2004.

Presumably, the musicians and boards of these and other ensembles that issue their own recordings will be more interested in keeping their performances before the public than were the bean counters at their commercial labels.

Prices and Discounts

How much the library pays for a recording can vary considerably, depending upon where the order is sent. Comparison of costs for eight recent releases in the online databases of eight different online stores and library vendors revealed discounts ranging from 0% to 38%. While none of the eight dealers beat the competition every time, the two vendors surveyed who distribute *only* recordings, and who solicit library business at our conferences, had the lowest prices overall: Music Library Service Company (www.mlscmusic.com), and AV Source/CD Source (www.cdsourceinc.com). At the other end of the spectrum were two all-purpose online stores: Amazon.com charges full price for many classical labels, and the discounts that *are* given do not come close to the 34% off on many of the books it sells. Barnes & Noble charges full price for most recordings, but gives 10% off to “members.” In the middle were several online audio-video stores: Tower (www.towerrecords.com), CD Universe (www.cduniverse.com), and CD Connection (www.cdconnection.com), which discount most titles in the 12–15% range. The exception was ArkivMusic.com, which sells only classical recordings. Arkiv’s online catalog is a useful resource for verifying recordings’ discographic details and for program notes, but Arkiv charges full price for just about everything.

Collectively, the online music stores seemingly contain discographic information for most in-print recordings. Following, in descending order of hits, are

results of a search in five of them for available recordings by Glenn Gould.

- Amazon.com: 142 hits, 113 available new from Amazon (most at full price), and 29 available new or used through 2nd parties.
- Towerrecords.com: 107 hits, all for purchase new, most with discounts ranging from 7% to 18%. Free shipping on \$20 or more.
- CDconnection.com: 104 hits, all for purchase new, with variable discounts from about 10% to 18%.
- CDuniverse.com: 102 hits. Discounts, if any, not stated.
- [Barnes & Noble](http://www.bn.com) (www.bn.com): 84 hits, most at full price. A very few offered at 10% off; “membership” (\$25/year) gives additional 10% on all purchases. Free shipping on \$25 or more

Though most of Indiana’s library orders are directed to the two library vendors that we use for recordings, online stores are good for rush orders. Amazon.com is our first choice, despite the low rate of discounts, because we have a corporate account with them—monthly billing, no credit card required, and free shipping on orders over \$25. The local Borders also offers corporate accounts for libraries with 20% off on every purchase, though these cannot be used for online orders.

In addition to the online stores, Web sites of the labels themselves are convenient for verifying current availability and details about particular releases, and some of them sell online to customers direct. Links to more than 20,000 are found at www.allrecordlabels.com

Online Record Label Directories:

- *International Record Review* Web site (www.recordreview.co.uk: 400+ links to classical labels)
- allrecordlabels.com (20,000+ links)
- Record Labels on the Web (www.rlabels.com: 5,000+ links)
- *Wikipedia* “List of Record Labels” (http://en.wikipedia.org/wiki/List_of_record_labels: 2,300+ links)

Formats

New format wars are upon us. Since the turn of the millenium have been available two next-generation high-quality audio formats: Super Audio CD (SACD) and DVD-Audio. These multi-channel formats are attractive to audiophiles because of the vastly superior sound that they deliver. Most SACD issues have been released in “hybrid” versions with two levels of encoding: a SACD layer and a standard CD layer,

which can be played at CD resolution in any CD or DVD-video player. DVD-Audio can be played on DVD video players, but without the enhanced sound quality. A drawback of these formats for libraries is that to achieve multi-channel sound, they require not only a special player, but a minimum of five speakers placed strategically around the listener—not a setup likely to be found in a library. Headphones are available that claim to mimic the sound delivered by multiple speakers, but costs are prohibitive for libraries.

DVDs have different playback issues. A regional coding system was developed so as to control the distribution of commercial films on DVD: A hollywood blockbuster typically completes its theatrical run in the States, and then may be released here on DVD before it ever hits the big screens elsewhere in the world. Thus a customer in Germany theoretically cannot view a DVD version ordered from a US online store (region 1) before the film's European theatrical release (region 2). The only time the library selector normally needs to worry about region codes is when ordering a DVD from abroad. Fortunately, Web stores consistently state the region code of each DVD for sale, as do the international outposts of Amazon. Some reviewing sources include this information, and some do not. Fortunately, many music DVDs are coded as region 0, and these can be viewed on players throughout the world. Even though printed on the disc or its container, region codes seem rarely to find their way into cataloging records. It is frustrating as a selector to encounter a MARC record in OCLC WorldCat, and be unable to tell if it represents a DVD that is actually viewable in the library ("all-region" DVD players are available for purchase). Forty-five DVDs recently received for the Indiana collection revealed that twenty-seven of those (60%) had the region code clearly displayed on container and/or disc, but in only three instances were region codes noted in the OCLC records. The OnLine Audiovisual Catalogers Group's "Guide to Cataloging DVDs" (found at <http://ublib.buffalo.edu/libraries/units/cts/olac/capc/dvd/dvdprimer0.html>) states: "Catalogers can ignore this [region] symbol when creating bibliographic records if their library only collects DVDs coded for one particular region." In an era of shared cataloging, this is a remarkably parochial and short-sighted policy. Collection policies can change. On 28 March 2006 is scheduled to be introduced a new high-definition format known as HD-DVD, developed by Toshiba, and supported by Microsoft, Hewlett-Packard, Intel, and NEC. At some future time (launch details are vague) a competing and incompatible format known as Blu-ray is expected from Sony, with industry

support from Apple, Dell, and Hewlett-Packard (which supports both formats). At the end of February 2006, there is much chatter on the Internet about these formats, and neither side seems ready to back down or compromise.

Out-of-Print and Used Recordings

When a recordings vendor returns an order marked "no longer available," skepticism is appropriate. These "out of print" recordings frequently can be found available at online stores, either new or used. Two Web indexes guide users to a number of these resources.

Guides to Sources of Used, OP, & Delecte Recordings

- "Web Resources for Out-of Print Sound Recordings" (Anna Seaberg), www.halcyon.com/aseaberg/opmusic.html
- "Web Sites (and More) for Used Classical CDs" (Leslie Troutman "and friends"), www.library.uiuc.edu/mux/usedcds.htm

The Basics: Cataloging Sound Recordings **Margaret Kaus, Kansas State University** *Report by Jean Harden, University of North Texas*

Margaret Kaus presented a practical session that focused, as its title promised, on the basics of sound recording cataloging. This session was on music sound recordings; a concurrent session treated non-music recordings. Attendees ranged from newcomers to cataloging, through persons well versed in cataloging scores but not recordings, to experienced catalogers of sound recordings looking for reminders on the basics or on details that had escaped their notice in the past.

The talk was accompanied by a 33-page handout of tips, rules, examples, tables, and warnings of things to watch out for. Michelle Koth of the Yale University Music Library compiled the handout in 1998, for Margaret's first presentation of this talk at the OLAC conference that year. The session offered at this MOUG meeting was an updated version of that 1998 workshop. (See <http://ublib.buffalo.edu/libraries/units/cts/olac/conferences/1998/kaus-koth.pdf> for the 1998 version of the handout.)

A quick poll of the attendees established that most cataloged "from the top down," rather than, for instance, doing the description first, then other parts of the record. In accordance with this preference, the talk

covered cataloging rules and practices more or less in MARC tag order.

Differences between score cataloging and sound recording cataloging received frequent mention, as did differences between older and newer cataloging. For example, Margaret pointed out that in the 028 field, first indicators 2 and 3 are used for print materials, 0 and 1 for sound recordings. Practices that have changed over time include how the 024 is transcribed (older records may lack the first and last digits, while newer records include them all), the placement of the GMD (now always after the title proper), and the use of title-related notes, the 740, and the more recent 246 field (for instance, much information that used to be given in notes is now put in the 246).

A couple of examples will serve to illustrate the sorts of information presented. First, the publisher: We were cautioned to use the label name, not the copyright holder, for the publisher. The label name is usually given clearly on the container spine but is likely to be ambiguous on the rest of the item. Second, dates: Dates on the item are often misleading and sometimes simply couldn't be true. For instance, a CD may say p1957, but CDs were not manufactured until 1982 or 1983. To find the real date when the date on the item is unacceptable, one can look at www.allmusic.com, www.towermusic.com, or perhaps www.amazon.com. The handout gives information on how to handle other strange date-related situations.

Two other issues were brought up from time to time during the talk. First was the distinction between fields used for capture information (chiefly 518 and 033) and those giving playback information (particularly the 300). Second was the reason behind the ordering of notes and 7xx fields: Patrons become accustomed to a particular order and depend on it, even if they are not aware of this. The number of such fields in sound recording catalog records makes the order especially important.

Overall, this session accomplished its advertised goal of providing basic knowledge of cataloging of music sound recordings, including information about how to interpret older records and some mention of what might change under the upcoming new cataloging code, *RDA*. In addition it furnished many valuable hints for those of us more accustomed to print formats and needing pointers about how sound recording cataloging is different.

Cataloging Non-Musical Recordings and Unusual Formats

Howard Jaffe, Library of Congress

Robert Freeborn, Pennsylvania State University

Report by Sheila Torres-Blank, Texas State University-San Marcos

Our first speaker, Mr. Howard Jaffe, offered an introduction to cataloging spoken word sound recordings. The presentation began with a discussion of elements that differ from those found in bibliographic records for musical sound recordings and then moved on to examine in detail the cataloging of some of the most common types of non-musical sound recordings.

The first issue to confront the cataloger is determining whether the work in hand is a spoken word recording (Type i) or a musical recording (Type j). If an examination of the container does not provide enough information, one may need to listen to the recording to decide for sure. Listen to several excerpts, not just the beginning. If still in doubt use the 50% rule and choose whichever Type code represents the majority of the aural content.

Two fixed field elements normally coded for musical sound recordings, Form of Composition and Format of Music, are coded "nn" and "n" respectively, to represent "not applicable." The Literary Text fixed field contains one or two codes indicating the subject or form of the spoken word recording.

Transcription of title, general material designation, statement of responsibility, publication data and physical description are much the same as for musical sound recordings. One must be aware of the chief source of information for the format in hand and remember to bracket any information taken from elsewhere.

Recordings of works originating in print often include a statement indicating whether or not the text for the recording has been abridged. Enter this data in the Edition Area (250) when the statement is simple and straight forward. Alternatively, one may transcribe the entire statement found on the item in a quoted note. Often the statement will include other types of data allowing for a combined note such as:

500 "An unabridged recording of the book read by Davina Porter."

Always include information about the completeness of a work in the bibliographic record but do not presume this knowledge if no information is given on the item.

Give the names of principal readers or performers in the Participant or Performer Note (511). Musicians should only be listed if they play a major role in the recording. Performers of incidental music typically are not named although the statement “includes instrumental accompaniment” may be included in the Summary Note (520). Make added entries for all named participants. Catalogers at LC include relator codes from a limited list but will accept any valid codes that appear in imported cataloging copy. Note that AACR2R 21.29D and its LCRI place few restrictions on the number of added entries to be made.

Note that although the “rule of three” may limit the cataloger to placing only one author in the statement of responsibility for a collection, there is no such limit on the names that can be entered in notes. If the authors are also readers, any number of names can be listed in the Participant or Performer Note (511) and then traced in added entries. If authors are not readers, one also has the option of including them along with work titles in a Contents Note (505).

Always include a Summary Note (520) and take care in composing this note since it will guide the subject analysis as well as providing valuable key word access. For guidance in formulating subject headings, consult LC’s Subject Cataloging Manual: Subject Headings, 2004 Cumulation, 5th ed., and Free-Floating Subdivisions: an Alphabetical Index, 18th ed. Examining records of related works is also helpful when one is unsure about subject headings.

One of the most common types of spoken word recordings is the literary reading which includes novels, poems, stories, and essays. Suggestions for dealing with these materials also apply to dramatic works such as original plays, radio plays, or dramatized versions of historical events. Main entry is given to the author, the same as for the print version, unless it is a collection which requires title main entry as per 21.7. In the case of two works by a single author, main entry is given for the first work and an analytical entry is given for the second, according to 25.7. One rarely encounters spoken word recordings requiring performer main entry as dictated by 21.23C. Catalogers of spoken word recordings need to be well versed in the application of uniform titles. Literary works will require uniform titles when they consist of excerpts or collections of works. Refer to AACR2R

25.6, 25.7, 25.9, 25.10 and the correlating LCRIs for guidance in construction.

In the case of excerpts, unnumbered excerpts are most common so most uniform titles will include the catch all “Selections.” In the case of three or more excerpts from a single work apply 25.6B3 to formulate a uniform title as follows:

240 10 Canterbury tales. \$k Selections
245 10 Canterbury tales \$h [sound recording] : \$b selected readings in classic literature ...

Do not include “Selections” for works that are abridged but lack any indication of which excerpts are included.

For three or more excerpts in a single form, by a single author, 25.10A requires a uniform title consisting of the form followed by “Selections:”

240 10 Poems. \$k Selections
245 10 Poetry of Emily Dickenson ...

If the work contains three or more excerpts by a single author that are not in one form, the only option remaining for the uniform title is “Selections” qualified by year of publication, according to 25.9A. For example:

240 10 Selections. \$f 2004
245 14 The Somerset Maugham pocket book ...
(Contains short stories, essays, travel sketches, etc.)

A uniform title that includes “Selections” is also applied to a collection of works either lacking a collective title proper or having a collective title that is not distinctive. The rule for determining generic vs. distinctive titles for spoken word recordings is slightly different from the rule one would apply to musical titles. For spoken word recordings, a title consisting of a descriptive phrase with or without the author’s name is considered generic as per LCRI 25.10 but if the title of a specific work is included in the collective title, it is considered distinctive. Therefore, if the title proper is “The uncollected stories of William Faulker,” a uniform title is required. On the other hand, “The birds and other poems” is considered to be distinctive and thus requires no uniform title.

Subject headings assigned to literary and dramatic works will consist of literary genre headings such as English drama (Tragedy) and/or topical headings with form subdivisions such as \$v Fiction, \$v Drama, or \$v Juvenile sound recordings. See sections H 1790-H 1828 in the Subject Cataloging Manual for detailed

instructions on formulating headings for fiction, drama, poetry and other literary works.

The next category of spoken word recordings consists of instructional materials which may include such things as general how to guides, original lectures, or foreign language instruction. The fixed field element Literary Text would be coded "j" in the case of foreign language instruction.

Foreign language instructional recordings are often accompanied by supplementary materials such as transcripts, textbooks, or flashcards. Describe them in a note and enter "r" for instructional materials in the Accompanying Matter fixed field as well as any other relevant codes. The variable field Language Code (041) is usually required since multiple languages are involved. At LC, the convention is to give precedence to the language being learned, e.g., coding this language the Language fixed field as and subfields \$d (Sound) and \$g (Accompanying Material) in the 041. Typical subject headings for language instruction consist of the language being learned subdivided by \$v Sound recordings for English speakers and, if applicable, the language being learned subdivided by \$v Self-instruction.

The final type of spoken recordings discussed was interviews. These could be oral histories, radio reports, audio versions of television interviews or simply an exchange of personal information. Code the Literary Text fixed field "t" for interviews. Speakers are noted in the 511, with the optional addition of "unnamed interviewer" if this applies. Most of the time the interviewee will be given main entry as per 21.25. If the interviewer is named prominently, he or she may be given an added entry. Subject headings should include the interviewee subdivided by \$v Interviews and a topical heading reflecting his or her career, as one would apply to other biographical works.

Our second speaker, Mr. Robert Freeborn, presented suggestions for cataloging unusual sound recording formats including enhanced CDs, hybrid CDs, encrypted CDs, remote sound files and other oddities. He first noted that since many of the issues are not specifically covered by the rules, decisions must be based on cataloger's judgment meaning there usually isn't one correct way of dealing with unusual situations. When faced with a difficult cataloging problem, he stressed the need to consult the rules and standards, make one's best guess, and then finally and most importantly, move on.

Enhanced CDs are compact discs that include additional content in other formats, such as videos or computer files. The presence of such extras is usually indicated by logos such as "Enhanced CD" or other text that varies between publishers. Give such text in a quoted note, or, if one prefers, make a standardized note to facilitate access to all similar materials. In the cataloging example discussed, a CD with bonus video, the Physical Format Note indicates the disc is enhanced and the logo text is quoted in a second note:

500 Enhanced compact disc.
500 "CD extra"--Container.

In addition to the Physical Description field (007) for audio content, the record also includes an Additional Material Characteristics field (006) and Physical Description field for the video content.

Hybrid discs have audio content on one side and video content on the other. One must decide which will be considered the primary format for cataloging purposes. Such titles may be cataloged as a sound recording with additional video content or a video recording with additional audio content.

Containers often bear some sort of trade name such as "DVD plus," "DualDisc," or "Flip Disc." Make a note explaining the format that includes whatever trade name is presented:

500 DualDisc. CD content on one side; DVD content on the other.

As mentioned above, the record will need an 006 and 007 fields for the secondary content in addition to an 007 field for the primary content. When describing the physical characteristics or contents of a hybrid disc, notes can be repeated for each side:

538 DVD side: DVD plus; NTSC; region 1; Dolby digital.
538 CD side: stereo.
505 0 DVD side: ...
505 0 CD side: ...

Alternatively, one may combine information about the two sides in a single note:

520 DVD side: The film of the original live concert recorded in 1970 digitally remastered for DVD in Dolby digital. CD side: The original sound track from the film recorded live in 1970. An example of the former is as follows.

Encrypted CDs include software which limits copying and/or playback on certain systems. They are usually identified by various legal disclaimers and a logos. Catalogers should be aware that occasionally the only indication of encryption will be the presence of the software logo. Logos in the examples shown appeared as either the letter C superimposed on a triangle inside a circle, or as a circle containing the stop, play and pause symbols. Of course this should be noted in the record, but as with multiple format discs, one has the option of either quoting the statement found on the package or using a standardized note. Include a System Requirements Note (538) when such information is provided.

- 500 Content protected compact disc.
 538 Compatible with: Playback:
 CD/DVD/PC/Mac, PC: Windows
 98SE/ME/2000SP4/XP, Pentium II, 128
 RAM, IE 5.5+, Mac OK. Ripping: PC:
 Windows Media Player 9.0, Mac OK.
 Portable devices: secure Windows Media.

Custom CDs are just what the name implies. Some music vendors allow users to create their own CDs by choosing audio tracks, a title, and cover art. Due to the unique nature of such discs, libraries may or may not choose to catalog them on OCLC. If the decision is made to catalog one, the main area of concern will be transcription of the publication data. In the example cited, the disc's contents had originally been issued on various albums by Arista Records. The disc was purchased through CD Universe and produced by CustomDisc.com. The suggested publication data includes all three companies and the presence of previously issued content is also noted.

- 260 [S.1.] : \$b Arista Records : \$b CustomDisc.com
 : \$b CD Universe [distributor] ; \$c p1999. 500
 Contains previously issued material.

Shaped CDs are those which are not circular. As long as the shape is geometrically balanced they will still play in tray loading devices. In questions relating to the cataloging of this type of disc, the presenter deferred to Jay Weitz's suggestions from the MOUG Newsletter, no. 74 (November 1999), later reprinted in his *Cataloger's Judgment*, 2004. Weitz recommends keeping 4 3/4 in. in the physical description area but making a note describing the general shape and warning about playback limitations in a 538 note. If the trade name "Shape CD" appears on the item, give that in a quoted note as well.

A new product that recently entered the market is the Playaway, a stand alone play back unit containing a

single audio book. Headphones are included and the user supplies batteries. The Cleveland Public Library has chosen to describe the Playaway as a "sound media player" in the physical description area. Alternatively, one might call it a "sound device." The presence of headphones and batteries could be indicated either in a note or the Accompanying Material subfield (\$e) of the Physical Description (300).

Practices for cataloging remote sound files, such as those available via Naxos Music Library or Classical Music Library, are currently evolving. While these files are still cataloged in the sound recordings format, records will include various fields describing their electronic aspects such as 006 & 007, 538 notes indicating mode of access and system requirements, and Electronic Location And Access Notes (856) with direct links to the sound files. The Naxos titles are also available as compact discs so one often sees an Additional Physical Form Available Note (530) and an Additional Physical Form Entry (776) in these records. When the compact disc is owned, catalogers may want to include 856 links to the online versions in the CD records. MARC records are available directly from Naxos for their music library files, but be advised that the album titles in these records are usually taken from the cover and will not always match the album title for the compact disc chosen according to AACR2R.

Ask MOUG (Public and Technical Services)
Deb Bendig and Jay Weitz, OCLC
Report by Stephanie Bonjack, VanderCook College of Music, and Bruce Evans, Baylor University

Wednesday's "Ask MOUG" session yielded many new and useful sundries, all with a marked focus on end users. Deb Bendig from OCLC began the session by reporting a number of recent developments.

WorldCat (FirstSearch): The record banner will soon display the 245 statement of responsibility field instead of 100 and 700 author entries. Also planned are separate lines for each 700 field, and the uniform title will move up to the top of the record. These changes will allow the user to get a better "quick look" at the item. From there, the user may now save the record (as well as past searches) in personalized folders s/he creates after logging in under her own username and password.

OCLC is implementing FRBR in the Open WorldCat program, and libraries that make FirstSearch available to users may try the FRBR pilot! Email Deb Bendig (deb_bendig@oclc.org) if you would like to participate. Of particular interest is the "Focus on: Music" Web site under construction, the goal of which is to speak directly to end users (e.g. Why WorldCat is a useful resource for music searching, and how to use it). In this context, OCLC is planning to offer a new tutorial or reference card on how to use WorldCat to find sound recordings. This tutorial will be based on one in place at Case Western Reserve University.

In response to the cries and pleas of music librarians, RILM will be including the author field in its keyword index. European-language diacritics will also be offered soon.

A question-and-answer session followed. Responding to audience questions were Deb Bendig (DB) and Jay Weitz (JW).

Q: Is there any information on controlling SH subdivisions in Connexion? This seems to be problematic right now.

JW: Contact Becky Dean, music specialist, who can take care of controlling headings on Connexion.

Q: Is there a list of validations that happen in Connexion? Who is the person to contact?

JW: Contact Robert Bremmer. Validation system is gigantic, so it is impossible to have an exhaustive list. Having a document to outline every relationship is impossible. Validation is huge.

Q: I'm working on contents notes for a double-disc. The formatting changed to invalid characters, and had a lengthy list of characters and their position in the record. Is there a way to trace the error location in records?

JW: Definitely problematic in large fields. Go to Connexion documentation and look for Known Problems page and see if this particular problem is listed.

Q: Is there a way to systematically control or uncontrol headings?

JW: There is a plan to do this, although probably not best to control headings "willy nilly." We will look at possibility of globally controlling headings; will need some testing.

Q: The absence or presence of \$4 will not currently affect controlling headings. Will this eventually be true for \$v in 8xx's?

JW: The entire control headings feature is a work in progress. \$4 issue was fixed recently. Jay will bring this to the attention of Becky Dean to add to the Known Problems list. It will be impossible to fix all problems related to controlling headings.

Q: In performing original cataloging on a sound recording I've experienced frustration with the derive command because not all of the fields copy over.

JW: You can set preferences so that Connexion will do this (located under Options).

Q: Talk in general about how OCLC is helping develop RDA.

JW: Jay is a voting member of CC:DA, and also serves on the Examples Group which is painstakingly examining examples in AACR2 and RDA. Jay is the focus of OCLC work in RDA. There are several people in OCLC reviewing RDA. We expect RDA to filter changes down to the MARC OCLC rep to MARBI. This rep will be looking at this issue. Several of us are intensely looking at RDA. "We're looking out for ourselves."

Deb Bendig then asked the audience how we are integrating new formats into our work? Also, are we creating records in Dublin Core?

First audience answer: We can integrate new formats into our workflow in MARC using the 006.

Second audience answer: MARC accommodates some things better than others. The 006 is a good way that MARC has adapted to new formats and issues. MARC has adapted better than envisioned 35 years ago. RDA will change everything. MARC obviously will not go away, but will need to adapt to RDA. MARBI folks will need to look at all of this very intently.

Q: What is WorldCat?

JW: 1) WorldCat is the entirety of the OCLC database. 2) Connexion is the cataloger view of WorldCat, and FirstSearch is the public view.

Q: Does WorldCat plan to have non-MARC records?

JW: Already has some Dublin Core records for electronic resources. There currently is a project

called Metadata Capture, with the purpose to allow input through batch processing of non-MARC formats to translate them in XML format. Common Data Format translates MARC into XML (MARC coding remains, but is coded in XML). This format allows records to be loaded into OCLC that are neither MARC nor Dublin Core.

Q: Had some records that were mis-matched in batch processing. For example, 7 of 9 were processed, but two were mis-matched. What is this?

JW: Perhaps something in those records had been changed? Probably some crucial change to a record had occurred.

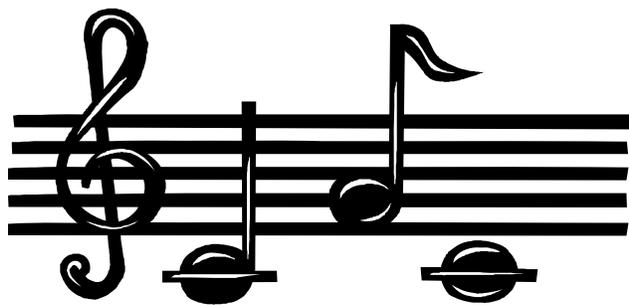
Second answer from Jean Harden: In Connexion Client, you can tell it not to pay attention to changes and just simply update.

Q: I've heard about changes in the OCLC pricing structure. Please explain.

JW: There is going to be a move to subscription pricing by July of this year. This may affect commands you execute because the cost of them is no longer an issue

DB: In subscription service, there won't be a need to search in FirstSearch to save money.

JW: There may be need to re-evaluate workflows since search strategies can change. Make sure your workflow makes sense with subscription pricing. This change also affects pricing regarding OCLC record downloading. You may very well be able to do many different kinds of work you couldn't before. [A possible downside is that] this could adversely affect Enhance program, since Enhance credits were a big part of program. "Keep using Enhance service!"



Minutes of the 2006 MOUG Business Meeting Memphis, TN, February 22, 2006

The meeting was called to order at 11:05 a.m.

1. Adoption of agenda

The agenda was adopted unanimously without change.

2. Approval of 2005 Vancouver meeting minutes

The minutes were adopted unanimously without change.

3. Board reports

a. Chair (Mark Scharff)

Committee appointments: Marty Jenkins was appointed to serve as chair of the Nominating Committee; the other committee members were Stephanie Bonjack and Candy Feldt.

Candidates for Continuing Education Coordinator in last fall's elections: Keith Chapman and Bruce Evans. Evans was elected. Candidates for Secretary/Newsletter Editor in last fall's elections: Beth Flood and Kerri Scannell. The vote resulted in a tie, which the Board broke by electing Scannell. Scharff noted that the tie vote again pointed out how crucial it is that all members vote. Scharff also thanked the Nominating Committee for the fine selection of candidates and for its good work.

Scharff reported some news from the OCLC Members Council meetings he attends in his function as MOUG representative: There is growing talk of expanding WorldCat (and especially Open WorldCat) functionality in order to offer some or all local OPAC functionality. The technology for this is not yet in place, but it is easily within the realm of possibility. Possible loss of added value (e.g. local records that have been enhanced to be superior than those in WorldCat) is a concern to keep in mind. A better question would be: How can this added value be put back into WorldCat?

b. Vice-Chair/Chair-Elect (Neil Hughes)

MOUG exchange ads appeared in the last issue of *Library Mosaics* and in the December 2005 *Notes*. An exchange ad with *Fontes* is also in the planning stages, but difficulties at *Fontes* have delayed finalization. The MOUG Board is also thinking about advertising

in other publications, e.g. the print and/or online *Chronicle of Higher Education* and in *American Libraries*; however, the cost of doing so might outweigh any benefits.

The possibility of MOUG's filing for 501(c)3 tax-exempt status was discussed. Hughes polled the membership as to how many would be likely to donate if MOUG achieved this status; a couple dozen members responded positively. Karen Little, Jean Harden, and Ann Caldwell have offered their assistance in the matter. An ad hoc committee/task force will be formed to file for the tax-exempt status.

Hughes reported that old MOUG products available through the MOUG Store are no longer selling. Results of the membership survey indicate that travel mugs, t-shirts and post-its were the most popular potentially new items. Hughes will conduct a cost analysis of such products.

As incoming Chair, Hughes offered his thanks to Scharff for his attention to detail as well as his vision and grasp of the big picture. He also praised Scharff for his years of service to MOUG.

c. Secretary/Newsletter Editor (Stephen Luttmann)

Newsletter 89 (June 2005): 44 pages; 500 printed; of which 462 mailed at the presorted rate, 3 hand-delivered, and 10 mailed to foreign destinations. Total of 475 distributed, at a total cost of \$977.12.

Newsletter 90 (September 2005): 16 pages; 500 printed; of which 451 mailed domestically, 9 internationally, and 3 delivered by hand. Total of 463 distributed; total cost: \$487.09.

Newsletter 91 (December 2005): 20 pages (including 4-page registration insert); 500 printed; of which 407 mailed domestically, 10 internationally, and 3 delivered by hand. Total of 420 distributed; total cost, \$555.21.

Grand total of newsletter costs for 2005: \$2019.42.

Membership/subscription list had been culled between nos. 90 and 91, explaining the decrease. Most of the decrease can be attributed to institutional nonrenewals.

Older issues of the MOUG Newsletter are scanned and ready to be made accessible via the MOUG Web site. The scans comprise all issues from no. 42 (the first issue after the last index) to no. 85 (December

2003), with the exception of two issues, nos. 45 and 52. These consisted entirely of membership address lists, and thus probably should not be made available on the Web; furthermore, they did not scan well anyway, having been distributed on dark paper.

d. Treasurer (Holling Smith-Borne)

Smith-Borne's financial report for 2005 included end-of-year balances of \$21,528.45 in savings and \$8,978.49 in checking, for total cash holdings of \$30,506.94. He noted that the Board is considering the possibility of safe, higher-yield savings investments that would yield better returns than the current savings account.

There are 19 new personal members and 2 new institutional subscribers. Totals in both categories: 143 personal members, 210 institutional subscribers. Including those paid through dues year 2005: 193 personal members, 237 institutional subscribers.

e. Continuing Education Coordinator (Candice Feldt)

There were 106 registrants at this year's meeting, the highest number in recent history. She thanked the Program Committee and presenters for their fine work, called for volunteers for the next Program Committee, and asked the membership to complete the evaluation forms at their earliest opportunity.

4. Other reports

a. Reference Services Committee (Robert Acker)

The Committee's WorldCat recommendations to OCLC are available on the MOUG Web site; thanks to OCLC, and Deb Bendig in particular, for considering the suggestions, and implementing some of them already. RILM enhancement requests are still being worked on. Acker noted that both the Committee and Deb Bendig appreciate feedback at any time.

Acker will post a call to MOUG-L and MLA-L for new-product recommendations. The most talked-about ones so far are thorough indexes (at the level of the individual piece) of collected editions/monuments and song collections, whether as a separate database or as a comprehensive, coordinated enhancement of existing WorldCat records.

New members are welcome on the Committee. Acker was approved to serve two more years as its chair.

b. NACO-Music Project (NMP) Advisory Committee (Mark Scharff for Nancy Lorimer)

Advisory Committee members: Nancy Lorimer, chair and RLIN representative; Paul Cauthen, OCLC representative; Mark Scharff, MOUG representative; Ralph Papakhian, NMP coordinator.

New NACO members: Missouri State University (Donna Campbell), University of Mississippi (John Leslie), McGill University (Joseph Hafner), Kansas State University (Margaret Kaus).

Achieving independent status: Northwestern University (Michelle Cronquist), University of Akron (David Procházka).

Withdrawn members: University of North Carolina (Jill Shires), University of Notre Dame (Richard Jones), University of Southern California (Kathy Glennan).

An overview of NACO productivity statistics yields a total of 168,702 new and changed name and subject authority records; Carnegie Library of Pittsburgh has produced the most NARs (19,560) and Washington University at St. Louis has produced the most SARs (314). NACO remains the most productive of the funnel projects.

c. MOUG Webkeeper Report (Rebecca Littman)

Littman will inform the membership as soon as the collection of newsletters is available online.

A migration of the Web site from Indiana University may become necessary due to increasing difficulty in maintenance. This would, however, result in added cost to MOUG.

d. Best of MOUG Update (Margaret Kaus)

A print edition should be available by June. It will be about twice the size of the 7th ed.; 243 pages, representing 8 of 13 composers, are done so far. By way of demonstration: the list of Schubert entries has increased from 12 to 28 pages. It might have to be published in two separate volumes; impact on price has yet to be determined. An online version in the form of a searchable Access file could be available approximately a year from now. Continued difficulties in identifying new and revised authority records as they appear; any suggestions should be referred directly to Kaus.

A show of hands indicated that ca. 40 members remain interested in purchasing *The Best of MOUG* in paper format.

e. OLAC Liaison Report (Mary Huismann)

Current officers are Rebecca Lubas (president), Steven Miller (vice-president/president-elect), Robert Freeborn (past president), Amy K. Weiss (secretary), Bobby Bothmann (treasurer), Lisa Bodenheimer (CAPC committee chair), Jain Fletcher (newsletter editor).

OLAC's 2006 conference will be held 26-29 October 2006 in Mesa, AZ (Phoenix metro area), hosted by Arizona State University. The conference theme will be "Preparing for a Brave New World: Media Cataloging on the Threshold of RDA," with keynote speakers Jennifer Bowen and Barbara Tillet. The conference Web site is forthcoming, and will be linked to OLAC's main page: <http://www.olacinc.org>.

f. Report from Library of Congress

The annual "News from the Library of Congress" is not yet available, but will be provided electronically via the LC Web site in the near future and in the next MOUG Newsletter.

g. OCLC (Jay Weitz)

Weitz's "News from OCLC" was provided in all attendee packets. Highlights included

- a summary of the findings of the December 2005 *Perceptions of Libraries and Information Resources* report, itself a survey of library users in six countries and a follow-up to the 2003 Environmental Scan
- various OCLC MARC updates, including implementation of two new bibliographic Fixed field elements for scores--"Musical Parts" (008/21 and 006/04) and "Transposition and Arrangement (008/33 and 006/16)--and a new bibliographic and authority field 031, "Musical Incipits Information"; full implementation of these and other updates to be completed by June 2006

5. Old Business

None.

6. MOUG Distinguished Service Award presentation

The is the fifth year of the MOUG Distinguished Service Award. This year's recipient is Jean Harden of the University of North Texas. The award consists of a presentation letter from the Chair, a plaque, complimentary registration at the year's conference and a lifetime honorary MOUG membership.

The text of the Jean Harden's award letter is as follows:

"It is my privilege to present to you, with the approval of the MOUG Executive Board and on behalf of the membership, this Distinguished Service Award, honoring you as a library professional who has made significant professional contributions to music users of OCLC.

"It's startling to realize that your tenure in the ranks of music librarians extends back only to August of 1992, when you began work at the Sibley Music Library of the Eastman School of Music as a retrospective conversion cataloger. You brought a rich background to cataloging—a Ph.D. in musicology, a solid record of research and publication on matters medieval, a good grounding in music bibliography through your work in the US-RILM office and your contributions to *The New Harvard Dictionary of Music* and *The New Grove Dictionary of Music and Musicians*, and a history of leadership, in particular as president of the International Machaut Society. While at Sibley, you attended your first MOUG meeting, in 1993. Your move to the University of North Texas in 1994 put you in the "fast lane." A year later, you were part of the UNT "troika" who had joined the NACO Music Project; after gaining independent contributor status (with the blessing of the person making this award), you became the reviewer for the group, and also for other NMP participants, and ultimately served on the NMP Advisory Committee. The following year, you served on several MOUG task forces, where your penchant for organization apparently was noticed. By 1999, you had been nominated and elected Chair-Elect of MOUG, and served as Chair from 2000-2002. Your tenure was marked by MOUG's joint meeting with OLAC in Seattle in 2000, by significant advances in documenting responsibilities and activities of MOUG officers, and by your manifest enjoyment of our profession and your belief in its possibilities. You've served as a wonderfully efficient chair of the Nominating Committee, for which this presenter is most grateful. Of course, you kept busy in other venues—as a very active member of the Music Library Association and its subcommittees, as chair of the Innovative Music Users Group, and as a prolific writer and presenter. You've continued your

involvement with Machaut, with RILM, and added handbells along the way.

"These accomplishments are laudable, but the role that prompted your nomination for this award was that of teacher and role model. In settings formal and informal, in classrooms and conference sessions and at your desk, you've shown yourself to be "an incredibly meticulous, knowledgeable and thorough music cataloger," to quote the nomination letter, and have encouraged the rest of us to be the same. Today we give you this award in thanks and in happy expectation of many more years of continued service."

8. Comments to the Good of the Order

Scharff concluded his tenure as chair with thanks to the Program Committee for its hard work and for meeting the various challenges, including last-minute ones; to the presenters; to Deb Bendig and Jay Weitz of OCLC; to present and past Board members, and in particular to incoming Chair Neil Hughes.

The meeting was adjourned at 12:05 a.m.

Respectfully submitted,
Stephen Luttmann
MOUG Secretary/Newsletter Editor



MUSIC OCLC USERS GROUP

Application for New Members

Personal Membership is \$15.00 (North America); institutional membership is \$20.00 (North America); international membership (outside North America) is \$30.00. Membership includes subscription to the *Newsletter*. New members receive all newsletters for the year, and any mailings from date of membership through December (issues are mailed upon receipt of dues payment). We encourage institutional members to subscribe via their vendor.

NAME: _____

PREFERRED ADDRESS: _____

CITY _____ STATE _____ ZIP _____ COUNTRY _____

WORK PHONE: (____) _____ FAX NUMBER: (____) _____

INSTITUTION NAME: _____

POSITION TITLE: _____

E-MAIL ADDRESS: _____

A check payable to MUSIC OCLC USERS GROUP must accompany this application. Rates are as follows:

\$15.00 Personal Membership (North America)

\$20.00 Institutional Subscription (North American)

\$30.00 Personal Membership or Institutional Subscription (outside North America)

Please complete this form, enclose check, and mail to: Holling J. Smith-Borne, MOUG Treasurer, Coordinator of the Music Library, Performing Arts Center, DePauw University, Greencastle, IN 46135

Kerri A. Scannell
MOUG Secretary/Newsletter Editor
Lucille C. Little Fine Arts Library
160 Patterson Drive
University of Kentucky
Lexington, KY 40506-0224