



M U S I C O C L C U S E R S G R O U P

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

NEWSLETTER

ISSN 0161-1704

June 2007

No. 95

From the Chair

Neil R. Hughes, University of Georgia

Now wasn't that a meeting? I refer of course to our wonderful gathering in Pittsburgh this past February, so capably orchestrated and choreographed by our Program Committee and directed by Maestro (a.k.a. Continuing Education Coordinator) Bruce Evans. Our speakers and presenters were all at the top of their game, and their friendly interaction with attendees reminded me of what it is I value most about MOUG: professional development of the highest order, combined with plenty of congenial/collegial bang for the buck. And who will ever forget David King's (Carnegie Library of Pittsburgh) performance of the "Music Cataloging Blues," in honor of this year's Distinguished Service Award recipient, his colleague Chuck Herrold? I'm afraid we'll have to offer fireworks and a 120-piece orchestra at next year's business meeting just to meet our own newly-elevated standards.

I know you join me in thanking outgoing Treasurer Holling Smith-Borne (Vanderbilt University) and Past Chair Mark Scharff (Washington University in St. Louis) for their outstanding hard work over these past several years. They epitomize the passion and dedication to our shared professional goals to which I aspire, and they have helped me personally beyond measure through their remarkable service ethic. We wish them well in all future life endeavors. Please join me also in welcoming new Board members Vice Chair/Chair-Elect Tracey Rudnick (University of Connecticut) and Treasurer Deborah Morris (Roosevelt University). They are both already working diligently on your behalf, and proving their mettle to be of the first rank. I look forward to serving with them.

The Executive Board is hard at work on Pittsburgh's aftermath, including: appointing a new task force to examine MOUG's mission and objectives (Joseph Hafner, chair (McGill University)); appointing another task force to study and revise MOUG's Bylaws (Stephanie Bonjack, chair (VanderCook College of Music)); drafting immediate changes to the Bylaws for a vote by the membership on a) the length of term for the office of Treasurer and b) on the procedures by which changes to the dues & membership fee structure are passed; moving forward in our pursuit of 501(c)(3) tax status; and last but far from least, starting to shape the schedule and content of next year's two (count 'em!) membership meetings. The first of these will be in conjunction with MLA in Newport, RI February 19 **and/or** 20, and the second will be a joint meeting with OLAC in Cleveland, OH, September 25-28, 2008.

Notice that I didn't give precise dates for the Newport meeting. That's because we are not yet certain that a typical, full MOUG meeting will be offered. There is a likelihood that we will partner with MLA to allow for participation in a pre-conference "train-the-trainers" workshop for educational outreach. MOUG has formally committed to participating in this program to provide *(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 Deborah Morris, MOUG Treasurer, Technical Services Librarian, Performing Arts Library, Roosevelt University, 430 S. Michigan Ave, Chicago, IL 60605 (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)

music cataloging instruction involving OCLC products and services to various constituencies around the country (e.g., catalogers without extensive music training but who may have responsibility for music materials at their institutions). There is therefore some chance that there may be a shorter-than-normal MOUG meeting on Tuesday, February 19, with appropriately reduced registration, so that designated participants in the educational outreach effort and other interested parties may attend the MLA pre-conference workshop. (And have a few \$\$ left over to perhaps spend on travel to Cleveland in September.) But we want to hear from you about this.

Please contact Bruce Evans (Bruce_Evans@Baylor.edu) and share your thoughts on “programming in a two-program year.” We will keep everyone posted on MOUG participation in program planning for the joint meeting with OLAC, which, as always, offers exciting opportunities for cross-training in “funny formats” while sharing our knowledge of music with folks who in many cases don’t have as much as we do. Please know, too, that the Board is aware that OLAC is cataloging-focused; we are working with them to be sure that they are aware of MOUG’s public-services side, and it may be that the offerings in Newport will be primarily focused on public services, though that has yet to be determined as I write this column.

This year we will elect a new Secretary/Newsletter Editor and new Continuing Education Coordinator. Please consider running for office, or at least making a nomination. This year’s Nominating Committee is: Catherine Gick (Brown University); Scott Phinney (chair, University of South Carolina), and Tracey Rudnick (Board representative, University of Connecticut). They would love to hear from you, and will be happy to explain the duties of each office if you are considering a run for high office. We would love to see the field as crowded as that for the Republican presidential nomination in 2008.

We are also seeking nominations for MOUG’s 2008 Distinguished Service Award—see the MOUG website for particulars (<http://www.musicoclcusers.org/award.html>). Note that nominations must be postmarked no later than June 13, and received by Vice Chair/Chair-Elect Tracey Rudnick no later than July 1.

I wish everyone a relaxing but productive summer.

From the Vice-Chair

Tracey Rudnick, University of Connecticut

Nominations are now being accepted for the 2008 Music OCLC Users Group (MOUG) Distinguished Service Award. This award recognizes and honors someone who has made significant professional contributions to music users of OCLC. The MOUG Executive Board selects a recipient based on nominations received from the MOUG membership.

Eligibility for nomination is as follows:

- Nominees must have made professional contributions that significantly address the needs and concerns of music-oriented users of OCLC’s products and services.
- Nominees may be MOUG members, but membership in the organization is not a requirement.
- The nomination must be accompanied by a statement that provides supporting evidence of the nominee’s qualifications.

Nominations should be sent to Tracey Rudnick at the address below by email or U.S. Mail. Nominations and accompanying statements must be postmarked no later than **June 13, 2007** and must be received no later than **July 1, 2007**. The Executive Board will select an award recipient at its summer board meeting.

The award recipient will receive an engraved plaque containing an inscription recognizing his or her special contribution to the field, complimentary registration for the MOUG meeting at which the award is being presented, and a lifetime complimentary membership to MOUG.

Past recipients of this award are Charles M. “Chuck” Herrold, Jr. (2007; Carnegie Library of Pittsburgh), Jean Harden (2006; University of North Texas), Ralph Papakhian and Sue Stancu (joint recipients, 2005; Indiana University), Jay Weitz (2004; OCLC, Inc.), Judy Weidow (2003; University of Texas), and Kay Burnett (2002; Smith College).

For more information about MOUG, please visit <http://www.musicoclcusers.org/>. Questions and nominations can be sent to Tracey Rudnick MOUG Vice-Chair/Chair-Elect.

General News

OCLC to Pilot WorldCat Local

OCLC is piloting a new service that will allow libraries to combine the cooperative power of OCLC member libraries worldwide with the ability to customize WorldCat.org as a solution for local discovery and delivery services. The WorldCat Local pilot builds on WorldCat.org, which allows Web access to the world's richest database for discovery of materials held in libraries. Through a locally branded interface, the service will provide libraries the ability to search the entire WorldCat database and present results beginning with items most accessible to the patron. These might include collections from the home library, collections shared in a consortium, and open access collections. WorldCat Local will offer the same feature set as WorldCat.org, such as a single search box, relevancy ranking of search results, result sets that bring multiple versions of a work together under one record, faceted browse capability, citation formatting options, cover art, and additional evaluative content. The WorldCat Local service interoperates with locally maintained services like circulation, resource sharing and resolution to full text to create a seamless experience for the end user. WorldCat Local will also include future enhancements to WorldCat.org including more than 30 million article citations, and social networking services. The WorldCat Local pilot will test new functionality that allows users to place requests, gain online access, or request an interlibrary loan within WorldCat.org. OCLC will test interoperability with systems used by participating pilot libraries, including Innovative Interfaces, SirsiDynix, and ExLibris Voyager.

OCLC Awarded Gates Grant to Develop Library Marketing Campaign

OCLC has been awarded a grant from the Bill & Melinda Gates Foundation for development of a potential national marketing campaign to increase awareness of the value of libraries, and the need for support for libraries at local, state, and national levels. The \$1.2 million grant will be used by OCLC to conduct research, develop strategies, create materials and test elements of a national marketing campaign to demonstrate the value of libraries, and the need to increase support for libraries to meet the changing needs and expectations of library users. The project will aim to create a national campaign that can form an umbrella for regional- and local-level programs. OCLC has selected Leo Burnett

USA as the agency partner in the project. Trends suggest that U.S. public libraries will find it difficult to adequately fund operations over the next 3 to 5 years—a period in which public libraries will come under increasing pressure to modernize programs, facilities and electronic infrastructure and offer more Internet-based services and electronic collections. At the same time, studies indicate that most people are unaware of all the types of information and services libraries make available to their patrons. *Perceptions of Libraries and Information Resources*, a report issued in December 2005 based on Harris Poll findings, noted that U.S. residents do not have a current view of library services or technology offerings. Most residents hold a nostalgic view of libraries, associating libraries overwhelmingly with "books." While 99 percent of libraries now provide free Internet access and most provide electronic collections and online services, many residents are unfamiliar with these services and do not see libraries as providing services that fit with their current lifestyles.

OCLC Acquires TechAtlas with Grant from Gates Foundation

OCLC has acquired TechAtlas technology planning software with a \$1.9 million grant from the Bill & Melinda Gates Foundation. WebJunction, OCLC's online community where library staff share ideas and use online resources to help them in their work, will further develop this Web-based technology management and planning tool with particular attention to helping public libraries create E-Rate compliant technology plans. With support from the Bill & Melinda Gates Foundation, OCLC will now take over ownership of the TechAtlas product, and WebJunction will begin an intensive round of design and development work to extend TechAtlas features, such as expanding the ability to allow consortia to review and approve technology plans for their member libraries. TechAtlas is a Web-based technology management and planning tool, and provides an environment for small to medium libraries to inventory their technology assets and use that information as a starting point for building a comprehensive technology plan. For those libraries pursuing E-Rate funding, the technology plan approval process can be automated through TechAtlas. State library coordinators have the ability to review and approve individual library technology plans without the need to send e-mail or paper copies back-and-forth. TechAtlas can also be used by libraries that are not interested in obtaining E-Rate reimbursements, but simply want to take control of their use of technology and build a plan that can serve as a roadmap for future investments and

upgrades. WebJunction will also be providing TechAtlas to libraries participating in the Bill & Melinda Gates Foundation's U.S. Libraries initiative's grant-making efforts. Special TechAtlas features will help these eligible libraries to deliver information to the foundation about their technology infrastructure, will assist in grant evaluation, and will provide valuable data to state library agencies on the public access computing "landscape" in their communities. OCLC will continue to support NPower's community of TechAtlas users while further developing the product as part of WebJunction's services for libraries. OCLC will continue to offer TechAtlas to WebJunction members at no cost.

Trustworthy Repositories Audit and Certification Checklist is Published

The Center for Research Libraries and RLG Programs (a unit of the OCLC Programs and Research division) announce the publication of Trustworthy Repositories Audit & Certification: Criteria and Checklist. In 2003, RLG and the US National Archives and Records Administration (NARA) created a joint task force to address digital repository certification. The goal of the RLG-NARA Task Force on Digital Repository Certification was to develop criteria to identify digital repositories capable of reliably storing, migrating, and providing access to digital collections. With partial funding from the NARA Electronic Records Archives Program, the international task force produced a set of certification criteria applicable to a range of digital repositories and archives, from academic institutional preservation repositories to large data archives and from national libraries to third-party digital archiving services. In 2005, the Andrew W. Mellon Foundation awarded funding to the Center for Research Libraries to further establish the documentation requirements, delineate a process for certification, and establish appropriate methodologies for determining the soundness and sustainability of digital repositories. Under this effort, Robin Dale (RLG Programs) and Bernard F. Reilly (President, Center for Research Libraries) created an audit methodology based largely on the checklist, tested it on several major digital repositories, including the E-Depot at the Koninklijke Bibliotheek in the Netherlands, the Inter-University Consortium for Political and Social Research, and Portico. Findings and methodologies were shared with those of related working groups in Europe who applied the draft checklist in their own domains: the Digital Curation Center (U.K.), DigitalPreservationEurope (Continental Europe), and NESTOR (Germany). The report incorporates the sum of knowledge and experience, new ideas, techniques, and tools that

resulted from cross-fertilization between the U.S. and European efforts. It also includes a discussion of audit and certification criteria and how they can be considered from an organizational perspective. With the publication of this report, all related digital repository audit and certification work is moving to CRL. The 93-page report is available in PDF from the Center for Research Libraries at <http://bibpurl.oclc.org/web/16712>. Background on the CRL project is available at <http://www.crl.edu/content.asp?11=13&12=58&13=142>. Background on the RLG-NARA Task Force and its work is available at http://www.rlg.org/en/page.php?Page_ID=580.

WorldCat Registry Offers Management of Organizational Data

OCLC has launched the WorldCat Registry, a comprehensive directory for libraries and consortia, and the services they provide. The WorldCat Registry will help libraries and consortia manage and share data that define their organizations--such as institution type, location, URLs for electronic services, circulation statistics, and population served--through a single, authoritative Web platform. Profile data in the WorldCat Registry can include details such as branch library locations that can be used as part of WorldCat.org, the Web service that allows free access to the world's richest resource for finding materials held in libraries, enabling searchers to find what they need at the nearest library. The Registry also helps solve an increasingly common administrative burden for libraries and library groups: keeping multiple institutional identities up to date across different internal and third-party applications and through a variety of methods, including Web interfaces, faxed paper forms and phone calls. Any institution or consortium—OCLC members and non-members alike—can use the WorldCat Registry to share their profile with other libraries, technology vendors, e-content providers, funding agencies, and other parties that could benefit from access. A WorldCat Registry profile is shared via a special Web link that provides instant, read-only access to the most current data. A WorldCat Registry profile will let an institution or consortium maintain and share information, such as: institution name, "also known as" alias, and type; identifying codes issued by industry organizations; physical location; consortial memberships; parent-child relationships (main and branch institutions); computer-network IP addresses; Web-based services such as online catalog, "Ask-a" virtual reference, and OpenURL servers; budgetary and service statistics; administrative contacts. Sensitive information such as personal IP addresses and contact names, phone

numbers, or e-mail addresses are not made publicly available in the WorldCat Registry. Web services that allow the query and retrieval of specific Registry data by online applications are also available. Two Web services have been released for free, non-commercial use as part of the WorldCat Affiliate Program at <http://worldcat.org/affiliate/default.jsp> Visit the WorldCat Registry at <http://worldcat.org/registry/institutions>.

National Library of New Zealand Partners with OCLC

The National Library of New Zealand will add some 8 million records and the holdings of 275 libraries to WorldCat. As a result, records of items held in New Zealand libraries will be visible to Web searchers worldwide through the OCLC WorldCat.org service, or through popular search engines such as Google and Yahoo. Beginning 2007 July 1, all libraries in New Zealand will have access to the WorldCat database to catalog their library materials and will become Governing Members of OCLC. Governing Members benefit from voting representation on the OCLC Members Council.

OCLC Welcomes 202 Taiwan Libraries to OCLC Cooperative

Taiwan has added 202 libraries to the OCLC cooperative as full cataloging, Governing Members. The Taiwan OCLC Governing Members Consortium libraries have agreed to catalog all their newly acquired titles using WorldCat. The Taiwan OCLC Governing Members Consortium comprises all college and university libraries in Taiwan, libraries of several research institutions, government agencies, corporations, significant public libraries, medical, and theological libraries.

Collections and Technical Services

Connexion Client 1.70 Release

Connexion client 1.70 is now available. With client 1.70 you are able to: Extract metadata for MP3 files; Search the authority history database; Use guided entry for fields 541 and 583; Search and automatically convert an invalid Chinese, Japanese, or Korean (CJK) character to a valid MARC-8 character; Transliterate Persian script; plus a lot more. See the Connexion client recent enhancements page at <http://www.oclc.org/connexion/interface/client/enhancements/recent.htm> for more information and to download the software. Among other new features and changes in Connexion client 1.70 are:

- Toolbar and menu changes: The toolbar is redesigned. Besides the main client toolbar with buttons, a WorldCat quick search toolbar and

quick tools for text strings and user tools are also displayed by default.

- Expanded OCLC Number/Field 035: To accommodate the ongoing growth of the WorldCat database, OCLC will change the format of the 001 in OCLC MARC bibliographic records starting with OCLC record number 100 million. For bibliographic records up to and including OCLC number 99999999, the 001 will continue to use the three character prefix (ocm), followed by an eight digit number, and a trailing space (e.g., ocm99999999). Starting with record number 100000000, the prefix will be ocn, the number will be 9 digits in length and have no trailing space (e.g., ocn100000000). All records exported include the OCLC control number in the 035 field. See Technical Bulletin 253 for more detailed information.
- View the “Find in a Library” service at WorldCat.org from a displayed WorldCat record: Use the screen to locate libraries that hold the work described in the current record and to link directly to library OPACs.
- Import text macros from RLIN21 into the Connexion client: Open the import Text Strings window to select and import text macros from RLIN21 text macro files (*.ma9) into the client text string file.
- Thirteen digit ISBNs are now fully supported in WorldCat: WorldCat records include both the 10 and 13 digit ISBN's in 020 fields. If you enter one format, Connexion automatically adds the other format when you take a final action on your record. See Technical Bulletin 253 for more information.
- Bengali and Devanagari script cataloging and searching are now supported: Bengali script is used for Bangla, Assamese, and other languages. Devanagari script is used for Hindi, Marathi, and other languages.
- Several changes and fixes to controlling headings have been implemented.
- “[CHILDREN’S]” label has been added to authority searching results. Please note that the “[CHILDREN’S]” label is not presented when browsing the authority file.
- You may now search Authority LCCNs with or without a hyphen.
- Full-mode users have been enabled to add non-Latin scripts: Full-mode users can add or change non-Latin script fields in full-level master records (e.g., Encoding Levels blank, I, L, etc.). Previously, an Enhance authorization was needed to perform these activities. Connexion treats non-Latin script fields like other database

enrichment fields such as call numbers, subject headings, contents notes, etc.

Note: OCLC will discontinue client 1.60 on 2007 April 1. This applies to users of the Windows-based Connexion client interface; it does not apply to users of the Web-based Connexion browser interface.

Bibliographic Formats and Standards Has Been Updated

OCLC's *Bibliographic Formats and Standards* has been completely updated with information from recent technical bulletins. The updated BFAS is now available from OCLC's Web site (<http://www.oclc.org/bibformats/default.htm>). The updates include the following information from recent technical bulletins:

- TB 240: Pinyin Conversion Project
- TB 241: National Library Control Number Changes
- TB 242: OCLC Symbol Expansion
- TB 244: OCLC-MARC Format Update 2001
- TB 246: Database Enrichment
- TB 247: OCLC-MARC Format Update 2002
- TB 249: OCLC-MARC Format Update 2003
- TB 250: Parallel Records
- TB 251: Connexion WorldCat Searching
- TB 252: OCLC-MARC Format Update 2006
- TB 253: ISBN and OCLC Number Changes

In addition to the material from technical bulletins, the first five chapters of BFAS have also been completely updated and revised. The first five chapters are also available in Spanish, at <http://www.oclc.org/bibformats/es/default.shtm>. On a related note, the revision of *OCLC-MARC Records* is currently under way. An updated *OCLC-MARC Records* will be available in the near future. The revision of BFAS remains ongoing and the printed edition is scheduled for the third quarter of 2007. Printed copies of BFAS will be available for \$40.00, plus shipping and handling.

Getty Vocabularies Added to OCLC Terminologies Service

OCLC and the Getty Research Institute (GRI) announced that the Getty Vocabularies—the Art & Architecture Thesaurus, Getty Thesaurus of Geographic Names, and Union List of Artist Names—will be available through the OCLC Terminologies Service. The OCLC Terminologies Service is a Web service that was recently launched to provide libraries, museums, and archives access to a variety of thesauri through a single interface. It may be used as a standalone tool or may be used with different metadata editors, such as OCLC Connexion, CONTENTdm, or local systems. The Getty Vocabularies are the premier references for

categorizing works of art, architecture, material culture, and the names of artists, architects, and others. Editors in the Getty Vocabulary Program, an operating program of the Getty Research Institute, continually monitor developments in the cultural heritage field to maintain thesauri with terms, names and other information about people, places, things, and concepts relating to art, architecture, and material culture. To learn more about Getty Vocabularies, visit:

http://www.getty.edu/research/conducting_research/vocabularies/. The addition of the Getty Vocabularies will add three new thesauri to the OCLC Terminologies Service suite that includes Medical Subject Headings (MeSH) 2006; Thesaurus for graphic materials: TGM I, Subject terms; Thesaurus for graphic materials: TGM II, Genre and physical characteristic terms; Guidelines On Subject Access To Individual Works Of Fiction, Drama, Etc., 2nd ed., form and genre; Newspaper Genre List, and Dublin Core Metadata Initiative Type Vocabulary. More information about the OCLC Terminologies Service is available at <http://www.oclc.org/terminologies/>.

CERL Hand Press Book Database to be Hosted by OCLC

The Consortium of European Research Libraries (CERL) has announced that OCLC Online Computer Library Center will host the CERL Hand Press Book Database, a collection of more than 2 million catalog records from libraries representing items of European printing from the 15th century through the 1830s, the hand-press period, integrated into one database. The CERL Hand Press Book Database is a unique and steadily growing catalog of European printing in the early modern era—from c. 1455 to c. 1830. The resource integrates descriptive records for European national, university and research library holdings. It is especially valuable for research in intellectual history, social history, and transmission of thought—as well as in the history of printing and the history of the book. The CERL Hand Press Book database is integrated, making it possible for information to be retrieved in one single search across all files. The database is of particular interest to librarians and any one else with academic pursuits across many fields of study that use early printed books as source material. It may be accessed for information retrieval and downloading by CERL member institutions, their staff and users via OCLC in mid-2007. In addition, OCLC will offer search facilities for subscribers outside Europe via the OCLC FirstSearch service. The CERL Hand Press Book Database had been hosted by RLG since 1994. In July 2006, RLG combined with OCLC. More information about

CERL and the Hand Press Book database can be found at: <http://www.cerl.org/index.htm>.

YBP Library Services Records Now Being Added to WorldCat

YBP Library Services, well-known as a major supplier of library materials for academic libraries is now adding records to WorldCat. YBP, located in Contoocook, New Hampshire, provides books and supporting collection management and technical services to libraries around the world. The titles are being added as part of the agreement between YBP's parent company, Baker and Taylor, and OCLC, to partner to provide bibliographic records to libraries. YBP's product file is converted to MARC records that are then matched against WorldCat records through a batch process. When a record is matched, YDXCP is added to field 040 subfield \$d. This indicates that fields 029 and 938 have been added to the matching record and contain YBP product data (YBP unique identifier, i.e., book number). No other editing of records occurs as part of this process. When no matching record is identified through the batch process, OCLC adds the YBP product record as a new record to WorldCat. This record contains the symbol YDXCP in field 040 subfields \$a and \$c. These records are very brief and are coded as abbreviated records (Encoding Level 3). They are not created by or examined by a cataloger. This provides customers using the new YBP/OCLC Cataloging Plus service with access to the OCLC number early in the acquisitions workflow. OCLC encourages member libraries who acquire one of these titles to upgrade and replace the record and receive credit on your OCLC bill for upgrading that record. As YBP catalogers are performing cataloging services for customers, they will also be upgrading these records. This is an important feature of the OCLC/YBP/Baker & Taylor agreement. In cases both of original records and matches, a 938 field is added to the MARC record that contains the vendor code YANK. This code is indexed; vendor records are searchable using the vendor information keyword index. For a list of all partners contributing records through the Vendor Record Contribution Program, see <http://www.oclc.org/partnerships/material/contribution/technical/default.htm>.

CatExpress Available in French

OCLC has translated one of its premier cataloging services, CatExpress, from English into French. The easy-to-use, efficient, Web-based copy cataloging solution is now available in French, which will meet the need for multilingual programs for Canada's significant French population and other French-

speaking nations around the world. CatExpress requires minimal training and can be used by new staff members with ease, regardless of cataloging experience. Unlike Connexion, CatExpress is much more abbreviated, which allows users to navigate and master the program without being familiar with the full Connexion cataloging system. The system is recommended for smaller libraries needing basic copy cataloging for 250 to 7,000 titles. CatExpress enables users to retrieve related records from more than 76 million records on WorldCat, the world's most comprehensive bibliographic database.

Reference Services

CAMIO Moves to CONTENTdm Platform

CAMIO, the Catalog of Art Museum Images Online, has been redesigned using CONTENTdm software to provide new and improved functionality. It includes about 90,000 works of art from 3000 BC to the present; each work is represented by at least one high-resolution image and description. Learn more: www.oclc.org/camio/.

Citation Feature Helps Students and Researchers

WorldCat records in the WorldCat, Ebooks and WorldCat Dissertations databases on the OCLC FirstSearch service now include a "Cite this Item" link. When users select "Cite this item" in the External Resources links within records from these databases, they will see the citation for a selected record in the reference standard for five common styles: APA, Chicago, Harvard, MLA, and Turabian. Users may copy and paste the needed format into a bibliography. Users should note that formatting rules within a style can vary widely between applications and fields of interest or study, and that they should apply the specific requirements of a reviewing body. Log on to FirstSearch with your library's account to try this new citation formatting option in the WorldCat database.

Article-Level Citation Records in WorldCat.org Results

OCLC has added article-level citation records to WorldCat.org search results from four FirstSearch base package databases: GPO, ArticleFirst, Medline, and ERIC. Now a broad base of Web users performing searches at WorldCat.org can discover article citations as well as relevant WorldCat records for books, audio and video recordings, and other content formats. Article records link to fulfillment options appropriate to a user based on their IP address. IP information determines what nearby WorldCat libraries offer access to the article and which options are displayed to the user via the record. Options may include: links to full text in

subscription-based online databases, links to library-maintained resolvers for access to available articles, or links to an article delivery service. As with checkout and other local-system functionality also reachable via WorldCat.org, article fulfillment links may require a user to authenticate access with a library account. GPO, ArticleFirst, Medline, and ERIC continue to be available for full-featured searching by individual database in the OCLC FirstSearch service. In FirstSearch, researchers may search these databases individually or combine them with up to two additional databases for cross-database searching. The FirstSearch interface also supports flexible options such as searching indexes specific to each database.

Resource Sharing, Contract Services, Collection Management

WorldCat Selection Service Helps Streamline Selection, Ordering

OCLC has released the new WorldCat Selection service to help libraries save time and money, streamlining selection and ordering by moving these processes to the network level for new library materials and delivery of the corresponding WorldCat records. OCLC has partnered with Cornell University Library to implement the WorldCat Selection service based on software known as the Integrated Tool for Selection and Ordering at Cornell University Library (ITSO CUL). The new service allows selectors to view records from multiple material vendors in one central comprehensive system, instead of using systems from each material vendor. Libraries are also able to get WorldCat records for newly purchased materials into their integrated library system early in the technical services process. The WorldCat Selection service automates the middle part of the acquisition workflow—the selection process. Librarians still "select" materials, but the additional step to send items via paper slips or selecting items in multiple vendor systems is eliminated with WorldCat Selection. Acquisitions staff automatically load WorldCat MARC records into the integrated library system, eliminating the need to re-key data or import data from multiple sources. More information on the WorldCat Selection service can be found at www.oclc.org/selection.

WorldCat Collection Analysis Enhancements

The following enhancements were added to WorldCat Collection Analysis (WCA) during April 2007. Libraries can now:

- Limit their analysis by eight types of microform on the Limit Analysis menu screen.

- Export additional data from ILL Analyses, including Article Date, Volume and Issue. These additional fields in the bibliographic record will be included in exports.
- Analyze their ILL activity by Request Date with Request Frequency. Users can add Request Date as a row expansion or limit Request Frequency by Request Date when analyzing ILL activity.
- Export additional bibliographic data, such as Genre, Price, and Series Statement. These additional data fields will be automatically included in exports.

CONTENTdm New Release is Now Available

CONTENTdm 4.2 is now available. This latest version of CONTENTdm Digital Collection Management Software delivers enhancements to the user interface and significant new features for documents, newspapers, letters, yearbooks, and other text-based items. With the new CONTENTdm release comes several new features, including:

- For users working with the OCR Extension, CONTENTdm 4.2 has upgraded OCR capabilities. These include an upgrade to ABBYY FineReader Version 8, support for 36 languages and dialects, warnings when images exceed standard A4 paper size, and the ability to OCR items that have previously been added to CONTENTdm collections.
- For users who have collections with searchable date data type fields, a date range search is available from the Advanced Search page.
- An option to configure search parameters for automatic hyperlinks in metadata is now available. Search parameters can be set to search all collections or only the current collection as well as all fields or only the current field. Additionally, a new configuration option allows you to display or suppress zoom and pan functionality by image file type.
- Changes in the Compound Object viewer provide additional options for viewing documents. These include an option to toggle the left-hand navigation menu on and off when viewing items, a new location for the navigational thumbnail image in order to provide a larger viewing area, and a static zoom and pan toolbar which stays put when scrolling large images. Additionally, the new viewer includes the ability to highlight and view individual articles within newspapers that have been specially processed to include article segmentation data.
- Compound objects queued in the Multiple Compound Object Add List are now persistent

allowing users to close the Multiple Compound Object Wizard without losing items waiting for upload. Additionally, new error recovery features in the Multiple Compound Object Wizard will let users complete a compound object build if an error interrupts the process.

- This latest release is free to all CONTENTdm users with a current Annual Maintenance Agreement and available for download from the CONTENTdm User Support Center (USC). A complete feature list and PPT overview are also on the USC Web site at <http://www.contentdm.com/USC/>. To learn more about CONTENTdm, please visit <http://www.oclc.org/contentdm>.

NetLibrary Launches Collection of eAudiobook Subject Sets

OCLC's NetLibrary has launched its first collection of eAudiobook Subject Sets for the U.S. library market. eAudiobook Subject Sets are bundled sets of high-demand titles, each set offered at a fixed price. This new collection of Subject Sets is available to all library types through NetLibrary's eAudiobook purchase program. Developed by NetLibrary collection development librarians, eAudiobook Subject Sets provide a quick and easy way for libraries to offer the most popular downloadable eAudiobook titles to their users. NetLibrary is currently introducing nine eAudiobook Subject Sets: Biography, Business, Children's Fiction, Classics, Learning Guides, Mystery & Suspense, Popular Nonfiction, Self-Help, and Young Adult Fiction. NetLibrary's eAudiobook Subject Sets feature titles from the audiobook industry's leading publishers: Books on Tape, Listening Library, Living Language, and Blackstone Audio. Titles are never duplicated from set to set, allowing libraries to own more than one Subject Set without overlapping their collections. Delivery of OCLC MARC records is provided at no extra charge. A popular format in many libraries, eAudiobooks allow library users to listen to materials on-the-go. Users can search for, preview, and check out eAudiobooks from their personal computers at home, 24 hours a day, seven days a week. Users may check out up to 10 eAudiobooks at a time. With eAudiobooks, libraries no longer have to worry about physical wear on materials or limited availability of titles. eAudiobooks can be downloaded or played on desktop, laptop, or portable devices that support 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, and more. To learn more about NetLibrary eAudiobook Subject Sets and to view titles, visit

<http://www.oclc.org/audiobooks/purchase/default.htm>.

NetLibrary Offers Libraries New Purchase Option for eAudiobooks

NetLibrary has launched a new purchase model for its growing collection of eAudiobooks. Librarians now have the option to add individual titles to their collections from leading publishers including Random House, Blackstone Audio, and many more to come. In addition, librarians will still have the option to purchase a complete collection of eAudiobooks from Recorded Books through an annual subscription. Librarians can choose from more than 2,000 eAudiobook titles from Random House and Blackstone Audio, including best-selling contemporary and classic fiction, page-turning mysteries, and many award-winning authors. The Books On Tape collection from Random House includes bestselling and award-winning spoken-word material ranging from adult unabridged fiction and nonfiction, to children's eAudiobooks from Listening Library, to self-study foreign language programs from Living Language. New releases are added to the catalog monthly. Authors featured in the initial list from Books On Tape include: Mitch Albom; Maya Angelou; Jane Austen; Ann Brashares; Libba Bray; Meg Cabot; Kate DiCamillo; Charles Dickens; William Faulkner; Sue Grafton; Carl Hiaasen; John Irving; Jonathan Kellerman; Dean Koontz; Lois Lowry; Mary Pope Osborne; Phillip Pullman; Anna Quindlen; Anne Rice; Louis Sachar; Jerry Spinelli; Danielle Steel; and Jules Verne, to name a few. Bestselling titles from Blackstone Audio include: The Civil War; Mere Christianity; The Aubrey/Maturin Series, Beyond Band of Brothers; Charlie Wilson's War, and A Confederacy of Dunces, among many others. Current releases include: The Legend of the Wandering King, a CBC/NSTA Outstanding International Book for 2006; The Secret River, the 2006 Commonwealth Writer's Prize winner and a shortlisted title for the Man Booker Prize; The Sherlock Holmes Theatre, Blackstone Audio's 2005 Audie Award winner for Best Drama; The Prestige, winner of the World Fantasy Award; and many more. Library users can search for, preview, download and listen to eAudiobooks through the NetLibrary platform via the Internet. Users can download up to 10 high-quality, portable eAudiobooks, 24 hours a day, seven days a week. eAudiobooks will download or play on any desktop or laptop running supported media software programs and operating systems. Users can also transfer favorite titles to a wide range of supported portable devices, including portable music players and portable media centers. Users can gain access to

the platform in a variety of ways, including through OCLC WorldCat, OCLC Open WorldCat, WorldCat.org, and directly from the NetLibrary platform. To learn more about the new eAudiobook purchase model available through NetLibrary, and to view available titles, visit <http://www.netlibrary.com/Librarian/Products/About/eAudiobooks.aspx>.

NetLibrary to Distribute Random House Titles as eAudiobooks

NetLibrary has announced an agreement with Random House Audio Group to distribute Books on Tape, Listening Library and Living Language titles. Librarians will be able to select from a growing catalog of more than 600 Books on Tape titles, with new releases added on a monthly basis. Books on Tape Audio Group is a division of Random House, Inc., the world's largest English-language general trade book publisher. The Books on Tape collection includes bestselling and award-winning spoken-word material ranging from adult unabridged fiction and nonfiction from Books on Tape, to children's audiobooks from Listening Library, to self-study foreign language programs from Living Language. Librarians can pre-order Books on Tape titles now for delivery in February 2007. NetLibrary will also waive access fees on purchase of all Books on Tape, Listening Library and Living Language titles made before March 31, 2007. Authors featured in the initial list from Books on Tape include: Mitch Albom; Maya Angelou; Jane Austen; Ann Brashares; Libba Bray; Meg Cabot; Kate DiCamillo; Charles Dickens; William Faulkner; Sue Grafton; Carl Hiaasen; John Irving; Jonathan Kellerman; Dean Koontz; Lois Lowry; Mary Pope Osborne; Phillip Pullman; Anna Quindlen; Anne Rice; Louis Sachar; Jerry Spinelli; Danielle Steel; and Jules Verne, to name a few. Library users will be able to search for, preview, download, and listen to Books on Tape titles through the NetLibrary platform via the Internet. Users can download up to 10 high-quality, portable eAudiobooks, 24 hours a day, seven days a week. eAudiobooks will download or play on any desktop or laptop running supported media software programs and operating systems. Users can also transfer favorite titles to a wide range of supported portable devices, including portable music players and portable media centers. Users can gain access to the platform in a variety of ways, including through OCLC WorldCat, OCLC Open WorldCat, WorldCat.org, and directly from the NetLibrary platform. A complete list of titles available from Books on Tape can be viewed at: <http://www.netlibrary.com/Librarian/Products/BooksOnTape.aspx>.

NetLibrary Adds eAudiobooks from Blackstone Audio

NetLibrary now offers a selection of more than 1,600 classic, best-selling, and award winning eAudiobooks from Blackstone Audio. Bestselling titles from Blackstone Audio include: The Civil War; Mere Christianity; The Aubrey/Maturin Series, Beyond Band of Brothers; Charlie Wilson's War, and A Confederacy of Dunces, among many others. Current releases include: The Legend of the Wandering King, a CBC/NSTA Outstanding International Book for 2006; The Secret River, the 2006 Commonwealth Writer's Prize winner and a shortlisted title for the Man Booker Prize; The Master, an IMPAC Dublin Literary Award and New York Times Notable Book; The Sherlock Holmes Theatre, Blackstone Audio's 2005 Audie Award winner for Best Drama; The Prestige, winner of the World Fantasy Award; and many more. Librarians will be able to select from a growing catalog of more than 1,600 Blackstone Audio titles, and order now for delivery in February 2007. NetLibrary will also waive access fees on purchase of all Blackstone Audio titles made before March 31, 2007. Library users will be able to search for, preview, download, and listen to Blackstone Audio titles through the NetLibrary platform via the Internet. Users can download up to 10 high-quality, portable eAudiobooks, 24 hours a day, seven days a week. eAudiobooks will download or play on any desktop or laptop running supported media software programs and operating systems. Users can also transfer favorite titles to a wide range of supported portable devices, including portable music players and portable media centers. Users can gain access to the platform in a variety of ways, including OCLC WorldCat, OCLC Open WorldCat, WorldCat.org, and directly from the NetLibrary platform. A complete list of Blackstone Audio eAudiobook titles is available at: <http://www.netlibrary.com/Librarian/Products/Blackstone.aspx>.

WorldCat.org Offers New Web Site and Search Box Features

WorldCat.org, the Web site and search box that offers public access to the catalogs of libraries worldwide, has added new features and functionality that enhance the discovery experience and make it possible to customize the downloadable search box, search and find materials in Chinese, and link to libraries nearby via IP address location. New features and functionality on the WorldCat.org site will be added continuously as the service continues to progress. WorldCat.org allows Web users to search

the catalogs of more than 10,000 libraries worldwide. The WorldCat.org site offers a downloadable search box to allow access to the world's largest resource for discovery of materials held in libraries. Among the most recent enhancements to WorldCat.org:

- More visibility for evaluative content and Web resource links
- Faceted browse now allows user to expand search category options.
- New options for those who want to download the WorldCat.org search box.
- Chinese language added to the Find in a Library interface.
- Automatic geographic location code by IP address.

Try WorldCat.org from the site:

<http://www.worldcat.org/>. Find out more about the free downloadable search box:

<http://www.worldcat.org/wcpa/servlet/org.oclc.lac.affiliate.GetSearchBox>.

News from the Library of Congress

Prepared by Joe Bartl, LC

The report from the Library of Congress was distributed through multiple listservs prior to the MOUG meeting in Pittsburgh. Excerpts of the report are below, for the full report see the online version at: <http://www.loc.gov/cadir/MLA2007.pdf>

SPECIAL MATERIALS CATALOGING DIVISION (SMCD)

(Joe Bartl, MSRI, SMCD)

NEW INITIATIVES

New Sound Recording Formats Guidelines: In order to address the burgeoning problems of cataloging new and hybrid sound recording formats, SMCD, in consultation with MBRS, CPSO, and OCLC, documented guidelines for LC catalogers and technicians. These guidelines include instructions for various CD, DVD, and Electronic Resource formats most of which have begun to appear over the last three years. Though originally designed as an LCRI, the need for efficient and timely updating of the document has caused CPSO to mount the guidelines at the following address:

<http://www.loc.gov/catdir/cpso/soundrec.pdf>.

Though there will be links via Cataloger's Desktop to this document from the appropriate rules in Chapter 6 of AACR2, the document is currently available to the public at this URL.

Series and collected works (new treatment): The MSR catalogers and the Music Division requested

CPSO to maintain the status quo for items classed in M2 and M3 as a fundamental requirement for responsible access. As a result, materials in these classes are exempt from the general series treatment guidelines issued by the Library of Congress in 2006. These materials will be analyzed in full (for volumes which are analyzable) and classed as a collection.

Music Division Special Collections records added to Voyager: (Apr.-May 2006) MSR catalogers provided 162 records for individual special collections in the Music Division. The bibliographic records for these collections have hyperlinks to online finding aids. This effort enabled the Music Division to include these collections as part of its initial offerings for its online *Performing Arts Encyclopedia*.

NEW PROJECTS

Ethnic Sound Recordings: MBRS defined ethnic sound recordings as a specific category of sound recordings requiring its own workflow. Previously handled as popular sound recordings covered by brief records, these recordings now, like classical sound recordings, require core-level bibliographic records. 600 CDs were given to SMCD in Apr. 2006. Of these, approximately 500 have had IBCs (using copied or resource records) created and await cataloger authority control. From here on, ethnic recordings will be selected by MBRS and sent to SMCD for this special workflow.

M1508 Sheet Music: The Music Division has approximately 144 boxes of M1508 (musical theater) sheet music. The vast majority of this is neither in Voyager nor in the Division's card catalogs. We have established a pilot project to input song titles, show titles, composers, lyricists, and publication dates into an Access database (designed by NDMSO) from which will be created MARC records for Voyager and MODS records for the Performing Arts Encyclopedia. The MARC records will be collection level records (per show title) and the MODS records will be for individual songs. Public access to these records will occur as soon as production has reached a critical mass.

COOPERATION/OUTREACH

Music Division Strategic Planning: An MSR team leader assisted the Music Division in creating its Strategic Plan. A number of catalogers currently participate in various workgroups implemented by the Plan – workgroups include the following:

- Access
- Intellectual Property/Rights
- Electronic Access

- Outreach
- Concert Planning

NACO/SACO: Throughout FY06 MSR staff participated in Cooperative Programs in a number of capacities: 1) NACO Music bibliographic file maintenance – 438 queries; 2) SACO subject proposal review – ca. 60 proposals; 3) NACO membership review (2 institutions); 4) authorities training (2 MSR catalogers led classes); and 5) BIBCO annual meeting facilitation.

Network Development and MARC Standards

Office: MSR management and cataloging staff participated in MARC Review Group meetings in preparation for MARBI meetings. Additionally, staff provided feedback to institutions submitting proposals either through correspondence or via Music Library Association contacts. Discussions particularly pertinent to MSR cataloging included the following: 1) Incorporation of Former Headings into MARC 21 Authority Records (Discussion Paper 2006-DP03R); 2) Defining separate subfields for language codes of Summaries/Abstracts and Subtitles/Captions in field 041 of the MARC 21 Bibliographic format (Discussion Paper 2006-DP06); 3) Definition of subfield \$u (URI) in Field 852 (Location) in the MARC 21 Bibliographic and Holdings Formats (Proposal 2006-07); 4) Changes to Accommodate IAML Coded Data in Fields 008/18-19 and 047 (Proposal 2006-01); 5) Changes to accommodate additional coded data in bibliographic field 008 (Discussion Paper 2006-DP02); and 6) Standardized terminology for access restrictions in field 506 in the MARC 21 Bibliographic Format (Proposal 2005-06).

MUSIC DIVISION

(Denise Gallo, Music Division)

Important Division Trends

Following the Strategic Planning initiative begun recently, the entire staff of the Division, together with representatives from the Special Materials Cataloging Division, have formed ten working groups and have started on activities that will positively impact and improve the full range of Division activities, including acquisitions and processing, reference, electronic access, concerts and public programs, outreach and education, space issues, and plans for a newly-configured Performing Arts Reading Room that also will accommodate reference services for motion pictures and sound recordings.

To alleviate a severe shortage of space in the book stacks, the Division initiated the “Copy 2 Project,” in

which second copies of class ML items are selected and prepared for offsite storage at Fort Meade, MD. Approximately 14,000 “copy 2s” will be shipped in the first phase of the project.

Digital Resources

This year, the Music Division launched four major web presentations:

- *The Performing Arts Encyclopedia*, which serves as an overarching structure for all of the online performing arts materials and bibliographic information, including, for the first time, descriptions of special collections (34,162 digital files added)
- *Song of America*, a major expansion of the site developed in conjunction with the Song of America concert tour, including essays, recordings, photographs and musical scores (1,890 digital files added)
- *LC Concerts*, featuring archival and recent concert performances in the Coolidge Auditorium (2,369 digital files added)
- *Great Conversations in Music*, a series of interviews moderated by Eugene Istomin with leading composers, conductors and concert artists, augmented on the web by scores, photographs and sound recordings (2,688 digital files added)

In addition, special websites were launched on the themes of Ragtime and African-American Band Music and Recordings, 1883 to 1923. Almost ready for launch is a site dedicated to the hymn “Amazing Grace.”

Acquisitions

The Music Division added significant numbers of single items and collections over the past year that both compliment and highlight the breadth and depth of the materials already found among our holdings. In addition to contemporary music scores secured through Copyright, we gained valuable rare materials through purchase and gift, enhancing areas for which we are especially well known. Our unsurpassed holdings of American music grew with the addition of new materials of Leonard Bernstein, Frederick Fennell, Roy Harris, and Oscar Hammerstein. As scholars are aware, our reputation as a leading repository for the music and correspondence of Johannes Brahms and Franz Liszt is long established, and we again increased our holdings of items relating to these two masters. Also, there were significant additions to our collection of first editions and copyists’ manuscripts of works of Handel.

Reader Services

The Reader Services Section conducted more than 70 tours of the Performing Arts Reading Room and research orientations for nearly 1,000 visitors, including local college students and teachers, visiting scholars and librarians, and potential donors to the Library. Most tours included a display of music manuscripts.

In addition, the Music Division provided the following reference assistance. During the last fiscal year, totals were: 3,747 originated from the Library's web-based "QuestionPoint/Ask a Librarian" correspondence system or other e-mail; 3,541 received by telephone; 3,286 from personal visits by patrons to the Performing Arts Reading Room; and 287 inquiries posed by letter. There were more than 90,000 requests for material to be examined in the Performing Arts Reading Room.

The Division loaned some 53 items for exhibition loan to Harvard University, the Folger Shakespeare Library, the Kentucky Art Museum, and the Disney Music Center in Los Angeles. In-house loans included 1 item for the Benjamin Franklin exhibition, 2 for the American Violin exhibition, and 10 for American treasures exhibitions.

Among the major exhibitions in which the Music Division participated is "A Century of Creativity: The MacDowell Colony, 1907-2006," held from February through August 2007 in the Library's Jefferson Building.

Music Division Personnel

Appointments:

Susan Vita was appointed Chief of the Music Division on 15 November 2006.

Elizabeth Aldrich was appointed Dance Curator on 24 July 2006.

Retirement:

Henry Grossi retired from the position of Head of Reader Services on 30 October 2006. Dr. Grossi succumbed to cancer on 30 December.

Questions and Answers

Jay Weitz, OCLC

Durations and "Musical Works"

Q: I'm trying to wade through the rules for recording durations for sound recordings, and I'm a little confused about the definition of a musical work. According to the definition in AACR2, "a set of

musical compositions with a group title (not necessarily intended for performance as a whole)" counts as a musical work. So, would any album with a collective title count as a single work then? I can see this being the case for an album by a popular musician. But what if there are multiple composers? And would a classical CD with a collective title featuring four compositions from four different composers fall into this category? I'm not looking for a definitive answer, but I'd appreciate a little guidance on the subject.

A: First, we have to remember that the AACR2 notion of "work" long predates FRBR, which has a much more broad and inclusive sense of what a "work" is. The AACR2 definition of "musical work" is meant to include: (1) compositions that are intended to be performed as a whole (an individual symphony, an opera, a single song, etc.); (2) compositions with an overall title that may or may not be intended to be performed together (a complete collection of a composer's symphonies, a song cycle, etc.); and (3) a set of compositions with one opus number. Clearly, this definition is biased toward Western "art" music. It's not intended to include every album or CD that has a collective title, and certainly not when multiple composers are involved. There may be occasional albums of popular music that fit this AACR2 definition of "musical work" (a rock opera, some "concept albums"), but these will be rare; in general don't include a complete duration in the 300 field for most recordings of music in the "popular" idiom. Never include a complete duration in the 300 field for an album of music in the "serious" idiom that has compositions by more than one composer.

Country Codes Without Borders

Q: If you are cataloging an item that was published in Strasbourg when it was a part of Germany, do you code it in the fixed field for France or Germany? In other words, do you represent the place of publication according to what country it was in when it was published, or where it is now? I checked AACR2, etc. and did not find any clues.

A: The *MARC Code List for Countries* (http://www.loc.gov/marc/countries/cou_home.html) says: "Codes are assigned according to present geographic boundaries. A place which has historically been located in more than one political jurisdiction is coded for the jurisdiction in which it is presently located."

Method Books and Language Notes

Q: I'm looking at a method book for playing Latin American percussion instruments. There's text explaining how to play each instrument, with pictures of each instrument being played, then a bunch of exercises in basic playing and then in various Latin rhythms, with and without other percussion instruments. The text is in English in the left column with a Spanish translation in the right column. I'm calling this a score. I suppose it could just as easily be called a book--that's true of most "methods." But if I call it a score, can I use a 546 "In English with Spanish translation" and an "041 1 \$a eng \$a spa \$h eng"? It seems unfortunate to not be able to include this information, but within the score format, it would imply that the music is vocal, and it ain't. Would I have to use a book format to use these two fields?

A: Method books can go either way, as far as Type is concerned, and "score" seems a reasonable choice here. There's no reason you couldn't use field 546 and a corresponding 041, and furthermore, no reason why you couldn't more fully explain the nature of the text to make it clear that it's not vocal music. For instance (borrowing from your question): "Text in English with Spanish translation, explaining how to play each instrument."

Reproduced from Holograph

Q: We have a music score that has a note "reproduced from holograph" (see OCLC #22212854). It is obviously a photocopy of the handwritten score. There is no 533 field. Should the Fixed Field Form be "r"? The same thing with OCLC #1098458, except it lacks the "reproduced from holograph" note, which we'll add.

A: Reproduction of a score from the holograph is a standard means of publication that is not generally treated in the LCRI 1.11A sense of reproduction (with field 533) unless it is "on demand." Please look at LCRI 5.7B7 and LCRI 2.7B7, the latter of which reads in part: "If a macroreproduction process comprises copies that represent an edition, use a general statement in a note to indicate the fact of reproduction, as appropriate, but do not use the term 'photoreproduction.'" In other words, the Form fixed field should be blank, field 533 should not be used (and LCRI 1.11A not applied), and the simple note "Reproduced from holograph" is sufficient.

Punctuating Statements of Responsibility in Contents Notes

Q: In an "enhanced" field 505, should subfield \$r always be preceded by a slash ("/")? There seem to be inconsistencies in BFAS.

505 00 †t Seven sides of a crystal †r (Peter Takacs, piano) †g (11:54) ; †t Beyond the wheel †r (Gregory Fulkerson, violin ; Oberlin Wind Ensemble ; Larry Rachleff, conductor) †g (9:28) / †r Edward J. Miller -- †t Snap! †r (Oberlin Contemporary Music Ensemble ; Larry Rachleff, conductor) †g (6:55) ; †t Blue like an orange †r (Oberlin Contemporary Music Ensemble ; Rachleff, conductor) †g (9:43) / †r Michael Daugherty.

A: For sound recordings (and some visual materials), at least, there are different kinds of statements of responsibility. This is an oversimplification, but you might think of the difference as that between names that go in the 245 subfield \$c (mainly composers) and names that properly go in field 511 (mainly performers), in the realm of so-called "music in the 'serious' idiom." When composers and/or performers are delineated in a contents note (usually for the sake of clarity), different kinds of punctuation are used to differentiate the types of responsibility. In the case cited, there are two titles apiece by two different composers (Miller and Daugherty), but the performers differ among the four works. The convention for indicating performers in contents notes is to set them off parenthetically, as is done here. So the composer statements of responsibility are set off by a slash and the performer statements of responsibility are set off parenthetically, for the sake of some sort of clarity. So the answer to the question is no, not every statement of responsibility is set off by a slash. For visual materials, we make a similar distinction between those with so-called "overall" intellectual responsibility (director, screenwriter, etc.) and performers.

Pre-AACR2 Sound Recording Cataloging

Q: Can somebody please point me to information about or justification for creating a separate catalog record for each selection on a long playing sound recording? Is this a FRBR decision? For an example of cataloging recently revised to this format, see OCLC #3177712 and #3177699.

A: Although both of the records in question have been recently replaced (as part of OCLC conversions

in May 2006 to implement the new "zxx" Language Code for "No Linguistic Content"), the cataloging has not otherwise been "recently revised." These records, each created originally in August 1977, reflect the common pre-AACR2 practice (AACR rules 250B2, 252F11; notice the "blank" code in the fixed field "Desc") of separate bibliographic records for individual musical works on a sound recording that lacks a collective title. Although this practice is still allowed under AACR2 (see 6.1G1, 6.1G4, 6.7B21), it is used infrequently.

One Sided Printing or Two?

Q: I have two Stockhausen scores that are exactly the same, except that one score is printed on both sides of the page, which constitutes pages of music, and the other score is printed only on one side, which constitutes leaves of music. The title page verso on both versions has the following note: "There are two editions of this score: one is printed on both sides and stapled, the other has loose leaves and is printed on one side only. Both editions can be ordered from the Stockhausen-Verlag." I have compared both scores, and both are truly identical as to printed content. The bibliographic record in OCLC, #12912423, was input by LC. And even though the piece is for solo piano, the 300 field has: 1 score (xxvii, 53 p.) : \$b ill. : \$c 27 x 33 cm. This tells me LC has the version printed on both sides and stapled. (Or perhaps that is just an assumption.) Should I input a new record for the version printed on only one side? The dates, the edition statement, everything, matches exactly. To complicate matters, at our library, we'll have the version with loose leaves bound, since we can't circulate loose pages of music. Sigh.

A: These publishers, for goodness sake. Sounds as though separate records would be appropriate, and I'd suggest including the quoted note that explains the situation. Along those same lines, if there is something that could be construed as an edition statement (aside from the "1st ed.") or, preferably under these circumstances, as a Musical Presentation Statement, that should also be included. Although AACR2 5.3 is silent on the cataloger supplying a Musical Presentation Statement when one is not present but would be appropriate, I think we might extrapolate from 5.2B3 (in the spirit of 0.23) and construct one (bracketed, of course), if that makes sense. No idea why LC would have described a solo piano work as "1 score" under current rules.

Multiple Score Formats and FMus

Q: We have a full score of a work for band (Peter Mennin, *Canzona*). After the end of the score, there are three pages of a miniature score of a totally different work (Rimsky-Korsakov, *Procession of the nobles*). We are creating a new record, since no existing record mentions the presence of the miniature score. Should we: (1) Code FMus m for multiple? The explanation in *Bibliographic Formats and Standards* sort of makes it sound like the multiples should be of the same work, however. We would use no 006 for a miniature score in this case. Or (2) Code FMus a for full score and create a field 006 that would be coded for the miniature score? My bet is on no. 2.

A: If the entire Rimsky-Korsakov work is present, I think it would be OK to code FMus as "m", especially if you are giving it an added entry and/or representing it elsewhere in the record where it would be appropriate. (I seem to recall in the distant past seeing scores that included advertising "teasers" printed in the back on what would otherwise have been blank pages, but these were usually only the first page or two of another unrelated work, not the entire piece.) You generally shouldn't add a field 006 for the same bibliographic format of the record proper (that is, don't use a Score 006 in a Type c or d record). By the way, you might want to look at the related Q&A about multiple score formats in a single resource that appeared in the *MOUG Newsletter* No. 91 (December 2005) p. 10-11, for other musings on the same topic.

ISBN-13s and ISMNs, Printed and Scanned

Q: I was just looking at the MOUG Q&A column from the Dec. 2006 issue and came across your answer about the 13-digit ISMN barcodes and where to encode them in a bib. record. I'm wondering if your answer (024, 1st indicator 3) is out-of-date now that OCLC has implemented ISBN-13 coding in field 020. As I understand it, ISMNs in this configuration are Bookland EANs, just as are 13-digit ISBNs. Because they start with the prefix 979, I have occasionally input these barcodes into OCLC records in field 020, and they do validate. (For example, see #76930774. 020-1 is the 10-digit ISBN; 020-2 is the 13-digit ISBN, scanned from barcode; 020-3 is the 13-digit ISMN, scanned from barcode; 024-1 is the UPC; 024-2 is the print ISMN. All these appeared on the back cover of the score.) So, do all 13-digit barcodes falling into the Bookland EAN category qualify for entry in field 020? Or do music catalogers need to still make the distinction between

13-digit barcodes representing ISBNs (field 020) and ISMNs (field 024, 1st indicator 3)?

A: You are absolutely correct, of course, that events have overtaken that particular Q&A. At the time the question came and I answered it (sometime in the summer of 2006, I believe), it was correct, but on 2006 November 12, OCLC implemented support of the ISBN-13, and in December 2006, the draft version of the revised ISMN standard was distributed for worldwide review. My colleague Rich Greene and I have reviewed the whole mess and here is our current thinking about ISMNs.

- ISMNs that are prefaced by the character "M" and have the usual nine digits should be coded in field 024, first indicator 2.
- ISMNs that are thirteen digits should be treated as EANs, coded in field 024, first indicator 3. (Do not put these in field 020.)
- When the revised ISMN standard is approved and implemented, we will change 024 validation to allow the second indicator 2 to accept the 13-digit codes. We are hoping to be able to do some conversion of existing data at that time.

Remember that in WorldCat, at least, all of the so-called standard numbers are in the same index (although they have their individual validation routines). Thanks for catching that, and sorry to have confused everyone.

Defaults for TrAr and Part

Q: We're looking at the new fixed field TrAr (Transposition and Arrangement). We have a sound recording and the default is "n" for Not Applicable. We are wondering if, on the sound recording we have, the works had been transposed or arranged (they aren't for this particular recording), would we have coded it differently? The real question is: Why are the defaults different between Scores (blank) and sound recordings (n)?

A: Both of the new music fixed fields, TrAr and Part, were defined to apply only to notated music. The only valid value (and so the default) for sound recordings in each case is "n" for "not applicable" ("... the item is not notated music"). The defaults for scores are "blank" at least partly to accommodate the millions of existing records for which no attempt to code could have been made.

A Uniform Title for a Collection of Folk Songs Used in a Motion Picture?

Q: I am stuck with formation of a uniform title in an original cataloging record. The title is "Folk songs

from 'How the West was won.'" The cover says "For guitar and 5-string banjo, with words." Inside are melody lines with words underneath, with chord symbols and fingering diagrams above the melody lines. I give the following major fields:

245 10 Folk songs from "How the West was won" : \$b an M-G-M and CINERAMA presentation / \$c arr. by John Lane.
260 New York : \$b Robbins Music Corp., \$c c1963.
300 1 vocal score (40 p.) ; \$c 30 cm.
500 For solo voice with chord symbols and fingering diagrams for guitar or 5-string banjo.
500 Chord chart for guitar: p. 40. Chord chart for 5-string banjo: p. 41.
...
650 0 Motion picture music \$v Excerpts \$v Vocal scores with guitar.
650 0 Folk songs, English \$z United States.
700 1 Lane, John.
730 0 How the West was won (Motion picture)

I want to add "130 10 How the West was won", but don't know what to follow it with. Won't "\$s Vocal score. \$k Selections; \$o arr." mean vocal scores with piano (AACR2 glossary for vocal score)? Is "\$s Vocal music. \$k Selections; \$o arr." valid? If I add only "\$k Selections; \$o arr.", doesn't it mean selections of various forms of stuff? Someone suggested "\$s Vocal selections; \$o arr.", but I couldn't find such a DLC record. What is the right line for a 130 in this case please?

A: Although a related-work 730 for the motion picture uniform title is proper in this case, I don't believe that AACR2 would call for a 130 uniform title for these arranged selections from a motion picture score that appear not to be attributed to a single composer. If the resource consisted of excerpts from Alfred Newman's original score composed for the film, it would be a different story, but that appears not to be the case here. What *would* be appropriate to add is a 246 field for "How the West was won" as a traceable portion of the title proper, but I would not try to create a uniform title for what amounts to a collection of folk songs.

Where Has the 006 Field Entry Gone?

Q: Where is the command to make a new 006 field in Connexion client 1.70? I've looked everywhere and can't find it.

A: When you have a record displayed, go to the "Edit" menu up on the top. Depending upon your

own computer's settings and monitor size, the "Edit" menu may be too long for all of its options to display. So you have to click on the arrow at the bottom to scroll down further until you get to the "Guided Entry" element. Click on this and it opens up to include "Insert 006," which in turn opens to reveal all eight of the possible 006 choices. (By the way, in Connexion client 2.0, coming in mid-2007, you will be able to display the whole "Edit" menu by breaking it into columns, but that's for the future.) If you need to edit an existing 006, you can simply right click on the field and choose the "Edit with Guided Entry" element. You could, alternatively, add any or all of the "EditGuidedEntryInsert006" buttons to your toolbar using the Toolbar Editor or as a defined User Tool.

Is a Note as Good as a Link to a Blind Horse?

Q: The bibliographic record (OCLC #75959639) for a CD I've been working on gives an URL linking to the Web site for the contents rather than a 505 field. In my draft cataloging, I have added a contents note and composer/title 700s. What is the protocol for Enhancing such a record? Should I leave in the field containing the link, or can it be properly deleted as long as the Enhanced record contains a 505 field with complete contents?

A: If the link contained nothing more than the contents note would, the link could be removed. But here, the linked data also includes the specific date of each recording, the matrix number, the catalog number, and further links to the cover art and program notes. I'd be inclined to leave the link in such a case, possibly rewording the 856 subfield \$3 to reflect more of what the link gives access to.

Folded Dimensions

Q: This is obviously not worth a whole lot of agonizing but I'd really like to know the "right" way to do it, since it keeps coming up. I've got a score (well, music in graphic and proportional notation) on leaves measuring 46 X 31 cm. In its cover it is folded to the regular upright format, measuring 23 X 31 cm. I'm planning on using the layout "46 X 31 cm., folded to ???". The question is what to put for the ???. Since I gave both dimensions in the first place, do I need to give both dimensions of the item as folded? Or should I just give the one dimension of 31 cm., as we would normally? Naturally, AACR2 gives no examples of this sort. All its examples are oblong format, which when folded are still oblong, or an upright format (one dimension given) that when folded becomes oblong (two dimensions given). In

this particular case, we're editing the record, so it's really no big deal. But it would be nice to know how to handle this situation, for when we input an original record for an item with such folding. Any ideas?

A: Kathy Glennan (University of Maryland, cited with permission) answered: "AACR2 8.5D6 (Technical drawings and wall charts) comes closest to describing this problem: 'Give the height x width when extended and (when appropriate) folded, separating the dimensions by a comma.' This rule backs up my first reaction, which was just to give the height as long as the folded dimensions don't fall into the constraints of 2.5D2: 'If the width of the volume is either less than half the height or greater than the height, give the height x width.'"

To which I responded: For the sake of logical, dimensional consistency, if the unfolded dimensions are properly expressed using the "height X width" convention, I would suggest that format should be carried through for the folded dimensions as well. That gives a sense of how the resource is folded along which dimension, reducing or eliminating any ambiguity about the final folded dimensions (which is part of the point, after all). I read that parenthetical "when appropriate" in 8.5D6 to mean simply "in cases where the resource is folded," rather than "only when the folded dimensions don't fall into the constraints of 2.5D2." You're right to say it's probably not worth agonizing about, but that is what some of us do best.

Too Many Music Publisher Numbers

Q: I'm looking for practical advice on what to do with consecutive label numbers that don't increment by one. I'm doing an Enhance for the set record of the Master Music reissue of the Hanssler Bach CD set. There are 171 discs plus 2 CD-ROMs. The set has a number (MM 4000-2), and then each jewel case has one (MM 4172-2—MM 4215-2), and each CD disc has one (MM 4001-2—M 4171-2); the CD-ROMs are MM 4216-2—MM 4217-2. I know that since the incremental factor is not one, these ranges should not be put in a single 028. What I'm looking for is the practical thing to do to provide optimal access. Creating 178 028 fields is not the practical answer, I'd say, but I don't see any recommendations in BFAS. Any words of wisdom? And while I'm at it, may I ask for some advice on how to do the explicit note for the label numbers? I've started with two notes:

500 Master Music: MM 4000-2 (set)

500 Master Music: MM 4172-2--MM 4215-2 (MM 4001-2--MM 4171-2, MM 4216--MM 4217-2) (jewel cases and discs).

This doesn't seem particularly concise, but I don't know if two sets of nesting parentheses would be any better. Suggestions?

A: Even if you input 178 028 fields (like you, I don't think that's exactly practical even though it is the theoretically correct way to do things), WorldCat will index only the first twenty, if I remember things correctly. None of the other solutions is entirely satisfactory, and none will give you access to all 178 of those numbers (at least not in OCLC; I can't say what your local system might be able to handle). The simplest thing to do would be to give access only to the main numbers: the CD set number and the two CD-ROM numbers. Slightly more satisfying would be to do that plus to use 6.7B19 as an inspiration: Present the first and the last of the individual CD numbers in 028s and in an explicit note, separated by a slash. Not that this is any better a solution than the 178 028 fields, but in OCLC you could put all of the individual CD numbers in one 028 (or split them into several), each separated by a comma-space. Again, not every one of those would be indexed in WorldCat. Unless you choose to catalog each CD separately (or broken down into some other logical configuration of multi-volume sets), there is really no other practical way to give access to all the numbers.

As far as the notes are concerned, given the huge number of numbers we're dealing with here, there's really no concise way to convey things clearly. To be really clear, the best plan might be three notes:

500 Master Music: MM 4000-2 (set).

500 Master Music: MM 4172-2--MM 4215-2 (MM 4001-2--MM 4171-2) (jewel cases and compact discs).

500 Master Music: MM 4216-2--MM 4217-2 (CD-ROMs).

Or whatever parenthetical designation is most accurate. You could consolidate it all into a single note, with semicolons separating the various designations.

Which Comes First: The Conference or the Choir?

Q: The CDs I am trying to catalog are choir performances at music education conferences. I'm trying to decide what to use for main entry: conference, performing group, or title. Here are four different examples of what I'm dealing with. The information provided is taken from the chief source,

the disc itself, and is presented in the order given on the disc:

Example CD 1: 2005 Texas Music Educators Association Clinic/Convention, February 9-12, 2005 (following that, three separate groups are listed): Permian High School Varsity Men's Choir ; Mission High School Mixed Chorale ; Martin High School Chamber Singers

Example CD 2: 2004 Texas Music Educators Association Convention [notice change in conference name] Texas Tech University Choir ; Spring High School Chorale

Example CD 3: SOARING to new heights 2006 ACDA [American Choral Directors Association] Western Division Conference, March 1-4 - Salt Lake City - Utah Mountain View A Capella Choir ; Hamilton High School Chamber Singers

Example CD 4: 2006 Eastern Division ACDA Convention COMMON GROUND Young People's Chorus ; Handel & Haydn Society Chorus

I've poured over AACR2, Maxwell's *Handbook for AACR2*, Nancy Olson's book, the LCRIs, and other books, but have found nothing conclusive. It seems to me that these particular items don't pass the 21.1B test for corporate/conference main entry -- they don't seem to fit any of the six categories. Also, it's been pointed out to me that "one paper presented at a conference does not a conference proceeding make" and so these items should not have conference main entry. On the other hand, as someone else suggested to me, "the performances are very much part of the collective activity of the conference and are associated with that particular conference" and so should be conference main entry.

As for performer main entry, these items also don't seem to fit 21.1B2e, since I don't think that the group's contribution "goes beyond that of mere performance, execution, etc." so I'm thinking that performer main entry is not correct.

That would seem to leave title main entry, and yet for some reason I don't feel comfortable with that. Regardless of the main entry question, in the examples given, what would I use for the 245 \$a and \$c? Examples 3 and 4 have "titles," but wouldn't seem to be very helpful if I had a whole bunch of CDs from those conferences and had those "titles" listed separately in my catalog. Other alternatives would be to use the conference name as the title, or the performer name(s) as title.

I've looked in WorldCat and have seen all of the above alternatives used, for main entry and title. This is very, very confusing. I know: "DON'T AGONIZE." But the conflicting advice and examples are driving me crazy, and I keep going back and forth on what I should do. I need something solid on which to base my cataloging, and everything I see and read makes it all so shaky. Please give me some sound reasoning for how to deal with this situation. If you need more information on these items to offer that advice, let me know and I will provide it.

A: Interesting question. You don't mention the specifics of the contents of any of these examples, but I am guessing that many (if not most, or even all) of the compositions performed were not composed for the conference in question, but were pre-existing works. So although the performances took place at the conference, and in that sense are part of "the collective activity of a conference" (AACR2 21.1B2d), I would tend to agree with you that they don't really qualify as proceedings, per se. Again, though you've not given any specifics about the compositions, I would concur with you that 21.1B2e does not seem to apply either, under the assumption that improvisation probably doesn't play a big part in the performances. That does not mean, however, that performer main entry might not be proper under other rules.

The more I mull this over, the more I come to the conclusion that the conference aspect is a red herring, at least as far as the main entry choice is concerned. Instead, we need to look at these recordings as we would any other such recordings of choral works by various composers and performed by various groups. That takes us to 21.23. The four examples you cite do appear to have collective titles (like them or not), which narrows us to 21.23C1. And again in each of these cases, we've got two or three principal performers, which narrows us further to the rule's second paragraph: "If there are two or three persons or bodies represented as principal performers, enter under the heading for the first named and make added entries under the heading(s) for the other(s)." (In the absence of more detailed information on the contents, I'm guessing that each of the performing groups contributes enough different works by different composers that neither 21.23A nor 21.23B would apply.)

So in the case of the first example, the main entry would be the heading for the Permian High School Varsity Men's Choir, the collective title would be

"2005 Texas Music Educators Association Clinic/Convention, February 9-12, 2005", there would be added entries for the other two performing groups (and for the conductors, if named), name/title analytics for the works performed (if you wanted the detailed access), and a 711 for the conference. Similarly for the other examples. Depending upon how the information is actually presented on the discs, the third and fourth examples would likely have the distinctive titles as the titles proper, with the conference identification as other title information (based on the way you've emphasized "SOARING ..." and "COMMON GROUND").

Musical Composition Codes

Q: Recently, I've been trying to catch up with some of the sound recording catalog backlog that we have here. I'm finding that the list of musical composition codes is lacking some rather well used terms (e.g., rap and reggae). It seems silly to use the rather non-descript "zz" for other musical forms since I'm sure that codes for rap and reggae could be applied to a number of musical recordings. How often does this list get updated? Is there a way to request new codes? Am I missing something obvious?

A: You may want to take a look at MARC Proposal No. 2006-01 (<http://www.loc.gov/marc/marbi/2006/2006-01.html>) for some background on this issue. Implementation of the (relatively) vast IAML form/genre code list for use in MARC 21 field 047 was approved by MARBI in early 2006 and should be on its way into the MARC Bibliographic format. My guess is that it will be part of the NOT-YET-RELEASED MARC 21 Format for Bibliographic Data Update No. 7, to be dated October 2006. If the changes to field 047 are part of Update 7, it is likely that OCLC would be implementing the changes as part of the OCLC-MARC Update of 2008, which is not yet scheduled.

Reviews of the Annual MOUG Meeting Pittsburgh, PA, February 27-28, 2007

**Plenary Session: Open WorldCat/WorldCat.org
Chip Nilges, OCLC
Kathy Glennan, University of Maryland
Report by Nara Newcomer, East Carolina University**

The opening plenary session of MOUG's 2007 Annual Meeting focused on WorldCat.org, the destination site of OCLC's Open WorldCat program. The session consisted of presentations by Chip Nilges, Vice President for New Services at OCLC,

and Kathy Glennan, Music Cataloger at the University of Maryland, followed by a question and answer period.

Chip Nilges' presentation covered WorldCat.org's context, partners/affiliates, features/functionality, and future. OCLC created WorldCat.org in response to the 2005 OCLC-commissioned *Perceptions of Libraries and Information Resources* (<http://www.oclc.org/reports/2005perceptions.htm>). That report demonstrated that, though respondents used libraries and viewed them favorably as an information source (97% had visited a library and 57% used a library frequently), only 2% began a search for information with a library portal vs. 84% who began with a search engine. This behavior occurred despite the fact that 78% of respondents said library web sites have worthwhile information (93% said the same of Google.) This gap in starting search point led to the creation of WorldCat.org with a vision to "Deliver the complete resources of the library community -- its collections, its expertise, and its community -- to the user at the point of need." WorldCat.org is not just a discovery tool, but rather a global library network designed to aggregate services around the user. These services and information delivery are centered around MARC data.

Partner and affiliate programs are an important part of Open WorldCat and the WorldCat.org site. OCLC actively recruits and signs contracts with major internet companies like Google and Yahoo. In addition to these major "partners," many smaller sites become "affiliate programs" by adding the WorldCat.org search box to their web site without a formal contract. Fifty-six percent of WorldCat.org traffic comes from these smaller sites.

WorldCat.org traffic continues to grow and now boasts, annually: 300 million to 1 billion impressions (times people see the WorldCat.org message); 132 million click-throughs; and 8.4 million conversions (click-offs from WorldCat.org to a library service). This sets WorldCat.org's conversion rate at a very good 5.5-6% (Google's typical conversion rate is 1-3%).

New features of WorldCat.org include:

- "Cite it" function which automatically formats the bibliographic data into one of five citation styles.
- Use of controlled vocabulary and other bibliographic data to facilitate faceted searching and sorting and lead users to the information they need.

- User registration to allow users to add their reviews to items. WorldCat.org currently includes over 8,000 user reviews.
- Direct linking to JStor, NetLibrary, interlibrary loan, and other authenticated services, for users whose IP address matches an authenticated range.

Planned future features of WorldCat.org include:

- More benefits to registration, such as allowing users to create, manage, and share lists and citations.
- Loading 30 million journal articles (Spring 2007).
- The WorldCat.org registry, which will aspire to be a global registry of physical libraries and their services, including non-OCLC libraries who register.
- Incorporating the Identities project (<http://orlabs.oclc.org/Identities/>) into WorldCat.org.

OCLC's next step is developing WorldCat.org Local, a specialized, customizable view of WorldCat.org for local discovery which will aggregate and index the collections of a library, including licensed databases ("WorldCat.org as 'NextGen' OPAC").

WorldCat.org Local will be unique because of its shared platform and its ability to access local and global library information simultaneously with holdings displayed in a tiered manner (local, regional, and global) by use of a ranking algorithm. A number of integrated library systems will be supported including III, SirsiDynix, and Endeavor. Pilot site testing of WorldCat.org Local will begin in Spring/Summer 2007.

Following Nilges' presentation, Kathy Glennan provided a cataloger's perspective on WorldCat.org built around a search for a distinctively titled musical work: Charles Ives' "Variations on America." Her observations included:

- The strengths and weaknesses of the WorldCat database are strengths and weaknesses of WorldCat.org. Duplicate records and bibliographic data errors in WorldCat create problems in WorldCat.org.
- Boolean searching is not available in WorldCat.org. Rather, all words are connected with an implied "and". Phrase searching (by use of quotation marks) is available, though WorldCat.org does not indicate this anywhere.
- WorldCat.org does not index all WorldCat bibliographic data fields. For example, WorldCat.org indexes uniform titles, but not 028

fields. Indexing 028s would be very useful for music materials.

- Some search refinements are difficult in WorldCat.org, such as looking for the original organ version of “Variations on America.” WorldCat.org indexes all the data indiscriminately, including the notes. Since bibliographic records for the orchestral version often include a note stating that the piece was originally for organ, a WorldCat.org searcher cannot add “organ” to the search to narrow that medium.
- It is very important for every library to individually register their deep-linking syntax (<https://www3.oclc.org/app/openwc/>) with WorldCat.org. If you do not register your syntax, users linking out to your catalog from WorldCat.org will be taken to your OPAC main page, rather than directly to the item they have already found in WorldCat.org.
- WorldCat.org’s “editions” tab gives a quasi-FRBR display of other versions of the work. However, the display is limited to 25 editions in all cases with no indication that this is a truncated list.
- Preceding a keyword search with su: will conduct a subject search. However, WorldCat.org does not indicate this anywhere.
- In the record display, all “authors” are lumped together, and their role (i.e. performer? composer? etc.) is unclear. This is an acute problem for music. It was suggested in the question/answer period that utilizing relator code data could solve this problem.
- WorldCat.org displays items which have no holdings in OCLC. Is this really desirable? Also, should WorldCat.org display items with access restrictions?
- WorldCat.org only displays the 245 field up to the first statement of responsibility. This can be very confusing for sound recordings that lack a collective title.
- WorldCat.org’s results display do not include subdivisions or birth/death dates for personal headings, nor does WorldCat.org de-dup French/LC subject headings. However, if you happen to know someone’s birth/death dates, you can limit your search by including this data.
- OCLC’s Fiction Finder project (<http://fictionfinder.oclc.org/>) uses the FRBR model very effectively to pull together different editions, languages, and formats of works. From a FRBR standpoint, WorldCat.org has issues because it mixes works and manifestations. Perhaps OCLC could apply some of what they

have learned with Fiction Finder to WorldCat.org.

The final portion of the plenary was a question and answer session. Questions and answers included:

Q: (For Chip Nilges): Will user-contributed reviews and tables of contents be added to the indexed and searched data? (They are currently not searchable.)

A: “I understand you guys get nervous over the adding of content and its veracity. Get over it!”

Q: (2-part, for Chip Nilges): 1) What is the measure of success for the WorldCat.org project? 2) What does WorldCat.org do that a subscription to FirstSearch does not?

A: The value of WorldCat.org is beginning to understand how to meet the library user at their point of need. Most WorldCat.org traffic does not come from a library domain. The searches directed to WorldCat.org from Google and Yahoo often occur because the search was arcane (and thus part of a small results set) or the WorldCat.org results occurred in the top ten hits. There is a question of how much of WorldCat should be exposed on WorldCat.org. WorldCat.org is aimed at the casual user and general audience, not a specialized audience; however, the advanced search does need improvement.

Plenary Session: OCLC and Outsourced Cataloging Services

Tim Savage, OCLC
Martin Jenkins, Wright State University
Ana Dubnjakovic, University of Louisville

Recently Indiana University published a White Paper on the future of cataloging and one of the trends they identified was an increased reliance on outside vendors for services and products. Tim Savage offered a detailed overview of acquisitions and cataloging services offered through the OCLC. He began by offering some reasons libraries might consider outsourcing, weighed practical concerns for those who decide to outsource, and broadened the scope of outsourced services to include services unfamiliar to a great majority of libraries.

Tim mentioned large back logs on library’s shelves and large collections of donated materials as the two possible motives for outsourcing. Dealing with acquisitions problems in the wake of proliferation of electronic services was seen as especially

challenging. An additional reason for outsourcing mentioned was materials in specialized formats and languages for which libraries may not have an expert on site.

In his discussion of RetroCon Tim reminded the libraries that RetroCon, one of the oldest OCLC services, is not limited to converting card to online catalogs. It can also be used with local inventories such as databases of local oral histories or local ensembles or other kinds of electronic files. In addition to converting the files, OCLC can aid in importing those records into a catalog. RetroCon can also aid in reclassification from LC to DDC or vice versa. Normally, OCLC takes a library's database and makes the call number conversion, but print lists are also acceptable. Additional services included local fields, local headings and authority control for all formats of materials.

TechPro receives libraries' physical items or surrogates and can accommodate full level cataloging and processing. Services are offered in all languages and if there are no catalogers in house that speak a language they contract with translators. Language sets is similar to TechPro but is designed to deal specifically with records in "exotic" languages and includes a collection development component. OCLC can pre select sets for libraries which typically contain 10 to 20 items in any given language. They also offer custom profiling for more specialized sets. The items acquired through this service can be received shelf ready.

OCLC's automated cataloging service PromptCat merged with the Cataloging Partner's Program which was a service similar to Language Sets in that a client received cataloging records for items they purchased from particular vendors, but these were not pre-selected by OCLC. These are selected by the libraries and the vendors then request cataloging. The vendor and OCLC cooperate so that OCLC provides the record at the same time as the vendor provides the materials. The advantage of this merger is 100% fulfillment that the cataloging partnership offers while using the automated features of PromptCat so that the client receives the records without delay.

When planning an outsourcing project it is important to consider the budget, any possible grants and deadlines. The next thing to consider is the collection. This is not as crucial a concern for books and scores in English but might be important if those are in a wide variety of different languages. Chinese, Japanese and Russian are some of the more difficult

languages to work with and OCLC needs to know those records will be needed in advance so that they can schedule the collaboration of appropriate team members required for that type of work. Quantity of items and the condition of the collection would be some other concerns. If the items are fragile it is advisable to send surrogates.

Cost proposals are, at least in part, based on assessing hit rates of a library's collection in terms of the percentage of the collection for which they could find matching copy in World Cat to determine how much original cataloging might be necessary. Libraries would, typically, send a sample to OCLC which would search World Cat and determine how much original cataloging needs to be done.

When thinking about scheduling and shipping materials to OCLC it is important to take into consideration special packing needs, budgetary deadlines, project start date and how many shipments the material will be sent in. Editing Requirements would necessitate considering authority work, call number assignment, any holdings records, field accuracy, local practices, and physical processing. After the entire planning process is done the libraries should know what their needs are and what services they expect OCLC to provide.

Some of the less familiar OCLC services mentioned included digital and preservation resources, WorldCat collection analysis and group services such as group catalogs.

Marty Jenkins' continued the outsourcing discussion from the library's perspective. Wright State University, Marty's home institution, heavily invests in outsourcing. All of their approval plan and firm order materials go through OCLC PromptCat. They use OCLC Cataloging Partners Program and buy all Naxos Music Library records. Their government documents arrive through MARCIVE and any records that need original cataloging go to OCLC TechPro. E-journal records are bought from Serial Solutions and Gale. The library only copy catalogs materials acquired through secondary vendors.

While Wright State University is happy with the OCLC services they use other vendors as well. To widen the discussion to those other vendors and further explore the idea of outsourcing Marty asked for feedback from other MOUG listserv members prior to his presentation. He was specifically interested in libraries' experiences with contract cataloging or if they've considered using contract cataloging but rejected the idea.

Among the other vendors mentioned were: Yankee Book Peddler which will be developing their own in-house technical services which might or might not interface with PromptCat, Baker and Taylor, and small shops of catalogers that specialize in special formats such as Flourish and At Your Service. There are also individual contractors that specialize in certain kinds of languages and will even come to a library to work on materials on-site. Consortia and regional networks also offer contract cataloging services to their members.

Some issues to contemplate when considering outsourcing raised by many respondents were: what level of records are you prepared to accept? How much editing are you prepared to do after you get the records or how much of it do you want the contractor to do? Are you willing to accept CIP records?

The quality of the received records was brought in question as Marty mentioned that some of the records compiled by Cataloging Partners for sound recordings are done from pre-released promotional material rather than the items being cataloged. While the information in such a record is usually reliable the record is labeled as minimal and its origin is noted. It is an individual library's decision whether to accept the record as is or search for a more complete one.

When outsourcing classification the important issues raised were whether it is advisable for a contractor to check a library's shelf list when assigning Cutter numbers and the costs associated with this service. Smaller contractors are sometimes willing to work with a library's system remotely, but the problem with this is that the contractor will need to run the same software the library is running and keep up with the updates. This could also mean security concerns for the information technology department.

When outsourcing post acquisition cataloging the materials will need to be shipped to the cataloging agency and the libraries need to decide whether to send surrogates or originals. When sending surrogates libraries were concerned with the quality of the resulting records. Sending physical items can be costly, so the physical distance from the contractor is sometimes an important factor in deciding which contractor to use. The onsite contractors are a good alternative. Being on site these contractors gain knowledge of software requirements, information retrieval needs, access points, and level of interest, without lengthy contractual definitions. Other advantages mentioned were flexibility in scheduling, attendance and direct access to the decision makers.

The general consensus of most places who have implemented contract cataloging, contacted through MOUG emails but also through informal conversations Marty had with his peers, was that most of them who were using it for books (especially approval plans) were happy with the results because books are most straightforward to catalog and there were not as many specialized needs. The time that is not spent searching for the DLC copy, downloading, adding record lines etc. is spent giving attention to more complex materials. There was a reluctance to contract for more complex formats.

Reasons for not outsourcing that had nothing to do with the quality of the records were: desire of especially smaller libraries to keep another position, not only to do the cataloging but to staff the circulation desk and perform other administrative duties, and keeping specialty catalogers in the branch library to explain to the patron why things look like they do in the catalog or to put in place specialized local practices.

It is Marty's experience that sometimes just discussing the very idea of contract cataloging can lead to re-evaluation of priorities or work flows and spur improvements. Even if there is no interest in active outsourcing in an institution – project cataloging can help eliminate back logs, gifts etc.

In summary, considering a library's situation before contracting as well as taking the time to carefully set the parameters and thinking of all that needs to be included in the contract was seen as crucial. Specialized branch libraries need to make their needs known to those negotiating the contract in the main library. The more time that is invested at the beginning defining the parameters the happier the library will be with the results. It is also important to remember that outsourcing projects require constant monitoring and profile modification. The presentations were followed by a brief question and answer period.

Q: What if the time spent setting the profiles in the contract is longer than the actual time gained from the contract cataloging? How do you make a decision?

A: Look at how large the project is. Is it a gift or a back log reduction? Consider your work flow. What is the size of what you have? Also consider whose time you will save (department heads or students)?

Q: Historically if you were a cataloger the only place you could work at was a library. Now there are all

these other places like TechPro and Naxos Music Library, Classical.com, and Yankee Book Peddler are some others. Where do these firms advertise for people? You also mentioned that not many sound recordings and scores are outsourced. I am constantly using biographies, thematic catalogs and work lists. Contract catalogers don't have access to these materials. How are they doing this?

A: OCLC has a music reference library. They have a number of thematic catalogs and Grove online. If there is research that needs to be done that exceeds the current reference capacity they call on friends in libraries. MLA-L and NACO lists are both used extensively.

Fern Hieb said that all of Flourish catalogers have a NACO library near by.

Q: Since records are coming from a number of places with the Cataloging Partnership Program how do you make sure you have all your authority control? How do you do outsourcing for that?

A: Every 6 months they send newly loaded bibliographic records to a service which checks for authority records and sends updates for existing authority records.

Music Acquisitions Issues and OCLC

Bob Acker, DePaul University
Richard LeSueur, Ann Arbor District Library
Anna Sylvester, OCLC

Report by Mary Pendergast, University of Virginia

Wednesday's early morning session at MOUG's annual meeting in Pittsburgh was devoted to various ways in which OCLC can be used to facilitate acquisitions processes. Marty Jenkins introduced presenters Bob Acker, Richard LeSueur and Anna Sylvester to a large gathering of MOUG attendees.

Have you contemplated the feasibility of weeding shelves of unused LP's in your collection? Bob Acker has been managing such a project at DePaul University and opened this session by sharing his tips for using OCLC to search for reissues on compact disc.

Using a list of vendors that include Amazon, Compact Disc Source, MLSC and others from Anna Seaberg's list at <<http://www.halcyon.com/aseaberg/#sound>>, staff located some CD reissues easily, while others required a more exhaustive search. Bob warned that

some vendor records are too cryptic to be used without further verification. Searching OCLC may garner needed information, but Bob gave examples to illustrate that persistence and care was needed. The bibliographic record for a five-disc set of Wilhelm Kempff performing Mozart symphonies (#54502965) gives no specifics on conductors, orchestras, dates, or original recording labels, but the OCLC record for a single disc from that set (#34034779) provides good notes for at least that disc. Label numbers can appear in shortened form; a 1998 recording on CD found on one vendor's site with label number 66959 was discovered to be EMI Classics 7243 5 66959 2 4, a reissue of Fischer-Dieskau's 1961 performance of Schubert's *Die schöne Müllerin*. While this was ascertained through a search of the artist's recordings, sorted by date, Bob advised care in applying date qualifiers to searches for these materials. Finally, an example of Cage's *Chess Pieces* on Mode 158 illustrated the hazards of relying on vendor-supplied titles. The publisher's title, *Works for Piano, Volume 7*, doesn't appear on the work, so other search strategies were needed to turn up this item.

Bob noted that the keyword index in OCLC now includes author, publisher and publisher number, and applauded the MOUG Reference Services Committee for pushing this enhancement.

One of Richard LeSeuer's tasks as Music Specialist at the Ann Arbor District Library is to look over the prospectus for each performing ensemble in the area each summer and make sure that recordings by these groups are available in the Library for concertgoers to preview. He finds WorldCat an especially good resource for obscure jazz groups, since individual members of ensembles can be searched in the notes fields. Searching notes also facilitates finding songs that don't appear as added entries. Since patrons often get artists' names from radio announcements, OCLC is handy in providing an authorized form of the name. Another chronic problem in public libraries is a mismatch between work and composer (e.g., "I'd like *The Messiah* conducted by Handel.") which can often be resolved by checking WorldCat. Using the statistics for number of libraries holding an item serves as an aid in selection; Richard figures that if enough libraries have added the title, it's probably worth having at his library. He adamantly advises against purchasing opera CD's that lack librettos, which is a deficiency of some historic recordings. Richard noted, with regret, that Ann Arbor District Library no longer holds any LP recordings. With limited shelf space, circulation drives retention; if an item doesn't circulate once per year, it's discarded.

Anna Sylvester from OCLC rounded out the session with a presentation on OCLC's new WorldCat Selection service, in use since December 2006 at Cornell University. Based on ITSO CUL (Integrated Tool for Selection and Ordering at Cornell University), the service automates the selection process by allowing selectors to view notification records from multiple vendors in one central system. The system is accessible through a current-generation Web browser and requires no additional software. After selectors make their decisions (select, reject, defer, forward to another selector), acquisitions staff export selected MARC records, load them into the ILS, and complete the order electronically from the ILS, exporting data such as vendor, fund, price and optional notes. Selectors are able to batch selection decisions and can view the decisions of other selectors in their institution. The Selection website at www.oclc.org/selection provides a list of vendors that support WorldCat Selection service, an enhancements list, and other documentation.

**Ask MOUG: Public and Technical Services Issues
Mela Kircher and Jay Weitz, OCLC**

*Report by John Redford, Biola University, and
Kathleen Haefliger, Chicago State University*

The question and answer session got underway without any further preliminaries. Answering audience questions was Mela Kircher (MK) and Jay Weitz (JW).

Q: At ALA Midwinter, LC announced that after the completion of the new M schedule, they would move to the appropriate MARC tag for subject (150) headings to the appropriate 155 genre headings, along with the corresponding 650 (6xx) fields. Will MOUG have a role in this?

JW: MOUG may well have a role as well as enhance institutions. It might be possible to do a global change regarding the 650 to 655 issue. We'll see how it fits into other priorities. LC will get around to changing the 150s to 155s in the authority records. They have already started changing AV headings but are still in the early stages.

Q: (1) What is the status of OCLC fixing control headings for name/title entries? It seems that controlling headings leads to corrupted spacing and punctuation in OCLC. (2) After this is fixed does OCLC plan to control all headings?

JW: (1) At present these projects are not staffed. I recommend that users do not control headings if punctuation is a problem. At present the control is done by users, so users are warned to be very careful when performing these operations. (2) OCLC has discussed plans but more information is needed. Whether this is practical is another matter.

Q: Do you have an updated idea as to when we'll reach the 100 millionth record?

JW: It's hard to say. Perhaps sometime before November due to the huge tape loads of RLG records. For a while we were adding 1 million records every five days. We're hoping to get the RLG records in quickly. I remember hearing the tech people talking about preparing for the 100 millionth record in relation to the RLG loads. Remember it took 35 years to get to 70 million.

Q: What about the issue of controlling the 240s?

JW: The 240s can already be controlled but the punctuation is problematic.

Q: You *cannot* control the 240s.

JW: This is a future enhancement and is a work in progress. Music catalogers see these problems because it affects uniform titles. The capability has promise. We need to be patient. Remember the early days of OCLC: not being able to access authorities?

Q: What are control headings?

JW: This is the function that allows you to control headings (!!!). It links the headings in the bib record to the authority file. In theory it allows the system to change the bib heading to match the authority when the authority is changed.

Q: Related to 240s, is there any movement to put the 240 in subfield t?

JW: That is, reconfiguring the MARC format to combine the 1xx with the 240. Had it been done 35 years ago it would have been good. Conceptually it is a perfectly good idea, but a nightmare to contemplate. It is likely to happen in the fullness of time.

Q: If we find corrupt headings should we report it?

JW: Yes (but don't write me!).

Q: When we report errors regarding headings, do the quality control staff keep up?

JW: They try to keep up with everything. They try to do bib maintenance as well.

Q: Will OCLC give us some notification as we approach 100 million records so we have a chance for a gold plaque?

JW: There has been debate regarding the batch load records. In the past, they stopped doing batch loads so that a live cataloger could input a millionth record; this is not done anymore. However, we might do that for the 100 millionth record. They may suspend batches for a day or two. We'll have to see.

One of my projects is the resolution of duplicate records. In reality we check every two years to gather duplicates, for books only, which is frustrating to music catalogers. We are working on new duplication detection software as the old software no longer works. The DDR software was written 15 years ago. The programmers are working intensely on new software but they get interrupted every day to deal with batch load problems. The shifting responsibilities are frustrating.

Q: Any thoughts about clustering records so that they would still be visible?

JW: We're reconstructing WorldCat to mimic RLN. The possibilities are there although the capability of institutional records hanging onto master records is limited. The situation with parallel records is similar. In WorldCat there is a choice of visibility available through the administration module.

Q: Are you still finding duplicates in the reports?

JW: Yes.

Q: The current duplicate quality control doesn't deal with batch loads?

JW: It's better than it was but not perfect. We like to err on the side of keeping dup records rather than matching things that shouldn't match. Concerning correcting the records: we will eventually do a cleanup.

Q: Do you hear different things from MOUG than you do from OCLC?

MK: The knowledge of detail from MOUG is tremendous; MOUG's concerns and questions are

deeper. In the "Reference" world information that in MARC records is "Googlized" every day. It would be better if the user were to be referred to or know about all the rich details and relationships displayed through MARC catalog records.

Q: We are going to question our whole reason for being based on Jay's suggestion that MOUG needs to examine its original mission.

MK: Listening to Kathy Glennan's response after Chip Nilges' presentation on Tuesday shows that MOUG is concerned with a much higher level of detail and that it offers many important contributions.

Q: Regarding parallel records, the only policy I could find is an interim one. It says BIBCO libraries *may* create a new record in their language.

JW: I'm not sure where the interim policy comes from (Technical Bulletin 250, possibly). The interim part was supposed to be until we are able to link records together: 936 MARC tag. Not too many do this: people forget that in Ch. 3 of Bib Formats there are guidelines when to input new records. If you're doing BIBCO and find a record in Spanish for example, you will probably want to create a new record and link it using the 936 field.

Q: In the OCLC catalog the bib notification files have grown exponentially in size.

JW: The reason is the RLG files. They changed the algorithm a bit regarding how to report it.

Q: How many RLG records are there?

JW: The website says 53 million. An RLG person said about 70% had matched existing records (over the years OCLC and RLG exchanged records all the time) excluding non-Latin script records.

Q: Parallel records again: I would love to be able to exclude these records from a Connexion search or specify English language.

JW: I have expressed this but it's problematic. The accuracy of the codes is not 100%. I'd be surprised if it was 50%. There may or may not be something identifiable in the foreign language record. You would probably miss records you needed.

Q: I like seeing those records!

JW: Good, because you can't avoid them right now!

Q: It would be nice if I could easily exclude the language I didn't want.

JW: The mindset behind the WorldCat master record is different from the RLG cluster mindset. We have to rethink reconfiguration due to these institutional records. We have to meet in the middle.

Q: How is your three-book contract?

JW: I have a three-book contract with Libraries Unlimited. The first was *Cataloger's Judgement*. The second was a MARC tagging book and workbook. What happened? RDA happened and steamrolled over everything. I have been heavily involved in this process but I realized the book would be out of date before it got published. The music community will need to put together guidebooks about RDA. Everything I've written is now open to question but try explaining this to publishers. They keep coming back and saying, are you finished yet?! It's all up in the air.

Q: Any plans for FirstSearch keyword searching to include authority file headings?

MK: No plans at this point. Movement is mostly focused on Worldcat.org.

Q: I can't figure out name cross-referencing in Worldcat.org. I've been getting huge hit lists. Who should comments be going to?

MK: It has four indexes which are WorldCat indexes. It will do a "did you mean?" as in Google. Remember that it is searching contents notes. As for comments, I can find out who they should be addressed to; probably the product manager. It should be geared to what the patron wants.

Minutes of the 2007 MOUG Business Meeting Pittsburgh, PA, February 28, 2007

Kerri A. Scannell, University of Kentucky

1. Adoption of Agenda

Agenda was adopted unanimously with permission to move items around as necessary.

2. Approval of minutes from 2006 Memphis, TN meeting

The minutes were approved unanimously with no changes.

3. Board Reports

a. Chair (Neil Hughes, University of Georgia)

Appointed a 501(c)(3) Task Force which would make us eligible to receive donations. They were charged with researching this possibility and making a recommendation on our ability to apply. Karen Little, University of Louisville, was appointed chair, members were Jean Harden, University of North Texas, and Beth Flood, formerly of Kent State University now Harvard University. Beth had to resign and Deborah Morris, Roosevelt University, was then appointed. Neil thanked them for all the work they did this year.

Thanks also to the Nominating Committee who provided us with a great slate of candidates for the last election. Ann Churukian, Vassar College, chaired the committee, Michael Rogan, Tufts University, and Mark Scharff, Washington University in St. Louis and Board representative, also served on the committee.

A new Webkeeper was appointed in August. Nancy Sack, University of Hawaii, has taken over that position. After many difficulties she now has access to the site and the site is now getting updated. The Board and Nancy will be looking at some new possibilities for the web site during the coming year.

The Board also formally assigned the role of Parliamentarian to the Secretary/Newsletter Editor. Thanks to Kerri Scannell for agreeing to take on this extra duty.

Four members of the Board met with Mr. Jay Jordan, CEO OCLC, in August to discuss issues of concern/interest to the music library community. It was a very productive meeting that mostly focused on WorldCat.org

We had an excellent slate of candidates for the election this year. For the Vice-Chair/Chair-Elect: Joseph Hafner, McGill University, and Tracey Rudnick, University of Connecticut; for Treasurer: Stephanie Bonjack, VanderCook College of Music, and Deborah Morris, Roosevelt University, Chicago. Winners of the election were Tracey Rudnick for the position of Vice-Chair/Chair-Elect and Deborah Morris for the position of Treasurer. Thanks to all those who were willing to serve and congratulations to our two new officers who will start their terms with the conclusion of this meeting.

Thanks especially to our two out-going board members: Mark Scharff, Washington University in St. Louis, out-going Past-Chair, for always being a steady voice on the Board, and to Holling Smith-

Borne, Vanderbilt University, out-going Treasurer, for being an innovator!

b. Past-Chair (Mark Scharff, Washington University in St. Louis)

Thanks for the opportunity to serve the organization these past four years!

In October 2006 attended the OCLC Members Council Meeting, the theme was cooperatives. Gave brief summary of the meeting.

Called for nominations for the Distinguished Service Award; took those to the Board; put together the plaque for the winner

The MOUG Shop was monitored throughout the year with no sales.

Made several revisions to the Handbook and updated the tri-fold brochure about the organization for use as advertising to potential members.

c. Secretary/Newsletter Editor (Kerri Scannell, University of Kentucky)

The September and December 2006 issues of the Newsletter cost just over \$700; 500 copies were printed of each: 466 September issues were mailed and 470 December issues were mailed.

The Board was (unscientifically) polled to see when issues arrived and it was estimated to take between 2 to 3 weeks from the time they are mailed.

Upcoming Newsletter deadlines have been set. The current plan is to mail the June 2007 Newsletter around May 14, the September 2007 Newsletter around August 20, and the December 2007 Newsletter around November 19.

I also serve as the MOUG Liaison to the Music Library Association and, as a result, submitted three reports on behalf of MOUG for the MLA Board meetings throughout the year.

d. Treasurer (Holling Smith-Borne, Vanderbilt University)

143 members have renewed for 2007; 74 have not yet renewed

176 institutional members have renewed for 2007; 62 have not yet

26 new members joined in 2006 and so far 4 new members have joined in 2007.

26 claims were sent out in 2006

New this year: the Board voted to set up a \$15,000 CD at 5.25% interest for 15 months. We have earned \$261.05 so far in interest.

We currently have \$6375 in savings and \$7278.95 in checking.

The Financial Report this year looks a little different because it is based on a new model. You can tell that we are spending more than we are bringing in, mostly for the annual meeting. We are okay at the moment, but we can not continue this way.

Thanks also for the opportunity to serve the organization!

e. Continuing Education Coordinator (Bruce Evans, Baylor University)

We have 91 attendees at this meeting!

Attended the May 2006 OCLC Members Council Meeting and wrote up a summary of the meeting for the September 2006 Newsletter.

Anyone interested in being on the Program Committee for next year, please join us for lunch after this meeting.

Please do not forget to fill out the green evaluation forms and either leave in the box at the back, give to Bruce, or mail to the address on the form.

4. Other Reports

a. Reference Services Committee (Robert Acker, DePaul University)

The Committee has been monitoring WorldCat and RILM enhancements, some of our recommendations have been implemented; OCLC prefers ongoing recommendations

The Committee was sorry to see Deb Bendig leave OCLC, appreciated all her work with us; we are looking forward to welcoming and working with Mela Kirchner.

Currently working on WorldCat suggestions and will probably be talking to Kathy Glennan, University of Maryland, about her discoveries using the database.

The Committee needs some new members, particularly welcome those interested who wear more than one hat at their institution. We will also need a new chair next year and would like to talk to anyone who is interested in taking over that position in the future.

b. NACO-Music Project Advisory Committee (Nancy Lorimer, Stanford University)

Currently have 58 institutions in the Project represented by 78 individual members

In 2005/2006 21,919 new NARs were added; 11,832 changed NARs; 147 new SARs; and 35 changed SARs. Carnegie Library of Pittsburgh leads in new NARs and NAR changes.

Had a discussion with the Board about the make-up and leadership of this committee. With the merger of OCLC and RLG it no longer makes sense to have an OCLC rep and RLG rep. A new way of devising membership and leadership on the Advisory Committee will be worked out this year.

c. Webkeeper (Nancy Sack, University of Hawaii)

No report

d. Best of MOUG 8th Edition, update (Margaret Kaus, Kansas State University)

Had promised a draft by June, but that did not happen; do have a draft now of part of it, but not the whole thing.

Had some difficulties with diacritics, but most of the problems are now solved with the exception of some Russian characters.

Have completed 21 of the 30 sections, more than half-way through; will have it complete by May. Am looking for a volunteer to do some proofreading, please see Margaret if interested.

e. Report from Library of Congress (Joe Bartl, Library of Congress)

Lots of changes happening with workflows and such; a lot is still a work in progress with many more changes expected over the next year.

There is a potential reorganization of Acquisitions and Cataloging; user needs are the key to all the various changes and LC has contracted with a company to do a user needs survey. Also looking carefully at bibliographic control.

Presentations on new digital initiatives are on the website, encourage everyone to check out the new things there.

The LC Report was sent to the MOUG list. It is a very long (60-70 page) document. Highlights: Sue Vita is the new chief of the Music Division; potential retrocon project with card catalog, which includes lots of scores and music; RBMS is moving to

Culpeper, VA over the next few months; in CPSO the Database Improvement Unit is now off the ground, a music cataloger has been working closely with them.

See the report for more details and much more news.

f. News from OCLC (Jay Weitz, OCLC)

Client 1.70 has been released

Bibliographic Formats and Standards is being updated: brought in information from about a dozen Technical Bulletins already, revision of entire publication is still going on and this will probably be the last print publication. Look for it to be released at the end of 2007.

Information on WorldCat Selection is on page 4 of the report.

Audio Books: new possibility of purchasing new individual titles of e-audio books. See the written report for more information.

g. OLAC Liaison report (Mary Huismann, University of Minnesota)

OLAC met in October 2006 in Mesa, AZ. Materials from that meeting are available on the organization website: olacinc.org.

The 2008 meeting is a joint meeting with MOUG in the Cleveland area, no dates are set yet.

The DVD Cataloging Guide is being updated

N. Hughes: thanks to Mary for her role as liaison; also we will need a new liaison to OLAC, please let someone on the Board know if you are interested.

h. 501(c)(3) Tax Status Task Force report (Jean Harden, University of North Texas)

Have been working over email for the past year, there were four parts to the charge, these were summarized.

Are we eligible? Yes

Documentation: some pieces still need to be located, fiscal documents not entirely there but with a new budget structure we can have this in place for a later application

Because of financial data problems the task force suggests making application in 2009 so we can have the proper documents in place.

Also suggest that the task force remain to be advisory

to the Treasurer.

N. Hughes: The Board agrees with these suggestions and keeping the task force together will be easily facilitated since our new Treasurer is/was a member of the task force.

5. MOUG Distinguished Service Award presentation

The MOUG Distinguished Service Award was awarded to Charles M. "Chuck" Herrold, Jr. of the Carnegie Library of Pittsburgh.

Neil Hughes presented Chuck with the award and read the following letter:

"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 contributions to music users of OCLC.

"Many of us assembled here today find ourselves mildly startled to see that you actually exist. We think of you as we might of Wotan or Donner, in the broader world of music: larger than life, and not really of this earth. Nevertheless, though your aversion to travel is legendary, your influence on our professional lives is familiar, tangible, and profound. It is that influence that we honor here today, even as we struggle—just a little—to adjust our sensibilities to the corporeal and most welcome reality of one Charles M. Herrold, Jr.

"A few of your long-term friends and colleagues have shared details that they know of your life outside of work: a love of birding, and of antiques; a talent for composing choral settings of sacred texts; an articulate writer who contributes regularly to *Carnegie Magazine*; an active church member, particularly of the choir; an inventive cook (especially with fresh vegetables and legumes); and mixer of a 'mean, dry Southern Comfort Manhattan.' Then there is your role as professional: the holder of a library degree from Syracuse University, an outstanding teacher and mentor, and a person concerned with excellence to such an extent as to inspire others to pursue it in their own daily work. I quote here two of your colleagues from the Carnegie Library: 'We at Carnegie Library are truly blessed to have Chuck's devotion to our music materials, his loyalty to this institution, and his congeniality.' And this, too: 'Working with Chuck has been and continues to be a treasured privilege. He is one amazing person, and the music library world—

catalogers, public service librarians, and the public as well, both at the Carnegie Library and elsewhere—benefits from his devotion to the cataloging of music materials.'

"It is your singular contribution to the NACO-Music Project, however, that inspired the nomination for this award. Through September 30, 2006, you single-handedly added 21,725 new name-authority records to the national database, and edited an additional 20,637, for a total of 42,362. As the letter of nomination said, with notable understatement, this is 'an enormous number' of records, and the time, money, and effort saved at each of our respective institutions or businesses through this Herculean labor of love is surely incalculable. It will stand for decades as the *ne plus ultra* of cooperative effort by an individual in the worlds of music cataloging and music librarianship, and to some extent, even out in the larger universe of librarianship in general. We stand in awe of your passionate dedication to our shared goals, and we give you this award today in the humble hope of even more to come. Thank you, dear, mysterious, friend-of-all from Pittsburgh, known to all of us as 'Mr. PPI-MA.'"

After the presentation of the plaque and a standing ovation in honor of Chuck, Neil Hughes then recognized David King, colleague of Chuck's at Carnegie and winner of the Music Library Blues competition in 2006. David sang a new version of the Music Library Blues that he wrote in honor of Chuck.

6. Old Business

No old business to discuss

7. New Business

Neil Hughes: We need to have a vote on raising dues because of our shortfall. The Board proposes a \$5 increase to all member categories and the by-laws require a vote at the annual meeting.

Peter Bushnell, University of Florida, moved for the stated increase in dues to all membership categories. A second was received.

No discussion was raised and the floor was closed and a vote called: there was one dissention and all others in favor. Motion passes by clear majority.

Neil Hughes entertained a motion for adjournment, it was moved and seconded and passed unanimously. Meeting adjourned at 12:18 pm.

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: Deborah Morris, MOUG Treasurer, Technical Services Librarian, Performing Arts Library, Roosevelt University, 430 S. Michigan Ave., Chicago, IL 60605

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