



MUSIC OCLC USERS GROUP

NEWSLETTER

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FROM THE CHAIR

**Marty Jenkins
Wright State University**



What an exciting time to be taking over as Chair of MOUG! Let me begin by thanking you, the MOUG membership, for the trust you have put in me by electing me to this position. I eagerly look forward to serving as your Chair for the next two years. Next, I want to thank my predecessor, Steve Luttmann. Steve's leadership, always exercised with wit, charm, and a great deal of (un)common sense, has given me a wonderful example to follow.

As we prepared to gather in Dallas for our Annual Meeting, Steve and outgoing Treasurer Diane Napert were putting the finishing touches on our application to the Internal Revenue Service for 501(c)3 status. The application was mailed off just before the Dallas meeting, and we should be receiving a response from the IRS soon. Preparing the application took a tremendous amount of effort and attention to detail, and we owe many thanks to Steve and Diane, along with the members of the 501(c)3 Task Force who laid the groundwork for the application. Once this process has been successfully completed, your donations to MOUG will become tax deducti-

ble. The Board plans to spend a large part of our summer meeting in Columbus discussing how we might take advantage of our new status to expand our services and launch new initiatives.

Of course, another major topic for discussion at the summer Board meeting will be the program for our 2013 Annual Meeting in San José. Mac Nelson and the other members of the Program Committee are already hard at work thinking up and soliciting ideas. With the implementation of RDA finally becoming a reality, and the migration of subscription WorldCat from the FirstSearch platform, I am sure there will be no shortage of excellent program ideas for us to consider.

Finally, I want to thank outgoing Continuing Education Coordinator Catherine Busselen and the 2012 Program Committee for putting together an outstanding meeting in Dallas. We tried some new session formats and received lots of great feedback from you. I'm pretty sure you can expect to see more "Lightning Talks" at future MOUG meetings! All of our presenters did a wonderful job, reaffirming why it really is worth it for us to gather together in one place when we can.

MUSIC OCLC USERS GROUP

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.

Thanks to all who contributed to this issue. The Newsletter is a publication of the Music OCLC Users Group. It is published three times a year: June, September, and December. Editor: Mary Huisman, University of Minnesota Libraries, 160 Wilson Library, 309 19th Ave. S., Minneapolis, MN 55455.

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 Casey Mullin, MOUG Treasurer, Stanford University Libraries, 506 Escondido Mall, Meyer Library 320, Stanford, CA 94305. (Dues in North America are \$30.00 for personal members, \$40.00 for institutional subscriptions; outside North America, \$45.00 for personal members, \$50.00 for institutional subscriptions; 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. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

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-L: MOUG-L is an electronic discussion list for the dissemination of information and the discussion of issues and topics of interest to music library professionals and users of OCLC products and services. To subscribe to MOUG-L, send an e-mail to listserv@lsv.uky.edu with the subject line blank. In the body of the message type: SUBSCRIBE MOUG-L <your name>

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

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Reports from the MOUG Annual Meeting February 14-15, 2012, Dallas, Texas
Plenary Session I: OCLC and Non-MARC Metadata

Amanda Harlan, Baylor University
Casey Mullin, Stanford University

MOUG members have had a strong interest in non-MARC metadata for a long time. This first plenary session contained two presentations featuring OAIster and OCLC's Digital Collection Gateway; the first one gave a general and historical overview, whereas the second delved more into the nuts and bolts of metadata creation.

In the first talk, Casey Mullin (Discovery and Metadata Librarian, Stanford University) described OAIster, a union catalog of digital collections that currently contains over 25 million records from more than 1100 contributors. Such an initiative requires data providers, who create the metadata (i.e., catalogers and metadata specialists), and service providers, who harvest and display this metadata (such as OCLC). Moreover, in the digital world, a user needs to be able to link directly to an object as well as to a description of that object. OAIster is a protocol for the harvesting and sharing of digital information across institutions. It is based on Open Archives Initiative Protocol for Data Metadata Harvesting (OAI-PMH), which Mullins described as a sort of non-MARC version of Z39.50, and on Hypertext Transfer Protocol (http).

In 2001, a grant from the Mellon Foundation gave the impetus to a small group of repositories, led by the University of Michigan, to begin development of a broad, generic digital information sharing resource. A public interface appeared in the following year. OCLC brought out its own metadata harvesting system in 2003. Eventually it became apparent that the harvested metadata needed a lot of editing and mapping if it was to be used more widely, so in 2009 the University of Michigan began a partnership with OCLC, and in 2010 OCLC launched the Digital Collection Gateway. The web-based Gateway provides a self-service model that enables data providers to create a metadata profile—choosing which metadata fields to use and how they would display—and to set up their own mapping and harvesting schedule. It is scalable, in that it can be adapted to any size or type of collection. The harvesting mechanism is non-invasive, meaning that records in local repositories are unaffected. The name OAIster has been retained for the public interface. Users can search

either this database (<http://oaister.worldcat.org/>), which displays the records in Dublin Core, or the OCLC utilities (WorldCat, FirstSearch, Connexion) which display them in MARC. A unique persistent identifier is required for each record, so that there are no dead ends. Because Dublin Core does not have as many fields as MARC, the WorldCat records may not be as detailed as those in the institution's local catalog. The MARC field 029 indicates that the record has been harvested. Headings for names are mapped to the uncontrolled 720 field in MARC and subjects to the 653, whether these headings conform to established forms or not.

The second talk was presented by Bruce Evans (Baylor University) for Amanda Harlan (also of Baylor) who was unable to attend the meeting. The presentation showed how metadata for digital content is created and harvested in the OCLC Digital Collection Gateway via CONTENTdm. Evans gave a quick overview of the Gateway tool and outlined its three main components;

then, he discussed the pros and cons of the tool. In relation to CONTENTdm, the Gateway allows for metadata to be uploaded into and/or synchronized with WorldCat; metadata from non-CONTENTdm repositories (such as DSpace or Fedora) may only be synchronized. The three components of the Gateway tool—and of the Collection Profile that forms the core of the overall process—are the WorldCat record processing, the metadata map, and the sync scheduler. The WorldCat processor has only two options, "Replace All," which adds new metadata records and updates existing ones, or "Add New Only." In the metadata map, data providers are able to select or create their own templates, determine which fields to use and which ones to display, and set up mapping. Once the template is chosen, a WorldCat display view appears. Data providers may choose whether they want their metadata mapped to Dublin Core or Qualified Dublin Core. The customizable template accepts associated WorldCat-specific fields in addition to the Dublin Core fields. This module includes three advanced features of his are 1) record blocking, which allows you to set a specific value for a given field; 2) field splitting, which splits a string of data into separate fields (for example, a string of subject headings

Open up "hidden web" of repositories not searchable via standard Web and draw a broader audience to your collections

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whose elements are divided by semicolons); and 3) prefix and/or suffix, which adds data to the beginning or end of a string. The third component, Sync Scheduler, allows one to set up a regular schedule to automatically upload or “sync” records into WorldCat on a monthly, quarterly (default), semiannual, or annual basis. A detailed report is generated showing errors but, more importantly, a list of newly created records with their OCLC numbers. This is useful for synchronizing the WorldCat records with the records in your CONTENTdm repository. The CONTENTdm administrative module has a WorldCat Sync function that will automatically embed the OCLC record numbers into the metadata for each digital item.

The Gateway tool has many advantages. It is free to OCLC subscribers, easy to set up and use with little to no technical support, and it is flexible and customizable. By providing an item record and unique URL for each digital object, it makes digital collections more visible and searchable on the World Wide Web. It may be used with all OAI-compliant metadata, not just CONTENTdm; thus, one tool can be utilized to bring digital content into WorldCat from multiple repositories. OCLC record numbers are assigned automatically. The Metadata Map feature allows for optimization of record display, and the ability to lock records. WorldCat-specific fields in the template permit the input of data in addition to the Simple Dublin Core fields. Once it is set up and enabled, the Sync Schedule feature runs automatically. Once OCLC numbers are assigned, both WorldCat and CONTENTdm are updated. Each time records are uploaded or “synced,” detailed reports are produced which provide useful statistical information.

However, the Gateway also has its drawbacks. OCLC may merge or remove records without prior notification. If non-searchable fields are mapped from CONTENTdm to WorldCat, they remain non-searchable. The biggest problem is that the collection-level record creation feature does not populate fields; it is easier to have your cataloging department create collection-level records for digital collections. Mapping from Dublin Core to MARC may not meet local standards and may require cleanup before loading into local catalogs. WorldCat does not separate digital collection items; so, if such an item has a generic title, it may not show up in the first ten results of a WorldCat search. Lastly, major cleanup of metadata may be needed; Evans recommends the “Best Practices for Creating Shareable Metadata” published by the CONTENTdm Working Group in 2010. He then showed several examples of metadata from digitized audio and sheet music collections. Questions about the Gateway and CONTENTdm may be sent to: support@oclc.org

More information on how to access OAister or contribute to it is available at the OCLC website:

<http://www.oclc.org/oaister/access/default.htm>

<http://www.oclc.org/oaister/contribute/default.htm>

Reported by Felicia Piscitelli, Texas A&M University

Phyllis Jones Receives MOUG Distinguished Service Award

The Executive Board of the Music OCLC Users Group (MOUG) was honored to name **Phyllis Jones** (Oberlin Conservatory) as the tenth recipient of MOUG's Distinguished Service Award. This award was established to recognize and honor those who have made significant professional contributions to music users of OCLC. The MOUG Executive Board selects recipients based on nominations received from the membership. The award was announced on February 15, 2012 during the MOUG Business Meeting in Dallas.

Phyllis Jones joined the NACO-Music Project in 1994, gaining independent status under the guidance of Mark Scharff. Phyllis is a prolific contributor of authority records and reviewer for the NACO-Music Project. Her cataloging is not only exemplary but exceeds AACR2 requirements in thoroughness and usefulness. She is a contributor to *Authority Tools for Audiovisual and Music Catalogers: An Annotated List of Useful Resources*, and is the author of *Every Monday Morning: A Discography of American Labor Songs in the Conservatory Library at Oberlin College*. Congratulations, Phyllis!

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Plenary Session II: FRBR/FRAD: A Conversation

Jean Harden (University of North Texas), Jay Weitz (OCLC), *Panelists*
 Jenn Riley (University of North Carolina-Chapel Hill), *Moderator*

This session was rather experimental in its nature: it was somewhat self-organized, with panelists Jean Harden (University of North Texas) and Jay Weitz (OCLC) giving more formal presentations followed by small group discussions on talking points gathered from the talks and other pressing issues; then short presentations from the groups. Jenn Riley (University of North Carolina-Chapel Hill) moderated the discussion. The goals were to increase understanding of the FRBR/FRAD models, generate ideas for specific things the cataloging community can do to move towards FRBRized data and systems, and identify issues to be resolved and ways the music community can contribute.

FRBR/FRAD Intentions and RDA: Where Are We Now? (Jean Harden)

Jean Harden noted some differences among FRBR, FRAD, and RDA: FRBR's focus is on the user, while FRAD is limited to the library sector; RDA's purpose is for resource discovery and it does not focus on a particular constituency. All three have user tasks, but with slightly different lists and slightly different definitions. Some FRBR tasks were chosen as "Basic Level of Functionality," i.e., what is needed in minimal-level cataloging to make resources available, and these are roughly analogous to RDA Core. Jean identified two problems: RDA Core falls short of the FRBR Basic Level of Functionality, and RDA Core fails to fulfill an RDA Core Task.

The FRBR Basic Level of Functionality includes "Find" for manifestations as a user task, but Jean finds that RDA Core omits the Find task entirely for Group 1 Entities (of which manifestations is one). Additionally, RDA Core includes the Identify task for manifestations, including "identify works and expressions embodied in a manifestation." But in the RDA instructions, although "Work manifested" is Core, if a manifestation includes more than one work, only the predominant or first work must be given as a Core element. This has serious implications for music cataloging, as we frequently catalog manifestations including many works (especially sound

recordings), and providing access to only the first work on the manifestation is not doing a service to users, and does not fulfill the Core RDA user task Identify.

Introducing GLIMIR (Jay Weitz)

GLIMIR stands for Global Library Manifestation Identifier. Its purpose is to identify records describing the same manifestation (manifestation clusters) and to identify records describing different manifestations with the same content (content clusters). Manifestation clusters will include parallel records (the same resource with the same content in the same format but different languages of cataloging) and will be assigned OCLC Manifestation Identifiers (OMIs). Content clusters will include originals, reprints, microform reproductions, and digital reproductions, and will be assigned OCLC Content Identifiers (OCIs). These efforts will attempt to improve on the current OCLC FRBRization.

The existing OCLC FRBR algorithm creates work clusters and assigns OCLC Work Identifiers (OWIs), examining author and title data elements only. A related process, Duplicate Detection and Resolution (DDR) uses a more sophisticated algorithm to detect duplicate records in the WorldCat database. GLIMIR is based off of the DDR method, looking at large swaths of a MARC record to determine clusters.

It is envisioned that the manifestation cluster will enable services to display only one record from the cluster, depending on user settings, but all holdings of all records in the cluster will be displayed. Similarly, the content cluster will enable services to display a summary line for the cluster in short displays, easing user selection.

GLIMIR is intended to help solve the perception of duplicates in WorldCat. As more non-English records are added to the database, holdings scatter across the various parallel records. The OMI should have a large impact on perceived duplication, as well as assisting with actual duplicate detection. Roughly 12.5 million records have been GLIMIRized so far.

OCLC has identified improvements to general matching, including typo tolerance in pagination, improvements to lists of noise titles, improved language and transliteration sensitivity, interpretation of size, and

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distinguishing different performances of the same work by looking at various statement of responsibility fields. GLIMIR also complements de-duplication by hiding records that are duplicates but cannot be de-duplicated, surfacing holdings, and giving more accurate counts of the number of manifestations in WorldCat.

In Connexion client 2.40, expected in late March or April 2012, the option to show search results in GLIMIR clusters will be available. However, the process of GLIMIRizing WorldCat will not be complete for several more months, so the feature will not be fully functional at launch. For each cluster, GLIMIR search results will show the number of records your library holds, the total number of holdings, and the total number of records. These clusters should make it easier to identify and select the record you need for cataloging.

Small Group Discussions and Presentations

At this point Jenn and the attendees identified several open-ended questions related to FRBR/FRAD, RDA, and the music community, and broke into small groups to discuss the issues; after a few minutes the groups gave two-minute presentations on the topics.

What does the distinction between records and data mean for us? FRAD and FRBR distinctions are moving us from recording data in notes to using specific elements—this is a good thing. We can still proceed incrementally; we don't have to make a huge leap forward all at once. We need to explain to administrators that the added data will enhance our catalogs. Moving towards atomized data makes relationships more explicit; we want to be able to follow links until we reach the end.

What library authority data is of interest to other communities? Users are one community; another is commercial outfits like Amazon, IMBD, and AllMusic. Vendors use other kinds of authority data that don't match ours; one way to overcome that is to move from the concept of a string of characters identifying a work to using identifiers, which can be appended any number

of ways. We'd love to have authority data help establish chronology, like tracking historical genres of music or using a "sounds-like" function. We offer quality and consistency of data to other communities.

How can GLIMIR help create new but similar manifestation records? The non-print community has very special needs; cast and instrumentation are especially important. Many legal documents have the same title, and the worry is that the DDR software is putting the wrong things together. This is a software process right now; will catalogers ever be involved in this? Archival collections and unpublished resources are a concern.

What would a music-specific RDA Core look like? Identifying different priorities for different types of institutions is a possibility. Things that are important to music catalogers: identifying all works in a manifestation, identifying all performers, trying to influence how compilations are treated in RDA, improving access to non-Western music. Other concern: how to get our Core recognized so it can be widely used. We'll need to identify the bare minimum floor and build up from there.

How can we help our users better discover relationships between resources? Some relationships are built into MARC already, including relator codes and analytic 700s. RDA adds to this, including relationships between works and additional controlled vocabulary. Unfortunately most of these are not core and therefore are not being used currently. We need to look at how to show relationships between expressions, especially for jazz, pop, and folk music. We can't just rely on MARC, especially since we will be moving away from MARC in the next few years.

Reported by: Hermine Vermeij, UCLA

Lightning Talks Session: "What is this? And what do I do with it?"

MOUG attendees were electrified by the brand-new Lightning Talks Session, led by six of our finest: Rebecca Belford, University at Buffalo; Beth Iseminger, Harvard University; Damian Iseminger, New England Conservatory; Christopher Mehrens, Arizona State University; Sandy Rodriguez, University of Missouri-Kansas City; and Tracey Snyder, Cornell University.

Rebecca Belford presented "Are You Smarter than a Music Librarian? A Library Skills Workbook for Music." University at Buffalo has developed an online tutorial to aid undergraduates in learning library policies and research. Self-guided, the Workbook is completed and managed in Blackboard and all undergraduates must complete this general education requirement in their first year.

The tutorial also takes students into the library catalog, with questions to answer about specific searches conducted there. Students see five sections, each with five questions related to various subtopics. There are four discipline-specific versions of the Workbook from which students may choose, and one of them is music. Belford said that with only 25 questions overall, it was a challenge to customize the music questions in such a way that music searching and research skills might be introduced. But the questions were carefully customized toward a few core concepts: 1) that search results and contents of individual records must be scrutinized, 2) that links within catalog records may be used to advantage, and 3) that the OPAC display uses the labels "author" and "contributor" to indicate "composer" and "performer." Some questions address uniform titles.

One of the positive outcomes of developing and maintaining the Workbook is that music librarians are now more attentive to changes to the Libraries' web pages and discovery interfaces. This allows a greater opportunity to edit questions in the Workbook or make changes to public pages as needed. One hundred-twenty students have taken the music version of the Workbook since June, 2011. The students have been surveyed about their experience with the Workbook, and comments have been very enthusiastic.

Cataloged any acousmatic electroacoustic music lately? Beth Iseminger showed us how to go about "Reflecting Multichannel Recordings in the Library Catalog." Acousmatic refers to a sound that is heard, without seeing the source, and it exists only in recorded format. Electroacoustic music is created with electronic technology and it can combine acoustically-generated sounds with electronic sounds.

The multichannel recordings spoken of here usually contain eight or more channels; some at Harvard have up to 24, and playback can be a challenge. At Harvard the Music Library's special listening room or the Music Department's electronic music studio is necessary; besides, library staff must provide access to links to the digital audio files which otherwise are not publicly accessible.

As a solution, one composer provided stereo arrangements of the multichannel works so his students would have easier access to study them. This presented a bibliographic dilemma: how would users easily recognize that the stereo version is different from the complete work? To assist patrons in identifying the various manifestations of the work, separate holdings records were created for the original physical volume (DVD-ROM) containing the audio files, along with holdings for the archival files of each channel of the original work, for the archival files of the stereo arrangement, and for the deliverable audio files of the stereo arrangement. There is no public access to the original files but library staff can make the archival links available on request, for a set duration. Notes in the bibliographic record identified the type of composition and the form of the files. To help collocate Harvard's multichannel works, the local subject headings "Multichannel music" and "Acousmatic music" were added to the LC subject heading "Computer music." Iseminger said that being flexible and looking for creative ways to describe new formats led to the success of the project.

In "The Collection-level Record Solution," Damian Iseminger asked us to consider the possibility of using collection-level cataloging to help expose hidden collections. Limited access was available to a large group of uncataloged theses spanning the years from 1927-1993

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(with most of them in the period of 1927-1966). Neither time nor human resources would be available to separately catalog over 200 books and scores and so a collection-level record was created.

The presence of books and scores called for a mixed-materials bibliographic record (Type “p”). The physical description field gave the contents in linear feet. Descriptive notes conveyed the nature of the items and means of access. A 555 note indicated that a finding aid is available, in the form of a card catalog in the archive. Author/title entries were contained in the contents note. The result: one bibliographic record instead of 265 separate ones. To see the completed record, search OCLC for record no. 214077041.

Christopher Mehrens reported on a project, which was to build his library’s collections to support a new trans-disciplinary course, “Music and Sustainability.” Music and sustainability combines the concepts of music and nature, and considers its influence on compositional concepts and its influence on the compositional process.

Did you know that there were sustainable musical instruments, and sustainable performance practice? Many performers, composers and other music scholars are pondering the effects of music on nature (and vice versa), or otherwise outlining eco-critical musical approaches to music performance or composition.

In Mehrens’ case, collaboration with the professor and review of the course syllabus helped him understand the nature of the course and the needed materials. Internet searches resulting from the professor’s requests enhanced the acquisitions process. WorldCat was used as a selection tool, with subject heading searches leading to the desired books and videos.

While there were no special funds dedicated to the purchase of supporting materials for this class—there is a common fund for all subject librarians to use for collection development—Mehrens said purchases for courses and course reserves have priority. For this course, 223 items were requested to be put on reserve. The library already owned 169 of these, so an additional 54 requested items were acquired. During the acquisitions process, searches led to about twenty more items which were purchased as supplemental materials for the course. Profiles established in WorldCat have allowed him to maintain lists of titles to purchase for future courses.

All those LP’s in your library were pressed with a metal tool called a stamper. In “Cataloging stampers: a matter of process,” Sandy Rodriguez outlined the workflow that was developed in her library to process and catalog a collection of stampers. Handling them is challenging: there is one stamper per side of the LP and they weigh up to six pounds each. Want to read the matrix numbers or other data? It’s backwards, so you’ll need a mirror. However, if you have the pressed disc made from the stampers, then you have much of the information you need for cataloging.

For her cataloging sources, Rodriguez used the stampers and their sleeves or accompanying cards (from the manufacturing process), plus song lists or other references to the stampers where available. In some cases the commercial disc was available, which was ideal. There was an inventory process to determine how many of the stampers matched transcription or vinyl discs. The results were sorted by those that matched, those for which source material was available, and so forth. Existing bibliographic records for the matching discs were used to derive new records for the stampers.

Stampers are technically sound recordings, but functionally they are manufacturing parts. Rodriguez said “The challenge of providing access to stampers is determining how to describe an item that was never meant to be played and implementing a *process* for collecting data from these heavy negative metal parts.”

Two hands catalog and there’s a sound: what’s the sound of one hand cataloging? Tracey Snyder turned us on to the Zen of “The Buddha machine.” First popular in China, the Buddha machine is a small sound box, reminiscent in appearance of an AM transistor radio. It’s available in a variety of bright plastic colors and plays various loops of music suitable for meditation. The music was composed and performed by the musical group FM3 (Zhang Jian and Christiaan Virant). As you might expect, there is a Buddha Machine app for the iPad and iPhone. Snyder said “when something new and bizarre comes to you for cataloging, it can be helpful to think about similarities between it and other types of resources that have already been cataloged.” Since the Buddha Machine was very similar to the Playaway (another small, prerecorded audio player), the solution was to base her description on the published guidelines for cataloging Playaways. To see a cataloged Buddha Machine, search OCLC for record no. 743321427.

Reported by: Chuck Peters, Indiana University

**Minutes, MOUG Business Meeting
February 15, 2012, Dallas, Texas**

Chair Stephen Luttmann (University of Northern Colorado) called the meeting to order at 10:49 AM.

1. Adoption of agenda

- a. The agenda was approved without objection.

2. Approval of minutes from the 2011 Philadelphia business meeting

- a. Because of a printing error, the 2011 minutes were not approved at this meeting. Instead a vote on approval for the 2011 minutes will be held at the 2013 business meeting in San Jose, California.

3. Board Reports

a. Chair (Stephen Luttmann, University of Northern Colorado)

i. Appointments

1. Upon the advice of the Continuing Education Coordinator, appointed the following to the Program Committee for the 2012 annual meeting: Peter Bushnell (University of Florida), Mac Nelson (University of North Carolina at Greensboro), Sandy Rodriguez (University of Missouri, Kansas City), and Tracey Snyder (Cornell University) (February 2011).
Committee members asked to stand and be recognized by the membership.
2. Appointed the following members to the last iteration of the 501(c)(3) Task Force: Deborah Morris (Roosevelt University, chair), Tracey Rudnick (University of Hartford), Diane Napert (Yale University, Board representative), March 2011.
3. Appointed Alan Ringwood (University of Texas at Austin) member and Chair of the NACO-Music Project Advisory Committee, April 2011.
4. Reappointed Tracey Snyder as MOUG Web Keeper, July 2011.
5. Appointed a Nominating Committee for the 2012 officer elections: Kerri Scannell Baunach (University of Kentucky, chair), James Procell (University of Louisville), and a member of the Executive Board to be selected by the next MOUG Chair; January 2012.
 - a. The positions up for election are Vice Chair/Chair/Past Chair and Treasurer-Elect/Treasurer.
 - b. Committee members asked to stand and be recognized by the membership.

ii. Bylaws Amendment Ballot

1. One amendment to the Bylaws was presented to the membership for consideration this past August. This pertained to Article XI, Dissolution, and added a clause stipulating that in the event of MOUG's dissolution, its properties would be disposed of exclusively toward "exempt purposes within the meaning of section 501(c)(3) of the Internal Revenue Code." This amendment sought to render explicit the organization's consensus assumption and strengthen our application for 501(c)(3) status.
2. The amendment passed unanimously; 115 of 156 eligible members voted, for a response rate of 73.7%.

iii. Officer Elections

1. Elections for the positions of Secretary/Newsletter Editor and Continuing Education Coordinator took place in November 2011. Of 155 eligible members, 112 cast votes, for a response rate of 72.3%.

2012 Business Meeting Minutes

2. Candidates for Secretary/Newsletter Editor: Mary Huismann (University of Minnesota), Tracey Snyder (Cornell University).
 3. Candidates for Continuing Education Coordinator: Mac Nelson (University of North Carolina, Greensboro), James Procell (University of Louisville).
 4. Thanks to the Nominating Committee, consisting of Bruce Evans (Baylor University, chair), Sharon Benamou (UCLA), and Marty Jenkins (Wright State University, Board representative), for presenting the Board and the membership with a slate of highly qualified and dedicated candidates.
 5. Results: Mary Huismann was elected Secretary/Newsletter Editor, and Mac Nelson was elected Continuing Education Coordinator. Thanks to all four candidates for their willingness to put their names forward in service of the organization.
 - a. Huismann and Nelson were asked to stand and be recognized by the membership.
 - b. Luttmann stated that the Program Committee still has positions open and that anyone who wishes to serve should see Nelson after the conclusion of the business meeting.
- iv. Ralph Papakhian Travel Grants
1. The Vice-Chair/Chair-Elect broadcast a call over MOUG-L and other listservs for nominations for the Ralph Papakhian Travel Grant in September.
 2. The Board selected one recipient in November: Sonia Archer-Capuzzo, Library Technician and Cataloger in the Jackson Library at the University of North Carolina at Greensboro, where she also earned the DMA and MLIS degrees.
 - a. During the last few years at UNCG she has also been a Student Assistant and Supervisor at its music library, an adjunct music lecturer in its school of music, and, in her spare time, a writing coach for the University of Maryland-College Park's online MBA program.
 - b. The Board is sure that with that kind of work ethic, Sonia is destined for a distinguished career, even if she doesn't keep up such an astonishing pace.
 - c. Archer-Capuzzo was asked to stand and be recognized by the membership.
- v. New Members
- a. New members attending the meeting were asked to stand and be recognized.
- vi. 501(c)(3) application status
1. With copious assistance from the Board, and in particular from Treasurer Diane Napert, Luttmann reviewed the application, making updates and corrections as necessary. Most prominent of these were the following:
 - a. The revision of financial data to reflect five full years according to new IRS guidelines.
 - b. The filing of amended Articles of Incorporation with the Ohio Secretary of State (both January 2011).
 - c. The revising and updating of several of the accompanying narratives.
 - d. Executing a wholesale revision of the Handbook, which is now available for public review on the MOUG Web page listing the Executive Board members and is part of the submitted application.
 2. The members of the Task Force were thanked by Luttmann.
 3. Luttmann also thanked all members who had helped in some way with the application. Neil Hughes and Jean Harden were asked to stand and be recognized by the membership for their contributions.
 4. The 501(c)(3) application has been mailed to the IRS.
- vii. Recent Board discussions
1. Joseph Hafner (IAML), regarding possible MOUG participation in 2012 IAML meeting (June-July 2011). Both Hafner and the Board believe that such participation will enhance MOUG's presence in the music librarianship world, and agreed to share with OCLC the cost of sending Jay Weitz to make a presentation or perhaps deliver an RDA-updated score or recordings workshop. The Board has agreed to cover the cost of transportation, approximately \$700; OCLC's budgeting decisions will be made in the spring.
 2. Jim Zychowicz (MLA Business Manager / A-R Editions) regarding MLA Business Office initiatives that could affect the amount of the annual courtesy payment to MLA (June-July 2011).

viii. Correspondence and Acknowledgements

1. Sue Stancu (Cook Music Library, Indiana University), in appreciation for her \$200 donation in memory of Ralph Papakhian, December 2011.

b. Vice Chair's Report (Martin Jenkins, Wright State University)

i. Distinguished Service Award

1. Nominations were solicited and presented to the Board for consideration at the summer 2011 Board meeting.

ii. Nominating Committee

1. Served as Board representative to the Nominating Committee.

iii. Papakhian Travel Grant

1. Applications solicited for the award on MLA-L and MOUG-L.
2. Applications forwarded to the Board via email in November.
3. Successful applicant notified; coordinated with the Treasurer and the Continuing Education Coordinator regarding registration and documentation of expenses.

iv. Advertising

1. Updated advertising copy with the new Treasurer information.
2. Placed exchange ads with the MLA journal *Notes*

c. Secretary/Newsletter Editor (Damian Iseminger, New England Conservatory)

i. Newsletter

1. In calendar year 2011, 1,265 newsletters were printed and mailed to the membership for a total cost \$3,017.29. This was well within the amount of \$3594.00 budgeted for the year.
2. The cost of producing the *MOUG Newsletter* increased 9.68% over the amount spent last year, but 90 fewer newsletters were printed and mailed. It is more than likely that this trend will continue.
3. Newsletter issues no. 104-106 (June 2010-December 2010) have been posted to the MOUG Web site as PDF files and may be viewed and/or downloaded by visitors to the site.

ii. Secretary Duties

1. The minutes of the MOUG Summer Board Meeting were distributed to the Board in September 2011. Corrections and amendments to the minutes were incorporated into the document and re-submitted to the Board prior to its Board meeting here in Dallas.
2. As part of his liaison responsibilities with the Music Library Association, Iseminger provided a report of MOUG activities to Music Library Association President Jerry McBride for the summer, fall, and winter MLA Board meetings.

iii. NMPAC Duties

1. As a member of the NACO Music Project Advisory Committee, Iseminger participated in discussions regarding requirements for authority record submission independence. Iseminger also reviewed a number of applications for joining the NMP.

d. Treasurer (Diane Napert, Yale University)

i. Fiscal Health

1. Overall MOUG remains fiscally healthy, but attention will need to be paid to the renewals in the upcoming months.

ii. Subscription Fees

1. Subscription fees are down slightly with 204 institutional members.

iii. Personal Membership

1. Personal membership is lower this year, with 188 members.

2012 Business Meeting Minutes

2. Napert noted that not as many members have renewed their membership this year as at the same time last year. Napert encouraged the membership to submit their renewal payments as soon as possible.
 3. An electronic renewal notice will be sent out shortly after the meeting, followed up with a paper renewal notice in April to those members who have not renewed.
- iv. New Members
1. There are 7 new personal members to date, including 1 Papakhian Award and 1 Distinguished Service Award.
 2. There was 1 new institutional membership.
- v. Claims
1. There were 7 claims in 2011.
- vi. Budget
1. MOUG remained well within the 2011 budget.
- vii. Banking
1. Balances as of 12/31/2011:

CD:	\$0
Savings account:	\$32,046.61
Checking account:	\$10,604.02
Total:	\$42,650.63
 2. The 24 month CD matured in August 2011 and the money and interest transferred into savings to give some flexibility for banking to the incoming treasurer.
- viii. Other financial
1. Last year's meeting was a net gain of \$1,591.71 continuing a positive trend of several years.
- ix. IRS
1. MOUG continues to file an E-Postcard with the IRS.
 2. Work continued on the 501(c)(3) application.
- x. Thanks
1. Napert thanked the membership for their confidence in her as Treasurer for the past 3 years.
- e. Continuing Education Coordinator (Catherine Busselen, Brown University)**
- i. Meeting attendance: 78 attendees at this year's meeting.
 - ii. Busselen thanked the outgoing program committee, especially to Peter Bushnell for coordinating the registration desk and to the volunteers who staffed the registration desk.
 - iii. Busselen introduced the members of the 2013 program committee: Nara Newcomer, Sandy Rodriguez, Tracey Snyder, and Rebecca Belford. Openings are still available on the committee.
 - iv. Busselen thanked MLA and Linda Blair, and A-R Editions and Jim Zychowicz ,for working with MOUG on the online MOUG registration. A-R Editions continued to support online registration and incorporated support for mail-in registration this year.
 - v. Busselen thanked MLA Convention Manager Bonna Boettcher, Assistant Convention Manager Laura Gayle Green and Program Chair Morris Levy for all of their support with meeting and program logistics and the MLA Local Arrangements Committee for providing the restaurant guide.
 - vi. Busselen reminded the membership to fill out evaluation forms and to turn them in following the business meeting.
 - vii. Nametag holders may be recycled by depositing them in a designated box after the meeting.
 - viii. Busselen thanked the membership for entrusting her with the position for the past two years and thanked the Board for all of their expertise and insight.

4. Other Reports

a. NACO Music Project Advisory Committee (Alan Ringwood, University of Texas, Austin)

- i. Ringwood introduced the other members of the subcommittee:
 1. Joe Bartl, LC representative.
 2. Chuck Herrold, At-large member.
 3. Damian Iseminger, MOUG Board representative.
 4. Mark Scharff, NMP Coordinator.
- ii. NMP added 7 new individual members.
- iii. At the end of 2011, NMP had 86 individual members at 62 institutions.
 1. 37 members were independent name contributors.
 2. 29 members were independent name/uniform title contributors.
 3. 8 members were independent series contributors.
 4. 15 members are reviewers.
- iv. Contributions (October 1, 2010-Sept. 30, 2011)

New NAR:	15,698 (down 8.8% from last year)
Changed NAR:	6,819 (up 19.4% from last year)
New SAR:	124 (down 45.6% from last year)
Changed SAR:	35 (down 18.6% from last year)

Total New and Changed: 22,676 (down 2.2% from last year)

NMP Participants have cumulatively added or changed 301,806 name and series authority records.

- v. Ringwood thanked Mickey Koth (Yale University) for maintaining the NMP statistics.
- vi. The NMP Coordinator has been added to the MLA Bibliographic Control Committee as a non-voting member.
- vii. The NMPAC is preparing guidelines for granting independence to NMP participants. Discussion has taken place over email and at the NMP meeting in Dallas.
- viii. Because authority records contributed to the LC/NACO Authority File will have to be RDA compliant starting sometime in 2013, NMP will be considering how independent contributors and reviewers will be trained when it comes to creating RDA authority records. Some discussion has taken place at the NMP meeting in Dallas, with more discussion to follow via email.

b. Best of MOUG (Margaret Kaus, Kansas State University)

- i. 1 copy of Best of MOUG, 8th edition, has been sold this year.
- ii. 1 copy will be sent to the MOUG Archives.
- iii. There is only one remaining copy of the 8th edition.

c. Reference and Collection Services Coordinator (Rebecca Belford, University of Buffalo)

- i. WorldCat Local
 1. In preparation for the MOUG Board's meeting with Mindy Pozenel and Kemberly Lang in July 2011, the following were sent to the Board:
 - a. Informal summary of previous communication with OCLC from July 2010-July 2011
 - b. Music Recommendations for WorldCat Local via Music OCLC Users Group (MOUG): Status Report, July 20, 2011.
 - c. Music Recommendations for WorldCat Local Newly Identified Issues, July 20, 2011.
 2. Responses from the Board's meeting at OCLC were forwarded to the RCSC.
- ii. "Public Services Information and Links" page on MOUG website
 1. Major updates were made in November 2011 including updating links for all References Services Committee documents, updating OCLC product list, and changing index and database list to reflect transition from FirstSearch to EBSCOhost.

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2. Currently in progress: a directory of libraries listing their ILS, any OCLC products in use, and contacts.
 - a. Questionnaire requesting this information was distributed to various listservs; 25 responses have been received to date.
 - b. Information from questionnaires may be supplemented with information gathered to reflect additional libraries.
 - c. Belford will be working with Tracey Snyder, Web Keeper, to determine the best format and update method for the directory on MOUG website.
- d. OLAC Liaison (Mary Huisman, University of Minnesota)**
- i. OLAC 2012 Conference
 1. OLAC will be holding its biennial conference this fall in Albuquerque, New Mexico. The conference will take place October 18-21, 2012. A map cataloging preconference will be offered. The conference theme is "Post-modern cataloging: it's all AV now!"
 - a. Workshops at the conference will include: video, sound recordings, and e-serials cataloging; metadata; batch loading e-serials; and creating authority records in RDA.
 - ii. OLAC CAPC (Cataloging Policy Committee)
 1. A Best Practices guide for form/genre has been approved.
 2. Test groups will be working on various RDA issues.
- e. Library of Congress (Joe Bartl, Library of Congress)**
- i. Bartl was unable to attend the meeting.
 - ii. A link to the Library of Congress report is available from a message sent by Steve Yusko to MOUG-L on February 14, 2012.
- f. OCLC (Jay Weitz, OCLC)**
- i. *Bibliographic Formats and Standards* will be integrated with *Searching WorldCat Indexes* via links between the two resources and will be available in March or April 2012.
 - ii. Improvements have been made to controlling headings in WorldCat, due in no small part to the efforts of many music catalogers. Incorrect controlling of headings should be reported to OCLC.
 - iii. Connexion client enhancements:
 1. More changes to the controlling of headings.
 2. The release of client 2.40 in late March or early April will make use of GLIMIR capabilities, will include RDA work forms, and will have infrastructure in place to make use of new MARC field 264.
 - iv. MARC Updates from 2011 will be implemented this summer.
- 5. Distinguished Service Award (presented by Stephen Luttmann)**
- a. Phyllis Jones (Oberlin College Conservatory of Music) is the 10th winner of the MOUG Distinguished Service Award, in recognition of her professional contributions to music users of OCLC.
 - b. Jones thanked the membership via a letter read to the membership by Luttmann.
 - c. Awarded plaque reads:

Music OCLC Users Group Distinguished Service Award

February 15, 2012

Presented to its 10th recipient

Phyllis Jones

Acknowledging her many years of providing quality sound recording catalog records and collaboration and guidance in the creation and maintenance of authority records.

6. Announcements and questions from the membership

- a. There were no announcements or questions.

7. Comments to the good of the order

- a. Luttmann thanked Damian Iseminger for his service as Secretary/Newsletter Editor.
- b. Luttmann thanked Catherine Busselen for her service as Continuing Education Coordinator.
- c. Luttmann thanked Diane Napert for her service as Treasurer.
- d. Luttmann thanked the membership for allowing him to serve as chair of the Music OCLC Users Group.

8. Adjournment

- a. New chair Martin Jenkins called for a motion to adjourn which was seconded and passed unanimously. The meeting adjourned at 11:44 AM.

Respectfully submitted,
Damian Iseminger, Secretary/Newsletter Editor

SAVE THE DATE!



**July 22-27, 2012
Centre Mont-Royal
Montréal, Québec, Canada**

For more information:

<http://iaml.montreal2012.info/>

NEWS FROM OCLC

Compiled by Jay Weitz

Expansion of the OCLC Control Number

WorldCat continues to grow. The OCLC Control Number is anticipated to reach one billion after July 1, 2013. At that point, OCLC will increase the length of the OCLC number to accommodate a variable length number string. If you use and/or store OCLC MARC bibliographic records and the OCLC Control Number, you will notice a change after July 1, 2013.

You will need to check the systems at your institution that use OCLC MARC bibliographic records and the OCLC number. You may need to implement changes to ensure those systems will be able to successfully handle the longer OCLC number effective July 1, 2013. For example, libraries may be impacted in the following areas:

- Cataloging and IT librarians that download OCLC MARC bibliographic records to the library's local system.
- Resource sharing librarians using third party ILL management programs that store or use the OCLC number for searching.
- Reference services librarians using WorldCat Local to help a patron locate an item.

Publishers, vendors and others that partner with OCLC may be impacted as follows:

- Integrated Library Service (ILS) vendors that use OCLC MARC bibliographic records to test compatibility with OCLC.
- Publishers, material suppliers and eContent providers that use OCLC MARC bibliographic records in their systems.
- Developers maintaining services that use OCLC Control Number.

Format of the OCLC Number: The OCLC Number resides in the MARC 001 field and may also be stored in other fields. The OCLC Number in the 001 field is formatted as follows, and may appear in one or more of these forms in the record:

OCLC numbers 1 through 99999999:

- "ocm" prefix.

- OCLC control number, 8 digits, right justified with leading zeros.
- a blank space as the last character.

Example: ocm00012345

OCLC numbers 100000000 to 999999999:

- "ocn" prefix.
 - OCLC control number, 9 digits.
- Example: ocn123456789

OCLC numbers 1000000000 and higher:

- "on" prefix.
- OCLC control number, 10 or more digits.

Example: on1234567890 or on1234567890123

When stored in the 035 field, the OCLC number is usually stored with the prefix (OCoLC) and without the "ocm", "ocn" or "on" prefixes; for example: (OCoLC)1234567890. When this change takes place, the "on" prefix will be used to identify OCLC Numbers that contain ten or more digits. Nine or eight digit OCLC Numbers will continue to use the "ocn" or "ocm" prefix as described above. The update to the OCLC Number is backwards compatible so that previously defined OCLC Numbers will not be impacted. Previously assigned OCLC Numbers will continue to work as before.

What action should you take? If you use and/or store OCLC MARC bibliographic records and the OCLC Control Number, you will notice a change after July 1, 2013. You will need to check the systems at your institution that use OCLC MARC bibliographic records and the OCLC number. You may need to implement changes to ensure those systems will be able to successfully handle the longer OCLC number effective July 1, 2013.

For more information: See more technical information regarding this change at <http://www.oclc.org/us/en/batchprocessing/number-expansion.htm>. Also, visit <http://www.oclc.org/batchprocessing/controlnumber.htm> to learn how OCLC Control Numbers are created and how OCLC Batchload services give libraries the ability to match, merge, format, and synchronize OCLC Control Numbers between their local systems and WorldCat.

Connexion Client 2.40 is Released

Connexion client version 2.40 includes the following enhancements: Classify, MARC Update, RDA workforms, GLIMIR, and more. Version 2.40 is compatible with both 32-bit and 64-bit versions of Microsoft Windows and supports Windows XP, Windows Vista, and Windows 7, but does not support Windows 2000. Version 2.40 uses .NET Framework 4 Extended which is supplied with the Connexion client 2.40 software.

You will be required to upgrade to version 2.40 by 2012 October 1. An upgrade warning message will begin appearing when you start ver-

sion 2.10, 2.20, or 2.30 beginning in early August 2012. Connexion client is the Windows-based interface to Connexion. This announcement does not impact the Connexion browser, which is the Web-based interface to Connexion.

View information about Connexion client or download the software at <http://www.oclc.org/us/en/connexion/interface/client/enhancements/recent.htm>. View the upgrade instructions at <http://www.oclc.org/us/en/support/documentation/connexion/client/gettingstarted/gettingstarted/gettingstarted.pdf#page=31>.

OCLC Research Launches ArchiveGrid Blog

The ArchiveGrid Blog provides a place to highlight new ArchiveGrid collections and contributors, talk about how the new ArchiveGrid system is being built, and note things of general interest with an archives twist. The ArchiveGrid Blog is part of OCLC Research's beta ArchiveGrid discovery system, now freely available and providing access to primary source materials held in archives throughout the world.

ArchiveGrid helps researchers contact archives to request information, arrange a visit, and order copies—all from one simple, intuitive search. The OCLC Research version of ArchiveGrid will eventually replace the existing ArchiveGrid subscription service. Anyone seeking historical collections can

use ArchiveGrid's powerful search engine and user-friendly interface to retrieve results that include the title of the collection, holding institution, brief description, and a link to an extended description. And now anyone can learn more about ArchiveGrid or archives in general with the ArchiveGrid Blog. A link to the ArchiveGrid Blog is available on the ArchiveGrid homepage.

Learn more about ArchiveGrid at <http://www.oclc.org/research/activities/archivegrid/default.htm>. Try the ArchiveGrid discovery interface at <http://beta.worldcat.org/archivegrid/>. Read or contribute to the ArchiveGrid Blog at <http://beta.worldcat.org/archivegrid/blog>

Social Metadata for Libraries, Archives, and Museums Report Series Completed

Social Metadata for Libraries, Archives, and Museums, Part 3: Recommendations and Readings completes the Social Metadata for Libraries, Archives, and Museums report series, and *Social Metadata for Libraries, Archives, and Museums: Executive Summary* provides a high-level overview of all three reports.

In the first report, the 21-member Social Metadata Working Group reviewed 76 sites relevant to libraries, archives, and museums that supported such social media features as tagging, comments, reviews, images, videos, ratings, recommendations, lists, links to related articles, etc. The results from a survey of site managers conducted in October-November 2009 were included in the second report.

Social Metadata for Libraries, Archives and Museums, Part 3: Recommendations and Readings provides recommendations on social metadata features most relevant to libraries, archives, and museums and an annotated reading list of the literature consulted during this research. *Social Metadata for Libraries, Archives and Museums: Executive Summary* provides a high-level overview of all three reports. The group's final recommendation is that it is riskier to do nothing and become irrelevant to our user communities than to start using social media features.

Links to these two new reports as well as additional related resources may be found at <http://www.oclc.org/research/news/2012-04-23.htm>.

News from OCLC

Downloadable Version of FAST Now Available

OCLC Research has made FAST (Faceted Application of Subject Terminology) available for bulk download, along with some minor improvements based on user feedback and routine updates. As with other FAST data, the bulk downloadable versions are available at no charge. FAST is an enumerative, faceted subject heading schema derived from the Library of Congress Subject Headings (LCSH). OCLC made FAST available as Linked Open Data in December 2011. The bulk downloadable versions of FAST are offered at no charge. Like FAST content available through the FAST Experimental Linked Data Service, the downloadable versions of FAST are made available under the Open Data Commons Attribution (ODC-By) license. FAST may be downloaded in either SKOS/RDF format or MARC XML (Authorities format). Users may download the entire FAST

file including all eight facets (Personal Names, Corporate Names, Event, Uniform Titles, Chronological, Topical, Geographic, Form/Genre) or choose to download individual facets (see the download information page for more details). OCLC has enhanced the VoID ("Vocabulary of Interlinked Datasets") dataset description for improved ease of processing of the license references. Several additions and changes to FAST headings have been made in the normal course of processing new and changed headings in LCSH. OCLC will continue to periodically update FAST based on new and changed headings in LCSH. See the FAST Dataset Download webpage at <http://www.oclc.org/research/activities/fast/download.htm>.

VIAF Becomes OCLC Service; Contributors Shape Direction Through VIAF Council

VIAF (Virtual International Authority File), a project that virtually combines multiple name authority files into a single name authority service, has become an OCLC service. OCLC will continue to make VIAF openly accessible and will also work to incorporate VIAF into various OCLC services.

This transition from an interim, shared-governance arrangement to OCLC having primary responsibility for maintenance of VIAF and offering it as an OCLC service is done in agreement with institutions participating in VIAF. The change has been made to assure that VIAF will be well-positioned to scale efficiently as a long-term, cooperative activity. The transition also assures that <http://viaf.org> will continue to have appropriate infrastructure to respond to rising levels of traffic as VIAF gains momentum and popularity as a resource for library authority work and linked data activities. The institutions contributing to VIAF will continue to help shape VIAF's direction through participation in a newly-formed VIAF Council which will provide guidance on policies, practices, and operation of VIAF. At present, 22 agencies from 19 countries have contributed data to VIAF. Data is contributed on a non-exclusive basis.

Concurrent with the change in governance structure, OCLC has begun shifting operational responsibility for VIAF from OCLC Research to OCLC's production areas. VIAF will continue to be made available through <http://viaf.org>.

A brief history of the organization of VIAF:

- In April 1998, the United States Library of Congress (LC), the German National Library (Deutsche Nationalbibliothek, or DNB), and OCLC embarked on a proof-

of-concept project to test linking each other's authority records for personal names.

- The VIAF Consortium was formed by written agreement of LC, DNB, and OCLC signed on 2003 August 6 during the International Federation of Library Associations and Institutions (IFLA) conference in Berlin, Germany.
- The National Library of France (Bibliothèque nationale de France, or BnF) joined the consortium with an agreement effective 2007 October 5.
- These four organizations—LC, DNB, BnF, and OCLC—assumed the role of Principals in the consortium, having joint responsibility for VIAF with OCLC hosting VIAF and supplying the software, and the participating institutions supplying the authority and bibliographic data content. Additional organizations later joined the consortium as Contributors, providing source files and expertise to advance the state of VIAF.
- With the successful proof of concept of VIAF, discussions begin in earnest among the Principals in 2010 about a suitable long-term organizational arrangement for VIAF. After considering various options, the Principals and Contributors agreed to shift VIAF to an OCLC service. During 2011 details of the transition were discussed and agreed to.

More information about VIAF is available at <http://www.oclc.org/viaf/>.

OCLC Website for Small Libraries Project

The Website for Small Libraries project, which began as an OCLC Innovation Lab experiment in 2011, is now available as a beta service for any library wishing to set up its own website. By participating in the project, libraries will be able to quickly and easily set up a website that provides basic functionality for making small collection information available on the Web, setting up users, checking materials in and out, placing holds, and providing library contact, location, service and event information.

Four South Dakota libraries, as well as the South Dakota State Library, were part of the project's pilot. In order to make the site as easy to use as possible, the site relies on simple editing of predefined templates to populate the Web presence. It can take just a few minutes to have a library site up and available to patrons on the Web, as well as on mobile and tablet devices.

The service uses a set of wizards to import collection and user information in a wide variety of formats. It uses statistical algorithms and WorldCat to determine structure and field contents to ease the import processes. Complexity is kept to a minimum by focusing on the minimum fields necessary to make collections accessible.

This is not a full-featured library management service, but an option for those small libraries that have not been able to take advantage of traditional library systems due to size, cost or technological restrictions. Libraries interested in signing up can do so at <http://beta.worldcat.org/lib/>. Participation in the project costs \$500 per year and comes with a 90-day trial period. Libraries are free to import and export their collection and patron data as they try the service, as well as through the product life. State library organizations, consortia, and other library groups interested in group rates should contact their OCLC Library Services consultant.

Latest OCLC WorldShare Management Services Release Offers Enhancements

The latest OCLC WorldShare Management Services release continues the steady and user-informed development approach demonstrated since release to early adopters in July 2010 and general availability in July 2011. In addition, enhancements to integrated OCLC services—such as WorldCat Local and the WorldCat knowledge base—also provide benefits to WMS users. True to the WorldShare global focus and commitment, an additional data center was opened for operation in Australia in March 2012 and WorldShare Management Services has new currency options for the Acquisitions workflow. Highlights of this comprehensive release:

- Provided at no additional charge to WMS users, support for the SIP2 protocol for self-check machines has been added.
- Consortial functionality in the WorldCat knowledge base is available so groups can share both collections and library holdings with all members.
- Content additions have been made to WorldCat Local – the single-search discovery and user interface for WorldShare Management Services. New agreements with leading publishers around the world have added important new content and collections to WorldCat Local. Users now have access to more than 1,700 databases and collections, and more than 650 million arti-

cles.

- Full-text searching of IEEE content through WorldCat Local follows the addition of full-text content from IEEE to the WorldCat Local central index. Also supported is full-text searching within the BioOne and Emerald collections and new content from additional sources will be added on an ongoing basis.

Coming soon will be the ability for libraries to grant specific patrons (e.g., subject matter selectors) the right to submit a list of titles via WorldCat Local for purchase consideration. The list creates a standard purchase order in WorldShare Acquisitions that can be approved and submitted according to library procedures. Many additional enhancements for Circulation, Acquisitions, and other functional areas are described in detail in the complete Release Notes on the User Support Center (<http://www.oclc.org/support/webscale>; login required).

OCLC WorldShare Management Services provide libraries with a new approach to managing library services cooperatively, including integrated acquisitions, cataloging, circulation, resource sharing, license management, and patron administration, as well as a next-gen discovery tool for library users.

NEWS FROM THE LIBRARY OF CONGRESS

Editor's note: Excerpts from the report of the Library of Congress appear below. The full report is available at <http://www.loc.gov/ala/mw-2012-update.html>

MUSIC DIVISION

REPORTED BY Sue Vita, Joe Bartl, Dan Boomhower, Denise Gallo, Mark Horowitz, Karen Lund, Anne McLean, and Steve Yusko

This fiscal year, the Music Division's first priority was to improve access to its vast collection of more than 20 million items, including scores, libretti, manuscripts, photographs, personal papers, instruments, and memorabilia. This was accomplished on a number of fronts: by processing and creating online finding aids for special collections; by creating new and improved existing bibliographic records; by digitizing items from collections and putting them online; and by publicizing the collections through the Performing Arts Encyclopedia, public programs, orientations, professional meetings, and social media. We made significant progress on the Collections Analysis Project, which will result in improved physical and intellectual control over all of Music's holdings. This overview will be critical for making decisions regarding acquisitions and digitization, and also space reallocation and organization.

Top 5 acquisitions

The Leonard Bernstein estate donated thousands of additional items to the collection, most notably, 1808 personal letters that had previously been sealed in a bank vault, including significant correspondence from Betty Comden, Aaron Copland, David Diamond, Martha Gellhorn, David Oppenheim, and deeply personal letters from Bernstein's sister and wife.

The Ira and Leonore Gershwin Trust in San Francisco has transferred to the Library for addition to our Gershwin Collection its important holdings of Gershwin scores, parts, correspondence, programs and other materials. These 130,569 items approximately triple the size of our preeminent Gershwin Collection.

The John Raitt estate donated to the Library scripts, correspondence, photographs and other significant and revealing papers from this leading Broadway actor who starred in the original productions of *Carousel* and *Pajama Game*, reprising the later role in the film.

The Sophie Maslow Collection is an outstanding addition to the Music Division's noteworthy holdings in modern dance, particularly as it relates to our Martha Graham and New Dance Group collections. The approximately 1,700 papers of this revered choreographer and dancer include music scores, correspondence, business papers, scrapbooks, and photographs.

We acquired from the Oliver Smith estate a rare and significant collection of approximately 10,000 set designs, sketches, drawings and paintings for over one hundred Broadway, ballet and opera productions, including iconic shows such as *My Fair Lady*, *Hello, Dolly!* and *West Side Story*.

12,136 collection items, including books, computer files, scores, sound recordings, manuscripts, and serials were cataloged.

The RIPM project of scanning music periodicals has resulted in almost 408,000 pages from over 700 volumes of 122 periodical titles, to be made available online in the Performing Arts Reading Room, and after 3 years, free on the Internet.

110,572 items, including those in 7 newly acquired special collections, were added to the collections, representing diverse genres in music, theater and dance. The Music Division continued in its efforts to identify American music publishers

who are not complying with the mandatory deposit requirement of the Copyright Law, and to file claims to acquire their publications. With the assistance of the Copyright Acquisitions Division and direct appeals to publishers, we have acquired an additional 1,560 items this year.

The Music Division responded to a total of 9,324 reference inquiries (including requests coming directly from congressional offices), submitted in-person and by phone, email, fax, letter and Ask-a-Librarian.

The Music Division continued its tradition of offering a wide range of public programs. Highlights include a 35-concert series in the Coolidge Auditorium with displays of related treasures in the foyer; 2 world premieres of Library-commissioned works by Stephen Hartke and Sebastian Currier and 2 world premieres of works by David Bruce, and Dmitri Yanov-Yanovsky; 14 lectures, and the American Musicological Society-sponsored series by scholars who have researched Music Division collections; and 3 film series: "*Celebrating the Oscars*," "*Jazz in the Spring*," and "*Sir Paul McCartney Film Fest*."

87 tours and orientations were given to a variety of groups of students, teachers, scholars and special visitors. This year the Music Division continued the residency program, encompassing research and performance, with students from the Shepherd School of Music at Rice University. These outreach activities serve to publicize the collections, inform the public of their depth and diversity, encourage scholarship, and increase donations.

At the end of the fiscal year, the Music Division had 76 staff members in 6 sections: Administrative, Acquisitions and Processing, Reader Services, Concerts, Digital Projects, and Bibliographic Access.

Digital Resources: In 2011, the Music Division put two new digital presentations online in its Performing Arts Encyclopedia (PAE), available at www.loc.gov/performingarts/. These were "Franz Liszt at the Library of Congress" and "It's Showtime! Sheet Music from Stage and Screen," which is a catalog of sheet music held in the Music Division's collections. The Music Division also updated its "Song of America" presentation with 295 more items and its "American Choral Music" presentation, produced in cooperation with the American Choral Directors Association, with 60 more items.

In 2011, 214 items in the Library's collections were added to the Music Treasures Consortium (www.loc.gov/musictreasures), which was launched in

February of 2011. The Music Treasures Consortium also includes items from The British Library, Harvard University, the Juilliard School's Lila Acheson Wallace Library, The Morgan Library and Museum, and The New York Public Library.

Also in 2011, the Music Division began work on digitizing the Danny Kaye and Sylvia Fine Collection, which is slated to be released in October of 2012.

Acquisitions: Special Collections recently acquired include: Patty Andrews, George Crumb, Florence Klotz Selected Costume Designs, Langinger American Music Archives, Sophie Maslow, Helen Merrill & Torrie Zito, Anita O'Day, Cole Porter Materials, John Raitt, Chuck Wayne Materials

The Music Division received 241,697 items by gift in 2011. A total of 267,633 special collections items were added via combination of gift and purchase.

Reader Services: The Acquisitions and Processing Section's contribution to the Reader Service's Collections Analysis Project goes hand-in-hand with preparation for materials to be sent to remote storage at Fort Meade modules 3 and 4. Acquisitions and Processing also prepared some 1,600 sheet music boxes for transfer to the Fort Meade modules; more collections are ready for the move, awaiting direction from Collections Access, Loan and Management Division (CALM).

The Section continues to identify and disassemble "artificial" collections - generally gifts made to the Library, their contents being passed to catalogers for addition to the General Collections. Thus far, nearly 25 of these artificial collections have been identified. This initiative makes accessible items that had previously been listed erroneously as unprocessed collections.

The Music Division continues to expand its intern programs, especially in archival volunteer programs. These programs offer undergraduate and graduate students opportunities to acquire hands-on experience in archival work, under the oversight of music specialists; such endeavors are useful to both the division and the students, who, by assisting in processing collections, learn to become better researchers. In addition to the Music Division's program with the University of North Carolina - Chapel Hill (the Pruett Fellowships), the division continued its new arrangement with the School of Information Studies at the University of Wisconsin-Milwaukee when during their Alter-

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nate Spring Break, volunteers come to assist in processing; in addition, the Drama Department at The Catholic University of America once again sent a student to participate in that school's credit-bearing course. Graduates and undergraduates from Louisiana State University, Ohio State University, University of California, and the National Taiwan Normal University volunteered to process archival materials. This year, 15 volunteers assisted with inventorying, processing, rehousing, and producing finding aids for the following collections: Federal Theatre Project, Luther Henderson, Louise Talma, Max Rudolf, Lukas Foss, Billy Taylor, Robert Whitehead, Laurence Picken, and Langinier Theatre Materials. Initiatives to recruit for volunteers and interns are ongoing, especially at a special session of the annual meetings of the American Musicological Society.

Music Bibliographic Access Sections 1/2 (BAS): In addition to keeping current with incoming receipts of music materials needing cataloging, MBAS has played a key role in providing metadata for previously "hidden" collections, including musical theater sheet music, Performing Arts Encyclopedia items including those in the Whittall Collection, Civil War sheet music, printed and manuscript music before 1700, first editions, pre-1600 music manuscripts, unpublished jazz copyright deposits, ML96 manuscripts, composers' letters, and the Schatz libretto collection. These projects are giving unprecedented access to bibliographic metadata for onsite collections, the goal being to increase their use by scholars. In addition, section specialists are taking part in the review and testing of new standards, e.g., RDA and the Genre/Form Thesaurus. Finally, one BAS Section head has been working with selected Reader Service's technicians in basic inventory control of the classified collections: assigning barcodes, determining acidity of items, and creating appropriate holdings and item information to better serve patrons.

MBAS specialists contributed significantly to the development of cataloging standards and documentation through participation in professional organizations as well as through internal units such as the Pol-

icy Standards Division (PSD). Examples of efforts in this area include: updating the *Music Online Users Manual* distributed through Cataloger's Desktop; review, comment, and testing of RDA rules for music materials (one BAS Section Head gave an RDA presentation at the Music Library Association conference in Philadelphia); monthly reports to the *Music Cataloger Bulletin*; submissions to the Booklist, a compilation of new music publications, in *Notes*, published by the Music Library Association; review of all new MARC proposals and discussion papers through the Network Development and MARC Standards Office Review Group; and, participation in the development of the Program for Cooperative Cataloging's new Bibliographic Standard Records (BSRs) for printed music and for sound recordings. A BAS Section Head is co-chairing a Music Library Association Task Force to identify all deferred RDA issues pertaining to music.

During 2011 a new scanning contractor was identified. Planning and testing for both the scanning of 3.5 million cards and the OCR text files to be produced from the scans was undertaken. Scanning is projected to begin in February 2012. Planning has also been underway for the use of these scans and OCR files in constructing a Virtual Music Card Catalog -- tentatively named Calliope -- that will replace the physical card catalog until the retrospective conversion is completed.

The Music Division continues to make detailed preparations for administering the use of ISMN in the United States. Contractual and fiscal details have been completed with the International Agency in Berlin. A variety of music publishers have committed to Beta testing of the procedures. Launching of the ISMN website -- including functions for registering publishers, issuing numbers, and creating a permanent ISMN Archive -- has been delayed due to the loss of the site technician in the recent buy-out of key LC personnel. To date, the work of that person has not been absorbed elsewhere in the system. The ISMN initiative will move forward in this fiscal year, as LC's resources are realigned and technology tasks reassigned.

PACKARD CAMPUS FOR AUDIO-VISUAL CONSERVATION, RECORDED SOUND SECTION

REPORTED BY Caitlin Hunter

FY 2011 was the fourth year in the multi-year operational ramp-up at the Packard Campus for Audio Visual Conservation (PC) in Culpeper, Virginia. Work continued to improve the Packard Campus' preservation and archiving efficiencies, as well as its access capabilities.

New Acquisitions: The Recorded Sound Section acquired a number of notable collections this year, including a large shipment of recordings from the Universal Music Group, the Studs Terkel Collection (original tape recordings of radio programs and interviews received through a cooperative agreement with the Chicago History Museum), the Ray Topping American Roots Music Collection (a collection of American blues, country, rockabilly, bluegrass, R&B, and Cajun recordings on rare original labels from the 1940s to the 1960s,) and the J. Fred MacDonald Collection (purchased primarily as a moving image collection, this collection includes thousands of recorded radio broadcasts on over 6,000 tapes and discs, including many hard to find CBS Radio broadcasts).

The total number of items that were physically received represented an increase of more than 450% over the amount received the previous fiscal year, due largely to the Universal Music Group donation and an increase in the number of items received through Copyright. Recorded Sound FY2011 acquisition statistics are as follows: 17,032 purchased items, 46,097 items from copyright, 209,161 items as gifts and transfers, 471 items from overseas field offices (OVOP), and over 6,000 items on deposit, for a total of over 278,700 items.

Collection Processing and Audio Preservation: Recorded Sound catalogers and technicians continued processing audio and paper materials and cataloging them in ILS and MAVIS. Approximately 28,000 sound recordings were processed. The cataloging output was comparable to that of the previous fiscal year and included 8,562 full-level records, 4,032 minimal-level records, 4,032 revised records, and over 3,800 new authority records in the ILS and MAVIS. These figures are particularly significant given that during the first half of FY2011, almost all processing techni-

cian work time was directed toward completing work to ensure the National Jukebox project launched in May 2011, and that work is not included in the previously mentioned figures. Surplus statistics increased 24% over the previous fiscal year, due in large part to selection work done for the National Jukebox project. Regarding manuscript materials, the Tony Schwarz Collection papers have been processed and a finding aid is in progress.

To assist in the workflows for creating patron listening copies and revolving fund customer orders, a team of four Recorded Sound staff members continues to create MAVIS records on demand for patron-requested items by converting data from other databases and/or by manual input.

For the National Jukebox project, Recorded Sound processing technicians continued to assess condition, clean, and re-sleeve thousands of discs, including approximately 600 early Victor discs the private collectors David Giovannoni and Mark Lynch lent to the Library to be digitized for inclusion in the Jukebox. Filename barcodes custom-developed for the project were added to the sleeves and the items were sent to the labs for digitization. After labels were scanned, derivatives of both audio and image files were created. The processing technicians then assessed and/or edited 11,572 Jukebox metadata records related to files digitized by LC staff and Reclaim Media, which was responsible for digitizing discs owned by the University of California, Santa Barbara, a partner in the Jukebox project. 10,330 of these records received final editing and were marked for inclusion in the National Jukebox launch.

During the summer, the Recorded Sound Reference Center in D.C. hosted one of the Library's 2011 Junior Fellows. This Fellow helped inventory, organize, and re-house a large collection (consisting of approximately 11,000 items) of vintage record catalogs and periodicals spanning from roughly 1894 to 1995.

A total of 11,617 sound recordings were reformatted during the fiscal year from a wide variety of disc and tape formats. In addition to systematic preservation of at-risk and high-value items, the Sound Preservation Laboratory digitized items on demand for all researcher listening requests in the Recorded Sound Reference Center.

Significant audio collections from which materials

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were selected for preservation included: Tony Schwartz, Studs Terkel, NBC Radio, Library of Congress Poetry Readings, Joe Smith "Off the Record" Interviews, WWOZ Radio, Washington Bach Consort, Francis Densmore Collection (AFC), Jun-Ichi Yamada Collection of Bluegrass Recordings (AFC), Seattle Folklore Society (AFC), General Julius Franklin Howell's Tales of the Confederate Army (AFC), Strober Oral Histories, Barnet Nover Collection, and Adventures in Sound.

This year the Recorded Sound Section hired an audio preservation engineer dedicated to preserving the collections of the American Folklife Center within the Sound Preservation Laboratory.

Continuing Programs and New Initiatives

The National Jukebox: On May 10, 2011, the Library publicly launched the National Jukebox website, the most significant recorded sound access project in the Library's history. Response to the site from the media and the public since the launch has been overwhelming. As of September 30, 2011, there were 3,889,725 page views made by 531,862 unique visitors to the site. The Jukebox was covered on NBC's Today Show, the Rachel Maddow Show on MSNBC, and in newspapers across the country, including the Washington Post, New York Times and the Los Angeles Times. The project has been the focus of the Recorded Sound Section at the Packard Campus for two years, in collaboration with the OSI Web Services Team. Additional content and enhancements are planned for the future, and project staff continue to answer questions and comments sent in through the National Jukebox "Contact Us" webpage.

RDA: Recorded Sound staff continue to be involved in RDA-related activities, including answering questions specific to audio-visual formats and contributing feedback to assist in constructing official responses to proposals put forth by other agencies.

US Marine Corps Intern: For the second consecutive year, the Recorded Sound Section hosted a summer intern funded by the U.S. Marine Corps History Division. This year's intern continued the digital preservation of the Library's Marine Corps Combat Recordings collection. To date, this collaboration between the Library and the USMC has resulted in the documentation and digitization of over a thousand programs from this unique and historic collection of documentary audio. This collection of materials was

originally recorded during WWII under the auspices of joint project between the Library of Congress and the Marine Corp.

National Book Festival: The Packard Campus was well-represented at the National Book Festival Library of Congress tent this year, with staff from both sections answering questions about audio-visual formats, the Packard Campus, and providing demonstrations of the National Jukebox.

NRPB Activities: Working with the Librarian of Congress, MBRS continued to administer the activities of the National Recording Preservation Board (NRPB). Twenty-five new sound recordings were selected for the National Recording Registry in April 2011.

Throughout FY2011 the Library continued to develop the national recorded sound preservation plan, with Brenda Nelson-Strauss of Indiana University serving as coordinator of the national planning process. This plan is tied to the national recorded sound preservation study, titled *The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age*, which was published in August 2010. This study was mandated by Congress and conducted by the Library's National Recording Preservation Board. Much work was also done throughout the year to formally establish the National Recording Preservation Foundation. A key public relations success for the Recording Board resulted from the continuation of the "Sounds of American Culture" series broadcast on the Studio 360 radio channel. This series features short documentary programs on selected titles from the National Recording Registry.

Services to Other Libraries, Archives and Agencies

During the year, MBRS staff hosted visits by a number of national libraries and archives, university libraries and R&D institutes, industry producers, as well as other federal and government agencies who had requested tours of the Packard Campus and detailed overviews of the campus' automated preservation, acquisition, and digital archiving systems.

AMERICAN FOLKLIFE CENTER

REPORTED BY Catherine Hiebert Kerst

The American Folklife Center (AFC) includes the Veterans History Project (VHP). Together, the AFC and VHP acquired over 222,400 items in 2011. AFC and VHP processed nearly 232,000 items in 2011, and added nearly 450 new catalog records.

Key New Music Acquisitions:

- **Tom Hoskins Collection** (AFC 2011/026). Photographs, manuscripts, and audio recordings that document the prominent blues musician Mississippi John Hurt.
- **Bruce Jackson and Diane Christian Collection** (AFC 2011/009). Four hundred open-reel audio tapes that document performances at the Newport Folk Festival, 1963-65 and 1967-68. These are dubs of the original 2-inch audiotapes made by Vanguard, and probably represent the most complete collection of festival tapes for the years indicated.
- **Nut Hill Productions Collection** (AFC 2011/012). Approximately 120 mini-DV tapes that were used as the basis of a six-hour public television series exploring 400 years of American history through the perspective of traditional music.
- **Jozef Pacholczyk Collection** (AFC 2011/013). Arabic-related materials, including original field recordings made by Pacholczyk in Kashmir, India, Egypt, Morocco, Kazakhstan and Turkey, and elsewhere. The subjects covered include classical maqam, Sufi and South Indian music.
- **Dance Theater of Nepal Collection** (AFC 2011/002). Audiovisual, photographic, and manuscript documentation of classical and folk dance events sponsored by the Dance Theater of Nepal.
- **Staten Island Folk Artists in the Schools Collection** (AFC 2011/005). Nine videocassettes (VHS) of fieldwork interviews conducted by Nancy Groce for the Staten Island Council on the Arts Folk Artists in the Schools Program, 1984-1986. Includes interviews with an Albanian musician, an Irish singer, and a Korean dancer.
- **Joan Halifax Collection** (AFC 2011/020). Two linear inches of manuscripts and two 5-inch open-reel audio tapes. The material relates to Joan Halifax's work with Alan Lomax and the Cantometrics Project.
- **StoryCorps Collection** (AFC 2004/001—2011 additions). 76,550 digital files and 7,380 CD-Rs were received, which contain thousands of audio recordings of oral history interviews collected by the StoryCorps Project in New York City and other cities around the United States.
- **National Council for the Traditional Arts (NCTA) Collection** (AFC 2001/019—2011 additions): 9,419 digital files, 200 DAT tapes, seven moving images, and 405 manuscripts were received, which document, primarily through sound recordings, hundreds of performances by musicians and other artists who performed at the National Folk Festival and other public events sponsored by NCTA.
- **Pete Welding Collection** This collection of over 83,000 items of Pete Welding's writings, photographs, and recordings documents the life and work of jazz and blues artists such as Stan Kenton, Coleman Hawkins, Johnny Shines, Robert Pete Williams, Big Joe Williams, T-Bone Walker, Henry Townsend, Big Mama Thornton, Pinetop Smith, Lester McFarland, Lester Young, Muddy Waters, Howling Wolf, Memphis Slim, Thomas A. Dorsey, Son House, and John Lee Hooker.

New Online Presentations of AFC Archival Materials:

State Sampler Series: AFC continued its project to provide samples of audio and photographs from each state, which are part of its "Folklife in Your State" pages. The third and

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fourth states, Florida and Illinois, went online in 2011.

AFC Webcasts (on the Library's Webcasts site): Thirty-five separate webcasts presenting AFC's events were added to the Library's streaming webcast service. These included concerts, lectures, and symposia presented by the Center during the last several years.

AFC Facebook Page: AFC continued updating its Facebook page throughout 2011. Approximately five times per week, AFC staff members have posted to the page. Most of the posts include a link to an online collection items, plus up-coming AFC and VHP events.

Other New Resources on the AFC Website: AFC made significant additions to its website this year, including pages for the symposia Work and Transformation and *Literatura de Cordel: Continuity and Change in Brazilian Popular Literature*. Each of these sites was updated with photos, webcasts, and other resources. Two issues of Folklife Center News went online as searchable pdf files, keeping the Center's website up to date with issues as they came out.

Ethnographic Thesaurus: AFC continued to develop and revise the Ethnographic Thesaurus (ET), a comprehensive, controlled list of subject terms created to describe multi-format ethnographic research collections. As a result of these revisions, the ET is now fully operational on the Open Folklore website at Indiana University, <http://openfolklore.org/et/>. The ET was created by the American Folklore Society, with significant input and guidance from AFC.

James Madison Carpenter Collection: AFC is developing a presentation of its James Madison Carpenter Collection, a large multi-format collection of British traditional song, music, and drama. Significant progress has been made integrating bibliographic information and corresponding digital objects. The digitized collection will be released during 2012 as part of the Library's Performing Arts Encyclopedia.

OTHER AFC 2011 INITIATIVES AND ACTIVITIES:

The Benjamin Botkin Folklife Lecture Series is an ongoing AFC project to provide scholarly lec-

tures, which are free and open to the public. The 2011 lectures provided opportunities for folklorists, ethnomusicologists, and cultural specialists to present findings from original research. Recordings of the lectures are added to the AFC Archive, and placed on the Library's website as webcasts.

The Homegrown Concert Series is an ongoing AFC project to document the best folk and traditional performing artists in the United States for its archive's collections. The concerts are recorded and added to the AFC Archive, and placed on the Library's website as webcasts.

***Literatura de Cordel* Symposium:** The AFC sponsored a symposium held at the Library on September 26-25 entitled "*Literatura de Cordel: Continuity and Change in Brazilian Popular Literature*," co-sponsored by the Library's Hispanic Division, the Rio de Janeiro Office, as well as the Embassy of Brazil in Washington, DC. Additional support and assistance was provided by the Library's Poetry and Literature Office. Presentations focused on the history of *literatura de cordel*, a form of popular literature from northeastern Brazil, as well as accompanying traditions. The symposium drew attention to the American Folklife Center's collections of *literatura de cordel*, which are among the most extensive in the world. The symposium also explored the artistry, music, narrative, and iconography of *cordel* in order to examine the tradition during the recent past. Noted scholars of *cordel* were featured, as was the artistry of *cordel* poets, singers, and woodcut artists.

Treasures from the American Folklife Center on XM Radio: Since January 2007, AFC staff members have participated in a series of on-air interviews with Bob Edwards of the *Bob Edwards Show* on XM Satellite Radio, for a segment entitled "Treasures from the American Folklife Center," which airs approximately bi-monthly. The programs are frequently re-broadcast on Edwards's Public Radio International program *Bob Edwards Weekend*, which airs nationally. Programs in 2011 focused on Halloween; recordings by, for and about children; and recordings about illness and health, and field trips and documentation.

**POLICY AND STANDARDS DIVISION,
ACQUISITIONS & BIBLIOGRAPHIC ACCESS DIRECTORATE**

REPORTED BY Geraldine Ostrove

This report contains excerpts from the report Barbara Tillett, chief of PSD, gave to CC:DA at the ALA mid-winter meeting in Dallas in January 2012 including news from Library Services and from the Acquisitions and Bibliographic Access Directorate (ABA), as well as news from PSD, which is a division of ABA.

LIBRARY SERVICES

Bibliographic Framework Transition Initiative:

In May 2011 Deanna Marcum, the Associate Librarian for Library Services (now retired), announced an initiative to review the bibliographic framework to better accommodate future needs. A major focus of the initiative is to determine a transition path for the MARC 21 exchange format in order to reap the benefits of newer technology while preserving a robust data exchange that has supported resource sharing and cataloging cost savings in recent decades. In October 2011 a high-level general plan was published on the Initiative Website (URL <http://www.loc.gov/marc/transition/>) that indicated the approach would be oriented to semantic Web and linked data technology.

Some of the initial “requirements” for the Initiative would be broad accommodation of description rules such as *RDA: Resource Description and Access*, *CCO (Cataloging of Cultural Objects)*, *DACS (Describing Archives: A Content Standard)*, and others; consideration of all types of metadata (including e.g., preservation, technical, and rights, in addition to traditional catalog descriptive metadata); and consideration of the needs of all types and sizes of libraries. In addition, the Initiative would be sensitive to the existing metadata infrastructure with a continuation of maintenance of MARC as long as needed, development of compatibility with and transition paths for MARC-based records, and collaboration with infrastructure institutions.

This work will be carried out in consultation with the format’s partners -- Library and Archives Canada and the British Library, and the Deutsche Nationalbibliothek, other national libraries, the many agencies that provide library services and products, the many MARC user institutions, and the MARC advisory committees such as the MARBI committee of ALA,

the Canadian Committee on MARC, and the BIC Bibliographic Standards Group in the UK. Deanna Marcum will continue in a leadership role as head of the Advisory Committee for the Bibliographic Framework Transition Initiative.

The Library has established a Website at URL www.loc.gov/marc/transition that will be the central place for plans, news, and progress of the Bibliographic Framework Transition Initiative. It will indicate formal channels established for working with the community, receiving feedback and input from various sources and stakeholders, and proceeding in this major undertaking. The Library has also established BIBFRAME, an electronic discussion group for constant communication during the effort of re-shaping our bibliographic framework. Interested colleagues may subscribe to BIBFRAME from the Website at URL www.loc.gov/marc/transition.

US National Libraries RDA Implementation Preparation:

As announced in June 2011, the Library of Congress, National Agricultural Library, and National Library of Medicine intend to adopt the new cataloging instructions, *RDA: Resource Description and Access* (RDA), with certain conditions, and implementation will not occur before Jan. 1, 2013. As part of addressing the conditions identified, about 35 Library of Congress staff members who participated in the US RDA Test resumed applying RDA in November 2011. This will allow the Library to prepare for training, documentation, and other preparatory tasks related to the further development and implementation of RDA.

The US RDA Test Coordinating Committee continues in an oversight role to ensure that the conditions for implementation are met. The nine-member Coordinating Committee is co-chaired by Christopher Cole (NAL), Jennifer Marill (NLM), and Beacher Wiggins (LC). Other LC members are Susan Morris, Dave Reser, Regina

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Reynolds, and Barbara Tillett.

The Library's Policy and Standards and Cooperative and Instructional Programs divisions (PSD and COIN) have worked together to develop and deliver training related to RDA for Library of Congress staff and members of the broader community. In fiscal 2011, Judy Kuhagen (now retired from LC), Barbara Tillett, and other members of PSD conducted RDA training in Connecticut, Pennsylvania, Texas, Maryland, Missouri, Louisiana, and Georgia. Owing to intensive interest about RDA in Europe and Latin America, well beyond the Anglo-American constituency out of which RDA grew, Barbara and PSD staff member Ana Cristán continued international outreach from previous years. They conducted workshops and attended conferences in the Czech Republic, Colombia and Mexico (in Spanish), Germany (in German), Italy, and Puerto Rico to speak about RDA and LC's plans for implementation. Their outreach visits on behalf of RDA were sometimes accompanied by instruction in the theoretical foundations on which RDA rests, namely IFLA's *Functional Requirements for Bibliographic Records (FRBR)*, *Functional Requirements for Authority Data (FRAD)*, and the *International Cataloguing Principles (ICP)*. Continuing a practice from previous years, PSD translated more training materials into Spanish, as written documents, PowerPoint presentations, and Webcasts. More information about the LC implementation plans, training materials, and documentation can be found at URL <http://www.loc.gov/aba/rda/>.

During summer 2011, PSD prepared nearly a dozen documents for consideration by the Joint Steering Committee for RDA, including proposals for RDA instruction revisions and discussion papers for longer-range development of the code, such as its coverage of subject cataloging and the incorporation of "time" as a separate entity in RDA's theoretical model. At the October meeting of the JSC, Barbara Tillett was announced as the incoming JSC Chair.

Documentation for the US National Libraries RDA Test was posted at URL <http://www.loc.gov/catdir/cpso/RDAtest/rdatest.html>. The full announcement by LC, NAL, and NLM, an executive summary of the US RDA Test Coordinating Committee report, and the full report of the Coordinating Committee are available on the Testing Resource Description and Access (RDA) Website at URL <http://www.loc.gov/bibliographic-future/rda/>. Current information on LC's implementation plan-

ning and additional training materials are available at a new Website, URL <http://www.loc.gov/aba/rda/>.

ACQUISITIONS AND BIBLIOGRAPHIC ACCESS DIRECTORATE (ABA)

Cooperative Cataloging Programs/ Cooperative and Instructional Programs Division (COIN)

Program for Cooperative Cataloging:

The Cooperative Programs Section of the Cooperative and Instructional Programs Division of ABA provides the secretariat for the Program for Cooperative Cataloging (PCC). The PCC includes a name authority cooperative, NACO; a subject and classification authority cooperative, SACO; and two bibliographic record programs for monographs—BIBCO—and serials—CONSER.

At the PCC Policy Committee Meeting held Nov. 3-4, 2011, at the Library of Congress, most of the discussion concerned the implementation of RDA and the formation of task groups to address implementation and training issues. The decision was made that there will be a PCC Day One for RDA Authority Records. There will be many discussions of these and related topics during the ALA Midwinter Meeting in Dallas.

Even with the economic downturn, PCC attracted 42 new institutions in fiscal 2011. Of these 42 institutions, 27 were funnel members and the remainder were individual institutions. The bulk of the new members joined NACO, but every program had some gains. To join PCC, an institution must participate in the NACO program and receive training. Some of these institutions are also participating in other PCC programs, namely BIBCO, CONSER, and SACO. By the end of the fiscal year, there were 799 PCC member institutions active in one or more of the constituent programs: NACO, SACO, BIBCO, and CONSER. A considerable number of the active PCC member institutions participate through funnels.

The Getty Research Institute joined both BIBCO and the ECIP Cataloging Partnership Program in December 2011. Louise Ratliff of the University of California Los Angeles (UCLA) served as trainer for Getty, and she will review Getty's BIBCO records until it achieves independence.

The PCC BIBCO program implemented

BIBCO Standard Records (BSR) on Oct. 1, 2011 for Archival Collections and for Supplemental Requirements for Electronic Monographic Resources (Remote and Direct Access) other than Leader/06=Computer Files Materials. At the same time, the PCC implemented the revised Provider-Neutral E-Monograph MARC Record Guide, expanded to cover all formats, not just textual monographs. The Standing Committee on Standards prepared all three of the new documents.

Integrating Resources: A Cataloging Manual was updated in 2011 by members of a task force from BIBCO and CONSER. The manual <http://www.loc.gov/catdir/pcc/bibco/irman.pdf> serves as the primary documentation for cataloging integrating resources in both the BIBCO and CONSER programs.

The Minaret Subject Proposal System for proposing new and updated LCSH headings was implemented on Aug. 1, 2011. The Minaret Subject Proposal System is a Classification Web product that allows contributors to work directly in a copy of the Library of Congress Subject Headings (LCSH) database. SACO members may contribute new LCSH subject headings for topics, geographic names, fictitious characters, and buildings through the Minaret Subject Proposal System. This new mode of contribution adds multiple efficiencies to the SACO workflow; these efficiencies benefit both SACO contributors and CP Section staff working with SACO proposals.

National Union Catalog of Manuscript Collections (NUCMC):

NUCMC accessions of cataloging data totaled 2,770 in fiscal year 2011. Staff worked with sixty-five repositories located in Arkansas, California, Connecticut, District of Columbia, Florida, Illinois, Louisiana, Maine, Maryland, Massachusetts, Michigan, Montana, Nevada, New Jersey, Ohio, Oklahoma, Pennsylvania, South Carolina, Tennessee, Texas, Vermont, Virginia, Washington (State), Wisconsin, and Wyoming. Nineteen of the repositories (29%) were new participants to the NUCMC program. Since the NUCMC program's inception in 1959 it has worked with approximately 1,800 repositories.

NUCMC staff produced 3,867 OCLC bibliographic records during the fiscal year. Since the NUCMC program's inception in 1959 it has produced approximately 125,615 bibliographic records.

The first installment of the five year NUCMC Web observance of the Civil War sesquicentennial

was mounted on the NUCMC Website (URL <http://www.loc.gov/coll/nucmc>) in January 2011 and highlighted NUCMC cataloging of the last quarter century as well as related visual content. This first installment focused on the causes of the war, the election of Abraham Lincoln, the secession crisis, the outbreak of hostilities, mobilizing for war, foreign public opinion, and the press. Planning subsequently proceeded for the second installment of the Web observance that is scheduled for mounting in January 2012 and will focus on personal narratives of members of the Union and Confederate armed forces. Future installments of the Web observance will focus on the sesquicentennial of the Emancipation Proclamation and the African-American experience from slavery to the end of the war (2013); the home front, women in the war, the role of charitable organizations, economic aspects of the war, and patriotic societies (2014); and the sesquicentennial of the death of Abraham Lincoln, Reconstruction, Confederate exiles, war memorials, and the rise of veterans' organizations (2015).

Policy and Standards Division

Bibliographic Description

Library of Congress Policy Statements:

The *Library of Congress Policy Statements (LCPSs)* are statements for use with *RDA: Resource Description & Access*, in much the same way that the *Library of Congress Rule Interpretations (LCRIs)* were used in conjunction with *AACR2*. First developed for use by LC cataloging staff during the US RDA Test in 2010, the *LCPSs* have been updated for various reasons: corrections and clarifications to the original *LCPSs*; deletion of some *LCPSs* to better reflect reliance on cataloger judgment; changes to LC policy based on the experiences of testers at LC and elsewhere; and consultations with other national libraries. More than 100 *LCPSs* were deleted, added, or modified, and the additions and modifications were made available in the online *RDA Toolkit* in November 2011. More than 80 *LCPSs* were adjusted for publication in January 2012.

The current versions of *LCPSs* are freely available as part of the *RDA Toolkit*, and are also available via *Cataloger's Desktop*. The Policy and

News from the Library of Congress

Standards Division (PSD) maintains a list of current *LCPSs*, and a brief summary of changes at http://www.loc.gov/aba/rda/lcps_access.html. Several other RDA-related resources (e.g., RDA Vocabularies, LC Documentation for the US RDA Test, Information and Resources in Preparation for RDA, RDA-L, JSC Website) have also been fully integrated into *Cataloger's Desktop* and are searchable using *Desktop's* integrated search engine. RDA itself is available in *Cataloger's Desktop* to libraries with separate *RDA Toolkit* subscriptions.

Romanization Tables:

2011 was a very productive year for romanization table development. Four new or revised ALA-LC tables were completed (Judeo-Arabic, Persian in non-Arabic scripts, Thai, and Vai). Three new or revised tables are currently receiving constituent review (Khmer revision, Syriac new, Tamazight new) with discussion by CC:AAM (Committee for Cataloging: Asian and African Materials) scheduled for the ALA Midwinter Meeting. An additional nine new or revised tables are in development. At least two (Manchu, Shan) should be ready for constituent review in the next few months.

The Policy and Standards Division has been working on converting older ALA-LC romanization tables to Microsoft Word. This effort generates PDF files that are much easier to read and can be searched. In coming months the source Word DOC files will be posted to the LC Website to make table revision significantly easier. To date 36 of the 58 romanization tables have been converted. It is hoped that the remainder will be completed during 2012. Questions about ALA-LC romanization tables should be emailed to Bruce Johnson (bjoh@loc.gov) in PSD.

Virtual International Authority File (VIAF):

In the past year, the VIAF has grown to include more than 20 million source authority records and nearly 100 million associated bibliographic records from 25 different participating institutions. As of September 2011 searching and matching now include uniform titles along with personal and corporate names. For uniform titles, VIAF attempts to match records for works and expressions across sources and create clusters for them, as well as to link authors to their works and expressions. At this time no attempt has been made to incorporate information from bibliographic records into the work and expression clusters, but this is expected to take place over the next year. Usage of the VIAF has been increasing with more than 30,000 visits from 116 countries/territories reported in October 2011 and more than

6 million hits per month from automated systems such as Web harvesters or other programs. There has been a notable increase in sites that have links to VIAF for names.

Policy and Standards Division:

Classification and Subject Analysis

LC Classification (LCC) :

Available from the Cataloging Distribution Service cdsinfo@loc.gov is the new print 2011 edition of D-DR (History (General) and History of Europe). Also available from CDS is a new edition of *Library of Congress Classification: JZ and KZ: Historical Notes and Introduction to Application*. Prepared by law classification specialist Jolande Goldberg, this publication replaces the 1997 edition and provides insight into the development process, governing policies, and underlying structure to aid the user in applying LCC subclasses JZ and KZ. Both new publications are included in *Classification Web*.

New Subject Heading Proposal System:

On Aug. 1, 2011, the Policy and Standards Division (PSD) implemented a new system for making LC subject heading proposals, and for the maintenance of subject authority records. All subject authority work is now done in the new Minaret system. The system is also capable of producing the data for the annual printed editions of *LCSH*.

LCSH Genre/Form Update:

Development of *Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT)* is ongoing.

Moving images: In August 2011, PSD posted a discussion paper, "Cancellation of LCGFT character and franchise-based terms for moving images." A review of the responses showed that there was general support for the plan. Approximately 90 genre/form terms will therefore be cancelled in February 2012. The full announcement of this decision can be found at URL http://www.loc.gov/catdir/cpsoc/character_franchise_disposition.pdf.

Music: The Music Library Association (MLA) continues to partner with PSD to develop genre/form terms in the area of music. A separate, but related, project to develop medium of performance as a separate facet is described below, under Music Medium of

Performance Project.

Religion: The American Theological Library Association (ATLA) and PSD have partnered to develop the genre/form terms in the area of religion, and ATLA is also coordinating the participation of smaller library organizations organized around religion, such as the Catholic Library Association.

Literature: PSD has begun the process of examining *LCSH* for subject headings that denote literary forms and genres. Approximately 400 terms that are candidates for inclusion in *LCGFT* have been identified to date.

Further information on LC's genre/form projects, including an extensive FAQ, timeline, discussion papers and announcements, is available on PSD's Website at URL <http://www.loc.gov/catdir/cpsso/genreformgeneral.html>.

Music Medium of Performance Project:

Developing new means of access to music by its medium of performance is a major by-product for the music community of the development of music vocabulary for *Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT)*. Medium of performance is out of scope for *LCGFT*, and we have come to recognize medium as an entirely separate bibliographic facet for music, neither genre/form (*LCGFT*) nor topic (*LCSH*), that requires a separate controlled vocabulary. It is recognized as a separate identifying characteristic (element) in *RDA*. The Library of Congress has been collaborating with the Music Library Association on medium of performance vocabulary as it has been for *LCGFT* vocabulary. We are readying a list of approximately 800 terms to be posted on the LC genre/form Website that represents the vocabulary we have agreed on so far as candidates for this new controlled vocabulary. Several small categories of terms are still under discussion and will be posted later. The other major aspect of this project is to determine how medium of performance should be coded in the MARC 21 bibliographic and authority formats. The MLA Subject Access Subcommittee has sent ALA MARBI a proposal addressing this issue. It was on MARBI's agenda for the ALA Midwinter Meeting in Dallas.

Policy and Standards Division

Product Services

***Cataloger's Desktop* :**

This web-based subscription service provides cataloging and metadata documentation. With more than 300 resources and multi-language interfaces, *Desktop* incorporates the most up-to-date searching and navigation and is updated quarterly. Extensive, free online learning aids and practical tips are available. Hundreds of cataloging-related synonyms now bring together related concepts without needing to use precise references. Visit URL www.loc.gov/cds/desktop for the latest news or for a free 30-day trial. Questions about *Cataloger's Desktop* content or functionality can be forwarded to Bruce Johnson (bjoh@loc.gov) in PSD. Subscription questions should be directed to CDS (cdsinfo@loc.gov).

***Classification Web*:**

This web-based subscription service features all LC Classification schedules and all subject headings and name headings—and is updated daily. Records display non-Roman captions where applicable. For a free 30-day trial subscription visit URL http://www.loc.gov/cds/classweb/CWorder_files/ClassWebOrderForm.pdf.

QUESTIONS AND ANSWERS

Jay Weitz, OCLC



Epiphany in Stereo, or Multi-Channel, or Both

Sue Weiland, Music Cataloger at Ball State University, came upon this cataloging revelation concerning an issue that's been discussed in several past columns. She consented to share it with everyone.

Question: I've had an epiphany about the indication "multi-ch stereo" which appears on many SACDs. It seems ambiguous: Either something has two channels, or it has more than two channels, so what does it mean? Typically those words are in a box which is black on the top half and white on the bottom half. The word "multi-ch" is in the black half, in white lettering; the word "stereo" is in the white half, in black lettering. This has the effect of sort of splitting them off from each other—the entire phrase is not in one color on one background, as one would expect if it is to be read together. I'm looking at a Chandos release, and for the first time, next to the box, is this: "All tracks available in stereo and multi-channel." Suddenly I realized it was a choice, not a (impossible) simultaneous occurrence. This is a hybrid CD. (Indeed, all the SACDs I've seen have been hybrids.) It now seems screamingly obvious that "multi-ch" applies to the SACD layer, and "stereo" to the standard CD layer. We really have two different "other physical details," not surprising since we have two layers. One is "digital, stereo." The other is "digital, multi-ch, SACD." Our mistake—or at least my misunderstanding—to date has been to record less than half of it in 300 subfield \$b and then add the nonsensical note "multi-ch, stereo." LC practice is to add things in subfield \$b if it helps to select playback equipment for "the full audio effect." It makes sense that their *New Sound Recording Formats: Library of Congress Practice* (<http://loc.gov/catdir/cpsa/soundrec.pdf>) would default to including other physical details for the full audio effect, i.e., adding "SACD." What I don't understand about their guidelines is why "multi-ch" or other indications of channels (e.g., 5.1, which is sometimes stated on the item instead of multi-channel) was omitted. What do you think of my epiphany?

The next question, of course, is how this affects how one catalogs a hybrid CD. I thought about this some, too, and came up with the following draft for our local procedures:

1. Use two 007s, differing in \$e, to describe each layer.

007 \$e s for the standard CD layer

007 \$e z for the SACD layer

This may vary, witness the SACD titled *Genius Sings the Blues*, where both layers were in mono. Then you would need only one 007:

007 \$e m

2. Fully describe the SACD layer, using whatever is on the item to describe the number of channels. Examples:

300 \$b digital, multi-channel, SACD

300 \$b digital, 5.1 surround, SACD

300 \$b digital, surround, SACD

300 \$b digital, 5.0, SACD

300 \$b digital, mono., SACD (for the same *Genius Sings the Blues* hybrid)

300 \$b digital, SACD (if it does not state the number of channels, e.g., Scandinavian cantatas / Buxtehude)

3. Add a standard note to spell out SACD and explain that it's a hybrid. [We devised this language locally when hybrid SACDs first came out. Used to say "(SACD)" after the first sentence; that was deleted when "SACD" moved to the 300.]

500 Super audio compact disc. Can also be played as standard compact disc.

4. Add another note to further explicate the physical details of the SACD layer, and to give the physical details of the standard CD layer. This note may be omitted if there is no verbiage about the SACD and no indication of the number of channels on either layer. Examples:

500 Direct Stream Digital for SACD layer. Stereo for standard CD layer.

500 Direct Stream Digital and HDCD for

SACD layer. Stereo and HDCD for standard CD layer.

500 Direct Stream Digital for SACD layer.
Both SACD and standard CD layers in mono.

Whaddya think? Have I gone astray anywhere? Hmm, maybe #4 should be a 538?

Answer: Your epiphany sounds brilliantly sensible to me. Actually, as I look back at some of the earlier exchanges about the mysterious “multi-ch, stereo” designation and its

variations, you’re right – it is “screamingly obvious.” As to your local procedures, I’d agree with most of them. On your Point 2, as I read 6.5C7 and its LCRI, we are limited to the terms “mono.,” “stereo.,” and “quad.” to describe the “Number of sound channels.” So for your first, second, third, and fourth examples, I’d put the various other terms in a note. “SACD” is fine, as per the “New Sound Recording Formats: Library of Congress Practice” document (<http://loc.gov/catdir/cpsosoundrec.pdf>). On your Point 4, it’s a matter of taste, but I’d have no trouble combining this with the previous SACD note. If kept separate, field 538 may be more appropriate.

MonoPhonic MP3?

Question: I am cataloging my first MP3 containing various works conducted by Toscanini, in CD format. In the 300 field, subfield \$b, I have: “digital, MP3 file”. The item clearly states that it is a mono. recording. LC’s example did not contain mono. or stereo. Does this information go in a quoted note for MP3s? Also, I put field 006 for electronic resource in the record. I am not sure that is correct, as there is a PDF file on the disc containing a list of the contents on the item. Should I use field 007 reflecting this instead of the 006?

Answer: If the disc clearly identifies itself as “mono,” you should include it in field 300 subfield \$b: “digital, mono., MP3 file”. If there is more to be said about it, a quoted note could certainly be appropriate. Because MP3 files are electronic resources, an electronic resource 006 would be called for, regardless of the presence of a PDF file. Field 007 for the physical aspects of the electronic resource would also be a good idea.

New 041 Subfields in Concert

Question: I’ve just come across another one of those crazy CD/DVD packages where the same concert performance is on each. In this case, I’ve decided that the CD is the primary object, so I’m using the Sound Recordings workflow. Everything on the CD is piano music, so my language fixed field value is “zxx”. There’s an accompanying booklet containing program notes in English, French, and German. Of course, the DVD not only contains the concert (71 min.), but it also has a 10 minute “behind the scenes” bonus about making the recording. This is in English and Turkish (interspersed) with optional English, French, and German subtitles. This is where I’m getting confounded on the 041. The DVD obviously has a language (well, I think two languages) that would normally be recorded in the 041 subfield \$a, but recording that information there somehow seems

to misrepresent my primary object, the CD. Naturally, I have no problem encoding the subfield \$j values. What do you advise?

Answer: If you are following the LC “New Sound Recording Formats” recommendations (<http://loc.gov/catdir/cpsosoundrec.pdf>) and treating the DVD as accompanying material (in 300 subfield \$e), then one can justify coding the languages on the DVD in 041 subfields \$g, \$j, and \$m. Of course, describe the whole situation in notes. By the time you read this, subfields \$k (Language Code of Intermediate Translations), \$m (Language Code of Original Accompanying Materials Other Than Librettos), and \$n (Language Code of Original Libretto) will have been implemented in WorldCat as part of the 2012 OCLC-MARC Update.

Questions & Answers

Irresponsible Contents Notes

Question: I went poking in BFAS because I'm working on a contents note where I am giving only performers after the titles, not composers. I'm putting them in parentheses, but I can never remember whether to precede them with a space-slash-space or not. There was no clear help on that. Is there an accepted practice? For example: "\$t Rainy day \$r (feat. Koda Kumi, KM-Markit)" versus "\$t Rainy day / \$r (feat. Koda Kumi, KM-Markit)." BFAS does have a nice complicated example for use of subfield \$r in enhanced formatted contents notes. The first half of the example, up to the hyphen, makes sense, as the performers are different for the two works by the same composer, and would seem to suggest that performers don't have to come after a slash. The second half, however, has me confused and raises another issue. In it, there are two works by the same composer and the performers are the same. I guess that's one way to do it, but if I were making that note, I'd say: "... \$t Snap! \$g (6:55) ; \$t Blue like an orange \$g (9:43) / \$r Michael Daugherty (Oberlin Contemporary Music Ensemble ; Larry Rachleff, conductor)." Is that correct, too? And it would use only one \$r, as there are no intervening different subfield codes? Despite my example above, I'm generally in favor of repeating information for greater intelligibility and

hooking up what goes with what. (Aha! Linked data!--ok, ok, not really.) AACR2, of course, discourages repetition here, as it does in so many places, reflecting the 1978 need to save space. If you're going to repeat the performers, why not repeat the composer, too, for each work? That question is rhetorical; I don't expect you to defend examples in BFAS.

Answer: When it comes to punctuating contents notes, there are many cases where you have to make it up as you go along. In that BFAS example that you cite (under field 505 subfield \$r), I'm guessing that the identical performers playing the two Daugherty pieces were repeated simply to be consistent with the different performers on the two Miller works. The way that you've suggested is also defensible, but it introduces an inconsistency that might bother some catalogers. A matter of taste, I guess. In a case where you are citing only performers and not composers, the parenthetical performers would not be set off from the titles by a slash. In the second edition of *Music Coding and Tagging*, I tried to offer guidance on some variations, including several examples (on pages 251-256) with and without composers, with and without performers, and combinations.

Wandering Unaccompanied Through Uncontrolled Headings

Question: One of our patrons recently asked us why we didn't group together groups that sing a cappella. Well when we check we find there is definitely an authorized subject for that term. But we also cannot find other library systems making use of the term either. Do you have any wisdom and/or insight as to why that subject is not used for a cappella groups? The OCLC number of the subject is sh2001006506. Thank you for any help you can provide for this question.

Answer: If you look at the fixed field in Authority record sh2001006506, you will notice that "Auth/Ref" is coded "b" for "Reference Record (untraced reference)" and "Subj use" is coded "b" for "Heading not appropriate as subject added entry." In other words, this record is a reference from "A cappella ..." to "headings for vocal compositions containing the word 'unaccompanied' as a medium of performance, e.g. Choruses, Unaccompanied; Requiems, Unaccompanied; Vocal quartets, Unaccompanied," as it states in field 260. The current construction of medium of performance head-

ings in LCSH for musical compositions is outlined in the *Subject Headings Manual* H 1917.5, Section 8 and following. Generally, a cappella works are designated as "unaccompanied" in one way or another in LC subject headings. One of the various subject searches on "unaccompanied" in WorldCat would be the approximate equivalent. We have yet to see what changes will occur when the music genre/form heading project that is part of the *Library of Congress Genre/Form Terms for Library and Archival Materials* (LCGFT) thesaurus is completed a few years hence. In the meantime, you have some options for adding an "a cappella" designation to your local records, if you feel that's necessary in spite of the provisions that existing national standards make for designating unaccompanied vocal works. Field 653 for uncontrolled subject terms is the most obvious. If you decide to go in that sort of direction, it is strongly suggested that you document your decision and the reasons for it, and then apply it consistently.

For Music Scholars · Librarians · Performers · Faculty Members

Notes

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