



MUSIC OCLC USERS GROUP

NEWSLETTER

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FROM THE CHAIR

**Marty Jenkins
Wright State University**



**Thank you! Thank you!
THANK YOU!**

The generosity of the members of MOUG never ceases to amaze me. As many of you will recall, at our Business Meeting in San José outgoing Board member Steve Luttmann challenged us to raise \$5,000 over the next two months to support the Ralph Papakhian Travel Award, and offered to match those donations with \$5,000 of his own. Well, you certainly rose to the challenge! In less than one month the target was reached and surpassed, with \$5,315 received as of April 1. Many, many thanks to Steve for his remarkable offer, and to all of you for responding so generously and quickly. And what a wonderful way to honor the legacy of Ralph Papakhian, a teacher, mentor, colleague and friend to so many of us.

The great thing is that this financial generosity is merely a new manifestation of a spirit that has infused MOUG throughout its history. Each year we gather for an annual conference that is only made possible through the efforts of a hard working group of volunteers, our Program Committee, and each year almost all the content is provided by you, the members of MOUG, sharing your time and your talents for the benefit of your colleagues and the wider

library profession. This year was no exception, as you know if you were in San José, or as you can see reading the session summaries in this Newsletter. So again, thanks to all of this year's presenters, and to the 2013 Program Committee led by Continuing Education Coordinator Mac Nelson: Rebecca Belford, Nara Newcomer, Molly O'Brien, James Procell, Sandy Rodriguez and Tracey Snyder. At this time I should also acknowledge the generous assistance that our conference receives from the Music Library Association. Our thanks to Linda Blair, Jim Zy-chowicz and A-R Editions for their assistance with online registration, and to the MLA Local Arrangements Committee and Convention Managers Laura Gayle Green and Jim Farrington for all their help ahead of and during the meeting.

In other news, MOUG will participate in a joint conference with the Online Audiovisual Catalogers (OLAC) in the fall of 2014. This will be in addition to our usual February 2015 meeting, and planning is already underway. Watch the Newsletter, website, and email list for more details.

Speaking of the website, I am pleased to announce that Jennifer Matthews has been appointed MOUG's new Web Keeper. Our thanks to outgoing Web Keeper Tracey Snyder for her dedicated service!

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.

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The Music OCLC Users Group is a 501(c)(3) 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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Plenary Session: WorldCat Local

Rebecca Belford (University at Buffalo)
Jay Weitz (OCLC)
Verletta Kern (University of Washington)

Rebecca Belford (University of Buffalo) began the session with “MOUG & WorldCat Local,” a history of MOUG-OCLC cooperation on WorldCat from at least 1999 onward. (Note that WorldCat Local and worldcat.org are largely similar in terms of interface, with the former arranged in cooperation with an institution and the latter non-institution-specific.) MOUG submitted its first enhancement recommendations in 2010; the most recent iteration appeared in September 2012.

Recurring themes:

- “small focus, big impact” recommendations: post-search display, facets, searchability, clearer display of complex relationships.
- “music matters” – although implementation of music-related recommendations would benefit all users, not just music users.
- FRBR user tasks: effective links between related items.
- Link-related recommendations, often preceded by display requests. Do links work effectively/intuitively?

Success and Progress:

- Display of performers/production notes (5xx).
- Suppression of AllMusic in favor of more thorough cataloger notes (the contract with allmusic contract has expired anyway).
- Display/linkage of subject uniform titles
- Inclusion corporate main entries in author facet (but further work needed, perhaps aided by GLIMIR).

Still outstanding:

- Hyperlinks for genre/format headings.
- Display of statement of responsibility near transcribed title (might be effected in next WCL rollout).

- John Adams link: hyperlink is actually author keyword. OCLC product team says it will use VIAF in future.
- 240s still display as “other title” and display only \$a.
- Added entries: all \$a thrown into paragraph block under title. Duplicate \$a fields have been removed, but that’s about the only progress so far. 700 12 titles are stripped out altogether, although these should be present and function as hyperlinks. The product team is “taking into consideration” the MOUG recommendation for bound author-title links.

Outstanding editions-and-format issues:

- Multiple icons.
- What does “edition” in “search all editions” mean? Right now it means “all formats.”

Belford’s top 2 recommendations:

- Display conference names
- Display title/name-title added entries

Jay Weitz (OCLC) followed with a presentation titled “Reintroducing GLIMIR.” GLIMIR stands for Global Library Manifestation Identifier. The GLIMIR project is characterized by:

- Manifestation clusters: describing records describing the same manifestation – then indexing them in WorldCat (e.g., parallel records of same content and form but in different cataloging languages).
- Content clusters: identifying records describing manifestations with the same content – then indexing them in WorldCat (e.g., originals, reproductions, microform or digital reproductions).

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- Improving FRBR work sets by merging those containing records that GLIMIR assesses to be equal in content (informing FRBR of algorithm improvements).

The FRBR algorithm works in real time, creates author/title key, creates work clusters, and assigns an OCLC Work Identifier (OWI).

DDR (Duplicate Detection and Resolution) is a related project, working offline, launching queries, determining which of competing records is to be the “retained” record by means of a resolution program. GLIMIR creates clusters/identifiers by adapting DDR algorithms. Of course detection/resolution requires human intervention and thought, as not every perceived duplicate actually is one and vice versa. A newly introduced DDR system works on all formats (not just books) but of course still requires human judgment. Also, parallel records may seem to be duplicates to end users, but OCLC doesn’t think of them that way: GLIMIR exists to take care of this and thus complements deduping. Thirteen million duplicate records have been deleted since 1992. Sparse records require special attention because they seem mergeable with more detailed records and could, without such attention, exert a “black hole” function on the database.

GLIMIR/DDR deduplication involves some flexibility: typo tolerance in pagination; improvements to lists of “noise titles”; increased sensitivity to matters of language/translation; interpretation of various size conventions (e.g., “22 cm” vs. “8vo”), normalization of titles. The process involves comparison of 5xx responsibility notes to avoid clustering different performances in the same content cluster, with similar attention paid to dates; score vs. parts vs. score-and-parts, etc.

“Display using GLIMIR clustering” available in Connexion but progress isn’t yet such that it yields reliable results. Ditto Cataloging > Show > All GLIMIR Cluster Records.

Verletta Kern (University of Washington Libraries) reported on OCLC’s “FirstSearch Advisory Group,” of which she is a member.

The Group was formed in June 2012, consisting of twelve librarians from eleven libraries, with a charge to

update discovery while “maintaining expert capabilities for staff”; it is also charged with proposing means to make the new interface mobile- and tablet-friendly. Specifically, the Group conducts one-on-one virtual usability testing, discusses of MOUG requirements, conducts virtual meetings for feedback, and provides prototype feedback.

What does the product look like so far? There are basic, advanced, and expert search options. Advanced search consists of field keyword searching, but there’s a “match only this phrase” option (expert searching allows left-anchoring). Advanced searching offers certain limits (format, year, language, audience, content); two “only—“ buttons; brief display; new detailed display with brief list in left-hand column; “in my library” button, and MARC record button for staff access (upon login).

Kern compared the evolving product to MOUG’s WCL enhancement recommendations. “We’re getting there”: 505 contents do display; performers display above the fold if not blocked out by big blocks of 700 responsibilities. The “John Adams” problem persists to some degree. Uniform titles now displaying, if at the bottom of the record, and work as single hyperlinks – except that 700 \$t added entries still don’t appear. OCLC promises improvements for the April 2013 beta rollout. (Will the parts of 700 12 fields be linked together? This is not yet clear.) 655 genre headings are not yet there; these are also promised for April. 048s now display in real language below subject headings. 518 production notes appear below subjects and performers. Coming soon: display of 254; 7xx \$t; genre headings.

What’s next for the advisory group?

- Usability testing (6 music grad students at University of Washington).
- Open beta testing at end of February 2013.
- Open migration to new FirstSearch July 2013, but old FirstSearch to run parallel through mid-2014

Kern posed to the membership several questions to which the Group wanted feedback:

- 382 Medium of Musical Performance: should it display, and where? -- Since it acts like subject/

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genre, have it display there, and be indexed. When vocabulary is developed for this field, then instruments etc. will be stripped out of subject headings, so they have to go in this field.

- 028: should be displayed in records? – Please! Near ISBNs at least; maybe toward the bottom of the record would be okay. Certainly researchers need it; even students need it when comparing editions, and Chicago style demands it. Goldner noted that OCLC does already index everything, so the work is already done, but what is the index key for it? Is it indexed as keyword or as a particular field?

- What is your top-3 dream list of enhancement features? (Of course the initial discussion did not immediately settle on three wishes):

- ◊ The ability to find a score; click; get a relevant recording.
- ◊ Pair up 100 and 240, if only on the hind end. Will future RDA implementation take care of this?
- ◊ Fix the “john adams” problem!
- ◊ Enable the user to enter “Schubert piano sonata d 664” and get only relevant results, including sets with no added entries or contents notes.
- ◊ Why does “or” seem to be default operator and not “and”? Goldner: “and” indeed is, but the search is on entire WorldCat records, including nondisplaying fields.
- ◊ If you get results based on fields that don’t display, could those fields display in response to a particularly search (e.g., override field suppression? Goldner responded that some people at OCLC have

been asking for that for years, and OCLC has the technical capability to do it. Belford asked if it would be possible to display a complete record with real text labels but not MARC fields? Displayed records would thus be less scrapeable.

- ◊ Display different formats in different ways. Goldner noted that format-driven display might be under discussion (including higher-quality records display earlier in the list).
- ◊ OCLC has to understand difference between “discovery user” and “hit-and-run” (known-item) user.
- ◊ Have 048 search in patron meaningful way: “I need no more than 2 bassoons” etc. This is even more urgent when dealing with recordings with multiple pieces.

The following priorities (still not three!) evolved at the end of the discussion:

- Bound heading searches with full controlled name/title information. OCLC really needs to provide this because some of us have author-title searches in our current catalog interfaces, and we would lose this functionality if we migrate to a forthcoming OCLC product.
- The ability to move from one iteration of a musical work to another using bound heading searches.
- Highlighting of search terms in results.
- Searches by instrument(s).
- Provide a call number browse (Goldner noted that this is in the pipeline; the current lack of such a search irritates him, too.) This should apply to all call numbers, not just LC call numbers displaying in bibliographic records.

Reported by: Stephen Luttmann, (University of Northern Colorado)

Plenary Session: WorldShare Management Services

Matt Goldner, OCLC

William “Mac” Nelson, University of North Carolina at Greensboro

Matt Goldner (OCLC) opened the first half of the plenary session by offering a brief review of OCLC’s WorldShare Management Services, “Re-Integrating the Library: WorldShare Management Services.” OCLC’s development of WorldShare takes advantage of some of the opportunities facing libraries:

- Streamline workflow – do things differently to gain capacity to do other things
- Be where users are – power of cooperative syndication
- Get control of e-management and access
- Exploit new opportunities for collaboration with other institutions.

Goldner shared illustrations of the proliferation of communication and library management tools. WorldShare re-integrates everything back together into a single system running in the cloud. All one needs is a web browser!

WorldShare is not so much about networking machines and software together, but about taking advantage of the collaborative abilities of the cloud and open systems to bring people and useful services together. Library partners can build or embed cloud discovery services, social research, academic search, and social reading into their services.

Collaboration is another key characteristic of WorldShare. Goldner shared an illustration of cooperative maintenance, where many hands make light work resulting in a much-improved discovery experience.

Finally, WorldShare is a rapidly growing community, with the hundredth library to go live shortly. There are 166 total libraries subscribed.

William “Mac” Nelson (University of North Carolina at Greensboro) presented the second half of the plenary:

“The Transition to WMS: A Cataloger’s View from the Middle of Things.” Nelson is involved with his library’s move to WorldShare Management Services, a process which he termed “an epic event.” UNCG (part of a two-institution cohort) is the largest institution to join WMS. UNCG also brings the largest body of musical bibliographic data to WMS. Most of the functionality needed for full access to the library’s musical holdings is in place, but some of the functionality is still being developed.

The WMS implementation process is being managed by teams from the library and OCLC. The timeline involves a total of six batchload projects before going live in June 2013. Extracted records are delivered to OCLC to set holdings and created local holdings for each item. OCLC will “massage” the records, making local notes available to UNCG but not to searches from outside UNCG. Events further down the timeline will include marketing, testing, loading patron and circulation files, learning the system, and finally shutting down the current SirsiDynix Symphony system.

Testing of the data display prior to load production revealed some issues. The WMS display includes information from three sources: the master OCLC bibliographic record, the local bibliographic data, and the local holdings record. One of the key concerns for the data migration was that local data remain intact through the migration and effectively display for the users; the result was that the request for local bibliographic data was much more complex than previous institutions migrated to WMS. Sample records representative of the requirements were delivered to OCLC and upon their return, UNCG had only ten days to review the WorldCat Local display. The OCLC implementation team was able to make some adjustments to problems, such as making the 533 field display. Another issue involved the lack of the 830 \$v display. However,

WorldShare is not so much about networking machines and software together, but about taking advantage of the collaborative abilities of the cloud and open systems to bring people and useful services together.

the most significant issue was the serious limitations in uniform title display. Composer headings were missing dates and titles were completely split off from the composer name in the display. In addition, no display was made for any additional controlled information in field 700—a huge problem for compilations or bound-with materials!

Nelson concluded by describing the pioneering work being done with WSM as interesting for many reasons, not the least of which is “being the window this whole process opens on the future.” He hopes that his institution’s efforts will help future libraries, especially with crucial issues such as uniform title and MARC field displays.

Reported by: Mary Huisman (University of Minnesota)

Matt Montgomery Receives MOUG Distinguished Service Award

The Executive Board of the Music OCLC Users Group (MOUG) is honored to name **Matt Montgomery** (OCLC) as the eleventh 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 26, 2013 during the MOUG Business Meeting in San José.

Matt is one of the unsung heroes who work tirelessly and anonymously behind the scenes at OCLC to improve Connexion functionality. He has been the primary developer to support the controlling functionality for OCLC’s Web-based Connexion browser and the Windows-based Connexion client since 2002, and from December 2010 through May 2011 was responsible for completely revising the rules used to apply punctuation when headings in bibliographic records are “controlled,” that is, linked to established Library of Congress authority records. Prior to the changes implemented in May 2011, Connexion users were unable to control some types of headings because the controlling functionality used a set of punctuation rules that were not copasetic with many uniform titles. The music community, in particular, found this situation frustrating and many email messages were sent to OCLC and to various email discussion lists reporting incorrectly controlled headings and requesting OCLC resolve the problem.



The inability to correctly control music uniform titles created a significant hardship for users, often requiring users to individually control headings rather than using the Control All command to ensure correct punctuation was not changed in name/title entries.

Over time, various policy changes and projects to resolve inconsistencies in existing authority records were completed, and that effort enabled OCLC staff to revisit the punctuation rules and make the appropriate changes to enable the controlling software to correctly handle music uniform titles. The project required extensive attention to detail and understanding of the relationships inherent in music uniform titles.

Matt’s professional dedication to ensuring the correct handling of each mark of punctuation in literally thousands of test cases ensured a smooth implementation of a very high-risk and visible project.

Over the years, Matt has been responsible for modifying the controlling software to reduce/eliminate inappropriate tag flips, to allow date expansion of personal names, and to provide the ability to automatically append subfield “v” to series headings, eliminating many manual steps to append uncontrolled elements. Matt has also been active in the development of new functionality to automatically control headings in bibliographic records regardless of how the records were added (online or offline). This effort will greatly improve the quality of the WorldCat database for all users.

photo courtesy of OCLC

Lightning Talks Session: RDA

RDA Lightning Talks were first on the schedule at MOUG's February 2013 meeting in San Jose. Talks are normally limited to 3-5 minutes; this year the time allotted for each one was increased to 10 minutes due to the importance of discussing RDA.

"RDA Terminology Changes and Record Display Comparisons"

Kathy Glennan, University of Maryland discussed many of the changes that will occur when catalogers begin to use RDA. Some of these are changes in terminology, in cataloging practices and in the display of the bibliographic record.

Differences in terminology are too vast to list here. For the uninitiated, it would be helpful to begin with an understanding of the principles behind FRBR and FRAD. Thinking in terms of WEMI (Work, Expression, Manifestation and Item) has made possible a new vocabulary for catalogers to use to achieve a more detailed description of library resources.

Glennan said new cataloging practices will eliminate some abbreviations in cataloging, while retaining others. Catalogers will begin to spell out common words such as "pages" and "editor," while abbreviating words such as "number" and "minute." For more information, consult the RDA rules, Appendix B.

The concept of a person will change in RDA to include fictitious characters. For example, AACR2 instructed catalogers to enter a work by P. D. Q. Bach under Peter Schickele. RDA instructs us to enter the work under P. D. Q. Bach, with an added access point for Schickele.

The absence of the GMD in RDA records will be immediately noticeable in the OPAC. These have been replaced by three 3xx fields that indicate the content, medium and carrier of the item. Glennan's RDA example was a bibliographic record for a sound recording by the musical group Freakwater: the GMD [sound recording] no longer appeared, replaced by the 3xx fields

(performed music; audio; audio disc) and there was no longer a note stating "compact disc." Additionally, the entry for Freakwater (Musical group) was moved from the 100 field to a 700 field.

"Teaching RDA : a First Attempt"

Jean Harden, University of North Texas reported on her experience of teaching two students to catalog materials using RDA. One was a newcomer to cataloging; the other was a copy cataloger of music with AACR2 experience.

The course was divided into two parts. In the first half the students were given an introduction to FRBR, then records for scores and sound recordings were created in AACR2 and RDA. The RDA records had to include all RDA elements and the rules for creating them were explicit.

In the second part of the course the two students worked on their own instead of being taught in a classroom setting. They were given a list of core RDA fields for the records they were to create.

Harden found that the copy cataloger with AACR2 experience didn't seem to do as well as the newcomer when creating bibliographic records. These were essentially AACR2 records with RDA rules applied. The student who was new to cataloging was more readily able to apply the rules of RDA objectively and create a "pure" RDA record free from the pre-existing prejudices of AACR2.

Harden said: "New catalogers and people who already know AACR2 will learn RDA via very different routes, but both can produce good results. For the newbie, engaging RDA directly can work well. For the person who already knows AACR2, a list of desired fields (RDA Core, or LC Core, or both), plus a pointer to the MARC21 to RDA mapping in the Tools tab of the RDA Toolkit can make all the difference and enable the production of "true" RDA records instead of merely AACR2 records with RDA rule numbers."

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“RDA: Not Just for the Big Boys”

Damian Iseminger, New England Conservatory of Music, talked about the importance of using RDA in small music libraries. RDA is designed not just for large institutions; smaller ones can use it as well. He said that “while RDA implementation may present some unique problems to small libraries, they can be overcome if you are willing to be curious and proactive.”

It helps to simply start cataloging in RDA (“you don’t have to be a Rabbi of the RDA text!”). The following suggestions were given for a more successful transition:

1. Have curiosity!
 - Actively participate in professional organizations like MOUG and MLA
 - Find a way to get the RDA Toolkit
 - Take advantage of what’s out there and don’t reinvent the wheel.
2. Be proactive
 - Cultivate relationships with IT in your institution
 - Offer your services
 - Go the extra mile
 - Talk with your colleagues about RDA
 - Provide RDA examples to your colleagues
 - Be the expert

“Unearthing, or, Digging into RDA”

Kevin Kishimoto, University of Chicago, cataloged the sound recording of our dreams--or nightmares--depending on one’s perspective as a cataloger. “Unearthing” is the title of a sound recording and is described as “a collaborative multimedia project,” containing CDs, LPs and photos. These are accompanied by a poster and an envelope marked “Private and Confidential” that holds a photo of Alan Moore and a dot matrix computer printout. The cataloged set may be viewed at OCLC no. 648940328.

Kishimoto said he wanted to encourage catalogers to learn the rules of RDA “by really digging into it.” While it’s perfectly reasonable to begin with items that are easy to catalog, it may be necessary to get outside one’s comfort zone to better experience the new rules. Unfortunately, easy shortcuts aren’t always available.

He said: “Cataloging this difficult box set forced me to better understand how RDA resolves questions of multiple carriers, collaborative creators, and related manifestations.”

“RDA, MARC, Compilations and You”

Casey Mullin, Stanford University examined the treatment of compilations in RDA. Under the rules and procedures of AACR2, LC has thought of compilations as a “work of works” or “work of expressions.” Mullin explained that in contrast, RDA regards a compilation as “two or more works or expressions manifested together in a single resource, regardless of mode of issuance.” The word “compilation” is not defined in the RDA glossary.

By default in the MARC record, the RDA treatment of a compilation will result in the use of 245 0x unless conditions exist permitting use of 1xx. Again, this is in contrast to AACR2, where the default was to presume a main entry and “entering under the title” was thought of as the exception.

Four common cataloging situations were identified; two of them pointing to obvious compilations and two not-so-obvious:

Obvious:

1. Works by multiple creators. Of these, some have a collective title and some do not. The concept of “performer main entry” doesn’t exist in RDA.
2. Works by a single composer. These could be complete works, or incomplete.

Not-so-obvious:

3. Accompanying material. For example, resources with program notes in a booklet. Mullin noted that “accompanying material also is not defined in the RDA glossary.
4. One work with multiple expressions, such as a facsimile reproduction accompanied by a modern edition or a score published in both original and modern clefs.

Mullin said: “Tread lightly with the 1xx! Be cognizant of all the different types of compilations, and forget the rule of three.”

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“Equally Valid Choices in RDA (Some More Equally Valid Than Others)”

Tracey Snyder, Cornell University discussed cataloger’s judgment in relation to RDA. She said “there are many instances in RDA where different valid choices on the part of the cataloger may result from the application of various components of RDA such as alternatives, optional omissions, optional additions, etc.” An example would be the title in all capital letters, which in RDA may be transcribed exactly as presented in the resource or—equally valid—changed into conventional sentence case by the cataloger according to his/her judgment or local practice.

Governing many of these cataloger choices will be the various supplements to RDA: LC-PCC Policy Statements; PCC RDA BIBCO Standard Record (BSR) Metadata Application Profile; MLA Best Practices, and so forth.

The abundance of choices means that in RDA records we will see variations in cataloging practices. “Ultimately, music catalogers should pay attention to the MLA Best Practices as they continue to develop, and look for guidance there,” Snyder said.

Reported by: Chuck Peters (Indiana University)

MOUG Hot Topics

Matt Goldner (OCLC)

Jay Weitz (OCLC)

It may have come as no surprise that the 2013 MOUG Hot Topics session centered around two topics that dominated much of the entire MOUG meeting: OCLC WorldShare Management Systems and WorldCat Local. Matt Goldner and Jay Weitz from OCLC took turns answering questions regarding WorldShare and WorldCat, as well as a few other subjects.

The session began with a discussion led by Matt, who answered a query about users’ experiences with FirstSearch, and how they might be affected when switching from FirstSearch to using WorldCat Local “quick start.” Matt replied that OCLC will not be continuing the old display, but one change that should improve user navigation is that quick start will elevate links to local holdings toward the top of the search results list. A member of the audience followed up with a question of whether libraries who had not yet implemented quick start would be at a disadvantage, but Matt suggested that their searching experience will be improved, and a lack of experience using quick start should not be a hindrance.

Matt also discussed the structure of OCLC services, outlining current functions and how they will change, particularly with WorldShare Management Systems. He reviewed some of the WorldShare collection capabilities, such as collection manager and record manager, the latter of which he noted is still being tested in beta version. He indicated that most services are moving into WorldShare Metadata Collection Manager.

The conversation briefly turned toward a question about bibliographic notification from OCLC for changing records. Matt reminded the audience that OCLC uses data gleaned from batchload records in order to continue enhancing their master records. A question was raised about the 019 field, and Matt pointed out that this field is used for old OCLC numbers when records have been merged. If a record changes, OCLC will send a new one to overlay in the local library catalog, and likewise, if the 019 field changes, they will also send a new record.

Following the discussion about WorldShare, Jay answered a question about the nature and extent of OCLC involvement with the Bibliographic Framework (BIBFRAME) initiative led by the Library of Congress. Jay mentioned some of the institutions that have been

Reports from the MOUG Annual Meeting

February 26-27, 2013, San Jose, CA

developers and experimenters of BIBFRAME, including the National Agricultural Library, the National Library of Medicine, and the Library of Congress. He underscored that the BIBFRAME effort recognizes the limitations of MARC 21 and foreshadows the gradual move to a post-Connexion environment. OCLC has responded by converting WorldCat classic into BIBFRAME data and supporting linked data efforts, such as schema.org, which is trying to coordinate a universal vocabulary for web designers and users. Jay referenced the document released by LC last year, *Bibliographic Framework as a Web of Data: Linked Data Model and Supporting Services* (www.loc.gov/marc/transition/pdf/marclid-report-11-21-2012.pdf), pointing out that the goal of BIBFRAME is to support more effective discovery of library materials, and to help libraries sync their metadata with vocabulary used by web searchers.

Matt continued the discussion about linked data, mentioning that content of WorldCat is available to search engines. He briefly demonstrated how linked data appears in a WorldCat record by conducting a basic search in worldcat.org and showing where linked data appears, at the bottom of each full record. Of the 650 million item records licensed by OCLC, 165 million items are available and viewable to anyone accessing WorldCat online. One drawback to the current in-

terface, as Matt showed us, is that Internet Explorer is not yet supported, and does not appear to play well with Java. Other browsers, such as Firefox and Google Chrome, are recommended instead.

The next question asked whether record data from Naxos music collection was available in WorldCat. Matt answered, stating that the entire library had been delivered to OCLC, and OCLC will activate all titles as soon as possible. 25,000 titles should become available in March, and OCLC will continue to catalog and add records at a minimum pace of 1000 records each month entered both automatically and manually. The 040 field will be used to indicate if records were contributed by Naxos or other libraries. Less than full (brief) records may become available, but Matt indicated they will be AACR2 records, at least until further notice.

Just as it was time to move to the next session, a member of the audience asked Jay if BIBFRAME developers have been addressing concerns of music libraries and their constituencies. Unfortunately, the question could not be answered in detail due to time constraints, but it served as a brief reminder that MOUG members would do well to stay aware of the implications of BIBFRAME developments and support advocacy efforts for the metadata needs of music libraries.

Reported by: Jacey Kepich (Interlochen Center for the Arts)

Five Ralph Papakhian Travel Grants Awarded for the 2013 Annual Meeting

The Executive Board of the Music OCLC Users Group (MOUG) is pleased to announce five recipients of the Ralph Papakhian Travel Grant. This award was established in 2011 to support attendance at the annual MOUG meeting and, in recognition of Ralph Papakhian's mentoring role in music librarianship, is especially intended to support newer members of the profession in both public and technical services. It was possible to fund the five awards due to several generous gifts to the fund.

Travel grants were awarded to:

Claire Marsh (Leeds College of Music)
Christina Linklater (Harvard University)
Jacey Kepich (Interlochen Center for the Arts)
Karla Jurgemeyer (St. Olaf College)
Kristen Heider (Southern Methodist University)

Congratulations, all!

**Minutes, MOUG Business Meeting
DRAFT
February 26, 2013, San Jose, California**

Chair Martin Jenkins (Wright State University) called the meeting to order at 5:01 p.m.

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 the 2012 meeting.
- b. Chair Martin Jenkins called for a motion to approve the 2011 minutes as printed in the MOUG Newsletter, was seconded and passed unanimously.

3. Approval of minutes from the 2012 Dallas business meeting

- a. In the future, business meeting minutes will be distributed electronically in advance of the annual meeting.
- b. Chair Martin Jenkins called for a motion to approve the 2012 minutes, was seconded and passed unanimously.

4. Board Reports

a. Chair (Martin Jenkins (Wright State University))

i. Appointments

1. Upon the advice of the Continuing Education Coordinator, appointed the following to the Program Committee for the 2013 annual meeting: Rebecca Belford, ex officio (University at Buffalo), Nara Newcomer (University of Missouri-Kansas City), Molly O'Brien (Binghamton University), James Procell (University of Louisville), Sandy Rodriguez (University of Missouri-Kansas City), Tracey Snyder (Cornell University).

- a. Committee members asked to stand and be recognized by the membership.
- 2. Appointed Steve Luttmann as the Board representative to the 2013 Nominations Committee.
- 3. Appointed Mary Huismann as the Board representative to the NACO Music Project Advisory Committee.
- 4. Appointed Rebecca Belford to another term as Reference and Collection Services Coordinator.

ii. Officer Elections

- 1. Elections for the positions of Treasurer-Elect/Treasurer and Vice-Chair/Chair-Elect took place in November 2012.
- 2. Candidates for Treasurer-Elect/Treasurer: Jen Matthews (University of Notre Dame), Nara Newcomer (University of Missouri, Kansas City).
- 3. Candidates for Vice Chair/Chair-Elect: Bruce Evans (Baylor University), Robert Freeborn (Penn State University).
- 4. Thanks to the Nominating Committee, consisting of Kerri Baunach (University of Kentucky, chair), James Procell (University of Louisville), and Steve Luttmann (University of Northern Colorado, Board representative), for presenting the Board and the membership with a slate of highly qualified and dedicated candidates.

5. Results: Nara Newcomer was elected Treasurer-Elect/Treasurer, and Bruce Evans was elected Vice Chair/Chair-Elect. Thanks to all four candidates for their willingness to put their names forward in service of the organization.

iii. Ralph Papakhian Travel Grants

1. The Past Chair broadcast a call over MOUG-L and other listservs for nominations for the Ralph Papakhian Travel Grant in September.
2. The Board selected five recipients: Claire Marsh (University of Birmingham [England]), Christina Linklater (Harvard University), Jacey Kepich (Interlochen Center for the Arts), Karla Jurgemeyer (St. Olaf College), Kristen Heider (Southern Methodist University).
 - a. It was possible to fund the five awards due to several generous gifts to the Fund.

iv. 501(c)(3) application status

1. After an incredibly long process, MOUG has been granted tax exempt status.
2. MOUG is now able to accept tax-deductible donations.
3. All members who had helped in some way with the application were thanked for their efforts.

v. Recent Board discussions

1. The Board would like to form a task force to look at development issues—not necessarily as a way to raise funds, but to look at overall financial management issues.
 - a. For example, should MOUG carry a financial cushion, endow the fund for travel grants, or look for ways to lower the conference registration rate?
 - b. Members interested in serving on the task force should contact Chair Martin Jenkins.
2. MOUG is pursuing the possibility of a joint meeting with OLAC, to take place in fall 2014.
 - a. The joint meeting would be in addition to our regularly-scheduled annual meeting.

vi. Correspondence and Acknowledgements

1. There was no correspondence or acknowledgements.

b. Past Chair's Report (Steve Luttmann, University of Northern Colorado)

i. Distinguished Service Award

1. Nominations were solicited and presented to the Board for consideration at the summer 2012 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 applicants notified; coordinated with the Treasurer and the Continuing Education Coordinator regarding registration and documentation of expenses.

2013 Business Meeting MinutesAdvertising

Placed exchange ads with the MLA journal *Notes*

v. Closing Remarks

1. Luttmann noted that he has been a Board member for 8 of the last 11 years.
2. He announced that his parting gift will be matching funds (up to \$5,000) for donations to the Papakhian Travel Grant fund.
3. Luttmann was thanked for his service, and for his generosity.

c. **Secretary/Newsletter Editor (Mary Huismann, University of Minnesota)**i. Newsletter

1. Three issues of the newsletter were produced during calendar year 2012 (June, September, December)
2. All issues came in under budget.
3. Newsletter issues no. 107-109 (June-December 2011) have been posted to the MOUG Web site as PDF files.
4. Current and back issues in native pdf format have been sent to EBSCO for inclusion in their music and library products.

ii. Secretary Duties

1. The minutes of the MOUG Summer Board Meeting were taken and distributed to the Board.
2. As part of his liaison responsibilities with the Music Library Association, provided reports of MOUG activities for the 2012-13 MLA Board meetings.

iii. NMPAC Duties

1. As a member of the NACO Music Project Advisory Committee, participated in discussions regarding revision of committee documents and review of NMP applications.

d. **Treasurer (Casey Mullin, Stanford University)**i. Fiscal Health

1. Overall MOUG remains fiscally healthy though higher expenses are projected than originally budgeted for 2013.

ii. Subscription Fees

1. Subscription fees are down slightly with 188 institutional members.

iii. Personal Membership

1. Personal membership is higher this year, with 198 members (compared to 174 as reported in Dallas).

iv. New Members

1. There are 18 new personal members to date, including 4 Papakhian awardees and 1 Distinguished Service Award.

a. This is the highest number of new memberships since 2008.

v. PayPal Update

1. PayPal functionality for personal dues payments went live on Oct. 2, 2012.
2. So far 92 members (85% of current members) and all dues-paying new members have paid using this method
3. Nine of these members renewed after a lapse of 1-3 years.
4. Treasurer is working to secure reduced non-profit rate for transaction fees, and on adding payment buttons for direct institutional subscriptions and donations on the MOUG website

vi. Claims

1. There were 7 claims in 2012; none to date in 2013.

vii. Budget

1. MOUG remained well within the 2012 budget, and for the fourth year in a row, ended with a four-figure surplus.

viii. Banking

1. Balances as of 12/31/2012:

CD:	\$15,073.62
Savings account:	\$21,092.88
Checking account:	\$11,243.27
Total:	\$47,409.77

2. A new 18-month CD in the amount of \$15,000 was opened in March.

ix. Other financial

1. Last year's meeting was a net gain of \$2,214, the highest in recent years.
2. MOUG received 3 donations in 2012, including 2 designated for the Papakhian Award fund.

x. IRS

1. MOUG continues to file an E-Postcard with the IRS.
 - a. The newly-granted 501(c)(3) status does not, to the treasurer's knowledge, create any additional filing.

e. **Continuing Education Coordinator (William "Mac" Nelson, University of North Carolina, Greensboro)**

- i. Meeting attendance: 81 pre-registered, plus additional registrations onsite.
- ii. Nelson the outgoing program committee,

2013 Business Meeting Minutes

- iii. Nelson is seeking applicants for the 2014 program committee. Contact Nelson if interested.
- iv. Nelson thanked MLA Convention Manager, Laura Gayle Green, Assistant Convention Manager, Jim Farrington, 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. Nelson also thanked Linda Blair, and the Local Arrangements Committee for their assistance with the meeting.
- vi. Nelson reminded the membership to fill out and turn in evaluation forms.
- vii. Nametag holders may be recycled by depositing them in a designated box after the meeting.

5. 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. Mary Huisman, MOUG Board representative.
 - 4. Mark Scharff, NMP Coordinator.
- ii. NMP added 4 new individual members; there were 2 withdrawals.
- iii. At the end of 2012, NMP had 85 individual members representing 67 institutions.
 - 1. 38 members were independent name contributors (under AACR2).
 - 2. 29 members were independent name/uniform title contributors (under AACR2).
 - 3. 8 members were independent series contributors (under AACR2).
 - 4. 18 members are reviewers.
 - 5. 5 institutions where NMP position is vacant.

Contributions (October 1, 2011-Sept. 30, 2012)

New NAR:	12,908 (down 18% from last year)
Changed NAR:	4,644 (down 32% from last year)
New SAR:	148 (up 19% from last year)
Changed SAR:	35 (no change from last year)
Total New and Changed:	17,735 (down 22% from last year)

NMP Participants have cumulatively added or changed 319,541 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 Library of Congress and the Program for Cooperative Cataloging have both designated March 31, 2013 as the target date for RDA implementation for authority records.
- viii. The NACO-Music Project was among the first institutions to be trained and reviewed. Thus far, via LC music specialist review, five NMP participants have achieved independence for name authority records: Mark Scharff, Chuck Herrold, Phyllis Jones, Morris Levy, and Rick McRae. Morris Levy is also independent for name-title records.

- 1. LC staff was thanked for their time spent reviewing NMP records.

- ix. The PCC no longer regards authorized access points for individual musicians as being primarily within the purview of the NMP. Therefore, independent NMP contributors who have access to RDA training through their home institutions may work toward independence for personal names through that process.

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

i. WorldCat Local

- 1. The OCLC WorldCat Local Product Team provided a response to many of the recommendations in the March 2012 version of the recommendation.
 - 2. In September 2012, responses and the most recent recommendations were printed in the Newsletter.

ii. Other activity

- 1. Provided intermittent communication via MOUG-L of upcoming OCLC webinars related to collection, reference, and resource sharing services.

c. OLAC Liaison (Mary Huismann, University of Minnesota)

i. OLAC 2012 Conference

- 1. OLAC held its biennial conference in Albuquerque, New Mexico in October.
 - 2. Conference reports have been published in the December issue of the OLAC Newsletter.

ii. OLAC CAPC (Cataloging Policy Committee)

- 1. Two task groups currently active:
 - a. DVD/Blu-ray Disc RDA Guide Task Force continues to work on creating a guide for cataloging DVDs and Blu-ray discs with RDA.
 - b. Streaming Media Guide Task Force, charged with revision of the Best Practices for Cataloging Streaming Media document for use with RDA.

iii. Joint meeting with MOUG

- iv. Discussion of a possible joint OLAC/MOUG conference in 2014 is underway.

d. Library of Congress (Joe Bartl, Library of Congress)

- i. An electronic version of the Library of Congress report was sent to MOUG-L.

2012 Business Meeting Minutes

- ii. MBAS is involved in RDA authority record review
- iii. There have been changes to the cataloging staff; they have recently lost 2 very experienced staff members.
- iv. MBRS is handling most all sound recordings cataloging.

e. OCLC (Jay Weitz, OCLC)

- i. Vince Wortman has moved to a technical services position with OCLC, so he will no longer be the OCLC Public Services representative to MOUG.
- ii. A new OCLC RDA policy goes into effect on March 31, 2013.
- iii. A full report of OCLC news was distributed in conference folders.

5. Distinguished Service Award (presented by Martin Jenkins)

- a. Matt Montgomery (OCLC) is the 11th winner of the MOUG Distinguished Service Award, in recognition of his professional contributions to music users of OCLC.
- b. Montgomery was unable to attend, so the award was accepted on his behalf.
- c. Awarded plaque reads:

Music OCLC Users Group
Distinguished Service Award
February 26, 2013
Presented to its eleventh recipient,
Matt Montgomery

Acknowledging his exceptional dedication to the improvement of OCLC Connexion, and the tremendous benefits his work has provided to music catalogers and all users of the OCLC database

6. Announcements and questions from the membership

- a. There were no announcements or questions.

7. Comments to the good of the order

- a. None given.

8. Adjournment

- a. Chair Martin Jenkins called for a motion to adjourn which was seconded and passed unanimously. The meeting adjourned at 6:08 p.m.

Respectfully submitted,

Mary Huisman, Secretary/Newsletter Editor

MOUG Nominating Committee Seeks Nominations

The MOUG Nominating Committee seeks nominations for the offices of Secretary/Newsletter Editor (a 2-year commitment) and Continuing Education Coordinator (a 2-year commitment). We will assemble a slate of candidates this summer for an election to be held in the fall. Terms of office will begin at the end of the MOUG annual meeting to be held in Atlanta, Georgia on February 27, 2014. Below are brief descriptions of each office, paraphrased from the MOUG Bylaws and MOUG Handbook.

Secretary/Newsletter Editor: The person in this position serves for 2 years. The Secretary/Newsletter Editor serves as a member of the Executive Board and participates in general supervision of the organization's affairs. He/she records the minutes of the annual business meeting and the sessions of the Executive Board, and carries out other administrative duties. Additionally, the Secretary/Newsletter Editor is responsible for publication and distribution of the organization's tri-annual newsletter.

Continuing Education Coordinator: The person in this position serves for 2 years. The Continuing Education Coordinator serves as a member of the Executive Board and participates in general supervision of the organization's affairs. He/she chairs the Program Committee for the annual meeting, and oversees local arrangements and program planning/implementation for the annual meeting.

If you would like to nominate someone (including yourself) for either office, or if you would like more information, please call or e-mail one of the committee members. For full consideration, please submit nominations by June 13. Nominations received after that date may also be considered. Candidates for office must be individual members of MOUG in good standing at the time the ballot is distributed.

For more information about MOUG, please see <http://www.musicoclcusers.org/>. Serving on the Executive Board is a highly rewarding and enriching experience; a great way to get involved in the organization. Thank you in advance for your willingness to contribute towards MOUG!

MOUG Nominating Committee

Robert B. Freeborn, Chair
[814-954-0059](tel:814-954-0059)
rbf6@psu.edu

NEWS FROM OCLC

Compiled by Jay Weitz

Withdrawal of Lawsuit by Innovative Interfaces and SkyRiver Technology Solutions

Jay Jordan, OCLC President and CEO, issued the following statement on the withdrawal of a lawsuit filed in 2010 by Innovative Interfaces and SkyRiver Technology Solutions:

"We applaud the decision of the new owners of Innovative Interfaces and SkyRiver Technology Solutions and CEO Kim Massana to withdraw the claims against OCLC. We look forward to possible future engagement with Innovative where it benefits libraries. We work with many library service providers to provide greater value at reduced costs to libraries around the world. Inclusion, reciprocity, trust and the highest standard of ethical conduct

have guided the OCLC cooperative in the past and will guide us in the future. As always, OCLC's public purposes of furthering access to the world's information and reducing the rate of rise of library costs remain paramount."

In support of these guiding principles, OCLC continues its success in enabling libraries to share infrastructure costs and resources through OCLC WorldShare Management Services, the first cooperative, cloud-based library management services that streamline cataloging, acquisitions, circulation, license management, and workflows to provide better discovery and delivery services for library users.

Innovation Lab's WorldCat Live! API

The WorldCat Live! API (<http://experimental.worldcat.org/xwwg/>) provides a real-time stream of newly added records of library collections and published materials to WorldCat. The API is an RSS feed that can be filtered and parameterized to return the records in a variety of formats. Developed rapidly by the Innovation Lab in response to a user's request, the WorldCat Live! API is freely available under the Open Data Commons Attribution License (plain language summary). Examples of its current uses include a Python module for interacting with the WorldCat Live! API by Ed Summers; Highscores, a retro arcade game for original cataloging performed daily, by Ed Summers and Sean Hannan; and the WorldCat Live! Visualization Interface created by the Innovation Lab. The Innovation Lab's WorldCat Live! Visualization Interface provides three interactive visualizations of the WorldCat Live! API data. The first visualization is geographic, it displays where OCLC members are adding items to WorldCat

in real-time around the globe. This "Geography" visualization displays clusters on a world map that can zoom in to the institution level where individual pins can be selected to view the institution's name. The second and third visualizations track language and formats by displaying colored bubbles that grow as new items are added. The "Language" visualization displays the languages of the item currently being added, and the "Format" display shows the formats of the items being added, such as book, journal, or map. The Innovation Lab is the technology-based incubator that infuses innovation into all aspects of the OCLC cooperative to help it become more agile and responsive to library needs. It does this by creating experimental services to discover and learn from new ways to share data, cooperate, and grow the community. The Innovation Lab provides an important source of expertise, development and consultation and welcomes users ideas and feedback at innovation@oclc.org.

OCLC RDA Policy Effective March 31, 2013

A new policy statement about RDA records in WorldCat (<https://www.oclc.org/en-US/rda/new-policy.html>), available as part of the RDA pages on the OCLC website (<http://www.oclc.org/us/en/rda/default.htm>), became effective on March 31, 2013. The previous policy (<https://www.oclc.org/en-US/rda/old-policy.html>) had been in effect since the beginning of the U.S. National Libraries testing. This policy statement grew out of a discussion paper, *Incorporating RDA Practices into WorldCat* (<http://www.oclc.org/us/en/rda/discussion.htm>), and the many comments received from member libraries in response to that paper. OCLC staff are grateful for those comments. OCLC also acknowledges the work of a number of task groups of the Program for Cooperative Cataloging, whose discussions of RDA practices have also influenced this policy statement. Questions about the policy may be submitted to rdapolicy@oclc.org.

www.oclc.org/us/en/rda/discussion.htm), and the many comments received from member libraries in response to that paper. OCLC staff are grateful for those comments. OCLC also acknowledges the work of a number of task groups of the Program for Cooperative Cataloging, whose discussions of RDA practices have also influenced this policy statement. Questions about the policy may be submitted to rdapolicy@oclc.org.

Study of MARC Tag Usage in WorldCat

The goal of this new MARC Usage in WorldCat activity (<http://www.oclc.org/research/activities/marcusage.html>) is to provide an evidence base for testing assertions about the value of capturing various attributes by demonstrating whether the cataloging community has made the effort to populate specific tags, not just to define them in anticipation of use. OCLC Research seeks to use evidence of usage, as depicted in WorldCat, the largest aggregation of library data in the world, to inform decisions about where we go from here with the data that has been encoded using the MARC standard. Senior Program Officer Roy Tennant is leading this work by utilizing a

process similar to "ground truthing" whereby geographic remote sensing data is checked or enhanced by on-the-ground observation and measurement. He and his team are attempting to perform a similar function for library cataloging. The MARC standard has been used for many decades, but how, exactly? Which elements and subfields have actually been utilized, and more importantly, how? Outputs of these efforts will include quarterly Web reports on the usage of MARC within WorldCat throughout 2013, reports as requested for WorldCat Quality Control and/or the LC Bibliographic Framework Transition Initiative.

Issue 7 of OCLC Research Quarterly Highlights Now Available

OCLC Research Quarterly Highlights gathers items from the previous quarter of work in OCLC Research, the OCLC Innovation Lab, and the OCLC Research Library Partnership. Issue 7 covers the period October to December 2012. Highlights include:

Lorcan Dempsey on system-wide organization.

Titia van der Werf on innovation in information services.

4 featured prototypes.

9 publications released during the quarter.

A recap of OCLC Research News, Events, Webcasts, and Presentations .

The six themes of our Shared Work Agenda, with a featured activity from each.

The current issue of *OCLC Research Quarterly Highlights* is available at <http://www.oclc.org/research/publications/newsletters/quarterlyhighlights/current.htm>.

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/catdir/cpsa/MLA2013.doc>

MUSIC DIVISION

REPORTED BY Joe Bartl and Steve Yusko

The primary goal of the Music Division in FY 2012 was to make its holdings and services better known and more accessible to scholars, researchers and the general public. Efforts toward achieving this goal included processing collections and creating online finding aids; creating new and enhanced bibliographic records; digitizing collections and adding them to the Performing Arts Encyclopedia; publicizing the collections through concerts, lectures, films, orientations, and other public events; and developing an active online presence through social media.

At the end of the physical year there were 70 staff members and 3 contractors in the Music Division in six sections: Administrative (7), Acquisition and Processing (20), Reader Services (18), Bibliographic Access (16), Concerts (6), and Digital Projects (6).

MUSIC DIVISION: Digital Projects

New online collections in the Performing Arts Encyclopedia (www.loc.gov/performingarts)

- Bronislava Nijinska Collection -- 131 items; 588 digital files
- Ballets Russes Collection --144 items; 600 digital files (digitized in previous years)

Updates to existing collections

- Song of America
- Music Treasures Consortium

Other digital content produced in FY12, but not made available online

- Sergei Rachmaninoff manuscripts – 15 items; 8,060 digital files added. A total of 72 Rachmaninoff manuscripts digitized by the Music Division were presented in digital format to the Glinka Museum on May 11, 2012 in a musical exchange. The digital files we received from the Glinka Museum are restricted to LC campus use at this time.

Other Production Work in FY12

- Danny Kaye and Sylvia Fine Collection (to be released in FY13)
- Yiddish Sheet Music (to be released in FY13)

Major expansion of Song of America web presentation

In 2012, the Music Division, the American Folklife Center, and the Motion Picture, Broadcasting and Recorded Sound Division collaborated on the expansion of the Song of America web site, to be launched in 2013. The expansion includes not only more digital items, but also many articles, biographies, access points, a historical timeline, interactive maps, curator videos, video montages, and celebrity voice videos. When launched, the site will include more than 83,000 total items, including 34,000 sound recordings, 100 videos, and 78,000 pieces of sheet music.

RIPM Project

(Scanning of serials): 45,000 pages scanned comprising 22 journal titles. These will be restricted to LC campus use for three years.

MUSIC DIVISION: Music Bibliographic Access Section**Retrospective conversion**

The retrospective conversion of the Music Division card catalogs returned to the fore this year.

Scanning was completed:

- Drawers scanned - 3,194
- Cards scanned - 3,391,134
- Images delivered - 3,586,043

OCR is currently in the process of being contracted. We will initially OCR four of the seven catalogs (M, ML, MT, Librettos).

Virtual Card Catalog: This is being developed by the Office of Strategic Initiatives (OSI). It will initially feature an A-Z browse, as in a physical card catalog. Once the OCR is processed, OSI will generate a faceted search capability.

Metadata Production

The Music Bibliographic Access Section (MBAS) created bibliographic metadata for music materials in the ILS.

Provision of Access

New general collections items inventoried: 13,418

Copy cataloged additions to collection: 6,762

Non-US materials cataloged: 5,722

US materials cataloged: 7,696

Unpublished materials cataloged: 1,597

Bibliographic and Authority changes: 7,550

Materials receiving subject analysis: 12,449

Materials receiving LC classification: 12,727

Materials supported by authorities: 6,944

Name and subject authorities created: 3,645

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, 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, testing, and training of new standards, e.g., RDA and the Genre/Form Thesaurus.

Development of cataloging standards

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 Policy 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; monthly reports to the *Music Cataloger Bulletin*; submissions to Booklist, a compilation of new music publications, in *Notes*, published by the Music Library Association; participation in the creation of the Genre/Form Thesaurus; 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.

News from the Library of Congress

RDA authority records review

MBAS currently reviews the RDA personal name, corporate bodies, and name/title authority records entered by the NMP librarians from August of 2012 to the present.

There are three LC RDA Music Metadata Specialists working on this assignment and to date they have reviewed approximately 250 authority records both simple and complex.

In carrying out the review the specialists follow the general guidelines for PCC RDA NACO reviewers outlined in the handbook created by the Cooperative Programs Section of the Cooperative & Instructional Programs Division at LC in conjunction with the PCC Standing Committee on Training. Because RDA represents a new content standard, the review process includes explanations of RDA and its changes to seasoned catalogers. Finding enough diversity of material, given the LC/PCC prohibition on the creation of hybrid NARS, has slowed the granting of independence, especially for name/title authority records. This is further complicated because the instructions for music preferred titles is in a state of flux.

The first round of NMP Librarians have all achieved independence for names and complete independence is expected to soon follow. They will do an excellent job when revising their colleagues as all of them are exceptional music catalogers, making valuable contributions to both music cataloging and the Name Authority File.

Changes

In 2003, the Music Cataloging staff in the Special Materials Cataloging Division counted thirty-one professional and technical staff. Today, ten years later, MBAS has a total of fifteen staff. In the past year we lost two valuable senior catalogers, Alan Gregory and Sharon McKinley. As a result of our shrinking numbers, MBAS is no longer cataloging sound recordings other than ethnic materials (for which we have ready access to language assistance from the Acquisitions and Bibliographic Access Directorate). All sound recording cataloging is now handled by the Motion Picture, Broadcast, and Recorded Sound Division (MBRS) at the Packard Campus in Culpeper, Virginia..

MUSIC DIVISION: Acquisitions and Processing Section

Top 5 acquisitions

The Music Division acquired a George Gershwin holograph for his first draft of "Nice Work If You Can Get It," particularly significant because a portion of this manuscript had been separated decades ago from the Division's piano-vocal score, thus completing the work.

Added to the Division's rich holdings of Samuel Barber's manuscripts, the Division purchased the composer's holograph full score for "Overture for the School for Scandal," a work that helped established his reputation as an important American voice.

Eminent American composer George Crumb placed his collection of music manuscripts and papers in the Music Division, further enhancing the Division's position as a leading repository for important contemporary composers' works.

Augmenting the Music Division's significant dance holdings, the Division acquired through gift the collection of American dancer and choreographer Pearl Lang, long-time soloist in the Martha Graham Dance Company and an original cast member of *Appalachian Spring*.

Through a bequest, the papers of playwright, screenwriter, and director Arthur Laurents, whose credits include *West Side Story* and *Gypsy*, join the Division's major holdings of American musical theater materials.

Interns

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 Alternate Spring Break,

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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 Peabody, University of William and Mary, Stanford, University of California San Diego, Dance Heritage Coalition, American University, University of Maryland, and Montgomery College 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, Howard Ashman, Armgard von Bardeleben, Marge Champion, Pearl Lang, Arthur Laurents, Carmen MacRae, Robert Whitehead, Laurence Picken, Paganini iconography (Whittall Collection), and Langinier Theatre Materials. Initiatives to recruit for volunteers and interns are ongoing.

MUSIC DIVISION: Concerts and Outreach

Events

- concerts (4 at the Atlas Performing Arts Center)
- lectures, pre-concert talks, noontime lectures
- symposium ("Dvořák in the New World")
- exhibits in the Performing Arts Reading Room foyer that rotate to Disney Hall, LA ("I Love Lucy: An American Legend," "Politics and the Dancing Body," "The Musical Worlds of Victor Herbert")

Highlights

- 2012 Library of Congress Gershwin Prize for Popular Song, awarded to Burt Bacharach and Hal David. May 8—Congressional luncheon, private displays for honorees' and families, reception, concert and dinner. May 9—concert and presentation of the awards by President Barack Obama at the White House.
- Jazz Film Fridays with Larry Appelbaum. Pilot 4-part series at the Hill Center with screenings of the pioneering television series "The !!!! Beat: Legendary R & B and Soul Shows from 1965."
- Presentations for participants of the Modern Archives Institute (February and June)

- Display/Orientation for participants in the Kennedy Center's "Exploring Ballet with Suzanne Farrell" program (Aug.)
- Display of materials in the Members Room for actor Gary Sinise in preparation of a pilot video introduction to LC (Nov.)

Social Media

- 28 Concert RSS feeds published. As of September 30, the RSS feeds were going out to 26,110 subscribers
- 18 News from the Music Division RSS feeds published. As of September 30, the feeds went out to 17,349 subscribers
- 107 blog posts published. As of September 30, 2012, blog emails went out to 17,100 subscribers. In 2012 *In the Muse* had 81,937 page clicks by 41,296 visitors. The most popular, with 12,973 clicks, was the blog about the newly discovered unpublished sound recording by Chuck Wayne and Sonny Berman.
- 177 approved comments were posted on the blog in FY 12.

International Standard Music Number

In 2012 the Library of Congress officially became the US agency for the International Standard Music Number (ISMN). After receiving permission to take on this role, and contact with the various publishers to get their buy-in to participate in much the same way as publishers contribute to the ISSN program, Library Services gave the Music Division the dues money for adopting this role. This is an important step in standardization of identification numbers for printed music, and the Library is expected to make this a success and to plug the vacuum that had previously existed for the important US market.

PACKARD CAMPUS FOR AUDIO-VISUAL CONSERVATION, RECORDED SOUND SECTION***REPORTED BY Caitlin Hunter***

FY2012 was the fifth year in the multi-year operational ramp-up at the Packard Campus for Audio Visual Conservation in Culpeper, Virginia. Work continued to improve the Packard Campus' preservation and archiving efficiencies, as well as its access capabilities. Ongoing efforts that impacted all sections within the Packard Campus continued in the areas of systems installation and integration, workflow application development, data conversion, project portfolio management, and technical coordination/writing

New Acquisitions

The Recorded Sound Section acquired a number of notable collections this year, including Sports Byline (over 4,300 interviews with personalities from the world of sports, recorded from 1988 to 2004), Max Roach (a co-acquisition with Music Division, including over 2,000 recordings and 300 videotapes), Freedom Machine Radio Broadcast (approximately 100 reels of airchecks, including in-studio performances, from Boston underground FM radio, 1967-68), Joseph Anthony Marchese (Afro-Cuban music recorded from the 1950s to the 1980s in New York, Miami and Havana), Andrews Sisters (personal collection of Patty Andrews), and Bill Mayhugh (interviews from the 1960s & 1970s from Washington, DC radio with noted jazz musicians), among others.

The total number of items that were physically received in FY2012 represented a return to levels similar to those reported for FY2008 and 2009. Recorded Sound FY2012 acquisition statistics were as follows: 5,370 purchased items, 36,579 items from Copyright, 1,684 items as gifts, 2,396 items through transfer, 1,562 items from the Overseas Field Offices (OVOP), and 515 items received on deposit, for a total of 48,106 items.

Collection Processing

Recorded Sound catalogers and technicians continued processing audio and paper materials and cataloging them in ILS and MAVIS. Over 28,100 sound recordings were processed. The cataloging output was comparable to that of the previous fiscal year and included 9,407 full-level records, 5,739 brief-level records, 3,598 revised records, and over 6,700 new authority records in the ILS and MAVIS. Regarding manuscript materials, the WOR Collection was moved to the Packard Campus and well over 400 boxes of materials, largely paper-based, were cleaned, re-boxed, and folders were inventoried on a spreadsheet. More than 10 linear feet of papers, graphics, photo prints, and negatives from other collections were also processed and re-housed. Surplus statistics decreased 28% from the previous fiscal year, due in large part to a lessening of in-house processing done for the National Jukebox project.

To assist in the workflows for creating patron listening copies and revolving fund customer orders, a team of five 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. The planning and implementation of larger-scale data conversion projects also continues.

During the summer, the Recorded Sound Section hosted two of the Library's 2012 Junior Fellows at the Culpeper facility. The Fellows worked on the Universal Music Group collection, comparing lacquer discs against spreadsheet entries supplied by UMG and enhancing the entries with data found in a discography of Decca label recordings. The fellows inventoried and applied shelf number labels to approximately 3,000 lacquer disc entries. Last year's work brought to light an unknown and unreleased recording session of the great blues duo Sonny Terry and Brownie McGhee.

Two positions—one cataloger and one processing technician—were vacated this fiscal year.

Audio Preservation

During FY2012, a total of 10,616 sound recordings were reformatted 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 customer orders and, with some assistance from technicians in the processing unit, for researcher listening requests. One full-time engineer is devoted to preserving materials American Folklife Center materials.

Significant audio collections from which materials were selected for preservation included: Tony Schwartz, Studs Terkel, NBC Radio, Library of Congress Poetry Readings, Hispanic Literature, Bill Cook, David Hummel, Joanne Collings, Democratic Study Group, Universal Music Group, Lester Young, David Stenn, VOA, Fidel Castro, Adventures in Sound, Yale Newman, Willis Conover Jazz, GOPAC, Albert Fuller, Billy Taylor, NPR, Joe Smith Off the Record, Pacifica Radio Archives, and National Library Services for the Blind and Physically Handicapped, among others.

This year, the Packard Campus audio preservation engineer dedicated to working on American Folklife Center (AFC) collections digitally remastered eleven Folk Music in America recordings. This series had previously been available only on cassette. The Lab also digitally remastered eight out-of-print Poetry recordings that had previously been available only on LP.

Continuing Programs and New Initiatives

The National Jukebox: In-house processing activities on the National Jukebox project lessened this year. RS processing staff identified additional Victor label discs in our vaults that are not currently digitized or available in the National Jukebox. They also continued to clean and print out filename barcodes for discs lent by the private collectors David Giovannoni and Mark Lynch for inclusion in the project.

Final shipments of files were received from Reclaim Media, which was responsible for digitizing Victor discs owned by the University of California, Santa Barbara, a partner in the Jukebox project. A digitization station and related workflows were set-up directly at the University of California, Santa Barbara during this fiscal year and

over 3,000 sides of Columbia label recordings were digitized by UCSB in FY2012. After derivatives are created for all files and metadata is edited, much of this new content will be added to the National Jukebox.

This year, the Recorded Sound Section began planning the expansion of the National Jukebox Project to include recordings from two new partner institutions: the Thomas Edison National Historic Park (TENHP) and the Johnson Victrola Museum of Dover, Delaware. The agreement with TENHP will result in adding thousands of pre-1929 recordings produced by the Edison Company to the National Jukebox, while the Johnson Museum project will involve the addition of several thousand rare ethnic recordings produced by the Victor Talking Machine Company prior to 1926.

Project staff members regularly respond to questions and comments sent in through the National Jukebox "Contact Us" webpage. The number of requests for copies of Jukebox recordings has gradually increased over the past year. Additional content and website enhancements are planned for the future.

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. During this time period, both Recorded Sound and Moving Image staff planned for authority record training. Recorded Sound staff continue to explore issues concerning sound recordings and music that require further examination and/or explanation within RDA, and are in the process of preparing several discussion papers and/or proposals on various topics.

US Marine Corps Intern: For the third consecutive year, the Recorded Sound Section hosted a summer intern funded by the U.S. Marine Corps History Division. This year's intern and the Packard Campus audio preservation technicians working in the high-throughput A2 rooms completed 41 sound reels containing 431 sound segments digitized and archived. To date, 137 reels containing 1,487 sound segments have been digitized and are available to the public. This collection of materials was originally recorded during WWII under the auspices of joint project between the Library of Congress and the Marine Corp.

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IRENE: Further testing of the IRENE digital imaging sound preservation system was conducted. The lab successfully scanned two hundred discs during a four-week shellac test, and one hundred 16-inch lacquer discs in a follow-up two-week test. These tests supplied large amounts of data that will continue to inform upgrades and refinements to the groove analysis and audio output for the IRENE developers at Lawrence Berkeley Laboratory as they move forward. IRENE ultimately will serve as a high throughput device for stable media, done without directly contacting the media and thereby preventing wear and damage.

Sound Preservation Laboratory: Sound Lab staff worked with various industry experts to improve the design of the audio studios. By the end of the fiscal year the build-out of two professional critical listening preservation studios (A1 rooms) was completed. Improvements to these rooms were designed to improve quality and workflow efficiency. Modifications to establish proper loudspeaker placement, furniture profiles, signal path, and transparency in signal processing have created an improved preservation environment that will permanently improve the sound information being preserved. Additionally, The Sound Laboratory developed and implemented Pyramix XML and Cue Sheets creation and ingestion in the audio preservation workflow.

Born Digital: Packard Campus staff continue to explore issues related to the receiving, migration, and description of born digital items and collections. Additionally, Recorded Sound staff are monitoring discussions between the Copyright Office and Packard Campus staff in the Moving Image and Technology Office areas as they design a pilot project to explore the digital submission of television programs to Copyright.

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 May 2012.

Throughout FY2012, the Library continued to finalize the national recorded sound preservation plan, with Brenda Nelson-Strauss of Indiana University serving as coordinator of the national planning process. *The Library of Congress National Recording Preservation Plan* is now available in print and online through the Council on Library and Information Resources (CLIR) website. 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. An Executive Director was hired in September 2012. 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.

Reference Inquiries

The Recorded Sound Reference Center responded to over 4,800 reference inquiries submitted in-person and by phone, email, fax, letter and Ask-a-Librarian. Approximately 7,000 items were served for use within the Library.

AMERICAN FOLKLIFE CENTER

REPORTED BY Catherine Hiebert Kerst

The American Folklife Center (AFC) acquired 133,183 items in 2012. This total includes items related to traditional culture that represent the core of AFC's collecting activity. It does not include the many items acquired by VHP (Veterans' History Project), which ALSO belongs to the American Folklife Center. During 2012, the AFC archive accessioned 57 new collections and collection accruals.

Selected Acquisitions

AFC 2011/059: John Cohen Collection: The collection contains approximately 89 linear feet of manuscripts, sound recordings, graphic images, and moving images relating to John Cohen's career as a musician, filmmaker, photographer, author, producer, and artist from the 1950s to the present.

AFC 2004/001: StoryCorps Collection, 2012 accrual: The collection contains over 40,000 audio recordings of interviews recorded in New York City and various locations around the U.S., with 98,000 digital photographs of the participants. In 2012 the collection grew by 15380 digital manuscript files, 4991 CD-R audio discs, 2537 digital sound files, and 9129 digital image files.

AFC 2012/008: Roxane Carlisle Collection: The collection contains approximately 450 audiotapes, approximately 3,000 photographs, and accompanying manuscript material documenting the music and other traditions of various peoples in Sudan in the 1960s.

Traditional music materials processed & cataloged

Please see the extensive list of materials in the Appendix to this document (available at: <http://www.loc.gov/catdir/cps/mla2013.doc>).

These selected examples show the variety of materials processed and cataloged:

- Alton C. Morris Florida WPA Recordings (AFC 1939/026)

- Burl Ives Collection, Unpublished Sound Recordings (AFC 1966/010)
- Fields Ward Recording Project (AFC 1966/004)
- General Edward G. Lansdale Collection of Vietnam War Songs (AFC 1977/044)
- Henry Serukenya Collection of African Choral Music (AFC 1961/009)
- John A. Lomax Jr., Pete Seeger, and Toshi Seeger Recordings, 1951 (AFC 1953/004)
- Joint Task Force Eight Recordings from Christmas Island (AFC 1964/015)
- National Federation of Music Clubs Archive of American Folk Music (AFC 1969/018)
- Not Too Bad Bluegrass Band Concert Collection (AFC 2010/034)
- Paris World's Fair of 1900 Recordings (AFC 1970/060)
- R. P. Christeson Recordings of Harvey A. Thompson and Jehile Kirkhuff (AFC 1970/058)
- Royal Hawaiian Troubadours Collection (AFC 1960/012)
- Steve Meisner Band Concert Collection (AFC 2010/027)
- Turku pupa by Vilcējas (AFC 1995/019)
- University of Minnesota Collection of Folk Music from Minnesota and North Dakota (AFC 1962/003)
- Vladimir Ussachevsky Collection of Mongolian Music (AFC 1951/017)

EAD finding aids up-dated and completed

- 1990 Neptune Plaza Concert Series Collection (AFC 1990/012)
- 1991 Neptune Plaza Concert Series Collection (AFC 1991/012)
- 1992 Neptune Plaza Concert Series Collection (AFC 1992/001)
- Maine Acadian Cultural Survey Collection, 1991 (AFC 1991/029)

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- Paul Bowles Moroccan Music Collection (AFC 1960/001)

Awards

Gerald E. and Corinne L. Parsons Fund for Ethnography Fellowships: The purpose of the Gerald E. and Corinne L. Parsons Fund for Ethnography is to make the collections of primary ethnographic materials housed anywhere at the Library of Congress available for research purposes. In 2012, there were two Parsons awards given, to Nancy Yunhwa Rao and Danille Elise Christensen. Rao's project was a study of Chinese opera in the U.S., focusing on Chinatown opera theaters. Her visit to the Library of Congress will enable her to publish an academic book. Christensen's project is a book-length cultural history of home canning and food preservation in the U.S., focusing specifically on how and why this practice was promoted during the 20th century.

The Henry Reed Fund Award: The Henry Reed Fund Award is awarded in alternate years to provide support for activities directly involving folk artists, especially when the activities reflect, draw upon, or strengthen the collections of the American Folklife Center. In 2012, it was awarded to Shawn Pitts of *Arts in McNairy* and the team of Otobaji Stewart and Van Nguyen-Stone. Pitts, based in McNairy County, Tenn., will develop several projects based on an archive of folk-music recordings amassed by Stanton Littlejohn. Littlejohn documented the musicians who came to his home between 1947 and 1957 and preserved a unique snapshot of traditional old-time string band repertoire, square-dance calls and early rockabilly in the mid-south during that decade. The organization plans to produce a concert of Littlejohn's surviving informants and their descendants, to interview the concert participants, and to create a documentary film based on the interviews, the concert and the original recordings.

John W. Kluge Center's Alan Lomax Fellowship: The Alan Lomax Fellowship in Folklife Studies is awarded and administered by the Library's John W. Kluge Center. It provides opportunities for scholars to

work with AFC's Alan Lomax Collection. The 2012 fellowship went to Irish folklorist Deirdre Ní Chonchaile who worked closely with AFC reference staff to study Lomax's field trips to Ireland during the 1950s.

Other AFC 2012 initiatives and activities

The Benjamin Botkin Folklife Lecture Series is an ongoing AFC project to provide scholarly lectures, which are free and open to the public. The 2012 lectures provided opportunities for folklorists, ethnomusicologists, and cultural specialists to present findings from their original research. Recordings of the lectures are added to the AFC Archive, and placed on the Library's website as webcasts. 2012 Botkin lectures on topics related to music included:

- March 29: *My Father, My Partner*, presented by Nora Guthrie.
- May 1: *Archie Green: The Making of a Working-Class Hero*, a book talk by Sean Burns.
- July 12: *Squeeze This! A Cultural History of the Accordion in America*, a book talk by Marion Jacobson.
- August 9: *Campus Traditions: Folklore from the Old-Time College to the Modern Mega-University*, presented by Simon J. Bronner.
- November 16: *I Feel So Good: The Life and Times of Big Bill Broonzy*, a book talk by Bob Riesman.

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. 2012 Homegrown concerts included:

- June 21: Dennis Stroughmatt et L'Esprit Creole -- Upper Louisiana French Creole Music from Missouri
- June 26: Unukupukupu -- *Hālau Hula (Hula School) of Hawai'i Community College, Hilo*,

Hawai`i

- July 18: Ruže Dalmatinke: -- Traditional Croatian Singing from Washington State
- August 8: Les Bon Hommes Du Nord: Patrick Ross and Jean Theroux, with Dalton Binette and Bow Thayer -- French-Canadian Fiddle Music & Songs from New Hampshire
- August 16: Robert Shafer, Robin Kessinger and Bobby Taylor -- Flatpick Guitar and Fiddle Music from Kanawha County, West Virginia
- August 23: The Singing and Praying Band -- African American A Capella Sacred Music from Delaware and Maryland
- September 13: Los Tres Reyes -- Mexican Trío Romántico from Texas
- September 26: Mariano Gonzalez y sus Invitados Especiales (Mariano Gonzalez and his Special Guests) -- Paraguayan Folk Harp Ensemble from Nevada

Programs co-sponsored by AFC and the Music Division

February 18: The Carolina Chocolate Drops in concert with a discussion of AFC collections by AFC staff member Steve Winick.

October 10: Noel Stookey, Ramblin' Jack Elliott and Jimmy LaFave with Bob Santelli, in a round-robin performance and conversation celebrating Woody Guthrie, with a discussion of AFC collections by AFC staff member Todd Harvey.

Ethnographic Archives Colloquium Planning Meeting, August 2-3, 2012. The AFC hosted a planning meeting with 4 noted archivist/scholars, including Alan Burdette (the Archives of Traditional Music at Indiana University); Steve Weiss, (the Southern Oral History Archives at the University of North Carolina-Chapel Hill); Tony Seeger, professor emeritus, the University of California-Los Angeles and Smithsonian-Folkways; and Terri Jordan, Oklahoma University. The archivists worked with staff to identify topics for Cultural Heritage Archives: Networks, Innovation and Collaboration, a symposium addressing ethnographic archival thought and practice that will be held on September 26-27, 2013,

pending the resolution of the federal budget.

The Stations that Spoke Your Language: Radio and the Yiddish-American Cultural Renaissance, September 6-7, 2012. Leading Yiddish language and culture experts joined media scholars and Library of Congress specialists to address Yiddish radio in America: its history and cultural impact, its continuing influence on American media, and its multifaceted legacy. The symposium marked the Center's recent acquisition of the Henry Sapoznik Collection of more than one thousand historic Yiddish radio broadcasts from the 1920s through the 1950s, and was presented in collaboration with the Hebraic Section of the Library's African and Middle Eastern Division. The symposium was webcast and will be posted on the Library's website in the near future.

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.

International Discussions on Traditional Knowledge and Intangible Cultural Heritage:

AFC director, Betsy Peterson and other Library staff attended the 22nd Session of the Inter-Governmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore of the World Intellectual Property Organization (WIPO) in Geneva, Switzerland, from July 9-13, 2012. Discussions focused on the further development of draft articles concerning traditional cultural expressions for consideration by the WIPO General Assembly in October, 2012. Peterson and AFC staff also attended meetings of the Organization of the American States' Inter-American Committee on Culture (CIC) in Washington, DC on July 19, 2012 to discuss the topic of the cultural industries in national economic development and collaboration among member states.

QUESTIONS AND ANSWERS

Jay Weitz, OCLC



“O Brave New World, That has Burned CDs In’t”

Question: We recently purchased over 100 CDs from New World Records/CRI (they also offer their recordings online through their DRAM service). I believe all of our CDs have a publisher statement “New World-CRI” and the date “c2007 Anthology of Recorded Music, Inc.” All of them also have earlier date statements such as “p1996 Composers Recordings, Inc.” I was surprised that very few of them (around 17) have been cataloged with the 2007 date. This leads me to wonder if most libraries are cataloging these as reissues and using the earlier dates. This would surprise me because the publisher numbers and publisher statement are slightly different on the earlier releases (though similar). Here’s an example:

A 1996 release of the CD *Autumn rhythms* has the following information:

028 02 CD 712 \$b CRI

260 New York, NY : \$b CRI, \$c p1996.

A 2007 release of the CD *Autumn rhythms* has the following information:

028 02 NWCR 712 \$b New World/CRI

260 New York, NY : \$b New World/CRI, \$c p1996, c2007.

Do you have any insights into this? Could the second release be considered a reissue and attached to OCLC record for the first release? Does the p date trump the c date? In response to questions I sent to New World, I received the following response from a New World representative:

All of the CDs in your order are re-issues of the earlier CRI titles. When CRI ceased operations in 2003 an arrangement was made to turn their catalog over to New World so that these important titles could remain available as burn-on-demand discs. The musical content of each disc remains exactly the same as the original issues, i.e. CRI’s masters were used with no further re-mastering done. The liner notes have been re-

formatted but remain essentially the same. (I am not absolutely certain but there may have been a very few titles in which, due to copyright issues, texts that were included in the originals could not be re-printed.) The biggest difference is of course that these are burned CD-Rs rather than printed CDs. You are of course more qualified than we are to judge whether or not these differences would necessitate new catalog records. My feeling would be no, but library science is not my field. There is by the way a separate series which consisting of digitizations of the LPs which CRI had never re-issued. These are prefixed NWCRL and would require new records as they had never previously been available in digital form. (Your order did not include any of these but I mention this for future reference.)

Concerning the “burned CD-R” issue, I found to my surprise that these newly-ordered New World discs play just fine on a very old CD player. So I’m wondering if there really is much difference between a CD-R and a CD now. I still wonder if I can view these as reissues.

Answer: A “Publisher Phrase” (“pb=”) search on “New World CRI” yields over 250 records. It seems that some have been cataloged as on-demand CD reproductions from New World/CRI of the original LPs published by Composers Recordings Inc. In AACR2 terms, this would be following LCRI 1.11A in making the LP release the body of the record and accounting for the on-demand reproduction in field 533. Other records have been cataloged by disregarding LCRI 1.11A (which the LCRI does allow, as I have always read it), making the CD in hand the body of the record, and simply making reference to previous manifestations (as LPs or standard CDs). A similar question was addressed in the *MOUG Newsletter* No. 87-88 (September-December 2004) page 15-16 (<http://www.musicoclcusers.org/Newsletter/87SepDec2004.pdf>), and you may want to look at that Q&A. The difference between the two cataloging treatments (following or not following LCRI 1.11A) may be due to any number of things, including the evolution of cataloging practices over

the past decade, the increasing commonality of “on-demand” reproductions of all sorts of resources, and perhaps even a correspondingly greater difficulty in trying to distinguish “on-demand” from what we might call “standard” publication. Under AACR2, either treatment of these sorts of resources is still permissible, though if you find a record that follows the practice you don’t apply, please do not input a duplicate record, but instead make any edits you deem

appropriate in your local record rather than in the master record. If you choose to follow LCRI 1.11A, you should use an existing record that does the same (if there is one), regardless of the date of the on-demand reproduction (which has long been the case regarding all on-demand resources), editing the reproduction date locally. If you choose not to follow LCRI 1.11A, and there is an existing record that does the same and matches your resource in all the essential points, use that.

The Field of Babel

Question: To what extent does the order of subfields in 041 matter? There is very little information on this question in BFAS, and only slightly more in the LC MARC bibliographic documentation, mostly pertaining to subfields \$m and \$n, which I have never used and expect to use very rarely if ever. So assuming the order is deemed to matter, is there another source that gives complete information about what it should be?

Answer: There are a few explicit and a few other implicit guidelines about the order of subfields in field 041 that can be gleaned from MARC 21, the “OLAC CAPC Video Language Coding Best Practices” draft, LC’s “Music and Sound Recordings Online Manual,” and a few other sources. The following list is hardly exhaustive.

- For Sound Recordings, subfield \$d should be first when present; in all other cases, subfield \$a should be first when present.
 - ◊ That first subfield \$a or \$d should have the same Language Code as the 008/35-37 (Language fixed field) unless “Lang” contains code “zxx” (No Linguistic Content) or in some systems, three blanks or three fill characters.
- When appropriate, subfields \$h would follow subfields \$a, \$d, \$e, \$j, \$k.

- When appropriate, subfields \$m would follow subfields \$b and \$g.
- When appropriate, subfields \$n would follow subfields \$e.
- If subfield \$k is present, it would precede a subfield \$h.
- Multiple occurrences of the same subfields \$a, \$b, \$d, \$e, \$f, \$g, \$j should be grouped together.
- Single occurrences and grouped multiple occurrences of subfields \$h, \$m, \$n should follow the subfield or group of subfields to which they apply.

MARC 21 explicitly states that language codes in subfields \$a should be in the order of their predominance in the resource; if no language is predominant, the codes should be in alphabetical order. MARC 21 also states that in subfields \$b (summary/abstract) and \$f (table of contents), codes should be alphabetical. Presumably, that is because the notion of predominance would not generally apply to these elements. There is no guidance about the order of other groups of subfields. To my mind, predominance would be the logical order for the rest, if it can be determined, otherwise alphabetical. If you are looking for guidance about the higher order of subfield groupings following subfields \$a or \$d and any related subfields \$k and/or \$h, there really isn’t any. Alphabetical makes as much sense as anything. This would be a prime candidate for not agonizing over.

Questions & Answers

Questioning the Ess-zett

Question: Would you be able to tell me what OCLC's current policy is with regard to the German "double-s" (scharfes S, ess-zett) character? On the opinion level, I certainly can see pros and cons about using it and/or changing records to accommodate it. On the technical level, should we accept bibliographic records (Language of Cataloging = eng) that contain this character? Is it OK to change "ß" to "ss" in the master record if we think that may be more understandable to people (even if there are many holdings for the record)? Or if we want to do this, should we do it only at the local-catalog level?

Answer: If you are cataloging under AACR2, you should continue to follow 1.0E and its LCRI. LCRI 1.0E includes the following:

Exception: Do not use the double underscore convention in the following cases; use instead the equivalent indicated:

...

"Scharfes s" or "ess-zet" (ß) written as a ligature = ss (Auslegung)

"Scharfes s" or "ess-zet" (f3) written as two letters = sz (Auslegung)

If you are cataloging under RDA, you will find that 1.7.5, its LC-PCC PS, and the LC-PCC PS for 1.4 to which the latter refers all carry on the same practice. OCLC's "Entering non-ALA Diacritics and Special Characters" document <https://www.oclc.org/support/services/worldcat/documentation/diacritics.en.html>) notes that "The ess-zet is not yet authorized by the Library of Congress. Check the Library of Congress Rule Interpretations for the most current information." When we implemented the "ess-zet" character in 2006 (see Technical Bulletin 252 at https://www.oclc.org/support/worldwide/en_us/services/worldcat/documentation/tb/252.html), we noted at the time that users should not use the character when creating bibliographic records. We did, however, make indexing equivalencies between the character and a double "s", so indexing results are the same. If you are already working with a bibliographic master record, you may feel free to change the character.

All in the Timing

Question: Can someone please answer the following about the MARC 300 field for non-musical sound recordings? Do we always include time length of a CD in parenthesis in the 300 field? And if we do include a time length of only minutes in the 300 field, can we have a 306 field in which we have minutes and seconds?

Answer: If you are cataloging according to AACR2, LCRI 6.5B2 recommends including the duration for a

sound recording in the physical description only in cases where the recording contains one work. That will often, but not always, be the case for non-musical recordings. (Admittedly, LCRI 6.5B2 refers specifically to "sound recordings of music," but it seems a good practice for all sound recordings.) LCRI 6.5B2 also allows the expression of the duration to include hours, minutes, and seconds, "in the form illustrated by examples in 1.5B4," which is in the form "(XX hr., XX min., XX sec.)." In all cases, you may include field 306 with hours, minutes, and seconds of the entire recording or, using multiple subfields \$a, each work on the recording.

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