MUSIC OCLC USERS GROUP

NEWSLETTER

FROM THE CHAIR

Marty Jenkins
Wright State University

As the swallows return to Capistrano, and the buzzards return to Hinckley (look it up!), so each July the MOUG Board returns to Columbus to roost at our favorite B & B and to take over Jay Weitz's dining room for our summer meeting. (I know, the bird things happen in March. What can I say?)

As usual, we spent a good part of our morning discussing the plans for our upcoming Annual Meeting. Before you know it, February we'll be here and we'll be gathering in Atlanta. I'll leave it to our able Continuing Education Coordinator Mac Nelson to share the details, but I can tell you the Program Committee is once again coming up with an interesting and varied program for you all.

We managed to generate a number of projects for our newly minted Web Keeper, Jennifer Matthews, including expanding our PayPal capabilities to include institutional renewals and the ability to accept donations online, as well as looking into ways to provide our members and subscribers with online access to the latest issues of this very Newsletter. In addition, by the time you read this we will have established a small working group charged with envisioning the "next generation" of the MOUG website. We are really hoping to transform the site into a dynamic resource that can become an everyday tool for music catalogers and for anyone using OCLC products to provide services to music users.

The Board is grateful that Rebecca Belford has agreed to serve another term as our Reference and Collection Services Coordinator. Her work in providing feedback to OCLC regarding WorldCat on FirstSearch and other public services products has been outstanding, and we look forward to more great things to come.

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 Huismann, University of Minnesota Libraries, 160 Wilson Library, 309 19th Ave. S., Minneapolis, MN 55455.

Communications concerning the contents of the Newsletter and materials for publication should be addressed to the Editor. Articles should be submitted electronically in Word. Articles should be consistent in length and style with other items published in the Newsletter. Permission is granted to copy and disseminate information contained herein, provided the source is acknowledged. Correspondence on subscription or membership (including change of address) should be forwarded to Casey Mullin, MOUG Treasurer, Head, Data Control Unit, Stanford University Libraries, P.O. Box 20262, Palo Alto, CA 94309. (Dues in North America are $30.00 for personal members, $40.00 for institutional subscriptions; outside North America, $45.00 for personal members, $50.00 for institutional subscriptions; back issues for the previous two years are available from the Treasurer for $5.00 per copy.) A copy of the quarterly financial report is available from the Treasurer on request. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

The Music OCLC Users Group is a 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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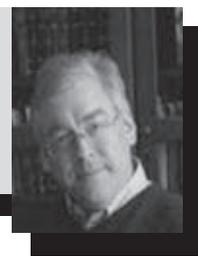Phone: 336-334-5781
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FROM THE CONTINUING EDUCATION COORDINATOR

William "Mac" Nelson
### The University of North Carolina At Greensboro

It will likely come as no surprise to you that RDA remains the central topic of discussion among MOUG Program Committee members as we prepare for the 2014 Annual Meeting in Atlanta, GA, February 25-26. Our deliberations have been guided first by your evaluations of the 2013 program, which made clear for the second year running that continuing education in RDA is your top priority. And of course we have been attentive to the ongoing conversation among colleagues in both technical and public services, many of whom are currently in transition to RDA and are experiencing the new cataloging standard "now that it is *real*," as one of our members has put it.

In our approach to RDA programming, we have also kept a close eye on what might be offered in this regard at MLA 2014. In particular we have coordinated our planning with the MLA's Bibliographic Control Committee in order to design complementary programming and avoid duplication at our respective annual meetings. Our thinking at present is that MOUG is well positioned to offer a plenary session on "RDA and Authorities," most likely in a panel format that would include both librarians and vendor representatives. While this session is still very much in the planning stages, our hope is that speakers on RDA might address not only the authority records in our systems but also such issues as bibliographic file changes and maintenance.

The 2014 program will again include a "Lightning Talks" session, as this feature has proven effective in recent years and remains most popular among the MOUG membership. We envision the talks this year as a sequence of six presentations on "Cataloging Challenges with RDA," in which presenters might focus on procedural and mechanical challenges encountered while cataloging in RDA. Although this concept certainly echoes that of the 2012 Lightning Talks, it hardly runs the risk of repetition, given the depth and dynamic nature of the subject under discussion.

While it might appear that MOUG Program Committee discussion has been about RDA support and little else, we are actually considering a range of excellent program suggestions from the membership. Several of these—a follow-up to last year's WMS and FirstSearch sessions, for example, and an update on the OCLC Credit and Incentive Program—may well be effectively incorporated into MOUG Hot Topics and the Enhance Working Session. And no doubt additional topics will enliven both the NACO-Music Project meeting and the MOUG Business meeting. Also noteworthy is that an introductory session on BIBFRAME, a subject very much on MOUG minds at present, is among the offerings in planning for MLA 2014.

Members of the Program Committee look forward to MOUG 2014 in Atlanta and will continue revising and refining the program until we see you there in February.
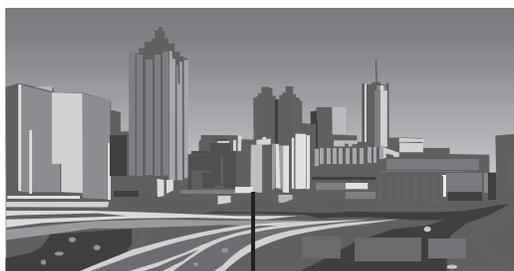
Ralph Papakhian Travel Grant

Call for Applications

The Music OCLC Users Group (MOUG) is now accepting applications for the **Ralph Papakhian Travel Grant**. The grant supports attendance at the annual MOUG meeting and, in recognition of Ralph's mentoring role in music librarianship, is especially intended to support newer members of the profession in both public and technical services.

The award offers a first-time MOUG attendee free conference registration for the MOUG annual meeting (February 25-26, 2014, immediately preceding the Music Library Association annual meeting); one year's free membership in MOUG, including three issues of the MOUG Newsletter; and reimbursement of up to $100 in associated expenses (lodging, meals, etc.).

Preference will be given to applicants who are students, paraprofessionals, or professionals in the first five years of their professional careers; and who are likely to benefit from MOUG's educational opportunities. This includes everyone who works with music materials in libraries or in library systems, whether they are music specialists or generalists. Professional and workplace need, financial need, past training and experience, demonstration of initiative, likely further contributions to the profession, and comments from reference letters are also considered. Applicants need not be current members of MOUG.

Applications are due **November 8, 2013** and shall consist of a letter that includes a rationale for attending the MOUG annual meeting, an explanation of financial need, a brief vita, and the name of at least one person who will submit a letter (also due **November 8**) in support of the application.

All application materials shall be sent by e-mail, either as in-text messages or as attachments in .pdf, .doc, or .docx format, to the MOUG Vice-Chair/Chair-Elect, Bruce Evans (Bruce_Evans@Baylor.edu). Letters of support should be sent directly by their authors, not by the applicants.

Applicants will be notified of the outcome by e-mail no later than December 2, 2013.

For more information about MOUG, please see http://www.musicoclcusers.org. MOUG has helped train and mentor dozens of music library professionals, and has helped shape the OCLC products and services we use every day. Please help distribute this announcement as widely as possible.

Past Award Recipients:

2013:

Claire Marsh, Senior Librarian for Library Systems and Projects, Jazz Archivist, Leeds College of Music

Christina Linklater, Project Music Cataloger, Harvard University

Jacey Kepich, Digital Imaging Technician, University of North Carolina at Greensboro

Karla Jurgemeyer, Cataloging and Acquisitions Associate, St. Olaf College

Kristen Heider, Music and Digital Resources Cataloging/Metadata Specialist, Southern Methodist University

2012:

Sonia Archer-Capuzzo, Library Technician and Cataloger, University of North Carolina at Greensboro

2011:

Sally Bauer, Music/Media Cataloger, New York Public Library

Sandra Schipior, Cataloger, Juilliard School of Music

Tim Smolko, Library Associate (Acquired Music Cataloger), University of Georgia

OCLC Completes Major Technical Upgrade of Core WorldCat Infrastructure

On 2013 June 6, OCLC completed the development work to convert the underlying structure for its WorldCat database to Apache HBase, a distributed platform in use by many global information providers, including Facebook, Adobe, and Salesforce.com. This marks the conclusion of a significant technical update to the WorldCat database of more than 300 million library records and more than 2 billion library holdings that will offer new options for data analysis and faster service to libraries and their users. The Apache Hadoop software collection is a framework that allows for the distributed processing of large data sets across clusters of computers. HBase is a top-level Apache Software Foundation project built on Hadoop that provides major data handling improvements for these very large datasets. OCLC WorldShare applications for library management, resource sharing, metadata and discovery rely on access to a variety of large and growing datasets, including the WorldCat database. The sheer scope of OCLC members' cooperative data is one driver of this change, as HBase provides better handling of very large datasets. In addition, HBase and Hadoop allow OCLC to represent library information in new ways for use in e-content and linked data systems while providing more consistent, reliable, and faster service to libraries and their users. Hadoop provides these enhancements, in part, by scaling data services across hundreds or even thousands of computers, each with several processor cores. This efficiently distributes large amounts of work across a set of machines, allowing for greater flexibility, speed, and dependability. OCLC is running Hadoop across more than 150 servers in three clusters. This technology has already had an impact on OCLC functionality and services. The recent addition of linked data elements to WorldCat.org relies on the features available in Hadoop. Also, the new WorldShare Metadata Collection Manager service takes advantage of the data handling benefits of its distributed infrastructure.

Bibliographic Formats and Standards, RDA Update

For some months now, OCLC's WorldCat Quality Management Division has been planning and implementing a project to incorporate "Resource Description and Access" (RDA) practices, references, and examples into OCLC's "Bibliographic Formats and Standards" (BFAS) (http://www.oclc.org/bibformats/en.html). OCLC's recent migration to a new content management system has now allowed this effort to begin. We are now in the process of incorporating the changes to BFAS that were part of the OCLC-MARC Updates 2012 and 2013, which were documented in Technical Bulletins 261 (http://www.oclc.org/support/services/worldcat/documentation/tb/261.en.html) and 262 (http://www.oclc.org/support/services/worldcat/documentation/tb/262.en.html). The updates to BFAS resulting from these two sets of changes have now begun and will continue through coming weeks. We have simultaneously begun the larger task of reviewing BFAS in its entirety. Policies will be updated, links to "Searching WorldCat Indexes" (http://www.oclc.org/support/services/worldcat/documentation/searching/searchworldcatindexes.en.html) will be added, occasional references to RDA and the Library of Congress-Program for Cooperative Cataloging Policy Statements (LC-PCC PSs) will be incorporated, and some examples will be updated and others added to reflect RDA practices. This is a huge undertaking and will be happening gradually over time. In the meantime, we have brought together on the OCLC "About RDA" page (http://www.oclc.org/rda/about.en.html) links to LC, OCLC, and other documentation about RDA. These include the current "OCLC RDA Policy Statement" (http://www.oclc.org/rda/new-policy.en.html) and a recorded Webinar that takes an in-depth look at that policy statement (http://www.oclc.org/worldwide/en_us/events/2013/rdawebinar04-1713.html). Many cataloging communities (including AV, music, maps, etc.) are working on their own RDA "best practices" documents and we will be providing links to those as they become available. As part of these changes, the PDF version of BFAS has been discontinued. There are two main reasons for this decision:

1) The PDFs had extremely low usage rates. As an example, the most heavily used PDF covered the 0XX fields and was accessed 3 times per day on average from February 2008 to February 2013. In contrast, the 0XX HTML files were accessed 1,323 times per day on average over the same five-year period.

2) The maintenance of two formats exerted a significant drag on the speed with which updates could be made.

As a result, we anticipate more timely updates and corrections from now on. In short, we have begun our work to bring BFAS into the world of RDA. You will be seeing changes regularly as the BFAS Update Project progresses. Please send any questions or concerns to AskQC@oclc.org.

News from OCLC

OCLC-MARC Bibliographic, Authority, and Holdings Formats Update 2013

OCLC has now implemented the changes related to the OCLC-MARC Bibliographic, Authority, and Holdings Formats Update 2013, which are detailed in OCLC Technical Bulletin 262 (http://www.oclc.org/support/services/worldcat/documentation/tb/262.en.html), now available. This installation includes MARC 21 Update No. 15 (dated September 2012), code list additions and changes published chiefly since May 2012, and other suggestions from WorldCat users and OCLC staff. Many of these elements, including those from MARC 21 Update No. 15, are related to Resource Description and Access (RDA). Among the points of interest:

- In Bibliographic Scores 008/20 and 006/03 (FMus), existing codes "c" (Accompaniment reduced for keyboard), "d" (Voice score with accompaniment), and "h" (Chorus score) have been "redescribed" and a new code "k" for "Vocal score" has been defined.

- In Bibliographic field 024, both old-style (ten-character) ISMNs and new style (thirteen-character) ISMNs may now be input and coded correctly.

- In Bibliographic field 028, new subfield $q for "Qualifying information" has been validated.

- Bibliographic fields 261 (Imprint Statement for Films (Pre-AACR1 Revised)) have been converted to field 260 and are no longer valid for input.

- Bibliographic fields 262 (Imprint Statement for Sound Recordings (Pre-AACR2)) have been converted to field 260, to the extent that was safely possible. Field 262 is no longer valid for input. Due to incorrectly coded or contradictory data, many 262 fields remain unconverted. Any unconverted or incorrectly converted 262 fields

should be corrected when possible or reported to OCLC via bibchange@oclc.org.

- In Bibliographic field 511, long-obsolete First Indicators blank, 2, and 3 have been converted and invalidated.

- New Bibliographic and Holdings fields 883 for "Machine-Generated Metadata Provenance" have been validated, but are intended for future use. Please do not use field 883 at this time.

- Authority field 368 (Other Attributes of Person or Corporate Body) has been renamed; existing subfield $c (Other designation) has been redefined; and new subfields $d (Title of person), $s (Start period), $t (End period), $u (Uniform Resource Identifier), and $v (Source of information) have been validated. NACO participants should not input these new subfields in the Authority 368 field until an announcement regarding their use is made by the Program for Cooperative Cataloging.

- New indexes will be implemented at a future date, including several involving Dewey Decimal Classification data in Bibliographic fields 082, 083, and 085; several to account for recently-implemented subfields in Bibliographic field 502 (Dissertation Note); and an Action Note Authorization index for both Bibliographic and Holdings fields 583 subfield $f. There will also be some additions to various existing indexes. OCLC will announce availability via logon Messages of the Day, Connexion News, and the OCLC-CAT discussion list.

300 Millionth Bibliographic Record Added to WorldCat

The record describes an article, "Wirtschaftsrecht im Internet" ("Business Law for the Internet") from the publication *Betriebs Berater*. The record was created on 2013 June 7 and was contributed by the European Commission Central Library. The record was added as part of the library's first retrospective batchload effort. This single institution load resulted in a total of 475,869 holdings being set, and 301,991 new bibliographic records were added. Reflecting the increasingly global nature of WorldCat, the record describes an article in a German jour-

nal with subject cataloging in French. The European Commission's Central Library is one of the main sources of information on European Union policies. Its collections are built on the holdings of the ECSC High Authority, and those of the EURATOM and EEC Commissions. Collections include official EU publications, publications from many intergovernmental organizations, commercial, academic, and government publications, as well as selected periodical articles.

EZproxy 5.7 Now Available

New features added to EZproxy 5.7 increase the system's flexibility for additional local control, including the following:

- A new config.txt option, MimeFilter has been added to allow EZproxy to determine which object types should support URL rewriting. This way, libraries can have finer-grained control over what content types (javascript, pdf, text, or HTML) are being rewritten, allowing greater flexibility in configuring access to e-content.

- In the admin server status screen, a checkbox for location has been added. If checked and geolocation is configured, the display includes relevant geolocation information for all session on the status screen. By including location, library staff can now see where their users are located when accessing e-content.

- When using LDAP authentication, expressions are now accepted for the BindUser and BindPassword directives. This change allows EZproxy administrators to use more complex expressions to derive bind usernames and bind passwords, enabling the use of LDAP without requiring a separate account for the EZproxy server.

- EZproxy now supports the range of cipher options using the SSLCipherSuite syntax and options supported in the Apache Web server, giving you more control over security settings with EZproxy. Use the configuration statement SSLCipherSuite to specify the cipher options, or note the previous cipher-related options can still be used.

- Many general bug fixes and additional security issues were also addressed in this release.

A hosted version of EZproxy is available. Libraries that subscribe to the hosted version are automatically and seamlessly upgraded with each new release of the service. They also enjoy 24 x 7 x 365 support for off-site authentication of electronic content with no servers or IT infrastructure required. We encourage you to upgrade to EZproxy 5.7 or move to the hosted version to stay current with the latest features. Please review the enhancements page and upgrade at your earliest convenience. For more details and a full list of changes see http://www.oclc.org/support/services/ezproxy/documentation/changes.en.html.

300 Millionth Bibliographic Record Added to WorldCat

The Bill & Melinda Gates Foundation and OCLC launched WebJunction in 2003 to amplify the value of libraries in the communities they serve. In May 2013, OCLC's WebJunction celebrated ten years as an online learning community for library staff. On 2003 May 12, a celebration at the U.S. Library of Congress marked the launch of WebJunction.org, a new online community dedicated to sharing the knowledge and resources necessary for libraries to successfully provide public access to information. Today, ten years later, WebJunction has grown and sustained a virtual gathering place where library staff build skills and find support in responding to the changing learning needs of the profession. More than 80,000 library workers from across the United States and beyond—including 8,740 new users in 2012—have used WebJunction's training content, live programs, articles, and stories to gain the knowledge, tools, and support that are needed to power vital libraries. Built with grant funding from the Bill & Melinda Gates Foundation, WebJunction has continually evolved its programs, content, and systems over the years to provide public libraries—especially small and rural libraries—with resources and skills to transform lives and strengthen communities. Among WebJunction's leading-edge programs:

Online learning. WebJunction published Trends in E-Learning in 2006 and the Blended Learning Guide in 2007. WebJunction was a pioneer in using live online presentations to reach hundreds of librarians at a time, expanding to include multiday online conferences that are free and open to all. In 2009, WebJunction published the comprehensive Competencies Index for the Library Field, a compilation of the knowledge, skills, and attitudes that are necessary for various library staff roles.

Online training. Since 2005, WebJunction has managed a number of national training programs that focus on critical issues in U.S. communities. In partnership with funders, such as the Institute of Museum and Library Services and the Bill & Melinda Gates Foundation, these programs have included: Training libraries on outreach to Spanish-language speakers; sustaining rural and small libraries; and supporting the needs of job seekers and the unemployed in the wake of the 2008 economic crisis. These three programs delivered training to 13,000 library staff across the nation. Current WebJunction programs are addressing how communities can support individuals who do not have access or skills to use computers or the Internet.

Online partnering. In 2004, the WebJunction Partner Program was designed to allow state libraries to host localized training and resources on WebJunction.org. Initial partners included the state libraries of Colorado, Connecticut, Iowa, New Mexico, and Washington. Since then, 22 additional states have participated in the Partner Program. State libraries have been instrumental in their collaboration with WebJunction to deliver relevant and affordable continuing education to library staff in every role, from volunteer to director.

News from OCLC

Walk This Way Details Transferring Born-Digital Content from Readable Media

Written by OCLC Research Diversity Fellow Julianna Barrera-Gomez and Senior Program Officer Ricky Erway, *Walk This Way: Detailed Steps for Transferring Born-Digital Content from Media You Can Read In-house* (http://www.oclc.org/research/publications/library/2012/2012-06r.html#walkthisway) presents the assembled wisdom of experienced practitioners to help those with less experience make appropriate choices in gaining control of born-digital content. It contains discrete steps with objectives, links to available tools and software, references and resources for further research, and paths to engagement with the digital archives community. This report is the third in a series of born-digital reports and is companion to the first report, *You've Got to Walk Before You Can Run: First Steps for Managing Born-Digital Content Received on Physical Media*. The First Steps report simplifies the processes of inventorying born-digital materials and copying them from old media to a form that can be managed into the future. *Walk This Way: Detailed Steps for Transferring Born-Digital Content from Media You Can Read In-house* provides more thorough guidance and tips on approaches, tools, and other resources. The second report in this series, *Swatting the Long Tail of Digital Media: A Call for Collaboration* (http://www.oclc.org/research/publications/library/2012/2012-06r.html#longtail), addresses transferring content from media that cannot be read in-house. For more information about the work related to these reports, see the Demystifying Born Digital activity page at http://www.oclc.org/research/publications/library/2012/2012-06r.html.

Tiers for Fears Offers Approach for Sharing Special Collections

Tiers for Fears: Sensible, Streamlined Sharing of Special Collections (http://www.oclc.org/research/publications/library/2013/2013-03r.html), written by OCLC Research Program Officer Dennis Massie, presents strategies for providing efficient and affordable interlending of actual physical items from special collections for research purposes, as well as advice on determining if a loan is the most appropriate way to fulfill a particular request. A working group made up of resource sharing supervisors and special collections curators from OCLC Research Library Partnership institutions created a set of tools that will help institutions reconsider and streamline their processes for handling loan requests for special collections materials. Key findings from the report include:

- Lending physical items from special collections is now more common than not, at least within consortia.

- A sense of good will exists in the ILL community toward institutions that are willing lend special collections.

- Sometimes only the loan of physical items from special collections can satisfy a request.

- The rareness and condition of an item significantly impacts the lending decision.

- Risk is the most common reason for not sharing returnable special collections.

- The dominant factor in determining the level of lending effort and overhead is attitude toward risk.

  A tiered approach to streamlining workflows associated with lending special collections can be invoked based on the material, the request and the risk tolerance of curators and administrators.

  Trust must exist not only between borrowing and lending institutions but also between ILL and Special Collections.

Also included in the report are a model written sharing policy, a facilities "trust" checklist, and a flexible, tiered framework for getting to a sensible "yes" as often as possible.

OCLC Research Achievements, Contributions Highlighted in 2012 Activity Report

OCLC Research: 2012 Activity Report (http://www.oclc.org/research/publications/library/2013/2012activityreport-overview.html) provides highlights of our work in 2012 and early 2013 organized into three areas: shared community R&D., advanced development and consultation within the OCLC enterprise., and member and partner engagement.

It also provides an overview of the OCLC Research mission, a flavor of important themes in our work agenda, and examples of our outputs, including prototype systems or services, published reports, webinars, podcasts, videos, and meetings. The report presents a story of achievement and contribution and represents the significant value that OCLC Research provides to the OCLC enterprise, OCLC members, and the larger community.

Find Books or Other Library Materials About Places with mapFAST Mobile

The new mapFAST Mobile (http://experimental.worldcat.org/mapfast/mobile) lets you search WorldCat.org from your smartphone or mobile browser for materials related to any location and find them in the nearest library. Available on the web and now as an Android app in the Google Play store (https://play.google.com/store/apps/details?id=org.oclc.mapfast), mapFAST is a Google Maps mashup that allows users to identify a point of interest and see surrounding locations or events using mapFAST's Google Maps display with nearby FAST geographic headings (including location-based events), then jump to World-Cat.org, the world's largest library catalog, to find specific items and the nearest holding library. WorldCat.org provides a variety of "facets" allowing users to narrow a search by type of item, year of publication, language, and more. With mapFAST Mobile, smartphone and mobile browser users can do a search based on their current location, or an entered search. The user's location or search provides a center for the map, and nearby FAST subject headings are added as location pins. A "Search WorldCat" link then connects users to a list of records for materials about that location in WorldCat.org.

New WorldCat Metadata API Enables Building of New Application

OCLC has launched the new WorldCat Metadata API that will enable member libraries and partners to build and share applications on the OCLC WorldShare Platform for libraries to catalog their collections in WorldCat. The WorldCat Metadata API supports a variety of cataloging functionality for libraries to catalog their collections in WorldCat. Libraries will be able to create applications with the new API to add new and enrich existing WorldCat bibliographic records, and maintain World-Cat institution holdings and local bibliographic data. Libraries can continue to catalog their collections in WorldCat using OCLC-built applications such as Connexion and the upcoming WorldShare Metadata Record Manager, or they can create new applications using the WorldCat Metadata API to manage their cataloging workflows. The WorldCat Metadata API is the latest in a series of APIs released by OCLC on the OCLC WorldShare Platform, a global, interconnected Web architecture that supports OCLC's cloud-based services and applications, and provides flexible access to library data through APIs and other Web services. Librarians and developers can use these tools to innovate together to build and share solutions for libraries that streamline and enhance library workflows. The WorldCat Metadata API complements the WorldCat Search API. These Web services provide read and write access to libraries' bibliographic and holdings data. A number of library- and partner-built applications already use the WorldCat Search API and have been well-received by the OCLC membership. Visit the OCLC Developer Network at http://oclc.org/developer/services/worldcat-metadata-api to learn how libraries can get started using the new WorldCat Metadata API.

OCLC, MatchWare Offer Citation Data in a Mind Mapping Software Tool

OCLC is pleased to add MatchWare to its growing list of WorldCat.org traffic partners in Europe and around the world. MatchWare produces MindView, a mind-mapping tool tailored to suit the needs of students in an academic environment. MindView enhances an individual's ability to visually brainstorm, organize, and present ideas. Known for its award-winning Microsoft Office integration (*PC Magazine* Editor's Choice), this mind-mapping software lets users be more productive by turning ideas into action faster than ever before. Now thanks to the integration of library holdings through the WorldCat Search API and Web services on the WorldShare Platform, MindView also connects users to their local libraries and provides citation information for library materials, based on WorldCat data. While initially developed for Fortune 500 companies, education, government, and business, MindView developers realized that university students with learning disabilities such as dyslexia were using it to generate written documents and presentations. As such, MindView software is currently used by more than 20,000 students at over 50 universities in the UK alone and by more than 15,000 students in Europe. MatchWare is a Danish software house founded in 1992, with offices in the United States, the United Kingdom, Germany, and France. MatchWare is privately held and financially backed by its executive team. A world leader in cutting edge mind-mapping and productivity software, MatchWare continues to release highly intuitive, visually pleasing software--packed full of powerful features to help users achieve professional results without the complexity of traditional software programs. MatchWare joins other WorldCat.org traffic partners to provide citations for their users that connect to libraries, including EasyBib, Mendelay. and Citavi.

News from OCLC

Public Libraries Partner with Redbox and OCLC to Pilot Community Initiative

"Outside the Box" was developed and funded by Redbox in order to provide communities with a variety of resources to produce fun and meaningful entertainment experiences. Through the program, Redbox provides event resources as well as local marketing support to participating communities, while program partners OCLC and the world-recognized experts at the Project for Public Spaces lend dedicated project management and place-making expertise. Each participating community is able to select unique materials to support its events, such as outdoor movie screens, blankets, tents, tables and seating, stages, or licensed access to movies or games. With libraries leading the local activities, "Outside the Box" kicks off in five communities in 2013. This summer and fall each community will design and host entertainment events ranging from arts festivals to concerts, outdoor movies and more. Chosen based on key characteristics such as geograph-

ic and ethnic diversity, median household income, and local leadership, the five partner communities and libraries include:

>   Billings, Montana (Billings Public Library).
>
>   Chicago, Illinois (West Town Branch of the Chicago Public Library).
>
>   Columbia, South Carolina (Richland Library).
>
>   Columbus, Georgia (Chattahoochee Valley Libraries).
>
>   Cuyahoga County, Ohio (Cuyahoga County Public Library).

Details about the Outside the Box programs can be found on the OCLC website at http://www.oclc.org/go/en/outsidethebox.html.

IMLS and Centers for Medicare and Medicaid Services to Partner with Libraries

During the annual meeting of the American Library Association, The Institute of Museum and Library Services (IMLS), together with representatives from the Centers for Medicare & Medicaid Services (CMS), met with library representatives on Sunday, June 30, 2013, to hear more about what librarians can do to get ready to respond to patron requests for assistance in navigating new health insurance options in the Health Insurance Marketplace. The Marketplace website, HealthCare.gov, will be the primary tool for delivering information to Americans about their health coverage options. As prominent providers of Internet access and digital literacy training for people who lack Internet connections at home, libraries can anticipate intensified demand for computer services. IMLS and CMS will work cooperatively to make sure that libraries are aware of and able to connect patrons with information resources and community partners who are

trained enrollment assistors. IMLS has also awarded $286,104 to OCLC to support the effort through its flagship public library program WebJunction.org. The goal is to assure that librarians have the information and connections with local experts needed to connect their patrons to information about the Health Insurance Marketplace when open enrollment begins October 1, 2013. OCLC will work closely with ZeroDivide, a social impact organization that helps underserved communities realize the transformative power of technology to improve health outcomes, to implement the program. Libraries have a long history of meeting public demand for consumer health information. A recent IMLS study showed that an estimated 37 percent of library computer users (28 million people) use library computers and seek assistance from librarians for health and wellness issues, including learning about medical conditions, finding health care providers, and assessing health insurance options.

RLUK and OCLC Pilot for Electronic Resource Metadata Management

OCLC has announced it is working with several members of RLUK (Research Libraries UK) to pilot a new service which brings improvements to the way libraries manage electronic resources and to users' access of these valuable collections. Powered by the WorldCat knowledge base, OCLC WorldShare Metadata Collection Manager delivers WorldCat MARC records for electronic materials automatically to libraries and ensures the metadata and access URLs for these collections are continually updated, significantly streamlining the processes of managing

eResources. A number of libraries in North America have already worked with OCLC to test WorldShare Metadata Collection Manager. The UK pilot will last six months, and will help hone the new service, ensuring it accommodates any regional nuances before general release. The full list of RLUK OCLC WorldShare Metadata Collection Manager pilot institutions are: King's College London, University of Manchester, University of Warwick, University of Cambridge, University of Leeds, University of Oxford, and Wellcome Trust

QUESTIONS AND ANSWERS

Jay Weitz, OCLC

Medium Raw

Question: When one catalogs a record for something with accompanying materials it seems appropriate for the subfield $3 to be used in the 344, 346, and 347 fields (with subfield $2 rda). But how about in the 33X fields, which use subfield $2 rdacontent, $2 rdamedia, $2 rdacarrier, which seem to come from controlled vocabularies? The "Best Practices for Music Cataloging" draft gives examples accordingly, with the subfield $3 only in the 344, 346, and 347 fields, and not in the 33X fields. For instance:

336 performed music $b prm $2 rdacontent

336 two-dimensional moving image $b tdi $2   rdacontent

336 text $b txt $2 rdacontent

[similar fields for rdamedia and rdacontent]

344 $3 Audio disc $a digital $b optical $g mono $2 rda

344 $3 Audio disc $a digital $b optical $g stereo $2 rda

346 $3 Videodisc $a laser optical $b NTSC $2 rda

347 $3 Audio disc $a audio file $b CD audio $2 rda

347 $3 Videodisc $a video file $b DVD video $e all regions $2 rda

What do you think about the use of subfields $3 in the 33X fields? I'd also welcome comments on the terms I'm using there in the 34X fields.

Answer: Presumably, subfield $3 ("Optional" in the National Level Requirements at http://www.loc.gov/marc/bibliographic/nlr/nlr3xx.html) was defined in the 33X fields for this very purpose, when appropriate. In at least some cases, the use of subfield $3 might appear to be redundant of the term in subfield $a. (We need to keep in mind the distinctly different purposes of the two subfields to realize that any redundancy would be from a human perspective rather than from a machine perspective.) Keep in mind also that the raw 33X fields are not necessarily intended to be displayed as they are to users, but may instead be used in combination with other data to generate appropriate icons, and so on, in a public display. Subfields $3 don't have a controlled vocabulary, so you can probably express things as you see fit in the specific circumstance. The placement of subfield $3 within the field and the upper or lower casing of the text found in the subfield might be appropriate for the best practices document to deal with, in the absence of any other guidance.

Performer, Once Removed

Question: I'm cataloging a CD of a recent presentation honoring a student singer who received an award. The event featured speeches and music performed by the singer plus other individuals and ensembles. Included also was a dance by a local troupe accompanied by a recording of a gospel quartet, whose name is identified on the program. Obviously on the CD you just hear the accompaniment; I feel that a 710 for the vocal quartet is prudent, but am double checking whether the relator term "performer" should be affixed, whereas the music wasn't strictly "performed," but rather prerecorded and played back through loudspeakers. I lean toward assigning this term, but don't feel 100% comfortable about the decision.

Answer: Presumably, reproducing on CD a pre-existing recording by the gospel quartet was done with legal clearance, right? Once that question is addressed, I would say that a 710 for the group would be appropriate and that the "performer" relator term would apply. Just to avoid any questions about the quartet having performed live, you may want to explain the situation in a note, including mention of the source of the recording and that it was reproduced by permission.

Questions & Answers
A Cure for Bibliographic Completeness Disorder

Question: The question has come up whether the current convention is to code 007 fields for Score records. I have a vague memory that it isn't the current convention, and examples seem to bear that out. However, I can't find the justification for this memory. What is the current thinking on the use of 007 fields in bibliographic records for scores?

Answer: The 007 fields for Kit and Notated Music were added to MARC 21 Bibliographic in 1999, and those for Text and Unspecified in 1990. In all four cases, OCLC originally decided not to implement them because they were deemed to be worthless and/or redundant. Requests from various European institutions to implement these long-defined 007 fields eventually prompted us to include them in the OCLC-MARC Update implemented in 2011 and documented in Technical Bulletin 260 (http://www.oclc.org/support/services/worldcat/documentation/tb/260.en.html).

These four 007 fields (Kit, Notated Music, Text, and Unspecified) are OPTIONAL in WorldCat, just as they are in MARC 21 Format for Bibliographic Data National Level Full and Minimal Requirements (http://www.loc.gov/marc/bibliographic/nlr/nlr00x.html). Unless you have some sort of compulsion for bibliographic completeness, don't bother with any of these four.

Performance Media Without Limits

Question: In formulating a preferred title, recording the medium of performance for non-distinctive titles of compositions using one player per part (besides Quartets and Quintets) is no longer restricted to three elements. LC-PCC PS for 6.28.1.9 gives the example of Louis Spohr's "Septet in A minor, op. 147," which should be formulated as:

> Septet, piano, flute, clarinet, horn, bassoon, violin, cello, op. 147, A minor

That's seven elements in the medium of performance. However, RDA 6.28.1.9.d states that if "the medium of performance cannot be recorded succinctly," the cataloger may use an opus number or thematic index number, and they give the example of:

> Mozart, Wolfgang Amadeus, 1756–1791. Divertimenti, K. 251, D major

The instrumentation for the divertimento is oboe, 2 horns, 2 violins, viola, and bass—five elements. So if a cataloger can skip a medium of performance with only five elements in lieu of other identifying information, why isn't the preferred title for the Spohr Septet simply: "Septet, op. 147, A minor"? What is the number of elements at which point the medium of performance can no longer be succinctly recorded? It would be nice to have consistency in which to apply RDA 6.28.1.9.d. The answer that the string parts for Mozart's "Divertimento" would be played by a string orchestra doesn't make sense, because the medium of performance would then be "orchestra" or "oboe, horns (2), string orchestra" which seems succinct enough to me to include a medium of performance subfield.

Answer: First, my disclaimer that I am by no means an RDA expert at this point. We're all feeling our way toward competence with RDA. That having been said, here's what I think is going on. The authorized access point for the Spohr "Septet" is formulated with its full medium of performance because it is the only septet he wrote, so all of his septets have that same medium of performance. Following RDA 6.28.1.9, its LC-PCC PS, and the draft "Best Practices for Music Cataloging," we include all of the appropriate elements: full medium, numeric designation, and key. Mozart, on the other hand, wrote numerous works designated as "divertimenti" and with any number of performance media. They fall, therefore under BOTH RDA 6.28.1.9 Exception b ("the work consists of a set of compositions for different media, or is one of a series of works with the same title but for different media") and RDA 6.28.1.9 Exception d ("the medium of performance cannot be recorded succinctly and other elements are more useful for identifying the work (e.g., thematic index number or opus number, see 6.16)"). The Mozart K. 251 example is carried over from the corresponding AACR2 25.30B1, but in the context of RDA 6.15.1.4, where there is no formal limit to the number of medium elements that can be recorded, the example would really make as much sense under RDA 6.28.1.9 Exception b.

Musings on FMus

Question: I've been studying the changes to FMus, and also comparing them to MARC 21 documentation. I have some questions and comments. Code "l" (el) is missing from BFAS but is in MARC 21. Are we not to use that code yet? While we are here, do you know what is the difference between it and code a for full score? The only difference I see is that code "l" can be used for music for a solo performer or for electronic media. But that's in addition to using it for normal full scores, which means it overlaps with code "a". I notice the definition of code "z" is different as well, I guess due to the absence of code "l" in BFAS? In RDA, do we still use code "z" for music for a solo instrument, despite the fact that RDA calls such an item a score? I see code "c" is now only for instrumental music. That's nice.

Answer: The full story of what's been going on with FMus (008/20) can be traced back through three MARBI proposals: 2009-01/2 (http://www.loc.gov/marc/marbi/2009/2009-01-2.html), 2012-07 (http://www.loc.gov/marc/marbi/2012/2012-07.html), and 2013-04 (http://www.loc.gov/marc/marbi/2013/2013-04.html). In the attempt to align MARC coding for "Format of Music" with RDA, new codes needed to be defined and existing codes redefined. At this point, OCLC has implemented the changes from the first two of those proposals, as part of the OCLC-MARC Updates of 2010 (http://www.oclc.org/support/services/worldcat/documentation/tb/258.en.html),

2011 (http://www.oclc.org/support/services/worldcat/documentation/tb/260.en.html), and 2013 (http://www.oclc.org/support/services/worldcat/documentation/tb/262.en.html). By the time this appears in print, the 2010, 2011, and 2013 changes will all be reflected in the current BFAS text as part of the ongoing BFAS revisions that we announced in June 2013. The aforementioned MARC Proposal No. 2013-04 was part of the MARC Bibliographic Update No. 16 published by LC in April 2013, which OCLC has not yet implemented. This includes the new code "l" and the redefinitions of codes "a" and "z". Because these three changes are interrelated, they will not be reflected in BFAS until we are able to implement the new code "l" as part of our next OCLC-MARC Update, which is not yet scheduled. So, no, you cannot yet use code "l". When code "l" is validated, however, the preference will be to use it wherever appropriate and to cease using code "a". Here's what Proposal No. 2013-04 said: "With the proposed creation of code 'l', code 'a' will also no longer have a direct equivalency in RDA. Therefore, we feel that its use in RDA should be discouraged." The proposal had also suggested an explicit preference of code "l" over code "a", but the final wording in MARC is milder and more ambiguous. Once code "l" is implemented, though, it would seem wise to use it for all full scores, all works for solo performer, and all works for electronic media, and to stop using code "a". At that time, the use of code "z" would be limited to such non-scores as choir books, table books, and sets of parts; "z" would no longer be used for solo instrumental works, which would be considered scores in RDA.

Close Enough for RDA

Question: As Kathy Glennan recently pointed out in response to a question posted to MLA-L, RDA does not have anything called "close score." You have to use "condensed score" instead. Both BFAS and MARC 21 still have "close score"—of course, it is still valid for AACR2 cataloging in the 300—though the definitions are a little different. BFAS limits the score to two staves while MARC 21 just says the parts are transcribed "in condensed form." Are we still to use code 'g' in RDA cataloging?

Answer: As recently as February 2010, the MARC 21 printed text for code "g" still read "transcribed on two staves" and I find no evidence in subsequent MARC 21 Updates (http://www.loc.gov/marc/status.html) that the text was supposed to have changed to how it currently reads. It appears to be a change slipped in by LC without acknowledgement or notification. That aside, given RDA's preference for "condensed score" over "close score," it seems that we would no longer use the description "close score" nor use the code "g" in an RDA record.

Questions & Answers

A Chorus of Confused Catalogers

Question: More on "Format of Music," but now on to codes "d" and "k". If the score has all vocal parts (solo and/or choral) and the instrumental accompaniment is reduced for one or more keyboard(s) or other chordal instrument(s), then you have a vocal score, code "k". But if in the same situation the instrumental accompaniment is omitted, both "d" and "k" apply. Overlap again?

Answer: The overlap between codes "d" and "k" is definitely there, but again, if you go back to the proposals, they were intended to be more restrictive than the final MARC wording turned out to be. Proposal 2009-01/2 suggested that "code d should be confined to non-choral scores." Proposal 20012-07 suggested that code "d" be "discouraged in RDA cataloging; use 'k' instead."

A Chorus of Approval

Question: A work for only chorus and instrumental accompaniment—no solo voices—which has the choral

parts plus the instrumental accompaniment reduced for, say, piano, is a vocal score, right?

Answer: Yes, coded "k".

Without a Cue?

Question: On to codes "e" and "i" in FMus. For code "e", you must have instrumental cues. For code "i", you don't have to have cues for individual parts, but you often do. So if there are cues for instrumental sections (e.g., "woodwinds") or individual instruments, which one do you have? Overlap again? Within MARC 21 (not BFAS), these two also overlap with code "g" for

close score, since it is defined there only as "Score that has separate parts transcribed in condensed form."

Answer: Once again, this is a case where the MLA proposals were much stronger in suggesting that use of the old code "e" be "discouraged in RDA cataloging; use 'i' or 'j' instead" (Proposal No. 2012-07).

Disorderly Conduct

Question: Finally, on to code "j". "Score reduced to a single instrument for which the score was written …" Huh? I have no clue what this means. I see this same text is in MARC 21 for code "e", condensed score, and I don't know what it means there, either. Especially the phrase "for which the score was written." Just within MARC 21, code "e" and code "j" seem to overlap.

Answer: Those definitions in MARC 21 sure are badly worded and, unless I'm overlooking something, Proposal No. 2009-01/2 does not actually include a formal definition for code "j" beyond "performer-conductor part." Here's the RDA definition of "Piano Conductor

Part: A performance part for a piano performer in an ensemble, with cues for the other instruments that enable the performer of that part also to conduct." The definition of "Violin Conductor Part" is identical except for the substitution of "violin" for "piano." I'm guessing that the MARC definition was trying to say something like, "Score reduced to a single instrument in the ensemble, such as a piano or violin, that enables the performer of that part to conduct at the same time." Regarding the use of code "e" or "j", again, the original proposal strongly urged the use of "j" in RDA records, rather than "e".

Reproductions Described Anew

Question: RDA 1.11 says to describe the reproduction and record data about the original as "an element pertaining to a related work" (e.g., in a 500 note). Unlike LCRI 1.11A for AACR2, there is no LC-PCC PS that says to describe the original and put the information on the reproduction in a 533 field. Bibliographic Formats and Standards 3.2 "Reproductions and Original Microform Publications" (http://www.oclc.org/bibformats/en/specialcataloging.html#CHDCIDAF) still says to follow LC policy and describe the reproduction in a note and to code the fixed field "for the original item described in the body of the entry, not for the reproduction, which you describe in field 533." I realize some libraries will not adopt RDA for new original cataloging, but for those of us that are, I'm not clear on how to code the DtSt, Dates, and Ctry (although Ctry does say to use the 260 OR 5XX fields to determine which code to use). I have added OCLC #840817621 but my fixed field coding just doesn't seem right to me. Am I missing something in BFAS or not reading it correctly?

Answer: We are still in the early stages of our project to update BFAS to reflect RDA practices. And of course, all of us are still acclimating ourselves to RDA's repercussions and trying to figure out what the new best practices should be. If we can judge by the related guidance of the PCC's "Provider-Neutral E-Resource MARC Record Guide: P-N/RDA Version" (http://www.loc.gov/aba/pcc/scs/documents/PN-RDA-Combined.docx), RDA practices will generally move away from describing the reproduction in field 533 toward describing the reproduction in the body of the record and using 776 to describe the original, as you have done in #840817621. (The PCC document does specify exceptions for special digital preservation projects where 533 would continue to be used.) Unfortunately, the PCC document doesn't give any guidance on coding of the fixed field elements for reproductions. MARC 21, however, does (the italicized passage being relevant here):

> When a serial or non-serial item being described is a reproduction of a previously existing item and bibliographic information about the reproduction is given in field 533 (Reproduction Note), field 008 is coded for the original except for 008/23 (Form of item) for books, music, continuing resources, and mixed materials and 008/33 (Type of material) for visual materials, which are coded for the reproduction. (When an item is a reproduction, codes defined for certain positions of field 008, which relate to characteristics of the reproduction, are recorded in subfield $7 (Fixed-length data elements of reproduction) in field 533.) *For reproductions for which bibliographic information is not given in field 533 (e.g., when a reproduction is being described in the body of the entry or when field 534 (Original Version Note) is used to record information about the original) and for reprints of previously existing items, field 008 is coded for the reproduction or reissue except when cataloging guidelines specifically require coding a particular position for the original.*

So, code 008/06 (Type of date/Publication status, DtSt), 008/07-10 (Date 1), 008/11-14 (Date 2), and 008/15-17 (Place of Publication, Production, or Execution, Ctry) for the reproduction as described in the body of the record.

Non-Music to Our Ears

Question: I'm cataloging non-musical sound recordings on MP3 files that will be made available remotely. They are Type "i" sound recordings and include an electronic resource 007 and a computer file 006. Do I also need a sound recording 007 or is the 008 sufficient?

Answer: A Sound Recording 007 would be optional, but if such information as the configuration of playback channels (007/04, subfield $e) and/or the original capture and storage techniques (007/13, subfield $n) are known, it would be good to code them as they are not coded elsewhere.

Questions & Answers

Performance Enhancing Titles

Question: I'm working on a collection of jazz CDs but am also interested in the question addressed more broadly. I've just done a "lock and replace" on World-Cat #45072747: "Lonnie Johnson $h [sound recording] : $b the unsung blues legend : the living room session / $c Lonnie Johnson." The only changes I made were to add to the 505 second indicator "0" and subfields $t and $g. Would you consider this to have been a valuable contribution to WorldCat, or at least one worth my taking the short period of time it took to do? I seem to be a minority of one among my cataloging colleagues in the view that, particularly for recordings such as this, it would be useful to be able to set up a local system to retrieve 505 subfield $t under a search field defined as "title." I realize that is a separate issue about which you shouldn't be asked to advise directly, but it would inform my thinking on the subject to know if you value adding the information to a WorldCat record.

Answer: The debate about the value of so-called enhanced contents notes (using subfields $t, $r, and $g rather than just subfield $a) has been around since before those subfields were implemented two decades ago. Certainly, some local systems have taken advantage of the differentiated subfielding to apply special indexing to these fields. Indexing in WorldCat has done so, as well, as is explained a bit in BFAS in field 505 (http://www.oclc.org/bibformats/en/5xx/505.html) and as you can see in "Searching WorldCat Indexes under field 505 (http://www.oclc.org/support/services/worldcat/documentation/searching/searchworldcatindexes.en.html). Looking forward to the Linked Data future, it seems that enhanced contents notes have the potential to be more friendly to any post-MARC Bibliographic Framework. Plus, if we can judge by how RDA seems to prefer greater differentiation of data, enhanced 505s are right in tune with that. So I would add my vote to your minority in saying that such a 505 upgrade is a valuable contribution, not to mention forward-looking. That being said, I would also have to caution that the data in MARC Bibliographic 505 fields were never intended to be access points and all the MARC subfielding available can't really force them into being reliable access points. Obviously, there is no authority control at all applicable to the 505, not for composers or performers or titles, and without a lot of special manipulation of data, things such as initial articles in titles may get in the way. The best chance for consistent, reliable, and even authoritative access is to use the appropriate 7XX field for the situation.

Cataloging Part Time

Question: There still isn't a code for the thing from which I sang "Carmina Burana" several years back. The symphony provided music for the choristers and most folks had vocal scores. But there weren't quite enough and a few of the women at the end of the alphabet wound up with a creature labeled "Frauenstimme," which contained just the vocal soprano and alto lines. No clue what the orchestra or the guys singing next to us were doing. I seem to recall a couple other things I sang in college which were the same. Fortunately, that isn't the kind of thing libraries usually buy.

Answer: As one who files toward the end of the alphabet myself, I sympathize. From your description, such a creature would be coded as "z". It isn't any type of "score" because it doesn't represent "the sounds of all the parts of an ensemble." It actually does fit the RDA definition of "part," which reads: "In the context of notated music, a component consisting of the music for the use of *one or more, but not all, performers*" (emphasis added).

The Rule of Three

Question: I have here three CDs. They are matches for OCLC records #806246468, #806247748, and #177081189, respectively. The problem? I purchased them as a set, under the title *Only the best of the Dorsey Brothers and other jazz legends of the roaring twenties*. OCLC #316837893 might be a match for this, but the record doesn't contain enough information for me to be sure. (Gotham Distribution doesn't appear anywhere on the set's sleeve, which is where that title comes from.) So the question is, can I catalogue these discs separately, using the three individual records as copy, or must I input a new record for the set?

Answer: In terms of cataloging these either separately or together within the context of WorldCat, that is entirely up to you and what works best for your institution. As it states in OCLC's Bibliographic Formats and Standards Chapter 4, "When to Input a New Record"(http://www.oclc.org/bibformats/en/input/default.shtm), under the section "Analytical vs. comprehensive entry:" "A record for a multipart item or serial and records for their individual parts or issues may coexist. If a record for an item as a whole exists, you can create a record for a part and vice versa." That being said, you should also note that Encoding Level "3" records from most any source, and particularly from BTCTA, are machine generated pre-publication records that have not been "cataloged" by a cataloger. Often the only accurate piece of data on these records is an ISBN or other identifying number. So if an Encoding Level "3" record generally looks like what you've got in hand, we would encourage you to upgrade it (including the ELvl to "K" or, even better, to "I") and replace it. You would be doing all WorldCat users a great service. Please, however, don't feel obligated to do so if separate records work better for you.

Music Library Association

Founded in 1931, MLA is the professional organization in the United States devoted to music librarianship and all aspects of music materials in libraries.

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MOUG Executive Board Visits OCLC Headquarters

The MOUG Executive Board visited OCLC Headquarters prior to the start of the Summer Board Meeting. The Board was treated to an entertaining and informative tour by Larry Olszewski, Director of the OCLC Library. While at OCLC, Board members were able to catch up with Vince Wortman, former OCLC Public Services representative. Many thanks to Jay Weitz for facilitating the tour!

OCLC Headquarters, Dublin, Ohio

The OCLC Library

Historic OCLC terminals in the OCLC Museum

The MOUG Board
from left: Nara Newcomer, Marty Jenkins, Mary Huismann, Casey Mullin, Jay Weitz, and Mac Nelson. (*not pictured:* Bruce Evans)

photos courtesy of Mary Huismann

For Music Scholars • Librarians • Performers • Faculty Members

Notes

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Minneapolis, MN 55455   ADDRESS SERVICE REQUEST

MUSIC OCLC USERS GROUP
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Personal Membership is $30.00 (North America) and $45 (outside North America); institutional membership is $40.00 (North America) and $50.00 (outside North America). Membership includes subscription to the *Newsletter*. New members will also receive any mailings from date of membership through December (issues are mailed upon receipt of dues payment). We encourage institutional members to subscribe via their vendor. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

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