MUSIC OCLC USERS GROUP

NEWSLETTER

FROM THE CHAIR

Bruce Evans
Baylor University

A thriving, vibrant, engaging, trend-setting organization filled with an incredibly talented, dedicated, energetic, and welcoming membership—these words spell out how I would describe MOUG at this point in its history. And this describes "to a T", if you will, why I find myself incredibly honored and privileged to now serve as MOUG's new chair. Because we are thriving, I know that I stand on the shoulders of giants who made it so. So I would like to offer my sincere thanks to Past-Chair Marty Jenkins for his excellent leadership of our organization over the past two years. I learned a lot from his friendly, collegial, decisive, and confident leadership style. Thank you, Marty, for making the pathway to my new role a smooth one!

Other giants to thank include our outgoing Continuing Education Coordinator, Mac Nelson. Mac's incredible energy, witty humor, interpersonal and organizational skills were on broad display during his time as CEC, and I believe contributed towards the outstanding way he filled that role. Also rotating off the Board after a stellar tenure is our Past Treasurer, Casey Mullin (who, by the way, is the first ever person to serve as *Past* Treasurer). I cannot thank him enough for his incredibly thorough and effective stewardship

of MOUG's finances and budget. Casey also has the distinction of being the Treasurer under whom MOUG secured the use of PayPal for membership renewals and other financial transactions, and also 501(c)(3) status (the latter which was, of course, the culmination of several years' hard work by numerous MOUG members). Kudos, Mac and Casey, for a job well done! They have some very talented folks following in their footsteps. I would like to welcome Michelle Hahn as our new Continuing Education Coordinator, and Nara Newcomer who rotates into the role of Treasurer. Both Michelle and Nara are highly motivated, super-sharp people, and I greatly look forward to working with them, as well the rest of our superstar Board, over the next two years.

Indeed, as I mentioned in my opening remarks, MOUG finds itself on strong, solid footing, and those of you who attended our meeting this past February in Atlanta saw many reasons why through the many informative, and sometimes entertaining, sessions. While I certainly don't want to steal the thunder from the session reviews to follow, the lightning rounds were once again a major success. One even included live performances by the presenters. Who says we can't find new ways to put the "music" in Music

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 Nara Newcomer, MOUG Treasurer, Head of Music/Media Library, University of Missouri-Kansas City, G3C Miller Nichols Library, 800 E. 51st St., Kansas City, MO 64110-2499. (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

Paul Cauthen Receives MOUG Distinguished Service Award

The Executive Board of the Music OCLC Users Group (MOUG) was honored to name **Paul Cauthen** (University of Cincinnati) as the twelfth recipient of MOUG's Distinguished Service Award today, February 26, 2014, at its annual meeting in Atlanta. 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.

Since its inception, one of the primary purposes of OCLC has been to facilitate the sharing of bibliographic records among libraries, increasing cataloging efficiency by reducing duplication of effort. This is particularly valuable in sound recordings cataloging, where a single record can include numerous notes, lengthy contents statements, and myriad entry points for subjects, performers, and included works. One such record can take hours to produce. But when that record is contributed to WorldCat, those hours are saved hundreds of times over when other libraries are able to simply retrieve that record and download it into their own catalog with little or no editing. Regular users of WorldCat soon come to recognize that the appearance of certain OCLC symbols in the 040 field indicates the record can be counted on to be of high quality. For at least 20 years, in the realm of sound recordings cataloging one of those symbols has been "CIN." And the cataloger behind that symbol for that entire time has been Paul Cauthen. Paul's cataloging output has been both prodigious, and of exceptional quality, saving fellow catalogers literally thousands of hours. In addition, he has been active member of MOUG, a participant in the NACO Music Project, and a member of various subcommittees of the Music Library Association Bibliographic Control Committee, further helping to advance the profession to which his daily work has made such great contributions.

Photo credit: Rebecca Littman

From the Chair
(Continued from page 1)

OCLC Users Group, right? Of course, none of this could have happened without Mac Nelson and his intrepid Program Committee, who worked so hard to put together a marvelous program. Many thanks to all members of the Program Committee for your service! The 2015 Program Committee is already furiously at work on next year's program. Additionally, I must thank the Music Library Association and A/R Editions for their ongoing support with online registration, hotel site planning, and other essential services that time and again help make our annual meetings a success.

Another essential part of MOUG's success involves various special projects and task forces that seek to elevate our organization to even greater heights. In the months leading up to our Atlanta meeting I served with some creative, forward-thinking folks on the Web Visioning Task Force, a group charged with developing a vision and strategic direction for a redesigned MOUG website that will, in a nutshell, serve as a dynamic online presence for the organization, and be the preferred destination for music cataloging-related discussions. We submitted our recommendations to the Board in Atlanta, which they endorsed. They then charged the formation of the Web Implementation Task Force to bring these recommendations to fruition over the coming year. Thanks to Sean Luyk, Autumn Faulkner, Chris Holden, Casey Mullin, Tomoko Shibuya, and Jennifer Matthews for their service on the Web Visioning Task Force, and also thanks to all of these same folks, plus Molly O'Brien and Rebecca Belford, for their current service on the Implementation group!

The Board commissioned another important task force in Atlanta—the Financial Planning Working Group. The group will examine MOUG's current financial situation and future prospects, with the goal of strengthening and solidifying our financial standing for the future. Neil Hughes (Chair), Mark Scharff, Steve Luttmann, Casey Mullin, and Nara Newcomer have agreed to serve. I know that they will achieve the group's goals in spades. Thanks to you all for serving!

Finally, we are very fortunate to have another combined meeting with OLAC this fall in Kansas City, MO, October, 23-26, 2014. Mary, our OLAC/MOUG Liaison, will have a much fuller report, but I would encourage each and every one of you to consider attending, and taking advantage of the synergy between our two organizations that this venue affords.

MOUG Nominating Committee Call for Candidates

The MOUG Nominating Committee seeks nominations for the offices of Vice-Chair/Chair-Elect (a 4-year commitment) and Vice-Treasurer/Treasurer-Elect (a 4-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 Denver, Colorado in February 2015. Below are brief descriptions of each office, paraphrased from the MOUG Bylaws and MOUG Handbook.

The Vice-Chair/Chair-Elect, Past-Chair is a four-year position. The person in this position serves 1 year as Vice-Chair/Chair Elect, 2 years as Chair, and 1 year as Past-Chair. This position serves as a voting member of MOUG's Executive Board all four years. The Vice-Chair/Chair-Elect or Past Chair acts as chief executive officer in the event of the inability of the chair to serve and participates in general supervision of the organization's affairs at the discretion of the Chair. The Vice-Chair/Chair-Elect, Past-Chair also handles outreach and publicity not directly related to the annual meeting and updates the MOUG Bylaws and MOUG Handbook as necessary.

The Chair acts as chief executive officer of the Group. The Chair serves as an Ex officio member of all committees except the Nominating Committee, appoints committees and their chairs and special positions, calls meetings as instructed in the Bylaws, serves, when necessary, as a liaison to OCLC and other appropriate affiliations, monitors OCLC Members Council Meetings, works with the Vice-Chair/Chair-Elect, Past-Chair and Treasurer to carry out various duties relating to the Distinguished Service Award and Ralph Papakhian Travel Grant. Along with the rest of the Executive Board, the Chair monitors the work of the NACO Music Project Advisory Committee and communicates with the Chair of the Advisory Committee.

The Vice-Treasurer/Treasurer-Elect is a four-year position. The Treasurer serves as a member of MOUG's Executive Board and participates in general supervision of the organization's affairs. The Treasurer-Elect and Past-Treasurer are non-voting members of the MOUG Board. The Treasurer is a voting member of the MOUG Board.

The Treasurer-Elect is trained in the skills necessary to fulfill the duties of Treasurer. The Treasurer is responsible for setting up and maintaining MOUG's bank accounts and other financial instruments, monitoring income and expenses, preparing an annual budget and various budget reports, and other related fiscal duties. The Treasurer also serves as Membership officer, maintaining MOUG's membership and subscription database and issuing renewals. The Treasurer trains and mentors a new Treasurer-Elect in the second year as Treasurer. The Past-Treasurer then mentors and monitors the incoming Treasurer.

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 July 1. 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!

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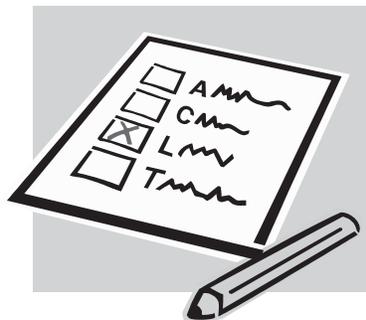
Plenary Session I: Etiquette for Replacing Bibliographic Records

Neil Hughes (University of Georgia)
Mary Huismann (University of Minnesota)
Hermine Vermeij (UCLA)
Jay Weitz (OCLC)

Jay Weitz of OCLC opened the first plenary session of the 2014 MOUG Conference by quoting Hillel's ethic of reciprocity: "That which is hateful to you, do not do to your fellow. That is the whole Torah; the rest is the explanation; go and learn." Hillel's Golden Rule underlies the entire OCLC cooperative program, and the session, which included comments from Neil Hughes (University of Georgia), Mary Huismann (University of Minnesota), and Hermine Vermeij (UCLA), provided historical, institutional, and practical insights into the etiquette of replacing bibliographic records in OCLC.

Weitz, pointing out that there has never been and likely never will be a "golden age of bibliographic perfection," pointed to the Enhance and Expert community guidelines as a framework for responsibly replacing records. In general, OCLC recommends a gentle approach to regarding existing records, which have a variety of ways of entering the database, both human and non-human. The Expert Community's two overriding principles are "do not harm," and "when in doubt, don't."

Weitz reviewed some of the most important principles for the Enhance Community to consider when replacing records. The "Requirements, Policies and Practices" sections within the Enhance Training Outline are the basis for these recommendations (http://www.oclc.org/support/services/worldcat/training/enhanceoutline.en.html):

- Do not make assumptions about bibliographic records
- Always try to verify with piece in hand
- Look at the entire record
- Do not leave records locked for long
- Don't remove data unless is it clearly incorrect

He then covered major points for the Expert Community, which "allows members of the OCLC cooperative with Full-Level cataloging authorizations and higher to make additions and changes to almost all fields in almost all records." (See "Expert Community: guidelines for experts," http://oclc.org/support/services/worldcat/documentation/cataloging/guidelines.en.html):

- Use the same care updating as when creating a new record
- Never change the basic nature of a bibliographic record into something different
- Be cautious about replacing records that bear a different Language of Cataloging (040 $b)
- Avoid including local data fields
- If something is a matter of solely catalogers judgment, leave it alone

Three librarians then offered their perspectives as catalogers, participants in the OCLC cooperative, and as overseers of staff and policy makers within academic institutions. Neil Hughes, head of the Music Cataloging Unit at UGA, referred to a "sea change" that has occurred since the 1980s, and noted that the institutional cultures of our places of employment have significantly impacted views on the etiquette of master bibliographic record replacement. Practices of "correcting" and perfecting records created by non-specialists and the arduous checking and re-checking of cataloging before saving ultimately had to be abandoned in the face of changing guidelines. The change was further hastened by the appearance of vendor records in 1996. The era of making "smug" corrections gave way to the more pragmatic approach of adding value to records. Busy librarians managing cataloging staff members must balance priorities, making key enhancements and being willing to leave other elements of a bibliographic record in a more "rough and ready" state.

Mary Huismann, Music/Media Original Cataloger at the University of Minnesota, gave an overview of her own library's journey of becoming an active OCLC contributor after a history of identifying more strongly as an RLIN library. Despite some tunnel vision, Minnesota eventually found its place as a National Level Enhance participant. Huismann described a library landscape familiar to many, with loss of momentum and loss of staff, but creation of a Cataloging Strategist position at the UM Library gave catalogers a place within the administrative structure of the library. Catalogers at Minnesota focus on upgrading vendor rec-

ords, correcting typos and MARC coding errors, and adding value to records with contents and other notes.

Hermine Vermeij described her experience with record replacement at UCLA, a library with very good reason to want to replace records in Connexion rather than making local changes in its catalog, since it uses WorldCat Local as its ILS. The language skills of UCLA's cataloging staff are leveraged by creating parallel records through OCLC's National Level Enhance program. Vermeij also outlined how she might personally evaluate a record's quality and the changes she might make to it, checking tagging, access points, and adding identifiers for a manifestation. Her process closely aligned with OCLC recommended practice and the comments of the other panel participants. She also noted that noticeable quality issues would warrant a much closer examination of the entire record.

Following the panelists' presentations, there were many questions from conference attendees which led to a lively discussion of issues surrounding the etiquette of replacing records. Catalogers were encouraged to contact a creating or contributing institution with perplexing questions about a bibliographic record, or even to examine the local instance of a record in a holding library's catalog. Some questions were rather succinctly resolved, including confirmation that the presence of significant accompany-

ing material is considered sufficient cause to create a new record (subfield "e" in the 300 field now being a part of OCLC's deduplication detection algorithm).

Other issues raised were stickier. Despite the guidelines given in Chapter 4 of OCLC's *Bibliographic Format and Standards* ("When to Input a New Record"), many catalogers grapple with changes in publication and distribution status of scores. A familiar example is the addition of a Hal Leonard distribution number to an otherwise unchanged item. No clear consensus emerged about what to do in such situations, though several alternative approaches were presented from simply adding the new number to the existing bib record to creating a new record to reflect the change in publication and/or distribution status. OCLC's policy is that "there is no formal 'threshold' of needed changes that makes a record worth Enhancing" and advises catalogers to be responsible and to use good judgment. While clear-cut answers did not necessarily emerge, the principles of cataloger's judgment were supported by thoughtful and perceptive comments from Jay Weitz, the panel, and comments from attendees of the plenary.

Reported by: Jennifer Vaughn (Syracuse University Libraries)

Plenary Session II: RDA and Authorities

Kathy Glennan, University of Maryland
Jean Harden (University of North Texas)
Morris Levy (Northwestern University)

In Tuesday evening's plenary session, RDA and Authorities, the panelists introduced issues related to RDA and authorities, then described practices at each of their institutions. The panelists spent the latter portion of the session addressing specific questions about RDA and authorities, most of which came from a speedily met call for questions on MOUG-L.

Kathy Glennan (University of Maryland) began by defining the scope of the session. "RDA and authorities" has two meanings: creating authority records (ARs) in RDA, and creating authorized access points (AAPs) in bibliographic records that follow RDA, with or without corresponding authority work. General challenges include keeping current with RDA and the Library of Congress-PCC Policy Statements (LC-PCC-PSs), avoiding split files, the "667 of doom" in non-RDA authority records,

workflows where maintaining AAPs is not under one's control, and balancing productivity with creating accurate AAPs and ARs.

Kathy's position at the University of Maryland means that she is functionally the head of original cataloging, and she is also the University of Maryland's NACO coordinator. Kathy's approach to authority work reflects work at a NACO/BIBCO library. The decision whether to create an AR and how to prioritize is influenced by whether doing so allows creation of BIBCO record, how many ARs need to be established, and relative efficiency (for example, establishing ARs for six works by one composer may be easier than six works by different composers). Kathy prioritizes what would be most useful, deprioritizing cases such as distinctive titles without variants. The availability of online sources helps.

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Kathy mentioned several particularly difficult situations with names: establishing Russian names with Cyrillic without being able to read Russian; determining the form of name when many forms appear (for example, she recently changed the name authority record for Wassily Sapellnikoff, who had multiple variant spellings for both his first and last names); and finding resources with conflicting information such as birth dates (Paul Frank at Library of Congress recommended creating two 046 fields and citing the source for each). Name-title challenges include determining what constitutes a cognate under RDA (contradanse/country dance) and what to put in field 380 for form of work when there is no term in LCSH (prelude, etude). Kathy turns to an authority file search to see what others are doing in those cases.

Jean Harden (University of North Texas) described "a practical approach that works at our shop." Harden currently does not create authority records. The Music Library at UNT does not control authority work, meaning that an AAP used in a music record can be changed when ILS (Innovative) batch changes are made to headings to conform to the current AR, considered "inviolable." Much of the cataloging is done by student assistants, so procedures are tailored to ease of training; however, students are expected to read instructions, research headings, and be mindful of changing rules.

Catalogers at UNT are making AAPs in their bib records conform to RDA as much as possible. If there is an authority record in OCLC, catalogers use the heading regardless of "667 of doom" ("THIS 1XX FIELD CANNOT BE USED UNDER RDA..."). If there is no AR but there is an existing pattern of headings, they follow that pattern (for example, the AAP pattern for Symphonies no. 1, 2, 4 will be followed when cataloging Symphony no. 3). If there is no authority record or pattern, they construct the AAP in the bib record as if RDA. The workflow and research for RDA name and name-title headings does not differ from AACR2. If no information is available to differentiate names, $c with RDA punctuation/capitalization is used. If no title information is available, they use the title found on the item in hand as long as it is "reasonable." Jean reported that students enjoy the detective work, and it provides a teaching opportunity on using and interpreting sources.

Morris Levy (Northwestern University) described the environment at Northwestern, where authority work is extensive. The Northwestern Libraries have been a long-time NACO/BIBCO participant. At Northwestern, the goal is "making all local records the most RDA they can be in preparation for migration from Voyager to Alma." They see an opportunity to regularize records using RDA while following PCC recommendations for RDA-compliant all access points in all new/edited rec-

ords. Authorized catalogers create or edit ARs for access points as needed. Levy reported that this initially had an impact on productivity, but supervisors understand the importance of establishing well-reasoned access points and expect catalogers to do so with a reasonable amount of time and effort. Local decisions regarding the degree to which to pursue optional fields in ARs have helped smooth the workflow.

Morris reviewed music and non-music bibliographic and authority records during Northwestern's RDA test period, and he is a reviewer for the NACO Music Project (NMP). Through the NMP, Morris and Northwestern colleague Tomoko Shibuya have so far contributed 812 new names and changed 4,999 names. It is a lot of work, but it fits the philosophy of Northwestern and its Music Library. Morris ended with a plug for NMP: "If you are interested and have the ability to participate in the NMP, please do!"

The panel then responded to questions, taking some from the floor and working through pre-submitted questions. As might be expected from a MOUG audience, discussion was lively, and the session ended before all questions could be addressed. Questions discussed in the session covered variant access points for translations and arranged excerpts, recording medium for arrangements, including key in revised AAPs for works with generic titles, AAPs for vocal works with accompanying ensembles, and the use of field 368 in ARs for corporate bodies.

The first question from the floor related to expressions: Assuming one is not creating expression authority records for distinctive titles, how do people (end users) get to the title if there is no 400 with the title in foreign language (for example, an opera)?

Answer: It is unlikely any current system will use the authority file with keyword searches. To address the broader question of authority records for expressions, we are being asked not create different authority records for each arrangement of one work. For translations, it is reasonable to create an authority record for that translation and to have foreign titles as variants in the AR for the original. Responses from the floor confirmed that the practice of adding multiple languages as references to one AR has not changed, and authority records can be created for translations. It was noted that librettos are a separate problem…gracefully dodged by the panel.

A follow-up question from the floor sparked discussion: Why would you not create an authority record for each arrangement (different instrumentation) of an instrumental work but would for a case such as an opera with translated titles?

One response from the floor was that it is useless to have an authority record for "Distinctive title; arranged" without references. Kathy noted that the resulting scenario could be "endless" authority records for each expression. Another floor participant wondered if the phrase

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Lightning Talks Session: Cataloging Challenges with RDA

The lightning talk speakers each had five minutes to present a problem they encountered under RDA cataloging, with the exception of the last two speakers, who were given ten minutes. To see detailed record examples and the particulars of cataloging decisions, refer to each speaker's slides (available on the MOUG website).

"Something Old and Something New: Applying RDA to Music Manuscript Description" by Sonia Archer-Capuzzo, University of North Carolina at Greensboro:

Sonia showed us a fascinating handwritten manuscript which was signed not with the composer's name (Lev Aronson) but with his concentration camp identification number, and debated about how to reflect the significance of this number in the record. Ultimately Sonia recorded the number in the 100 field and constructed a 500 note with contextual information. She also encountered challenges with differing sizes between the score and the part, deciding how to indicate the piece was handwritten, variant spellings of the composer's name, and deciding whether entering medium of performance and key in the 38X fields.

"A Swamp of Pseudonyms: The Expanding Authority Record of Livingston Gearhart" by Rebecca Belford, University of Buffalo

Rebecca showed us three different pieces sporting four pseudonyms of the composer Livingston Gearhart: (1) Orlando Coole; (2) A. Hawley Barry; and (3) Minnie Trips A'Brawd and I. Ben Allover. Her challenges included confirming these pseudonyms as actually belonging to Gearhart, then performing extensive authority work for these pseudonyms and the original NAR, and finding justification under RDA to mention Gearhart in the bib

records for the various pieces. In some cases, she was able to justify this inclusion, but not in others.

"Confronting the Unknown: Taking the Plunge, or How I Learned to Stop Worrying and Love the New Standard" by Sarah Hess Cohen, Florida State University

Sarah gave an overview of her experience transitioning from AACR2 to RDA, noting that she was "utterly terrified" this time last year. Although she had invested a lot of time in studying RDA and attending workshops and webinars, she still felt trepidation about a number of things, including getting sucked into the "Cascading Vortex of Horror." But Sarah found that her familiarity with RDA has greatly increased with use, and that in fact her library's cataloging backlog remained manageable despite the upheaval of transition—so in short, we can relax! We are all learning together, and ultimately the benefits of RDA outweigh the drawbacks.

"Special Formats, Familiar Records: Cataloging Reel-to-Reels and 78s in RDA" by Beth Iseminger, Harvard University

Beth walked us through the cataloging of a reel-to-reel tape and a 78 rpm disc and highlighted the differences between the two records. She found the formats chart from MLA's *Best Practices for Music Cataloging* document (p.43-49) a helpful reference for recording and encoding the physical description of these items. In her example records she drew attention to fields not identified as RDA core but still recommended by MLA, like the 340 for base material and a more structured 518 for recording date of capture

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RDA Plenary II
(Continued from page 7)

"cascading vortex of horror" could be repurposed to refer to the prospect of endless expression ARs. A final commenter from the floor wondered whether linked data means that we should move toward having everything backed up by an AR, regardless of the presence of variant access points. Morris noted that the opportunities for link-

ing are a factor in the utility of records.

All pre-submitted questions, including those unaddressed at the session, and the panelists' prepared answers will be included in the September issue of the *Newsletter*.

Reported by: Rebecca Belford (University at Buffalo)

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(also a BIBCO requirement). However, as Beth pointed out, a lot of the cataloging process was pretty familiar, despite some of these new practices.

"Pop and Rock in RDA: The 'Compilation' Conundrum" by Kevin Kishimoto, University of Chicago, and Tracey Snyder, Cornell University

Kevin and Tracey spoke about the difficulty of applying RDA's compilation instructions to collections of pop music (like "Pop Classics of the '70s", etc.). They referred to these types of albums as "covert compilations" and noted a number of challenges involved in cataloging them, including knowing when something is a compilation, dealing with possible conflicts and qualifiers when constructing authorized access points, and creating authority records to support controlled access points. These thorny issues were punctuated by bursts of song from Kevin and Tracey, who demonstrated excellent musical taste by performing selections from Barry Manilow, Elton John, Barry White, and Hall & Oates (all totally relevant).

In their conclusion, Kevin and Tracey argued for a change to the BIBCO policy stipulating that authority records must back up any controlled access points in a record, and asked for assistance and support from the music cataloging community in bringing their request to the PCC.

Reported by: Autumn Faulkner (Michigan State University)

MOUG Hot Topics

Jay Weitz (OCLC)

Hot Topic #1: Performers as Creators and Contributors

Under AACR2, entering a performer's name in the 1xx field was acceptable if that person was considered the "principal performer" in the resource. Under RDA, the person in the 1xx field must be a composer or creator of the work; most performers do not qualify. This change translates into more bibliographic records without 1xx fields, especially on sound recordings for which no composer is named. A participant mentioned that the CC:DA is working on a rationale to follow when performers are involved in creation. Another participant suggested looking at the *Best Practices for Music Cataloging* document section 2.4.1.1, which encourages catalogers to record performers in statements of responsibility if their contributions are "not limited to performance, execution, or interpretation". Also, RDA 19.2.1.1 allows performing groups or corporate bodies to be entered in 1xx fields as creators.

Hot Topic #2: OCLC Validation Procedures and Requirements

In answer to the question about why the OCLC client doesn't require "546 $b Staff notation" before validating a bibliographic score record, Jay answered that not everyone uses 546 fields, and OCLC doesn't wish to inconvenience those folks by rejecting their records. Similarly, when asked why OCLC doesn't prompt for 040 $b eng or $e rda, Jay mentioned that a growing percentage (60%+) of users catalog in languages other than English, and OCLC is trying to be less US- and English-centric. Users can set preferences for their systems to generate these fields automatically by using the RDA Workforms feature, which can be found by choosing Tools > Options > RDA. In addition, the developers of Record Builder (the OCLC of the future) are working to give users more control over preferences and more flexibility in default creation.

Hot Topic #3: FAST Headings

Jay spoke about FAST headings, derived from Library of Congress Subject Headings (LCSH) and uploaded to OCLC. One problem with FAST headings occurs in 6xx name/title fields, because FAST puts the title first rather than the personal name. This results in significant issues with alphabetic searching and access. The overall consensus was that solutions for this should be institutionally based, with the caution to leave some wiggle room for

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future possibilities. Jay said he had no inside scoop, but that catalogers should please send objections and complaints to the OCLC research group to push for improvement. Another participant raised the issue of FAST headings which duplicate LCSH terms, and whether catalogers whose systems can't process or suppress the FAST headings could strip them from master records, or whether the headings would be regenerated automatically by OCLC after being removed. Jay answered that FAST headings are not currently regenerated, but could be in future, and also may end up being linked to authority records. An audience member asked for input from different institutions regarding a reclamation project they are planning to fix issues that resulted from a de-duplication project.

Hot Topic #4: Corrections to Non-English Records

Jay brought up a query about the fact that OCLC contains Dutch vendor records which have been improperly coded in the 040 field as English language records. Jay advised catalogers to go ahead and fix these; he mentioned macros and the Report Error function as two possibilities. A follow-up question was asked about whether OCLC changes incorrect headings on non-English records when they have been reported. Jay said that OCLC does not change access points on non-English records to correspond to the authority file. He suggested reporting errors of this kind directly to the original cataloging library, found by using the first code in the 040 field.

Hot Topic #5: 382 Fields and 700 Fields

The original question was whether to use 382 fields in bibliographic records. Jay opened this question to the audience; support for and against was split. One person recommended using a 382 field in a "single work" score record when there is no corresponding authority record, or when no 382 field appears in the authority record. Some participants were interested in batch addition of 382 fields using Backstage Library Works, but the consensus was that this resulted in few records with 382 fields because terms were harvested from 240 fields. A related issue was raised about "multiple work" score records, which possibly would have multiple 382 fields and multiple 700 fields. As it now stands, MARC21 provides no usable way to designate which 382 field goes with which 700 field. Kathy Glennan noted that an ill-fitting, complicated "ugly" way would be to use 382 $8, which opens a whole

new can of worms. Suggested solutions included making authority records which have 382 fields, including 382 fields in bibliographic records, and developing future software (Record Builder) to allow catalogers to create links between analytic fields. A participant made a tangential query about the validation error given by a 700 field which uses "$i based on (work): $t" because there is no composer in the $a. The solution recommended was to use a 730 field instead.

Hot Topic #6: The Future of OCLC

The discussion began with a question about Connexion and Client moving to the web, and the future functionality of Record Builder (the new OCLC client software). Jay said that although still in the developmental and evolutionary stages, the intention is that Record Builder will be as fully functional as possible, and comparable to Client. In response to a follow-up question from the audience, Jay mentioned that Record Builder will still be MARC-based for now, but "in theory", things are being set up behind the scenes that should accommodate future structures. OCLC is partnering with LC and others to develop a different bibliographic framework. Another participant asked how WorldCat Discovery is being improved to display music elements, and Jay expressed his hope that MOUG participants are continuing to send comments about their needs and complaints about existing problems to the Discovery Services section of OCLC. He then asked Mac Nelson to give a brief picture of where WMS WorldShare is in this regard. Mac said there have been positive developments lately that give hope, such as the capability to add and edit local notes for records, and the freedom to use opus numbers and key designations. However, no progress has been made on uniform titles, there are still problems with name control, and there is no way to change the public display to a MARC display. Mac also mentioned that the WorldCat Discovery webinar is worth watching.

To conclude the session, Jay encouraged catalogers to keep the developers of new systems aware of past and present problems so they can be avoided in software and systems of the future.

Reported by: Janice Gill Bunker (Brigham Young University)

Minutes, MOUG Business Meeting
—DRAFT—
February 26, 2014, Atlanta, GA

Chair Martin Jenkins (Wright State University) called the meeting to order at 10:48 a.m.

1. Adoption of agenda
    a. The agenda was approved with minor additions:
        i. Introduction of Papakhian Travel Grant awardees
        ii. Election results

2. Approval of minutes from the 2013 San Jose business meeting
    a. Minutes were distributed electronically in advance of the meeting
    b. A motion was made and seconded to approve the minutes; motion passed.

3. Board Reports
    a. Chair (Martin Jenkins, Wright State University)
        i. EBSCO Update: The new music database that launches in spring 2014 will include the MOUG Newsletter. Jenkins will follow up on including the Newsletter in their library science database.
        ii. Other activities during the year included correspondence, working with the Web Visioning Task Force, working with the MLA BCC to set up MOUG-L as the primary conduit for RDA music cataloging questions, and writing Newsletter columns.
        iii. Future activities include the formation of a small working group for financial planning issues.

    b. Vice-Chair/Chair Elect (Bruce Evans, Baylor University)
        i. Evans has served as the Board representative to the Nominating Committee, made calls for the Distinguished Service Award and Papakhian Travel Grant aplications, arranged for advertising (exchange ads, brochures), and collected revisions for the MOUG Handbook.

    c. Secretary/Newsletter Editor (Mary Huismann, University of Minnesota)
        i. Newsletter
            a. Three issues of the newsletter were produced during calendar year 2013 (June, September, December)
            b. Newsletter issues no. 110-112 (June-December 2012) have been posted to the MOUG web site as PDF files.
            c. Current Newsletter issues delivered to EBSCO for inclusion in their library products.
        ii. Secretary Duties
            a. Minutes of the Summer Board meeting were taken and distributed for approval at the upcoming Board meeting.
            b. Draft business meeting minutes posted to the MOUG web site.
            c. As liaison to the Music Library Association, provided reports of MOUG activities for the summer, fall, and winter MLA Board meetings.
        iii. NACO Music Project Advisory Committee (NMPAC)
            a. As the Board representative to the committee, participated in review of NMP applications and other discussion topics.

    d. Treasurer (Casey Mullin, Stanford University)
        i. The treasurer's report was distributed in the meeting folder.
        ii. MOUG continues to remain fiscally healthy, with consistent annual budget surpluses and ample cash reserves.
        iii. PayPal has been available since 2012 for personal members, and is now activated for direct institutional subscribers; a button for donations will be added.
        iv. Membership numbers are consistent; personal members are up but institutional members are down.
        v. Mullin was thanked for his service.

2014 Business Meeting Minutes

    e. Treasurer-Elect (Nara Newcomer, University of Missouri—Kansas City)
        i. Newcomer reminded Papakhian Travel Grant awardees to submit documentation for their reimbursement.

    f. Continuing Education Coordinator (William "Mac" Nelson, University of North Carolina, Greensboro)
        i. Nelson made a call for 2014 Program Committee members.
        ii. Nelson acknowledged the 2014 Program Committee members: Rebecca Belford (ex officio), Janet Bradford, Grace Fitzgerald, Karla Jurgemeyer, Molly O'Brien, James Procell.
        iii. Nelson was thanked for his service.

4. Other Reports
    a. NACO Music Project Advisory Committee (Alan Ringwood, University of Texas, Austin)
        i. NMPAC membership
            1. Joe Bartl retired from the Library of Congress on January 24, 2014. With his departure NMP has lost not only its representative from LC but a trusted and valued colleague. The NMP and the Advisory Committee will miss his insights and practical wisdom. We are grateful for his service these many years, and wish him all good things as he embarks on this new phase in his life.
        ii. NMP membership
            1. Three new participants were accepted into the Project since June 2013 and one participant who changed institutions.
        iii. Membership summary:
            1. There are currently 91 individual participants across 71 institutions
            2. There are 5 institutions where the NMP position is vacant
            3. Number of participants who have achieved independent contributor status under RDA:
                • 23 for name records
                • 13 for name-title records
                • 1 for series records
        iv. Project Statistics
                • New NAR: 11,292 (down 12.5% from last year)
                • Changed NAR: 9,901 (up 113% from last year)
                • New SAR: 75 (down 49% from last year)
                • Changed SAR: 30 (down -5% from last year)
                • Total New and Changed: 21,298 (up 17% from last year)

            1. NMP Participants have cumulatively added or changed 340,367 name and series authority records.
            2. Thanks to Mickey Koth for maintaining the NACO-Music Project Cumulative Statistics.
        v. RDA and NMP
            1. The Project has experienced a steady increase in the number of participants who completed RDA training and review and were declared independent to some degree.
        vi. PCC-BIBCO Music Funnel
            1. Beth Iseminger, Chair of MLA's Bibliographic Control Committee, has informed relevant stakeholders, including the NMP, that the PCC is looking to form BIBCO subject funnel projects. Any significant outcomes from the BCC's business meetings in Atlanta will be communicated to NMPAC and the MOUG Board as appropriate.

    b. Reference and Collection Services Coordinator (Rebecca Belford, University of Buffalo)
        i. During the past year Belford has shared announcements of OCLC webinars related to collection management and public services products via MOUG-L and continues to monitor webinars, announcements, and timelines related to WorldCat Discovery (successor to FirstSearch and WorldCat Local).

    c. OLAC Liaison (Mary Huismann, University of Minnesota)
        i. OLAC-MOUG 2014 Conference
            1. Joint conference to be held October 23-26, 2014 at the Kansas City Marriott Country Club Plaza overlooking this premier shopping and entertainment district, which is also near the historic Westport area.
            2. The conference theme is "AV Cataloging at the Crossroads."

3. There will be a pre-conference NACO-AV workshop.

4. The conference website will go live once all the keynote and workshop speakers have been confirmed.

ii. Jeremy Myntti joined the Board as Outreach Coordinator in September 2013.

iii. A call has been made for a new liaison to MOUG.

iv. OLAC CAPC (Cataloging Policy Committee)

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

2. The next RDA task force will be formed later this summer and will cover video game cataloging.

v. OLAC continues to support the Movie Credit Annotation Project, spearheaded by Kelley McGrath. An estimated 20,000 credits have been completed and volunteers continue to be needed, particularly those with special language skills.

d. Library of Congress

i. News from the Library of Congress was distributed electronically in advance of the meeting.

e. OCLC (Jay Weitz, OCLC)

i. Pilot project for external institutions to merge bibliographical records underway.

ii. Bibliographic Formats and Standards being revised to incorporate RDA terminology and examples.

iii. A full report of OCLC news was distributed in conference folders.

f. Web Visioning Task Force (Bruce Evans, Baylor University)

i. Evans has been working with the Task Force since August 2013.

1. Members of the Task Force included Autumn Faulkner (Michigan State University), Chris Holden (East Carolina University), Sean Luyk (University of Alberta), Jennifer Matthews, ex officio (Savannah College of Art & Design and MOUG Web-Keeper), Casey Mullin (Stanford University and MOUG Treasurer), and Tomoko Shibuya (Northwestern University).

ii. The Board accepted the recommendations with two additions; recommendations will be shared with the membership in the near future.

iii. Evans and the Task Force were thanked for their efforts.

5. Election results

a. Elections for the positions of Secretary/Newsletter Editor and Continuing Education Coordinator were held in November 2013.

b. Candidates for Secretary/Newsletter Editor: Mary Huismann (University of Minnesota) and Felicia Piscitelli (Texas A&M University)

c. Candidates for Continuing Education Coordinator: Michelle Hahn (Southern Methodist University) and Molly O'Brien (Curtis Institute of Music)

d. Results: Mary Huismann was elected Secretary/Newsletter Editor and Michelle Hahn was elected Continuing Education Coordinator. Thanks to all four candidates for their willingness to put their names forward in service of the organization.

e. Thanks to the Nominating Committee (Robert Freeborn, chair (Penn State University), Bruce Evans (Baylor University) and Michelle Hahn (Southern Methodist University)).

6. Papakhian Travel Grant

a. There were seven applications for the Papakhian Travel Grant

b. Six awards were made: Elizabeth Cribbs, Chris Diamond, Keith Knop, Jennifer L. Vaughn, Elin Williams, Mark Zelesky.

c. All first-time attendees were also acknowledged.

7. Distinguished Service Award (presented by Martin Jenkins)

a. Paul Cauthen (University of Cincinnati) is the 12th winner of the MOUG Distinguished Service Award, in recognition of his professional contributions to music users of OCLC.

2014 Business Meeting Minutes

8. Announcements and questions from the membership
    a. A suggestion was made to incorporate keyword searching of aggregate newsletter issues (as is offered by OLAC on their website).
    b. A question was asked whether MOUG members are automatically subscribed to MOUG-L (answer: no one is automatically subscribed; subscription information can be found at the MOUG website).

9. Comments to the good of the order
    a. Jenkins thanked the group for the opportunity to serve MOUG as its chair.
    b. The gavel was passed to incoming chair Bruce Evans.

10. Adjournment
    a. A motion to adjourn was made, seconded and passed unanimously. The meeting adjourned at 11:35 a.m.

Respectfully submitted,
Mary Huismann, Secretary/Newsletter Editor

Photo credit: Rebecca Littman

Six Ralph Papakhian Travel Grants Awarded for the 2014 Annual Meeting

The Executive Board of the Music OCLC Users Group (MOUG) is pleased to announce six 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.

Travel grants were awarded to:

Elizabeth Cribbs (Northern Illinois University)
Chris Diamond (Baylor University)
Keith Knop (Florida State University)
Jennifer L. Vaughn (Syracuse University)
Elin Williams (Victoria Conservatory of Music)
Mark Zelesky (Rowan University)

The MOUG Executive Board awarded an extraordinarily large number of travel grants this year primarily for the following reasons. The first reason is that the pool of candidates was exceptionally strong. Secondly, the Executive Board feels this is an appropriate way to acknowledge MOUG members who have made donations to support the Papakhian Travel Grants. The most recent example was instituted at the 2013 meeting, where Steve Luttmann challenged us to raise $5,000 in two months, and then he would match it with a $5,000 donation of his own (which was met in spades!). The Board and the organization is profoundly grateful to Steve for this incredible act of generosity, and to all of those generous donors from years past.

Congratulations!

OLAC-MOUG Joint Conference 2014

"AV Cataloging at the Crossroads"
Kansas City, Missouri

October 23-26, 2014

The 2014 Joint Conference of the Online Audiovisual Catalogers (OLAC) and the Music OCLC Users Group (MOUG) will be held **October 23-26, 2014** at the **Kansas City Marriott Country Club Plaza**. The hotel, in the heart of Kansas City, overlooks Country Club Plaza, a premier shopping and entertainment district.

The University of Missouri-Kansas City will host the conference. Other local sponsors include the University of Missouri-Columbia, Kansas State University Libraries, the Kansas City Public Library, and the Johnson County Library.

Local attractions include: the Nelson-Atkins Museum of Art, the Liberty Memorial WWI Museum, the Kauffman Center for the Performing Arts, the Arabia Steamboat Museum, the Hallmark Visitors Center, and many others.

Questions regarding the conference should be directed to Wendy Sistrunk, Chair, Local Arrangements and Program Committee at sistrunkw@umkc.edu.

OLAC is an international organization for catalogers concerned with all types of non-print materials. Through conferences, workshops, publications, and e-mail lists, catalogers exchange information and enjoy expert & practical advice on cataloging audiovisual materials. MOUG is a nonprofit organization which provides an official means of communication and assistance for users of the products and services of the Online Computer Library Center, Inc. (OCLC), in the pursuit of quality music coverage in these products and services.

2014 OLAC-MOUG CONFERENCE

~ PREVIEW & REGISTRATION INFORMATION ~

Pre-Conference Tours

Offered Thursday afternoon, October 23, 2014, a choice of:

Nelson-Atkins Museum of Art
Liberty Memorial WWI Museum
UMKC Libraries: Marr Sound Archive, Music/Media Library, Special Collections

Pre-Conference Workshop

"NACO-AV" – Peter Lisius

Sessions

Opening Keynote Address—"Linked Data" -- Philip Schreur

Closing Keynote Address—"Where We Are Now With RDA" -- Casey Mullin

Poster Sessions

Lightning Talks

Ask MOUG-OLAC

Workshops

"Basic Video Recordings Cataloging" – Presenter, Jay Weitz

"Advanced Video Recordings Cataloging" including Blu-ray and other oddities – Presenter, Jay Weitz

"Sound Recordings Cataloging" – Presenter, Mary Huismann

"Scores Cataloging" – Presenter, Margaret (Kaus) Corby

"Map Cataloging" – Presenter, Paige Andrew (4-hour)

"BIBFRAME" – Presenter, Angela Kroeger

For a full description of the sessions, information about the presenters, registration and hotel information, please visit the 2014 OLAC-MOUG Conference Website http://olac2014.weebly.com/.

Note: Registration materials will not be sent by mail; please register online or print out the registration form and send to the address provided.

Conference Organizers

Wendy Sistrunk, Chair, University of Missouri--Kansas City
Richard Baumgarten, Johnson County Library, Kansas
Merry Bower, Kansas State University
Margaret Corby, Kansas State University
Felicity Dykas, University of Missouri--Columbia
Michelle Hahn, Southern Methodist University
Mary Huismann, University of Minnesota
William (Mac) Nelson, University of North Carolina at Greensboro
Evelyn Pypes, Kansas City Public Library
Kathleen Schweitzberger, University of Missouri--Kansas City
Michelle Turvey-Welch, Kansas State University

2014 OLAC-MOUG CONFERENCE
~ Call for Poster Session Submissions ~

Poster sessions at OLAC-MOUG 2014 are scheduled for Saturday, October 25, 8:30-10:00 a.m.

To apply, submit the following information:

    * A brief (maximum 200 words) description of your topic;
    * Names and affiliations of participants;
    *Mailing address, email address, and phone number of the primary contact person.

Please email applications to Merry Bower (Kansas State University) at mdbower@ksu.edu **by July 1st**. Applicants will be notified by August 1st. Thank you very much!

2014 MOUG-OLAC Conference
~ Call for Lightning Talk Submissions ~

We will be offering a session of Lightning Talks at the MOUG-OLAC Conference, Oct. 23-26, 2014, at the Kansas City Plaza Marriott.

Lightning Talks are designed to be short presentations in order to share with others ideas and concepts of a MOUG or OLAC focus. The goal is to demonstrate a topic in a quick and insightful manner. PowerPoint slides are fine, but do not forget other possible means of presentation: videos, music, hand-puppets or even an interpretive dance, as long as it's useful and informative. (One wonders what an RDA Interpretive Dance would be like. We'll probably have to wait until the local arrangements reception!)

Talks are arranged one after the other during the session. Each presenter gets FIVE minutes, and only five minutes. Yes, we have a stop-watch.

We are currently accepting applications for presentations to be considered for this session.

If you're interested, please submit your proposal to **Michelle Turvey-Welch by Monday, July 14, at mturvey@ksu.edu.** Please include your name, contact information, title of presentation and a brief description. The Program Committee will be reviewing these and finalizing the presenters by Friday, Aug. 8, 2014.

2014 OLAC-MOUG CONFERENCE
~ Call for Conference Reporters ~

We want to ensure that all of the sessions, workshops, and keynote addresses are summarized for publication in the December issues of the *OLAC Newsletter* and the *MOUG Newsletter*. If you plan to go to the joint OLAC-MOUG Conference in Kansas City, please consider being a reporter for one or more of the sessions you attend. The Conference reports serve two primary purposes: to inform those who were unable to attend and to provide a record of what OLAC and MOUG does to support and enrich the professional lives of its members.

You report will be published in ***both*** the *OLAC Newsletter* and the *MOUG Newsletter*, with your name and affiliation credited in the byline of the report. This report can be used as a publication credit in a non-peer-reviewed library periodical.

If you have any interest in being a Conference reporter, please contact Wendy Sistrunk at sistrunkw@umkc.edu. Also, if you have a preference for a session (or more!) on which you would like to report, please let Wendy know that as well.

2014 OLAC-MOUG Conference
~ Roommate Matching ~

Roommate matching is now available. Please e-mail Wendy Sistrunk at sistrunkw@umkc.edu with your request (indicate "roommate matching" in the subject line). The roommate service does not make hotel reservations. When you receive your roommate's name, you are responsible for contacting the other person. OLAC and MOUG assumes no liability for matching roommates. Include the following information:

Name
Affiliation
Gender
E-mail
Phone
Arrival date
Departure date
Have you already made a room reservation?
Other information (need an accessible room, early riser, etc.)
(The Marriott is a non-smoking hotel.)

NEWS FROM OCLC

Compiled by Jay Weitz

WorldCat Discovery Services Are Now Available

OCLC is pleased to announce that WorldCat Discovery Services are now available, making it possible for library staff and users currently using FirstSearch to move to a richer discovery experience. WorldCat Discovery has been developed and refined based on input and feedback from a 30-member Advisory Group and more than 650 FirstSearch beta test libraries around the world.

WorldCat Discovery Services are the new suite of cloud-based applications that brings the FirstSearch and WorldCat Local services together. The suite enables staff and users to discover more than 1.5 billion electronic, digital, and physical resources in libraries around the world through a single search of both WorldCat and a central index that represents nearly 2,000 e-content collections. The new interface is optimized for use across desktops, tablets, and mobile devices.

Current FirstSearch subscribers receive access to WorldCat Discovery Services as a part of their existing subscriptions. New libraries can also subscribe to WorldCat Discovery Services. FirstSearch and WorldCat Discovery will operate in parallel during an extended transition period, allowing libraries to choose their transition timing.

WorldCat Discovery is available initially to libraries in the United States, Canada, Latin America, Australia, and New Zealand. It will be made available to libraries in Asia and Europe, Middle East, and Africa soon. Access to the current FirstSearch service will end on 31 December 2015. WorldCat Discovery includes:
- A new discovery experience that consolidates access to your electronic, physical, and digital collections.
- Access to a central index that represents more than 1.5 billion articles, e-books, and other e-content.
- An interface that automatically adjusts for desktops, tablets, and mobile devices.
- Tools to showcase and manage your local special collections:
  - A unique URL and custom branding.
  - The ability to tailor your discovery service through fee-based options.

Libraries who maintain holdings in WorldCat and the WorldCat knowledge base receive additional benefits, such as their library's resources listed first in search results, built-in link resolution to full-text subscription content, an A to Z list, and visibility on WorldCat.org and in other web sites where users typically begin their searches. Options that can be added to WorldCat Discovery include:
- Real-time availability status.
- A group- or consortium-view of available resources.
- Management of course reserves or reading lists.
- Remote database research of all library subscriptions.
- Customized traffic and usage reports with Adobe Analytics.

Current WorldCat Local and WorldShare Management Services subscribers receive all five options. Any other library may purchase options individually to add to an existing or new subscription. FirstSearch libraries can review the migration information, and then register their intent to make a transition to the new service. Multiple training sessions, such as online courses and video tutorials, are available to help libraries make a smooth transition to WorldCat Discovery.

New Data and Visualizations Available on MARC Usage in WorldCat Site

OCLC Research is studying utilization rates of MARC tags and subfields in WorldCat and producing tools and reports to ultimately inform decisions about where we go from here with the data that has been encoded using the MARC standard.

The MARC Usage in WorldCat website has been updated with October 2013 reports and with two new data visualizations. One visualization depicts every field by format and then by tag in a zoomable starburst diagram, and the other depicts every field first by tag and then by format in a zoomable starburst. Actual numbers can be seen while hovering over the tag. If you wish to see a report on a particular subfield, please contact Senior Program Officer Roy Tennant.

For more information about this project, see the MARC Usage in WorldCat activity page at http://www.oclc.org/research/activities/marcusage.html.

Pilot Project for Merging Duplicate Records in WorldCat

OCLC has been working with a few selected institutions on a pilot to explore extending the capability to merge duplicate bibliographic records to member libraries. The pilot continues through the end of May as both the institutions and OCLC explore the feasibility of this extension to the Enhance Program and the Expert Community.

OCLC Research Launches Scholars' Contributions to VIAF Activity

This activity explores the benefits of collaborating with scholars to enrich the Virtual International Authority File (VIAF) with new names from scholarly communities and additional script forms. VIAF combines multiple name authority files into a single OCLC-hosted name authority service that is freely available on the Web. Most VIAF contributors to date have been national libraries and other library agencies. However, scholars have a stronger affiliation with their discipline than with any one institution. And although scholarly projects are often international in scope, some minority languages do not have an agency such as a national library committed to supporting their documentation needs. To explore the benefits of collaborating with scholars to enrich VIAF, OCLC Research has launched a Scholars Contribution to VIAF activity (http://www.oclc.org/research/activities/viaf-scholars.html) that provides a path that domain experts can use to contribute their research in the form of authority data to enrich the information already in VIAF. Contributing their authority data to VIAF will benefits scholars by:

- Providing them with a resource for disseminating their scholarly research on names beyond their own communities make to libraries and researchers around the globe.

- Giving them the ability to contribute names to VIAF in scripts that are not represented in the MARC 21 character set used in the LC/NACO Authority File, since VIAF supports Unicode.

- Generating VIAF uniform resource identifiers (URIs) as persistent identifiers for the names contributed that scholars can use in their own databases, linked data applications, scholarly discourse, and name disambiguation in multinational collaborations.

In addition, both scholarly societies and libraries will benefit from this activity because it will enrich VIAF with name authority data that would not otherwise be contributed by national libraries. It will also increase the number of "alternate names" associated with VIAF clusters that include scholars' contributions with scripts that are not yet represented. The first two sets of personal names from a scholarly resource loaded into VIAF as part of this project are now live. Greek names from the Perseus Catalog hosted by Tufts University, and the Syriac Reference Portal hosted by Vanderbilt University, are now available in VIAF. OCLC is eager to welcome VIAF contributions from other scholarly communities.

Updating *Bibliographic Formats and Standards*

The updating of *Bibliographic Formats and Standards* to incorporate the OCLC-MARC Updates from Technical Bulletins 261 and 262 was completed in late 2013. The larger project of thoroughly updating BFAS to incorporate RDA examples and practices will continue for many months. Fields that have been revised now have a "Last Revised" note at the bottom. Thanks for your patience during this massive project

News from OCLC

Digital Humanities: Options for Research Libraries Covered in New Essay

The digital humanities (DH) are attracting considerable attention and funding at the same time that this nascent field strives for an identity. Some research libraries are committing significant resources to creating DH centers. But questions about whether such an investment is warranted persist across the cultural heritage community. In this *Does Every Research Library Need a Digital Humanities Center?*, Jennifer Schaffner and Ricky Erway suggest many ways to respond to the needs of digital humanists, and creating a DH center is appropriate in relatively few circumstances. They also share examples of successful collaborations with DH, but caution that one size does not fit all. Key highlights from the report include:

- In most settings, it is best to observe what DH academics are already doing and then set out to address gaps. This may include:

  - Package existing collections and services as a "virtual DH center."
  - Advocate coordinated support for digital scholarship across the parent institution.
  - Create avenues for scholarly use and enhancement of metadata.
  - Consult scholars at the beginning of library digitization projects.
  - Get involved in planning for sustainability and preservation of DH research results.
  - Commit to a DH center.

- A "DH-friendly" environment may be more effective than a DH center.

Library culture may need to evolve in order for librarians to be seen as effective DH partners.

This essay is intended to prepare research library directors and other decision makers to respond to questions from deans or provosts who may ask what the library is doing about the digital humanities. It discusses specific concerns of digital humanists and ties these to decisions that might be made by directors, in hopes of bridging the gap between how library directors and DH researchers think about the library's role in digital humanities.

ProQuest® Central Records Discoverable through WorldCat Discovery Services

More than 320 million records from 88 collections in the award-winning ProQuest® Central database (http://www.proquest.com/en-US/catalogs/databases/detail/proquestcentral.shtml) are now discoverable, and the full text associated with those records is now accessible, to mutual subscribers through OCLC WorldCat Discovery Services. The new discovery experience is possible through a data exchange agreement signed in 2013 by OCLC and ProQuest to enhance library discovery for users of WorldCat Discovery Services and the ProQuest Central full-text database. The program shares metadata from some of the world's most-widely used library collections, enriching the content and creating connections for users of both ProQuest Central and WorldCat Discovery.

In November 2013, OCLC and ProQuest announced a collaboration to facilitate automation of the process to keep e-book holdings from ebrary and EBL – Ebook Library up to date in WorldCat and library catalogs, and offers current links to library users for easy access to those titles. ProQuest Central is the largest multidisciplinary, full-text database available in the market today. The agreement between ProQuest and OCLC will provide access to the primary ProQuest Central database and 88 of its most widely-used databases. With journal, newspaper, and scholarly content in more than 160 subjects, it's regarded as the broadest single research resource in the world. Now, libraries can choose to access their ProQuest Central subscription content through WorldCat Discovery Services as well as the ProQuest Summon service.

PALNI First Academic Group to Select OCLC WorldShare Management Services

The Private Academic Library Network of Indiana (PALNI), which provides library automation services to 23 institutions, is the first academic group to select OCLC WorldShare Management Services as its cloud-based library management system. WorldShare Management Services is an integrated suite of library management applications—from acquisitions and circulation, to metadata and license management, resource sharing and analytics—designed to simplify and streamline workflows, reduce costs and create new value for libraries and their users. PALNI selected WorldShare Management Services in September 2013. They are currently in the implementa-tion phase, which includes data migration, staff training, and product configuration. PALNI expects to be live with the services in the summer of 2014. Today, more than 170 libraries on three continents—Australia, Europe, and North America—are using OCLC WorldShare Management Services, which were released for general availability in July 2011. More than 110 more libraries are in the process of implementing the new services. Other library groups are using WorldShare Management Services; PALNI is the first academic group. More about OCLC WorldShare Management Services can be found on the OCLC website.

Public Libraries, Redbox, OCLC Extend "Outside the Box" Events

Libraries in communities across the country will partner with Redbox, America's destination for entertainment, and OCLC to produce free, fun, public entertainment events. Developed and funded by Redbox, "Outside the Box" will bring people together for these events in 20 new communities this year. During a 2013 pilot program, 12 Outside the Box events reached over 3,000 people around the country. Pilot efforts were led by public libraries and their communities, and supported by OCLC and consultants at the Project for Public Spaces (PPS). Building on the pilot's success, Outside the Box will extend to 20 new communities in 2014, reinforcing the goal of creating great places where community members can gather and connect. Public librar-ies will remain central to Outside the Box, leading community planning sessions and event design. New Outside the Box activities will kick off this spring, with each community designing and hosting events from arts festivals to concerts, outdoor movies, and more. Following online training on placemaking and event design, communities will apply to be part of the program. Participating communities will be chosen based on key characteristics such as geographic and ethnic diversity, median household income, and local leadership. The project's online resources will be open and available to all. Watch the Outside the Box website (http://www.oclc.org/go/en/outsidethebox.html) for news and information on how to get involved.

NetAdvance and OCLC to Add Japanese-Language Content to WorldCat

OCLC and NetAdvance are working together to add metadata from the JapanKnowledge and JK Books collections to WorldCat, increasing discovery and access to these rich Japanese-language resources. The JapanKnowledge database represents an extensive collection of Japanese-language content, including more than 50 leading encyclopedias and dictionaries from Japan, reference materials of specialized interest such as law and history, and full-text content from Japanese and other Asian literature. *The Complete Japanese Encyclopedia (Nipponica)*, *Encyclopedia of Japan*, and the *Encyclopedia of Japanese History* are among the noteworthy resources in the collection. Subscribed to by more than 1,000 institutions around the world, JapanKnowledge has been an indispensable reference tool for anyone interested in Japanese studies. JK Books is an e-book platform for reprinted Japanese magazines of the late 19th to early 20th centuries. Metadata for renowned Japanese magazines will be added to WorldCat. Content from the JapanKnowledge and JK Books collections will be discoverable through WorldCat Discovery Services. OCLC works with partners to negotiate access to critical content on behalf of the cooperative to ensure access to libraries' most popular resources.

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/cpso/MLA2014.doc

MUSIC DIVISION

REPORTED BY Joe Bartl, Dan Boomhower, Jan Lauridsen, Karen Lund, Sue Vita, Valerie Weinberg, and Steve Yusko

The primary goal of the Music Division in FY 2013 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.

Presently (February 2014), there are 68 staff members in the Music Division in six sections: Administrative (6), Acquisition & Processing (18), Reader Services (18), Bibliographic Access (14), Concert Office (6), and Digital Projects (6).

Recent retirements: **Elizabeth Auman**, Donor Relations Officer, **Joe Bartl**, Team Leader of the Bibliographic Access Sections, and **Rudolph Parker**, Collections Specialist. **Geraldine Ostrove**, of the Policy and Standards Office, also retired.

Digital Projects

New online collections

Yiddish-American Sheet Music -- 150 items; 32,500 digital files
Danny Kaye and Sylvia Fine Collection (items digitized in previous fiscal years)--
2,281 items; 30,004 items

Updates to existing online collections

Music Treasures Consortium -- 51 items; 61,255 digital files

Songs of America -- 558 items; 45,630 digital files

Content digitized for future public release

World War I sheet music --7,200 items; 180,000 digital files

Developed, in collaboration with ITS and OSI, a new Project One formatted website for all information about the Music Division's public programs

Preservation and Conservation Efforts

Collection care

The majority of the Music Division's collection care efforts were devoted to the multitude—approximately 9,000--of MLs that, during the shelving replacement endeavor, were deemed damaged or fragile. Last fall, these volumes continued to be rough sorted and returned to shelf list order. About 1,300 items were in good enough condition to be returned to the shelves without treatment. Several cart loads of smaller items—about 4,300--were put aside and treated by our staff in-house with foldering. The remaining 3,400 volumes were sorted and categorized into various queues: post-1950 domestic imprints for re-binding; pre-1923 (U.S.) and pre-1872 (European) imprints for possible Internet Archives scanning; boxing; new pamphlets; repair or rebinding; and books already in the Hathi Trust. Each month, about seventy items were prepped to send to BCCD (i.e., Voyager record verification, bar-coding, etc.). Upon return, each item was checked for proper labeling and housing before returning to the stacks. About 600 volumes have been treated and returned to the stacks. This has been a major effort for the division, contributing to the physical improvement of the collections.

Finally, a detailed survey of our antiquarian catalogs from the Liepmannssohn firm was completed; efforts are underway to secure replacement copies for the few missing volumes; in FY14, we hope that these materials will receive proper cataloging and scanning through PRD. Background: Between 1902 to 1934, the Music Division purchased tens of thousands of musical and literary imprints and manuscripts through the dealer Leo Liepmannssohn: his office in Berlin was the setting of many a meeting with our former chiefs - Sonneck and Engel - as well as with Librarian Herbert Putnam. Mr. Liepmannssohn was the leading specialist in antiquarian music and a high percentage of our purchases from his firm comprised rare or unique scores and books, i.e., items we now categorized as "gold." It is likely that the Music Division holds the most complete set of Leo Liepmannssohn catalogs worldwide. Our 217 heavily annotated, and now critically fragile, catalogs highlight the Music Division's early acquisition agenda and serve as unique research tools to today's staff and researchers.

Conservation

Focus on conservation treatment for items recommended and approved on FY13's Annual Call list continued to be diverted as more and more frequent demands are placed on the time of our conservators to attend to the immediate needs of the division for scanning projects, exhibits, fundraisers, one-offs, and collection assessments. Even with this workload increase, twelve items from the general collections were completed and returned including our copyist manuscript of Haydn's Stabat Mater, two Gottschalk holograph manuscripts, a rare 16th century multiple imprint volume of lute tablatures, and an exquisite set of twelve etchings by the artist Amiguet; and, another ten objects are in the final stages of treatment and should return to the shelves by the end of the month.

Projects

Exit inspection procedures: On April 24, 2013 the Music Division implemented procedures to inspect all materials readers take from the Performing Arts Reading Room, an action taking in response to recommendations from a collection security audit conducted by the Office of Inspector General. While the OIG did not specifically recommend this function, the management of Music Division determined that this procedure would offer the greatest assurance that materials were not removed from the reading room. Implementation, directed by the Head of the Reader Services Section, entailed alteration of service points in the Performing Arts Reading Room, revision of reading room procedures, and extensive discussions with the reading room staff and representatives from AFSCME 2910. The procedure has functioned without problem since the date of implementation.

Compact shelving installation. Beginning in July and continuing through February, contractors installed compact shelving in LM-110. This increased shelving capacity in this space by approximately 33%, but necessitated relocating of collections in several phases and to several different locations in the Madison Building. The Reader Services Section facilitated the movement of collection materials, relying heavily on CALM staff for most of the shifting, and coordinated access for the contractors performing the installation. Work continues within the Music Division to finalize the arrangement of collections in this space.

Music Bibliographic Access Section

Retrospective conversion

Working with the Office of Strategic Initiatives and an outside contractor, we began and completed scanning of all cards (3.5 million). We also received as much readable scanning output as the budget would allow; this covered the four independent catalogs in the Music Division: Scores (Names), Scores (Titles), Books, and Librettos. A card reader for scanned materials was created for staff and Performing Arts Reading Room visitors.

Metadata Creation

New general collection items inventoried	11,593
Copy cataloged additions to collection	1,584
Non-US materials cataloged	4,241
US materials cataloged	7,291
Unpublished materials cataloged	1,116
Bibliographic and Authority changes	8,193
Materials receiving subject analysis	10,749
Materials receiving LC classification	10,537
Materials supported by authorities	9,105
Name and subject authorities created	8,038

News from the Library of Congress

In addition to keeping current with incoming receipts of music materials needing cataloging, MBAS played a key role in providing metadata for previously "hidden" collections, including World War I 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, and ML96 manuscripts. 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 took part in the review, testing, and training of new standards, e.g., RDA and the Genre/Form Thesaurus.

Leadership in developing 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: training and review for RDA implementation, both in house and for NACO Music participants; monthly reports to the *Music Cataloging Bulletin (MCB)*; 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*; participation in the creation of the *LC Medium of Performance Thesaurus*; review of all new MARC proposals and discussion papers through the Network Development and MARC Standards Office Review Group; and, furnishing RDA best practices for unfinished or unclear instructions and MARC fields.

Acquisitions & Processing Section

Processing

147,735 items were processed in FY2013 by the Acquisitions and Processing Section.

New finding aids (EAD Coded)

Howard Ashman Papers – 2,250
Correspondence from Coolidge Foundation Collection – 56,680
Ferde Grofe Collection -- 20,000
Arthur Laurents Papers -- 15,400
Carmen McRae Collection of Musical Arrangements and Other Materials – 1,000
Arthur Schwartz Papers – 7,500

Halsey Stevens Papers – 2,500
Don Walker Collection -- 10,000

Updated finding aids (EAD Coded)

Leonard Bernstein Collection – 1,500
Bob Hope Collection -- 950
Wanda Landowska Collection – 3,000
Dorothea Dix Lawrence Collection – 120; coded for EAD (previously available only in PDF format)
National Negro Opera Company Collection – 11,250

Concerts and Outreach

Exhibits

Performing Arts Reading Room and Walt Disney Concert Hall:

"A Night at the Opera," and

"The Musical Worlds of Victor Herbert"

Also: Ongoing exhibit in the Gershwin Room and participation in the Bob Hope Gallery exhibit and Civil War exhibit

Social Media

Regular posts were provided to PAO for posting on the main Library Facebook and Twitter accounts.

An application was submitted and approved for a new Music Division Facebook page. This page will be entitled "Performing Arts at the Library of Congress

International Standard Music Number

In this fiscal year, Music Division became the national agency for administering the ISMN, filling a longstanding need in the US for issuing to publishers ISMNs for printed music. Working with the Library's Information Technology Services (ITS), we launched a self-service website in September for registering publisher information and assigning ISMNs. On September 13, 2013 we hosted the annual international meeting of ISMN agencies with 13 countries represented. In addition to the business meeting and special presentations, the Division hosted tours of the Library and Washington DC. Currently around 100 U.S. publishers are registered and over 550 items have received ISMNs.

PACKARD CAMPUS FOR AUDIO-VISUAL CONSERVATION, RECORDED SOUND SECTION

REPORTED BY Caitlin Hunter

Packard Campus Technical Build-out and Systems Development: FY2013 was the sixth year in the multi-year operational ramp-up at the Packard Campus for Audio Visual Conservation in Culpeper, Virginia. In regard to the audio labs, most efforts centered on re-evaluating the existing audio room design and starting the work needed to make significant upgrades.

New Acquisitions

The Recorded Sound Section acquired a number of notable collections this year, including the Bob Wolff Collection (thousands of sports interviews and game broadcasts from 1946 – 1990, including interviews with legendary sports figures such as Jackie Robinson, Babe Ruth, and Ty Cobb), the Max Roach Collection (a co-acquisition with Music Division, which included over 2,000 recordings and 300 videotapes documenting all phases of his career), and the Tim Brooks and Paul Charosh Collection (40 commercial brown wax cylinders made in the 1890s, including two rare McKinley campaign songs and a rare 1891 recording of 19th century bandleader Patrick S. Gilmore). Significant collections of sound recordings transferred from other divisions within the Library (primarily the Music and Manuscript Divisions) included sound recordings from the Milton Berle, Judy Collins, Danny Kaye and Sylvia Fine, and Carl Sagan and Ann Druyan collections.

The total number of items that were physically received in FY2013 represented a slight decrease from last year's figures. Recorded Sound FY2013 acquisition statistics were as follows: 9,039 purchased items, 21,707 items from Copyright, 5,742 items as gifts, 3,125 items through transfer, 774 items from the Overseas Field Offices (OVOP), and 2 items received on deposit, for a total of 40,389 items.

Collection Processing, Audio Preservation and Reference Inquiries

Collection Processing: Recorded Sound catalogers and technicians continued processing audio materials and cataloging them in ILS and MAVIS. Over 24,987 sound recordings were processed. The cataloging output was comparable to that of the previous fiscal year and included 9,602 full-level MARC records, 2,273 brief-level MARC records, 3,598 revised MARC records, 3,297 full-level MAVIS records, 425 brief-level MAVIS records to support patron requests, and over 6,176 new authority records. The number of revised authority records was almost four times the figure from last year, due to the implementation of RDA authority record practices. Surplus statistics were comparable to the previous year's figures.

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

The National Jukebox: this project continues to receive heavy usage from the public. In fy2013, the site had 2,755,695 page views, 836,922 site visits, and 674,914 unique visitors. In-house processing activities on the National Jukebox project largely centered on digitizing very early Victor discs lent by the private collectors David Giovannoni and Mark Lynch for inclusion in the project.

Several thousands of files were received from the University of California, Santa Barbara (USCB), and a partner in the Jukebox project. These files primarily include content from the Victor and Columbia labels. After derivatives are created for all files and metadata is edited, much of this new content will be added to the National Jukebox. A contractor started digitizing selected Victor discs from the Johnson Victrola Museum of Dover, Delaware and work continues on planning for the inclusion of sound recordings owned by the Thomas Edison National Historical Park (TENHP).

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 continues to grow. Additional content and website enhancements are planned for the future.

Over two thousand historical sound recordings from the National Jukebox were selected by curators for use in the Songs of America website

RDA: Recorded Sound catalogers were trained in, and implemented, RDA authority record practices this fiscal year. The catalogers also prepared a related briefing for section processing technicians.

News from the Library of Congress

Studs Terkel Collection: Work continued on the multi-year project to preserve the Studs Terkel Collection, a cooperative initiative with the Chicago History Museum. By late September 2013, data records for 1,968 open-reel tapes had been added to MAVIS and 1,649 open-reel tapes had been digitized. A related effort, which also includes WFMT Chicago, will feature a streaming web-site for the audio hosted by WFMT and developed jointly with CHM and the Library of Congress as collaborators. The site is expected to be developed and launched in 2014.

Upgrades to the Recorded Sound Research Center Webpage: The Recorded Sound Section is collaborating with OSI Web Services to reformat the Recorded Sound Research Center webpage. The upgrade will included the addition of a number of pages featuring audio recordings from significant collections, including interviews with sports figures from the Bob Wolff and Sports Byline Collections, interviews with rock musicians from the Joe Smith Collection, New Orleans blues and jazz from the WWOZ collection, and selections from the Tony Schwartz Collection of "Sounds of New York" radio programs.

BIBFRAME: MBRS staff met with the LC BIBFRAME team and Eric Miller, president of Zepheira, at the Packard Campus to discuss audio-visual materials and content within the context of BIBFRAME. Following up on that meeting, discussions and work to prepare use cases and explore data modeling needs has started.

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.

AMERICAN FOLKLIFE CENTER

REPORTED BY *Catherine Hiebert Kerst*

During FY2013, the AFC archives accessioned 55 new collections and collection accruals documenting expressive culture in the United States and around the world, totaling 130,089 items. Included in those collections were 109,623 non-purchase items by gift. This total does not include items accessioned by the Veterans History Project.

Almost 50% of FY13 AFC accessions were born digital, up 20% from FY12. A full 90% of the accessioned sound recordings were born digital. These numbers demonstrate a clear trend toward born digital ethnographic archival material.

AFC's engagement in social networking through its **Facebook** page continued, and its number of "fans" increased to over 9,750. Approximately twenty times per month, AFC staff members share a collection item or information about an AFC event or service to the public through this medium.

AFC staff members published eight blog posts on Library of Congress **blogs**, highlighting AFC materials and preparing for the launch of *Folklife Today*, the AFC blog, which occurred early in FY 2014.

AFC drafted three **communications plans**, for the continuance of our RSS feed and Facebook pages, and the proposal of our blog, Folklife Today.

AFC contributed greatly to **The Library of Congress Celebrates the Songs of America: a Digital Resource**. AFC staff members wrote 66 articles, co-wrote 3 articles, and wrote and performed 4 curator talk videos. They also placed 71 sound files and 14 photographs online for this resource.

AFC's events were featured in many **webcasts** created by ITS, for which AFC placed links on its web page, and for which AFC extensively edited captions and transcripts to make them more accessible to the public. In FY 2013, over twenty AFC webcasts were added to the Library's site.

A regular feature on the **Bob Edwards Show on Sirius XM Radio**, called "Treasures from the American Folklife Center," exposed a vast, national radio audience to AFC's collections. AFC presented five new segments in FY 2013, and several older segments were re-run as well.

AFC staff members have created a series of **podcasts** about Alan Lomax's 1938 field trip to Michigan. One podcast was released in FY 2013, and several more were produced during the year for release in 2014.

AFC also continued to add pages and items to its **website**. Five new web pages were put online, as well as 15 pdf documents. In particular, AFC launched the Nevada State Sampler.

The **processing and cataloging** of collections made dozens of AFC collections accessible to the public through the reading room.

AFC sponsored a robust series of public programs, including concerts, lectures and symposia. In FY13, there were a total of 20 public programs.

Library of Congress Advisory Bodies

The AFC Director attended the National Recordings Preservation Board meeting to discuss nominations for the National Registry. The Board is an advisory group bringing together a number of professional organizations and expert individuals concerned with the preservation of recorded sound. The Board is one of three components established by the legislation to form a comprehensive national program to ensure the survival, conservation, and increased public availability of America's sound recording heritage.

Interns and Volunteers

During FY2013, AFC benefited from the work of 6 interns and 1 volunteer, who among them provided 1,454 hours of work for the Library.

Collaboration with External Communities

AFC Field School for Cultural Documentation: The AFC's Field School for Cultural Documentation was held at George Mason University in Fairfax, Virginia, May 20-June 20, 2013. AFC staff participated as organizers and instructors, primarily during the first week. The school was hosted by the folklore program, which supplied instructors Debra Lattanzi Shutika and Joy Fraser. The participants were graduate and undergraduate students at the university. The focus of the field school was Occupational Folklife of Arlington National Cemetery. This was the fourteenth field school that AFC has sponsored with universities and colleges around the country since 1994.

Participation in Policy Fora: From November 14-19, 2012, The AFC Director traveled to China to participate in the 3rd Forum on China-US Intangible Cultural Heritage at Central China Normal University in Wuhan, China. The Forum is part of a multi-year partnership between the American Folklore Society and Sun Yat-Sen

University to increase scholarly exchange between American and Chinese folklorists. The AFC Director also participated as a member of the U.S. delegation to the 25th session of the Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore in Geneva, Switzerland, July 15-20, 2013. The meeting focused on traditional cultural expressions. The American Folklife Center Director participated in a seminar at the School of Advanced Research, in Santa Fe, New Mexico, entitled Intangible Cultural Heritage Policies and Practices for Safeguarding Traditional Cultures--Comparing China and the United States." American Folklife Center staff members represented the Library at a symposium on Intangible Culture Heritage presented by the Smithsonian Center for Folklife and Cultural Heritage and representatives of Scotland's Napier University. The Head of the Archive presented at the China-US Intangible Cultural Heritage conference organized by the American Folklore Society and China Folklore Society, and held at the Smithsonian National Museum of the American Indian.

Civil Rights History Project: AFC continued its collaborative work with the **Smithsonian National Museum of African American History and Culture** on the Civil Rights History Project. The commencement of the second phase of recording new interviews was announced. AFC provides cataloging services to the interview team via the fully operational browser-based cataloging tool developed in Oracle's APEX.

AFC worked with the archivist and assistant director of the **Abbey Theatre** in Dublin, Ireland, to discuss their ongoing oral history project and provide suggestions about the management of their digital files.

AFC staff met with staff from the **National Library of Australia** to discuss managing large image collections.

Participation in External Gatherings and Events: Throughout the year, AFC staff participated as subject specialists and content experts in folklore, folklife and archival and library sciences at regional, national and international meetings and gatherings of professional scholarly organizations. The sponsoring organizations included the American Folklore Society, the American Library Association, the Society for American Archivists, the Association of Tribal Archives, Libraries and Museums, the International Association of Sound Archives, the International Oral History Association, and the National Archives and Records Administration.

QUESTIONS AND ANSWERS
Jay Weitz, OCLC

Punctuation by Example

Question: In RDA records 700 MARC tags, I have seen:

> Janssen, Famke, $d1964-, $e actor.

where there is a comma after the date (before the relator term). I have also seen:

> Janssen, Famke, $d1964- $e actor.

where there is no comma after the date (before the relator term). Just to be thorough, is there a period followed by a comma after the date, when there is a birth and death date?

> Jackson, Michael, $d1958-2009., $e performer.

My hunch is that there should be a comma, because that allows for all of the separate terms to be delimited (parsed?). Is that right?

Answer: RDA doesn't offer much in the way of direct guidance on your question, so we have to resort to punctuation by example, if you will. The AACR2 warning about examples being "illustrative and not prescriptive" (AACR2 0.14) is reworded in RDA 0.10 as follows: "The examples in RDA illustrate the application of the specific instruction at which they appear. They illustrate only the data that are addressed by that instruction." RDA 0.10, however, does go on to say: "Examples illustrating the construction of authorized and variant access points use the punctuation specified in AACR2 (see appendix E)." It does not explicitly mention Relationship Designators for personal, family, or corporate names themselves, but the next paragraph says, in part: "When using an authorized access point or structured description to record a relationship to a related work, expression, manifestation, or item, the examples illustrate the use of relationship designators." So it does not seem unreasonable to extrapolate the taking of examples for name authorized access points that include Relationship Designators as somewhat authoritative, as well.

We can find such examples of personal and corporate names with Relationship Designators scattered around and from them we can derive some fairly consistent patterns:

LC-PCC PS 1.7.1 (Access Points in Name Authority and Bibliographic Records (General) 2.b):

100 1   Smith, John, $d 1924- $e author.

700 1   Brett, Jan, $d 1949- $e illustrator.

700 1   Hitchcock, Alfred, $d 1899-1980, $e director, $e producer.

710 2   Raymond Foye Editions, $e donor. $5 DLC

Best Practices for Music Cataloging Using RDA and MARC21, Version 1.0 (http://bcc.musiclibraryassoc.org/ BCC-Historical/BCC2014/RDA%20Best%20Practices% 20for%20Music%20Cataloging.pdf):

100 1   Alvin, Dave, $e composer, $e performer.

710 2   Bossa Jazz Trio, $e instrumentalist.

710 2   Stanford University. $b Chamber Chorale, $e singer.

100 1   Ewazen, Eric, $d 1954- $e composer.

700 1   Huth, Peter $c (Music editor), $e editor.

700 1   Ryerson, Edward L. $q (Edward Larned), $d 1886-1971, $e former owner, $e dedicatee.

RDA Chapter 19:

100 1   Chandler, Matt, $d 1974- $e author.
  ...

700 1   Wilson, Jared C., $d 1975- $e author.

100 1   Helvacioğlu, Erdem, ǂd 1975- $e composer, $e performer.
  ...

700 1   Mertin, Ulrich, $e composer, $e performer.

RDA Chapter 20:

700 1   Dohnányi, Christoph von, $e conductor.

710 2   Philharmonia Orchestra (London, England), $e performer.

700 1   Alder, Steve, $e performer.

700 1   Keyes, Julie, $e performer.

700 1   Bestor, Kurt, $e arranger of music.

RDA Chapter 25:

100 1   Carpenter, John Alden, $d 1876-1951, $e composer.

100 1   Corner, Philip, $e composer.

"PCC Guidelines for the Application of Relationship Designators in Bibliographic Records" (http://www.loc.gov/aba/pcc/rda/PCC%20RDA%20guidelines/Relat-Desig-Guidelines.docx):

100 1   Agunias, Dovelyn Rannveig, $e author.

700 1   Newland, Kathleen, $e author.

 100 1   Hull, William, $d 1753–1825, $e defendant.

100 1   Stone, Melicent, $e author, $e illustrator.

100 1   Shore, David A., $e author.

700 1   Shore, David A., $e former owner. $5 DNLM

Generally, the pattern seems to be to supply a comma (or to substitute a comma for a period that is already present) in most cases. *Exception:* When the final element of the name is an abbreviation that is not contained within parentheses, retain the period and follow it with a comma. *Exception:* Do not supply a comma in the case of an open date that ends with a hyphen.

006 and 007 Never Warm but Occasionally Fuzzy

Question: A cataloging assistant the other day asked me whether he was supposed to make field 006 or field 007 for a CD accompanying a book (or a score -- same issue either way). We checked *Bibliographic Formats and Standards* and found that both fields are said to be appropriate for characteristics of accompanying material. Since they don't give the same information, and in that particular case there was a good deal of information to give, we decided to give both on that record. Now I'm checking a score with an accompanying CD. This will be new input, so I want to get it right. Which field should be used? Or should both be used? In the past we customarily added 006 fields to such records, though I don't know why. When I think about how our ILS works, though, the 007 would actually work better, because that is used to limit to CDs (or other formats), whereas the 006 is pretty much ignored by our particular system. Any words of wisdom?

Answer: For accompanying material, especially for accompanying material of some significance, both 006 and 007 are appropriate when applicable. In MARC 21, they serve somewhat different purposes, as you well know: 006 is an extension of the Leader/008 data; 007 is a coded version of physical attributes. In WorldCat, they each contribute various elements to the assignment of Material Types and hence, to indexing. You can see the contribution of each element in Searching WorldCat Indexes, "Format and Material Type Values Indexed" (http://www.oclc.org/support/services/worldcat/documentation/searching/searchworldcatindexes.en.html#search_worldcat_materialtypes.fm).

As you note, your local system will treat things differently. When accompanying material is substantive and/or there is some reasonable uncertainty over which is the main resource and which is the accompanying resource, I'd say that field 006 should be used for the resource chosen as accompanying. Field 007 would also be good in such instances. In cases where the accompanying material is less important, the 006 and 007 fields are correspondingly less important. That's pretty fuzzy, but I hope it helps.

Questions & Answers

Field of Screams

Question: Although I know that the new MARC fields 34X, 380, 381, 382, and 382, are required, I have this sinking feeling (again) that this extra MARC coding will be for naught. I know that some systems will in the future be able to use this coded data, but most of the information is already in the bibliographic record. So my question is, do you have a feeling that most libraries are not taking the time to populate these new fields? Do you know of any system out there that accesses these fields for indexing? Part of me wants to ignore these fields, but I feel ashamed of creating less than full record. With the 336-338, these can be populated with a macro, and don't add much time to the cataloging process, but these other fields take more thought.

Answer: As to the newer MARC fields, in RDA records, the 33X and 38X fields are "Required if applicable," but the 34X fields mostly are not. Obviously, I cannot speak for local systems, but many of these elements have already been worked into WorldCat indexes, including the assignment of Material Types (see *Searching WorldCat Indexes* at http://www.oclc.org/support/services/worldcat/ documentation/searching/searchworldcatindexes.en.html).

As RDA best practices evolve, some of the data we have traditionally recorded in such fields as 300, 538, and elsewhere will be repeated in these new fields and/or may eventually move to the new fields all together. The MLA "Best Practices for Music Cataloging" document already reflects this. In some cases, the 34X fields will fall into common patterns that would be amenable to the creation of constant data or text strings for easy input, or to the creation of macros in the future. All of these fields are really looking forward to Linked Data, attempting to make MARC coding more detailed and specific, easing the way toward a post-MARC structure. At least in theory.

From Scatology to Poetry (Please Excuse Our Middle English)

Question: Could you advise me on the use of subfield $t in an enhanced 505? If I am supplying a corrected form of a song title in square brackets (using "i.e." in AACR2), should I repeat subfield $t immediately before the corrected form of the song title? Here is my real-life example, from the new Eminem album (with my assurance that there is no hidden meaning here):

> $t ***hole [i.e., $t Asshole]

Is that how you would code it? Title access to "asshole" would be desirable, in my opinion, but you know what opinions are like.

Answer: My inclination is to say that the corrected title shouldn't be separately subfielded. In this particular case, the word appears to be the entire title, but we wouldn't think of supplying similar subfielding in field 505 in the case of a "corrected" word that was merely one word of a longer title, nor of giving access to the corrected form of the full title in field 505. At least in the way that WorldCat currently indexes enhanced 505s, you have access to the corrected word just as it is in the Notes (nt:), Keyword (kw:), and the Title (ti:) indexes. In fact, in WorldCat the full word is accessible in both the Notes (nt:) and Keyword (kw:) indexes -- although NOT in the Title (ti:) index -- even if the entire contents note is in subfield $a (that is, not an enhanced contents note). (Obviously, I can't speak for local system indexing.) Actually, thanks to the strategically -placed asterisks, the uncensored word seems easier to find than the censored word. How's that for poetic justice?

505

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