



MUSIC OCLC USERS GROUP

# NEWSLETTER

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## FROM THE CHAIR

**Bruce Evans**  
**Baylor University**



As I write this, all of the busy-ness and excitement of late spring is in full gear. Classes here at Baylor have ended, and finals and spring commencement are just around the corner. In the natural world, song-birds have returned, the roadsides are painted with a profusion of wild-flowers, and the weather swings between delightful, sunny days to the stormy deluges that define Texas and many other locales this time of year. In short, a flurry of activity that carries with it the anticipation of new beginnings, and also reflection upon the successes of recent times past.

With this same spirit, I write to you, my cherished colleagues, about the flurry of activity in MOUG that makes this an exciting time to serve and be active in our flourishing organization. Part of that activity involves transitions on the Board. I would like to once again thank Marty Jenkins and Casey Mullin for their service on the Board, whose terms as Vice-Chair/Chair/Past-Chair and Treasurer-Elect/Treasurer/Past-Treasurer came to an end at the conclusion of our annual conference. While Marty will in fact say goodbye to service on the Board, Casey will actually transition to service in another role. So I would like to officially welcome Casey as our new Vice-Chair/Chair-Elect. I would also

like to welcome Tomoko Shibuya as our new Treasurer-Elect. I know both of you will serve MOUG with excellence and distinction over the next four years!

Speaking of excellence, what a marvelous, exemplary conference we had in Denver this past February! While more complete reviews of program content appear separately in the pages that follow, I must highlight what an incredible feat our superlative Continuing Education Educator, Michelle Hahn, and the Program Committee achieved to include an in-depth workshop on the newly-implemented Library of Congress Medium of Performance Terms (LCMPT) and Library of Congress Genre/Form Terms (LCGFT) for music, in addition to all of the usual excellent content. Many kudos to you, Michelle! I cannot wait to see what Michelle and the new Program Committee will put together for the 2016 conference in Cincinnati. As usual, the logistical support we receive from the Music Library Association and A/R Editions with online registration, hotel site planning, and other services are essential components to the success of our meeting. Thank you MLA and A/R Editions! We couldn't do it without you.

*(Continued on page 3)*

# MUSIC OCLC USERS GROUP

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## 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.

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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](mailto:listserv@lsv.uky.edu) with the subject line blank. In the body of the message type: SUBSCRIBE MOUG-L <your name>

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

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## Sue Stancu Retires from Indiana University

Sue Stancu retired from her position of Sound Recording Cataloger on December 31, 2014, after 35 years of service. Her retirement, after such a distinguished career, indicates the end of an era here at Cook Music Library, Indiana University.

Sue was a specialist and expert, during the course of her career helping to shape cataloging policies all the way from retrospective conversion to streaming online resources. She was a great teacher, instructing many students in the art of music librarianship. She instilled in them not only the qualities of accuracy and good judgment, but also flexibility in their decisions and a sense of commitment to their profession. She has remained both a mentor and friend throughout their careers.

A leader among her colleagues, she made numerous contributions to the Music Library Association (MLA), the

Music OCLC Users Group (MOUG) and other professional associations. Sue received the MOUG Distinguished Service Award in 2005.

Besides her extensive service to the IU Libraries, Cook Music Library and the Jacobs School of Music, she also served on many MLA committees and held offices in both the MLA Midwest Chapter and MOUG. Sue was an early independent contributor to the NACO Music Project, and a reviewer for the program. Sue also served as a faculty instructor in the Music Librarianship Specialization program. For many years she coordinated and taught, with Ralph Papakhian, the annual Summer Music Cataloging Workshop in Bloomington.

Sue is a worthy servant of her profession and her vision has left the IU Music library a better place. Her retirement is our loss and we wish her all the best.

*Submitted by Chuck Peters, Indiana University*

### **From the Chair**

*(Continued from page 1)*

Since our annual meeting, the flurry of activity I mentioned earlier has only grown. Those who attended MOUG heard about the impending transition of the NACO Music Project from under the auspices of MOUG to MLA, now moving ahead in earnest. While further details about this transition are spelled out in a separate column, I do wish to thank Alan Ringwood and Mark Scharff for their many years of skillful leadership as NMPAC Chair, and NMP Coordinator, respectively. You all make MOUG proud! Thanks also to MLA-CMC Chair Beth Iseminger, MLA Past-President Michael Colby, and the rest of the MOUG Board – as well as Alan and Mark -- for their help in guiding this transition.

Attendees of MOUG also heard a report on the progress of the Web Implementation Task Force's work towards a new website. As of this writing, the new website, hosted by Membee, has debuted! I invite everyone to read Treasurer Nara Newcomer's review of all the new exciting features that make this new website a major milestone and step forward for our organization. I would like to offer my heartfelt thanks to the members of the WITF (Rebecca Belford, Autumn Faulkner (Chair), Chris Holden, Sean

Luyk, Jennifer Matthews, Casey Mullin, Molly O'Brien, Tomoko Shibuya), and Nara Newcomer, for their dedicated, thoughtful work that led to this achievement.

Other efforts that will be taking shape in the coming months include the "First 100K" fundraising campaign (announced at the business meeting in Denver), which will be led by Steve Luttmann, former MOUG Chair and enthusiastic leader of the recent fundraising drive for the Ralph Papakhian Travel Grant; and a joint task force between MLA and MOUG to study OCLC WorldCat Discovery's ability to meet music users' needs. Stay tuned for more information on both of these efforts in subsequent Newsletters.

And finally, a transition you will hear much more about after its completion this summer surrounds the fact that Karen Peters will succeed long-standing OLAC/MOUG Liaison Mary Huismann. I will have much more to say about that later. All of this demonstrates that MOUG continues to be a robust and decisive force in the library world. My sincere thanks to you, the membership, for everything you do to make this so!

## Remembering Grace Fitzgerald: A Tribute by Ruthann McTyre

Our good friend and music cataloger extraordinaire, Grace Fitzgerald, passed away unexpectedly on the 7<sup>th</sup> of January 2015 while convalescing from diabetes and heart related complications. She had just recently retired last fall from the University of Iowa Libraries, where she had been the music cataloger since in 1986.

Grace was born in 1943 in Abingdon PA and grew up in Memphis TN. She received her BA from Southwestern in Memphis, her MA in Music from The University of Oklahoma and her MLS from LSU in Baton Rouge. While in school at LSU she worked as a graduate assistant in the music library and before long she was cataloging music material there. Grace completed her coursework towards a Ph.D. in musicology at LSU and during that same time took a job as a Librarian for the Department of Natural Resources, a position she held for 5 years. She then moved to Iowa City and spent the rest of her career crafting gorgeous cataloging records for music resources in all formats from manuscripts to digital files and in a variety of languages that ranged from French to Finnish and Latin to Lithuanian.

Grace always maintained active involvement in the work of music catalogers and as described by Iowa's University Librarian, John Culshaw at her retirement party, the hallmark of her career was her persistent and unflagging participation in the professional associations for music librarianship. Grace was a stalwart in her attendance at national meetings and a mainstay in that part of the profession working to improve access to information concerning sound recordings, scores and musicological research material. Hers was most definitely a voice that was heard whenever significant issues in music cataloging were discussed. Intensely curious about the resources to be cataloged her work reflected the depth of her background in music history and the innate understanding that a performer brings to bibliographic description.

Grace was just as committed to her love of church music. Grace was an active part of the life of her parish, Trinity Episcopal in Iowa City and in later years, maintained dual citizenship at First Baptist, just across town, getting a double helping of spiritual food, and sharing her love for music with friends in both congregations. As John stated in his comments, Grace was a member of both the Association of Anglican Musicians and the American Guild of Organists and her appreciation of the joys of sacred music and the company of like-minded souls was a touchstone of her life.

Another touchstone was her love of dogs. Another was bluegrass music. And gardening. Grace headed to the Outer Banks every September to walk along the beaches where she had spent many summers of her childhood. She collected shells, took beautiful photographs, usually had her dog with her, and put her old green pickup truck through its paces, driving from Iowa City over to the beaches of North Carolina.

Grace was one of the best storytellers I've ever known. And Grace had LOTS AND LOTS of stories, for every occasion. Grace and I worked together for 13 years at Iowa and our meetings always started out very business-like and then ended with talking about our beloved pups and our gardens and then generally headed in "Did I ever tell you the story about..." Which usually reminded her of another story, and another.

Grace was immensely proud of being a music librarian. She was even more proud, I think, of those who learned about music librarianship, and more specifically, music cataloging, from her. I know that I certainly learned a lot from her and I know there are many others who did as well.

I was trying to find an appropriate quotation for the word Grace that would apply here. I think I found one that our Mother Grace would find appropriate and label it Grace-approved:

I will hold myself to a standard,  
not of perfection, but of Grace.

Of course, in the world of music cataloging and in being a good and true friend and colleague, the difference was practically non-existent.

Rest well, Grace.



*(Editor's note: Text of the tribute delivered at the 2015 MOUG Business Meeting)*

## MOUG Nominating Committee Call for Candidates

The MOUG Nominating Committee seeks nominations for the offices of Secretary/Newsletter Editor (a 2-year commitment) and Continuing Education Coordinator (a 2-year commitment). We will assemble a slate of candidates this spring 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 Cincinnati, Ohio, in March 2016. Below are brief descriptions of each office, paraphrased from the MOUG Bylaws and MOUG Handbook.

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

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

If you would like to nominate someone (including yourself) for either office, or if you would like more information, please call or e-mail one of the committee members. For full consideration, please submit nomina-

tions by Friday, June 5, 2015, 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.

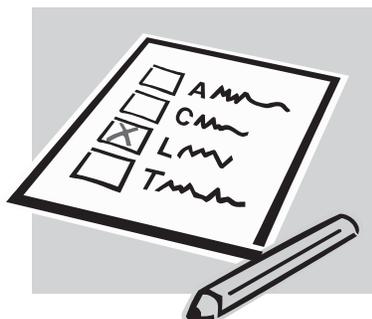
For more information about MOUG, please see <http://www.musicoclcusers.org/>. Serving as an officer on the Executive Board is a wonderful and rewarding opportunity to more fully engage in MOUG's activities. Thank you in advance for your willingness to contribute to the continued vitality of our organization!

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**FROM THE TREASURER****Nara Newcomer****University of Missouri-Kansas City**

MOUG's new web site is now live! Our URL is unchanged: <http://www.musicoclcusers.org> In addition to a more modern look, the website features a special members-only area. For the first time, MOUG members can access MOUG personal and institutional member directories online. As a MOUG member, you now have your own online profile which you can edit, including changing your contact information, uploading a picture, or renewing online. All MOUG personal members received an email to activate access at the time of site launch. Institutional access will follow soon and may even be active by the time this newsletter reaches you! (Note that institutional access is single-user access designed for the institution's subscription contact, and is only available to those institutions which have an institutional contact email on file with MOUG. All institutional subscribers are encouraged to share an email to facilitate MOUG communication.) In addition, more members-only features are coming in the future! If you have any questions about members-only access or did

not receive a login activation email, contact MOUG treasurer Nara Newcomer at [newcomern@umkc.edu](mailto:newcomern@umkc.edu). Many, many thanks are due to MOUG web editor Jennifer Matthews and to the Web Implementation Task Force (Autumn Faulkner, chair) for their work in creating the new web site. The Web Implementation Task Force and web editor continue to migrate old content and add new pages.

MOUG's membership year is well underway, as it runs January 1-December 31. If you have not yet renewed, please take the time to do so now. It's easier than ever via MOUG's new website and secure PayPal payment (no PayPal account required.) Even if you received this newsletter, your membership may not be current, but if you login to your online account, you can quickly see if you are overdue for renewal by checking for outstanding invoices in "Your Account." Should you prefer, the traditional paper form to be mailed along with a check remains available.



**Now Available:**  
**WorldCat Discovery Preferences for Medium of Performance Report**

I am pleased to report the availability of the report "WorldCat Discovery Preferences for Medium of Performance" on the MOUG website. The report details recommendations for the display of MARC field 382 in WorldCat Discovery. The recommendations are based on the more than seventy responses to a survey distributed on the MOUG, MLA, and OLAC email lists, a followup survey, and the discussion along the way. Survey results and examples relevant to each recommendation are included, with commentary on thornier issues. Full examples are included at the end. In order to assist those

seeing to conduct their own investigation regarding display of medium information, the survey questions are also available to be adapted and reused. I am looking forward to following progress on implementing these recommendations and to continued MOUG-OCLC work to improve WorldCat Discovery.

*Submitted by Rebecca Belford, University at Buffalo,  
 MOUG Reference and Collection Services Coordinator*

**Plenary Session: Recital Round-Up: Wrangling Institutional Recordings**

Chris Diamond (Baylor University)  
Michelle Hahn (Southern Methodist University)  
Alan Ringwood (University of Texas)

In this plenary session, Alan Ringwood (University of Texas), Michelle Hahn (Southern Methodist University) and Chris Diamond (Baylor University) described how student and faculty recordings are being processed at their institutions.

**Recital recordings at the University of Texas: how we got to streaming without screaming** / Alan Ringwood

The method of processing and cataloging graduate student recitals at the University of Texas has changed, allowing for quicker access to audio files and recital programs. As a product of this change, music catalogers have learned new skills and have developed the opportunity for increased collaboration between library departments around the campus.

There are close to 400 musical performances each year at UT; half of which are graduate student recitals and must be cataloged. These had been handled by the same catalogers who processed the theses and dissertations, and who were located outside the music cataloging unit. Personnel changes in 2009 moved this work over to the music catalogers.

At first, recital recordings on CDs were collected with their programs by the Fine Arts library and forwarded to the music catalogers in batches at the end of each semester. Music catalogers created MARC records for the CDs and programs and returned them to the Fine Arts library. The CDs were kept in remote storage, while the programs were made available in filing cabinets for patron use.

A later change in the process saved time by uploading the programs into the university's digital repository, thereby avoiding having to circulate and refile the physical copies. Music catalogers still received CDs, but now the programs were gathered onto a CD-ROM for cataloging. In the university repository, Dublin Core metadata was created for the program, and a MARC record was made for the CD and the electronic version of the program. Patrons viewing the bibliographic records would see a link to

the programs in the repository.

Streaming audio access to the recital recordings became available in 2013 and finally made the entire process completely digital. WAV files are created of the musical performance, along with PDFs of the programs, and these are uploaded into a drop box (UT's version is called UT Box). The music library then has access for cataloging; Dublin Core records are created for the digital repository and MARC records are created with links to the repository files. Audio files are restricted to users affiliated with UT, who must log in to gain access. Program files are unrestricted.

Recordings made from January 2014 to the present are streamed. Performances recorded earlier continue to be available in their original formats; however, a lack of resources has delayed plans to digitize those recordings.

Changing needs from library staff and patrons prompted the revisions in the cataloging process. Although the changes took time—it was about four years before streaming audio files were the norm—there were obvious benefits. Ringwood calculated that efficiency in cataloging of music performances has improved by as much as 80 percent, and this has been achieved through shortening the time between the performance, and when the files are uploaded and cataloged. The process that previously could take as much as 16 weeks is now completed within two or three weeks of the performance.

**Recital Round-up: wrangling institutional recordings in Texas** / Michelle Hahn

At SMU there are approximately 200 performances a year by students and faculty. These have been recorded in various formats, including reel-to-reel tape, cassette and CD and there is a backlog of cataloging to be done. Hahn developed a process that would allow her to catalog new recordings as they were produced, and also to process existing uncataloged recordings

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retrospectively. Her project has focused on processing performances that are recorded on CD. The goal was to make the recordings accessible in the library catalog, then digitize them later in order to provide streaming access.

Hahn listened to some of the most recent recordings to determine the quality and learn the organization of the content. Available descriptive information was identified. Since there would be many similarities in the descriptive process from one recording to another, a cataloging template was developed with constant data. This template consisted of a localized variation of AACR2 with some RDA elements added in. Records were not intended to be contributed to WorldCat because the recordings do not circulate beyond SMU patrons. Upon requests for these materials, a circulating copy was duplicated. (In the cases where extra copies of the performance had been provided initially, those were allowed to circulate).

A workflow was developed to transfer the recordings across campus between the Division of Music, the music cataloger, and the Arts Library. This complex process involved many people, including the performer, recording engineer, student coordinator, cataloger, and digital media librarian.

Variations3 (open source software from Indiana University), was used to provide streaming access. However, it was never embraced by the faculty and so it was eventually abandoned. Still, the Division of Music decided to use an all-digital recording system beginning in the fall of 2014. The student coordinator and the cataloger would begin working with digital files instead of discs. SMU libraries also began to help develop and use a new Digital Asset Management System. Easier access to digital media will be provided, but the project is still under development.

During recent budget cuts, the recording engineer and his assistant were laid off, and so the outcome of the entire project is unclear. The goal remains: to provide access to recordings of the performances, in the library catalog and the institutional repository. Hahn said "Whether you are trying to start a new project to get institutional recordings into your catalog or digital collection, or looking at transitioning from physical to digital content, there are good places to start, good ways in which to move forward while also catching up, and good examples of workflows that "wrangle" complex situations and varying levels of participation from music departments."

### **Baylor University streaming recital recordings: ready, set, wait for it ... / Chris Diamond**

Diamond pointed to the need to digitize future and legacy recordings, in order to keep the recordings a viable and accessible part of library collections, and explained: "From what I've seen, the more steps it takes between finding and procuring an item, the less likely it is to be used. Another point is that digitization can significantly streamline the workflow of a recital project, eliminating redundant steps and allowing for faster ingestion into the collection."

At Baylor, about 300 performances per year result in 225 recordings or so, 35 of those graduate recitals. There are no set criteria for what is or is not recorded; all sessions and recitals receive equal weight. The legacy collection of sound recordings contains various formats including reel-to-reel tapes, DATs and CDs. With the card catalog no longer accessible, materials must be found through a variety of finding aids and bibliographic records: some are basic MARC records with enhanced contents notes, created under AACR2; while others are full-level MARC records created to RDA standards. These records are local for now, but may be uploaded into WorldCat in the future.

Under the current recording practice, recitals are recorded directly onto CDs. The CDs are ripped to a computer for tracking, and three copies are made. One of these copies is given to the performer and the other two copies are for archival and circulation purposes. Historically, there was a delay of several years before cataloging staff received the CDs for processing. The process was not viable due to the great time delay; it had an impact on patron convenience, and caused preservation issues.

Digitization of recital programs was examined, and it would be advantageous to link the audio to the digitized programs. At the same time, discussions related to preservation were ongoing. Other library resources were already being made available through streaming, so the time seemed right to devise a proposal to digitize and streamline the process surrounding the recordings of musical performances.

Under the proposed plan, the recording would be made in WAV format, with metadata and tracks noted in real time. An MP3 would be created, and the files uploaded to Box. From Box the WAV file is moved to a preservation server, and the MP3 sent to CONTENTdm.

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Metadata is added by a student assistant. To the library's benefit, the storage cost is minimal; plus, the infrastructure is already in place to support these formats. The current proposal's use of CONTENTdm with its Dublin Core metadata means that materials would be discoverable through federated searches.

From the standpoint of copyright, the question is whether to make the collection open or closed. Some of the works included in the recordings are in the public domain; others are under copyright. The rights of the performer are to be considered as well. CONTENTdm allows for all- or no- access, so there may not be any easy answers.

The School of Music must expect a significant upgrade in equipment and the need to restructure the recording studio. At this point, the School is waiting for a Dean to sign off on the project before it moves forward with the planned changes.

There are many benefits to the School, the library, and patrons alike: under the new workflow, the collection could be kept current; patron questions about recitals could be answered because there would be easy access to the materials; the number of misplaced or mislabeled recordings would be greatly reduced. Satisfaction with the entire process is expected to increase because library users would be working with a format that they prefer.

A few questions followed the presentations:

1. To what extent is your library or school committed to

preserving these recordings?

SMU: Reel-to-reel tapes going back to the 1950s will be digitized internally.

UT: The library has thousands of recital recordings on transcription discs dating back to the 1940s and thousands of open reels that must be preserved.

2. How and what content is chosen to put into the metadata?

UT: We don't include subject headings or access points for the works, because we don't want these recordings to show up in searches for established performers and recordings. The content of the programs is not searchable.

Baylor: We run an OCR program over the recording programs. Local practices include enhanced contents notes. Access points (700s) are added to bibliographic records where possible—time is a consideration—especially if there are four or fewer, or when the titles in the contents notes differ from the authorized access points.

3. Can EID [electronic identification] holders at UT access from off campus? Do they have to log on from on campus?

UT: They must have the ID to gain access, and that is on or off campus, from anywhere in the world.

*Reported by Chuck Peters, Indiana University*

### Three Ralph Papakhian Travel Grants Awarded for the 2015 Annual Meeting

The MOUG Executive Board awarded three Ralph Papakhian Travel Grants for the recent annual meeting:

**Anna Alfeld LoPrete** is Music Cataloger at Indiana University's Cook Music Library

**Colin Bitter** is an MSLS student at the College of Information of the University of North Texas

**Sophie Rondeau** is a sound recordings cataloger at the University of Syracuse,

It is a testament to the strength of the applicant pool that not one, not even two, but *all three* of this year's recipients were engaged to present at MOUG or MLA. No doubt Ralph would be proud (in his own subdued way) of the consistent high quality of newcomers to our noble profession.



**Plenary Session: Utilizing Student Employees in the Cataloging Workflow**

Colin Bitter (University of North Texas)  
 Paul Cauthen (University of Cincinnati)  
 Jean Harden (University of North Texas)  
 Mark Scharff (Washington University in St. Louis)

Closing out Tuesday's program was a session on the use of student workers in the cataloging workflow. Presenters included Paul Cauthen (University of Cincinnati), Mark Scharff (Washington University), Jean Harden (University of North Texas) and Colin Bitter (University of North Texas).

**Paul Cauthen, University of Cincinnati**

Paul Cauthen began the session by presenting his experiences incorporating student workers in the cataloging workflow at the University of Cincinnati. In 1997, CCM put a computer lab in the music library, and got some student assistants around that same time. Eventually the student assistants transitioned to working on online audio reserves. When the need for student help with that project ended, the student then began to help with music cataloging. This was helpful since CCM lost several staff in the music library in the 1990s.

Cauthen says the library hires mostly graduate students, but also some undergraduate students. This makes little difference in the kind of work that can be assigned to them. One caveat is that they had a "no singers" policy.

To train the students, Cauthen begins by taking a CD and handing it to the student. He then asks the student what kind of information they would want to put in a catalog record for that item. Then Cauthen shows them what the existing record looks like. Cauthen starts students with similar records for items in hand and then instructs them to take the CD they have and make it match the screen. He has them start with simpler items (such as compilations with one composer and two works). They go field-by-field and the student types in the information with Cauthen present. He then has the student do a CD independently and save the record. The record is printed out before and after the student has done his/her work, and Cauthen identifies the student's mistakes.

Students are responsible for information like manufacturer number, title transcription, the number of discs,

duration, performers, the contents note, and analytics (including searching the authority file and controlling fields). These things save Cauthen's time. Cauthen says that he's not aiming to turn the students into professional catalogers, he's ultimately trying to make his own cataloging more efficient. There is no manual or documentation for the students to follow; the students make their own notes.

In choosing materials for the students to work on, Cauthen considers which materials will require the most data input. Having students work on these will save him time. In this way, student workers are not taking work from full-time staff. Cauthen feels that one advantage of having student workers is that it increases his productivity. One disadvantage is that the students require a lot of direct supervision.

**Mark Scharff, Washington University (St. Louis)**

Scharff began by stating that he makes the least use of students of the four session presenters, because Washington has a small department. Scharff has not used undergraduate students much, but has used graduate students. Their work hours are limited by the university. One way Scharff uses students is in the receipt of gifts. Student backlog the gifts, because Washington circulates the backlog. An acquisition manual explains how to search the gifts.

The main cataloging that Scharff's student workers do is the cataloging of sheet music. Full original MARC records are created for local use; these are not in OCLC. Students also assign accession records to a microfilm collection.

Previous tasks students have assisted with include "recon" on sheet music, work with paper files, inputting contents notes, and setting holdings in OCLC. Scharff added that the students code the record so he knows the holdings were set, as accountability is an important factor for him.

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Scharff trains students in small increments of one hour at a time. The trainings include the staff side of the catalog, the areas of a record, bib searching, and the MARC format. Scharff also gives students a link to MARC documentation. After about three sessions, the students are ready.

Most of Scharff's student workers are musicology or theory students. It is helpful if they have foreign language skills. Scharff enjoys working with the students. He tries to convince faculty that working in the music library is quite helpful for the students' education.

### Jean Harden, University of North Texas

Harden began by saying that students have been assisting with cataloging work in her institution for a long time. For example, they have previously downloaded authority records. Recently students have helped maintain cataloging production despite the loss of several non-student staff. Money for student workers comes from the department budget. The university has generous guidelines for how much students can work.

Students at UNT do copy and original cataloging as well as special projects. One special project is a batch of 10,000 popular CDs. Students prep 'skeleton' records and complete processing on items. Harden or other catalogers check students' records when they are complete. Harden says she doesn't teach the students cataloging. There is documentation for them to use.

When selecting students, Harden does the interviewing and a paraprofessional does the paperwork. A preferred qualification is formal training in music. The students do not have to be library school students. The library uses upper undergraduate as well as graduate students. Language skills are desired, especially German and French. Other language knowledge can be helpful as well. When interviewing, Harden selects a CD or score, types the 245, and shows the item to a student. She then gives them another item and asks them to do the same thing with the item in hand. Harden says she is not looking for correct cataloging practice, but is assessing their accuracy and their ability to recognize patterns.

Harden's training includes in-house documentation, Connexion client tutorials, and MARC tutorials. Harden has a prepared list of questions which students need to use tools like Cataloger's Desktop and the RDA toolkit in order to answer. She does not teach them how

to search in these tools, as the students come up with their own good methods for this. Harden teaches Classification Web when necessary. Other sources of documentation include Grove and external websites. Students make use of constant data in Connexion. Students take lots of notes during the training process.

Cataloging begins after students have completed those initial training tasks. Harden gives them a few straightforward things to catalog. She shows them how to search and decide whether there is copy available. Harden does not pre-determine whether to teach copy- or original cataloging first; this depends on the items in hand. Some students think original cataloging is easier. There are a lot of questions at first, but students soon gain independence. Students can put questions or comments in MARC field 021, as the record won't validate in OCLC if it contains that field.

Harden believes that students are essential to UNT's ability to process the approximately 8000 items per year that they have to catalog. Professional catalogers benefit as well because of the questions that students ask. Harden says that quality control can be a problem without ongoing supervision, but that UNT would not be able to handle their volume without student help.

### Colin Bitter, University of North Texas

Bitter is student worker who was hired by Harden in 2013 when he started library school. Bitter learned by completing training, studying the Toolkit, and talking to Harden. Bitter does original and copy cataloging of scores, sound recordings, books, and serials, and supervises other student catalogers. Bitter also does some authority work, including checking headings reports in III, and working on headings changes from the Music Cataloging Bulletin. In addition to cataloging tasks, Bitter also works with collection development and public services.

Bitter feels that it is useful for cataloging departments to use student workers. Catalogers have no reason to be threatened by student workers, who aren't able to do the same quality of work as a seasoned professional. However, students can create creative solutions to problems and can assist with backlogs.

### Q & A

Michelle Hahn then moderated questions from the audience. A participant asked about compensation, to which one panelist responded that students earn ten dollars per hour. A concern was raised about retention of student

workers. A panelist replied that they do have to be flexible because the student's degrees are challenging, and there are times when students cannot work. Another participant asked about student worker's other responsibilities when not cataloging. Panelists responded that students work on service desks, scan items, open CDs, and many other things. Another participant wondered about quality control. Panelists replied that they keep students accountable for their mistakes by either putting their initials in records, or making them correct the mistakes they have made. Following a comment/question from the floor about student

productivity concerns, Harden replied that UNT's workstations face out to the floor, so she would know if a student were surfing the internet instead of working. Participants gave examples of other ways they have used students' special skills, including the creation of finding aids, and transcribing 245s for items in languages that aren't widely known.

*Reported by Karla Jurgemeyer, St. Olaf College*

### **Lightning Talks**

Wednesday morning's program began with the popular "Lightning Talks" format, a potpourri of ten minute presentations on diverse topics. First up were **Sophie Rondeau** and **Jennifer Vaughn** (both from the Belfer Audio Archive at Syracuse University) with "Dating 78s, or, How I Learned to Stop Worrying and Love Columbia." The Belfer Archive holds about 13,000 Columbia 78s, almost none of which include any date information on their labels, so dates must be determined by reference to outside sources. A broad date range can be determined through knowledge of Columbia company history. The earliest Columbia discs appeared in 1902; the company became Western Electric in 1925; was bought by CBS in 1939; and ceased production of 78s in 1958. More precise dates can often be found using published discographies, most of which provide shipping dates based on matrix numbers. Even if the particular disc in hand cannot be found in a discography, a date can often be surmised by finding reference to a nearby matrix number. During the Depression era, most classical recordings issued in the U.S. were actually reissues of European discs. Thus the CHARM online discography of European releases has proven useful in providing a "not before" date for many Columbia 78s. Another surprising source of information has been Google Books. Here one can find advertisements in contemporary magazines and trade publications that can help to fill gaps in the published discographies.

Next, **Kerri Baunach** (University of Kentucky) presented "When Art and Books Collide," on the challenges of cataloging "artists' books." These are books made by an artist that have a visual impact, and are produced with

painstaking care in very limited editions or as unique examples." Many are really more small sculptures rather than books. But, since the artist generally refer to these as "books," Baunach catalogs them using the Books format. Some of the challenges posed in cataloging these items include: the title often does not appear on the item; the artist's name is frequently missing; dates almost never appear. Baunach often uses invoices, accompanying papers, or the artist's or distributor's website as the preferred source of information. She has also found it easier to catalog these works under RDA than AACR2, due to the differences in rules for determining the preferred source of information, and greater flexibility in creating the description.

**Kathy Glennan** (University of Maryland) provided a "Sneak Peek" at changes to RDA that will be published in April 2015. Most welcome was the removal of conditional core status for the distribution statement, manufacture statement, and copyright date, bringing an end to the "Cascading Vortex of Horror," the requirement to provide three levels of "not identified" statements when manufacturing information is the only publication information available on an item. Section 7.22 will be simplified to provide one instruction for recording duration, rather than separate instructions for playing time and performance time. No single standard for recording duration will be prescribed. Chapter 23, on subject relationships, will be published. Its content will be at a high level, relating to the Work, and specific instructions for subject cataloging will not be included. Chapter 6 will be reworked to provide specific instructions for

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works without titles, e.g. manuscripts, art works, photographs, etc. Regarding the Statement of Responsibility area, instructions at 7.23 (performer, narrator, presenter) and 7.24 (artistic and/or technical credit) will be merged with the overall Statement of Responsibility instructions at 2.4. Finally, the instructions for books of the Bible will be revised to remove Anglo-American/Authorized Version bias.

**Chris Holden** (East Carolina University) spoke on “Collaborating on Blacklight at ECU.” Blacklight is an Open Source discovery layer that can be used to provide a user interface to an OPAC/ILS product. Its implementation at ECU provided an opportunity for a comprehensive look at the library’s catalog data, and for a great deal of collaboration between technical services and other units of the library and campus. Blacklight allows for the mapping of one bibliographic record to multiple format facets, dependent, of course, upon good MARC data. So the catalogers at ECU re-examined all of their MARC mappings, indexing and display, and did a great deal of data cleanup. The ILS could not export its call number browse function to Blacklight, so Holden collaborated with programmers to provide this feature within Blacklight itself. Public and technical services staff worked with programmers to rectify a problem with recent acquisitions not appearing in a “most recently published” list. This was occurring because Blacklight was not recognizing “future” dates, such as c2016. Technical services staff also were successful in persuading reference librarians of the utility of having a genre index. During the implementation, staff did feel rather that they

were operating under the “Red Queen Theory,” working very hard just to keep the functionalities they had with the ILS catalog. But after living with the new system for a few months, Holden does feel that they have some new options and flexibility that they did not have before. For instance, brief displays can now be customized based on which branch library holds an item, so edition statements appear for items in the medical library, while the extent appears for music library items. In addition, this process has been a great opportunity to teach others in the library about what catalogers do.

Finally, **Sophie Rondeau** and **Jennifer Vaughn** returned to speak about “Creating Name Authorities for Historical Recordings.” The use of pseudonyms on such recordings was widespread, both for individuals and corporate bodies. This was done to allow performers under contract to one label to record for another, or for artists to record in various styles. It was also used by labels with small stables of artists to allow their stable to appear more extensive. The example was provided of Ben Selvin, who recorded under more than 20 other names, some overlapping with other real names. Despite the complications, Syracuse sees the value in doing this authority work to create not just cataloging tools, but “agent description records” which can be used as reference tools.

*Reported by Marty Jenkins, Wright State University*

### MOUG Hot Topics

Jay Weitz (OCLC)

Michelle Hahn (MOUG Continuing Education Coordinator; Southern Methodist University) was the facilitator of the Hot Topics session. She was assisted by an able panel of experts consisting of Valerie Weinberg (Library of Congress, via Skype), Steve Yusko (Library of Congress), and Jay Weitz (OCLC). Most of the questions were submitted before the meeting so that the panel had time to prepare responses.

*“What’s the story with all the 246s for song titles that have been getting added to bib records, seemingly by OCLC Quality Control, instead of 740s?”*

Jay (OCLC) responded that this likely was not being done either by OCLC Quality Control staff or by automated processes, and requested that catalogers either edit and replace these offending records or report them as errors. He said he would investigate this further.

~ Tracey Snyder (Cornell): *“Cornell is implementing FAST headings in Blacklight, and we dream of one day being able to put subjects and genres in separate facets. FAST gets us a little closer to that (as well as normalizing different forms of the same geographic names), but legacy LCSH for music is still a big obstacle. I know MLA’s Subject Access Subcommittee is looking at generating*

382s for medium of performance from 650s in bibs for scores and recordings, and I would assume that something similar will happen with forms and genres (i.e., generating 655s from 650s). All this stuff is entered as *topic* in FAST right now, rather than *form*, etc. I'd like to hear if there are plans on OCLC's end to do anything about this--tweaking FAST to better represent forms and genres, working with the music community on retrospective conversion, etc."

Jay (OCLC) responded that OCLC FAST staff are indeed aware of this issue, and that the next step likely will be the creation of algorithms to convert legacy metadata to the new thesauri terms and move them to the appropriate MARC fields. A follow-up question was raised about matching multiple 382's to their corresponding works that appear within records via the MARC *\$8/Field Link and Sequence Number* subfield. Jay responded that the *\$8* has not been activated in OCLC for every field for which it is allowed in MARC 21 – currently, only thirty fields in OCLC have the *\$8* as a valid subfield. He said that OCLC, MOUG, PCC, and other groups jointly should consider how best to address linking specific fields with specific works within a record.

*"In an academic institutional context where 'main library' cataloging is heavily batch-load processing, how can music librarians 'defend' the more artisanal needs of music cataloging in the absence of institutional understanding?"*

Steve (LC) said that at the Library of Congress cataloging matters are decided by the main policy office, and that all special collections now must have at least a collection level record entered into Voyager upon receipt. Valerie (LC) suggested that constant communication and advocacy for special needs collections with administrators and supervisors is essential, and said to "keep persevering." Michelle (SMU) has had some success with just carving out the time to do the specialized work regardless, and then to show the success and benefits that result: "ask for forgiveness, not permission." Other comments from those in attendance included: gather allies, including patrons; offer to take on the more onerous music-related tasks from non-music staff; justify the specialist work by pointing out that "if it can work for music materials, it will work for anything"; point out that music catalogers do valuable authority work. The issue of poor-quality vendor records for music materials and the difficulties that arise from non-specialists having to deal with them was raised. One suggestion was to try to wait until better records show up before placing orders and adding holdings.

~ Tracey Snyder (Cornell): *I have noticed that VIAF doesn't seem to do anything cool with the 382 etc. for works.*

*For example, see: [http://viaf.org/viaf/308240191/#Kupczak, Sławomir, 1979- | Anafora, no. 5](http://viaf.org/viaf/308240191/#Kupczak,%20Sławomir,%201979-|Anafora,%20no.%205) You can click to see a MARC version of the whole NAR, but there doesn't seem to be any other way to use the medium of performance data in VIAF, even for keyword searching. For names alone, such as Kupczak, there is a little "About" section that tells you that he is Polish, but not that he is a composer, violinist, or music teacher (all of which is encoded in his authority record). Are there any plans on OCLC's end to make use of all this encoded data in VIAF?"*

Jay (OCLC) said that this is on OCLC's wishlist.

~ Rebecca Belford (University of Buffalo): Rebecca has been in contact with an OCLC product analyst, who requested feedback about the display of the 382 field in WorldCat Discovery. The questions:

*"In the example that you sent [Callas Remastered, #889188960], there are two 382 fields:*

*382 11 \$b soprano voice \$a orchestra \$2 lcmt*

*382 11 \$b soprano voice \$n 1 \$a piano \$n 1 \$2 lcmt*

*Currently, our [WorldCat Discovery] practice is to display each 382 field on its own line (see below). Our plan would be to add the rest of the data for subfields b, d, p, v to each line.*

*1) Would you suggest the lines should look like this or something else, based on the fact that we will add to the display the subfields that are indexed, which would be a, b, d, p, v. However, we can code this display so that the order of the subfields can be arranged for all (not per institution) in whatever way makes the most sense (can be b, a, d, p, v or something else?). This in particular is where I am asking for your suggestion.*

*In the example above, subfields "n" and "2" would not display at all, based on the fact that we will not be displaying any subfield data for this field that is not indexed. I would like your feelings about data that is not indexed and whether it is a problem for that to also not be displayed. Currently:*

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*orchestra*

*piano*

*I have thoughts about how to improve this, but am anxious to hear your thoughts as well.*

2) For a record which has multiple repeated subfields, how would you suggest we display those subfields in these examples:

382 01 flute \$n 1 \$d piccolo \$n 1 \$d alto flute \$n 1 \$d bass flute \$n 1 \$s 1

382 01 clarinet \$d bass clarinet \$a accordion \$a violin \$a viola \$s 4

382 01 soprano ‡n 2 ‡a mezzo-soprano ‡n 1 ‡a tenor saxophone ‡n 1 ‡d bass clarinet ‡n 1 ‡a trumpet ‡n 1 ‡a piano. ‡n 1 ‡a violin. ‡n 1 ‡d viola ‡n 1 ‡a double bass. ‡n 1 ‡s 8"

A lively discussion on 382 display issues in general ensued, during which the following points and suggestions were made:

- numbers in \$n that are greater than " 1 " need to display
- multiple fields with single field labels are confusing
- length of lines and how text is wrapped can create confusing displays
- display term "solo" for instruments in \$b; add ( ) around numbers for \$n display; add term "or" for \$p display
- \$s – display or not? [no clear consensus]
- use existing systems (e.g., that in Daniels / *Orchestral music*) to handle the notation of instrument doubling
- use value in \$s in certain circumstances as a check digit to validate \$n data
- use value in \$s to clarify difference between number of instruments required and number of performers, i.e., multiple instruments played by a single performer
- index \$s as a way to pinpoint works with specific numbers of performers and/or instruments; however, it also was noted that display of the 382 is a different issue from indexing the 382, and should be considered separately

- use "solo" carefully; be aware of the distinction between "solo" vs. "soloist," i.e., a work for a single instrument vs. a work for a featured instrument with accompaniment

- use natural language whenever possible; display label at beginning of each subfield, e.g., for \$s 4 display "number of performers 4"

~ Rebecca Belford (University of Buffalo): "*At the moment, in WorldCat, including Connexion, WorldShare, and Local/Discovery, 546 is not indexed and 382 \$a\$b\$d\$p\$sv is indexed only in the entity attribute (en:) index.*

1) *Is there agreement that it would be beneficial to have 546 \$a\$b in the notes (nt:) and keyword (kw:) indexes and 382 \$a\$b\$d\$p\$sv in the keyword (kw:) index?*

2) *If yes, thoughts on indexing 382 \$n\$s (and \$e if used eventually)?*

3) *If yes to 1, how to we request the change?"*

Jay (OCLC) said that he will investigate the possibility of including these fields in additional indexes. He also noted that the current entity attribute (en:) index was something that was pulled together quickly in response to the changes brought about all the new practices, and there are plans for future review and revision of this index.

~ Morris Levy (Northwestern): "*What progress has LC made in regards to authority records for librettos for composers who wrote both the music and libretto?"*

Valerie (LC) reported that the topic had been raised at a very recent meeting and that resolution to the issue is moving forward.

~ Sue Weiland (Ball State): "*Could OCLC be more explicit about what their products are/do? The names of the products are very vague and they all sound the same.*"

Jay (OCLC) agreed that that the current branding can be confusing, and that a "key for the perplexed" guide to products and services indeed would be of use.

The session concluded with a round of thanks to Michelle, Jay, Valerie, Steve, and all those who contributed questions and who participated in the discussions.

*Reported by Cathy Lutz, University of St. Thomas, Saint Paul, MN*

### Workshop: Music Genre and Medium of Performance Vocabularies

Beth Iseminger (Harvard University)  
 Kevin Kishimoto (University of Chicago)  
 Nancy Lorimer (Stanford University)  
 Casey Mullin (Stanford University)  
 Thomas Pease (Library of Congress)  
 Hermine Vermeij (University of California, Los Angeles)  
 Janis Young (Library of Congress)

The 2015 MOUG annual meeting opened with a four-hour workshop on two new Library of Congress thesauri now available for the music cataloger: The Genre/Form Thesaurus (LCGFT) and the Medium of Performance Thesaurus for Music (LCMPT).

First, an overview of the Genre/Form Thesaurus project: Many current Library of Congress Subject Heading terms used to describe music materials are not truly topical, but instead refer to genres or forms. A genre term describes “what something is, not what it is about.” A form term describes a category of works with a particular format or purpose, such as encyclopedia, poetry, or suite.

Presently, we have many genre and form terms in LCSH, both as headings and as subdivisions, but a computer is unable to distinguish them from topical headings. They are coded identically, and sometimes a term is used both as a topic and a form or genre. (For example, *Old time music* is a genre, but *Old time music – History and criticism* is a topic.) Other terms are used as topics when singular (*Waltz*), but genres when plural (*Waltzes*.) Catalog users are expected to make the distinction without much guidance. The Genre/Forms terms are designed to solve this issue. These terms are coded in a separate MARC field 655, rather than the topical subject heading field 650. This will allow computers to distinguish between them.

The Music Genre/Form project is a collaboration between LC and the MLA Bibliographic Control Committee Form/Genre Task Force, which was formed in 2009. 567 proposed terms were approved on February 13 of this year, joining finished projects on moving images, non-musical sound recordings, cartography and law. Other than music, ongoing projects include literature, religion and art.

The Medium of Performance Thesaurus for Music is already in use. Traditionally, many LCSH form headings have consisted of, or included, musical mediums of performance, such as *Suites (Bassoon, clarinet, flute, horn, oboe*

*with string orchestra*.) In other cases, they have been used in subdivisions (*Operas – Vocal scores with continuo*.) The LCMPT terms are coded separately in the MARC field 382 in bibliographic and authority records. Their principal goal is access, but they may also be used for the RDA medium of performance element.

Another forthcoming thesaurus is the Library of Congress Demographic Group Terms, which will include audience characteristics (MARC 385 field), and creator and contributor characteristics (MARC 386 field). These terms will be assigned when the audience is clearly stated, or when the creator or contributor self-identifies as a member of a particular demographic group.

There will, however, be no immediate impact on the LCSH terms, and all current form headings and subdivisions remain valid. We may assign LCMPT and LCGFT as appropriate, but will continue assigning LCSH terms for now. The idea is not to reduce current access, as systems are not yet set up to index and display the new terms yet.

Records for the new thesaurus terms are now available in several locations, most notably Classification Web. Other sources are listed in the presentation slides.

Three groups have been working on the new music vocabularies: The Library of Congress, the MLA BCC Genre/Form Task Force and the BCC Subject Access Subcommittee. The task force reviewed existing LCSH terms and added terms which were missing, then added new terms from reference sources. This resulted in very large lists, especially for world music genres and instruments, so the project scope was narrowed to include LCSH terms, with a few exceptions. Genre/form and medium facets which had combined into one LCSH heading were separated, and the syntax simplified (e.g. *Violin*, not *Violin music*.) By separating these elements, we are moving from pre-coordinated strings to post-coordinated facets. Facets are easier to identify than pre-coordinated text strings, a definite advantage

for the user. In addition, multiple facets (geographic region, country, ethnic group, language, instrument, etc.) can be used in the same record. An authorized term now represents only one aspect, and terms do not overlap in meaning. Multiple examples of LCGFT music terms and hierarchies are available in the presentation slides.

Part Two of the presentation began with Best Practices for using the LCMPT. The top terms of the LCMPT hierarchy are *Performer*, *Ensemble*, and *Visuals*. Some terms can be under more than one hierarchy. (*Tenor voice*, for example, is a narrower term under both *Male voice* and *High voice*.) The Medium of Performance is coded in MARC field 382, using the most specific terms available in the LCMPT. (Please see the slides for specific instructions for coding the various subfields.)

Provisional best practices for using LCGFT are scheduled to be published in the very near future. Further development will, of course, be forthcoming, but catalogers are urged to begin using the new terms immediately. Genre/form terms are coded in the MARC 655 field, and the most specific and appropriate term should be used (i.e. *Concertos*, not *Art music*.) However, there are circumstances in which a term might be used in more than one hierarchy, and which will necessitate the use of the higher-level term. (*Songs* could be used with either *Art music* or *Popular music*.) Terms relating to the format of notated music such as *Score* are now coded in separate MARC 655 fields, rather than as subdivisions.

It must be noted that for the foreseeable future, catalogers should continue to use the LCSH subject headings and subdivisions in addition to the new Genre/Form and Medium of Performance terms. This will lead to records with Medium of Performance in the MARC 382 field, LCSH terms in the 650, and Genre/Form terms in the 655.

The new vocabularies may be found in several places: LCMPT and LCGFT are included in Classification Web, while Genre/Form terms are now available in Connexion. Both vocabularies are also included in the LC Linked Data Service, located at <http://id.loc.gov>. While the inclusion of new terms will indeed add more work for catalogers in the short term, eventually LCSH headings will be discontinued for non-topical uses. Since all catalogers are exploring new territory, they are encouraged to make educated guesses, ask questions, and participate in discussions, all of which may influence future versions of best practices.

After a series of examples and exercises, the next portion of the session discussed the potential display, indexing, and faceting of LCGFT and LCMPT in library systems.

Genre/Form terms are already in use for other subject areas, such as moving images, but display parameters remain inconsistent. Most systems do not yet use the information contained in the MARC 382 field, since programmers need a significant data set with which to work before creating indexes and displays.

The adoption of these new thesauri will necessitate the conversion of legacy LCSH headings to Medium of Performance and Genre/Form terms. This conversion will of course need to be automated, and the process of developing this conversion is currently in progress, with the hope of having a converter ready for production databases by 2016. LCSH headings will likely remain in score and sound recording records for some time, however, as it will take longer for discovery systems to catch up. It is important to note that topical headings will remain in works *about* music.

A short discussion of the relationship between LCMPT and RDA followed. The principal goal for LCMPT is access, but it is also used for identification. The JSC Music Working Group is looking at revising some of the instructions in RDA for identifying mediums of performance, especially those that pertain to ensembles. In addition, work is being done to harmonize the differences in the use of the MARC 382 field in bibliographic and authority records.

The session concluded with instructions for the submission of new term proposals. The SACO Music Funnel is accepting new Medium of Performance terms and revisions, and the LC Programs and Standards Division will begin accepting new Genre/Form terms later this year.

This was a long, but very enlightening session, and this report has only scratched the surface of the information conveyed. Many thanks to the presenters: Beth Iseminger (Harvard University), Thomas Pease (Library of Congress), Kevin Kishimoto (University of Chicago), Casey Mullin (Stanford University), Hermine Vermeij (UCLA), and Janis Young (Library of Congress), as well as Nancy Lorimer (Stanford University), who contributed to the presentation but was unable to attend.

For further details, references, and examples, please see the presentation slides, which are available at <http://www.musicocclusers.org/mougmeetings/2015meeting/2015presentations.html>.

*Reported by Sarah Hess Cohen, Florida State University*

**Minutes, MOUG Business Meeting**  
**—DRAFT—**  
**February 25, 2015, Denver, CO**

The meeting was called to order by Chair Bruce Evans at 11:22 a.m.

1. Adoption of Agenda
  - a. The agenda was adopted with the insertion of the LC report as agenda item 4.d.
2. Approval of Minutes from the 2014 Atlanta business meeting
  - a. Minutes were distributed electronically in advance of the meeting, and were also published in the June 2014 issue of the *MOUG Newsletter*.
  - b. A motion was made and seconded to approve the minutes; motion passed.
3. Board Reports
  - a. Chair (Bruce Evans)
    - i. Appointments
      1. 2015 program committee: Janice Bunker, Stephen Luttmann, Jacob Schaub, Tomoko Shibuya, Jaroslaw Szurek, Rebecca Belford (ex officio)
      2. Nominating Committee: Sue Stancu (chair), Marty Jenkins, Molly O'Brien
      3. Website Implementation Task Force: Autumn Faulkner (chair), Casey Mullin, Molly O'Brien, Sean Luyk, Christopher Holden, Tomoko Shibuya, Rebecca Belford, Jennifer Matthews (ex officio)
      4. Financial Planning Working Group: Neil Hughes (chair), Mark Scharff, Steve Luttmann, Nara Newcomer (ex officio), Casey Mullin (ex officio)
      5. First 100K campaign leader: Steve Luttmann
      6. MOUG/OLAC Liaison (joint appointment with OLAC): Karen Peters
      7. Reappointments: Rebecca Belford (Reference and Collection Services Coordinator), Jennifer Matthews (Web Keeper)
    - ii. Election Results
      1. Elections for the positions of Vice Chair/Chair Elect and Treasurer Elect/Treasurer were held in November 2014.
      2. Candidates for Vice Chair/Chair Elect: Catherine Busselen, Casey Mullin.
      3. Candidates for Treasurer Elect/Treasurer: James Procell, Tomoko Shibuya.
      4. Results: Casey Mullin was elected Vice Chair/Chair Elect and Tomoko Shibuya was elected Treasurer Elect/Treasurer.
        - a. Thanks to all four candidates for their willingness to put their names forward in service of the organization.
      5. The Nominating Committee was recognized for its work.
    - iii. Ralph Papakhian Travel Grant
      1. Three awards were made this year: Anna Alfeld, Colin Bitter, Sophie Rondeau.
      2. The awardees were recognized, and thanks given to all applicants.
    - iv. Other activity
      1. LC representative to MOUG: Corresponded with LC about appointment of new representative Steve Yuskko.
      2. Recognized the efforts of OLAC/MOUG joint conference chair Wendy Sistrunk.
      3. Planned joint OLAC/MOUG board meetings to discuss possible collaborations between the two groups.
      4. Monitored developments surrounding the NMP move to BCC.
      5. Announced the digitization of full run of the *MOUG Newsletter* (a project initiated by Peter Lisius).
      6. Presided at the 2014 Summer board meeting (via conference call in August and in-person at the joint conference in October).
      7. Evans thanked outgoing Board members Marty Jenkins and Casey Mullin for their service to MOUG.
      8. The Board was thanked for their support and service during the past year.
  - b. Past-Chair (Marty Jenkins)
    - i. Served on the Nominating Committee.
    - ii. Sent call for applications and arranged the review process for the Papakhian Travel Grant.

- iii. Reviewed and solicited revisions for the MOUG Handbook.
  - iv. Jenkins expressed his thanks for the opportunity to serve on the MOUG Board, describing it as a highlight of his professional career.
  - v. Jenkins was thanked for his report and for his service to MOUG.
  - c. Secretary/Newsletter Editor (Mary Huismann)
    - i. Arranged for previous year's issues (2013) of the *MOUG Newsletter* to be posted on the website.
    - ii. Sent current issues to EBSCO for inclusion in their product.
    - iii. Distributed draft business and Board meeting minutes.
    - iv. Submitted quarterly reports of MOUG activities to the MLA Board.
    - v. Prepared new roster for the Board.
    - vi. Served as the Board representative to the NACO Music Project Advisory Committee.
    - vii. Huismann was thanked for her report.
  - d. Treasurer (Nara Newcomer)
    - i. The treasurer's report was distributed in the meeting folder.
    - ii. MOUG continues to remain fiscally healthy overall.
    - iii. Newcomer is working with both Working Groups to further strengthen MOUG's financial position.
    - iv. New members are being sought for testing the web process for joining MOUG.
    - v. New members
      - 1. 2014: 9 new personal members (including 4 Papakhian awardees and 1 Distinguished Service awardee).
      - 2. 2015: to date, 11 new personal members (including 2 Papakhian awardees and 1 new institutional member).
    - vi. Thanks were given to Casey Mullin (and previous treasurers) for their assistance in setting up the new treasurer rotation.
    - vii. Newcomer was thanked for her report.
  - e. Past Treasurer (Casey Mullin)
    - i. This is the very first Past Treasurer report!
    - ii. Mullin gave a brief explanation of the treasurer rotation
      - 1. Past Treasurer really functions as a resource person for the treasurer.
      - 2. One benefit of the treasurer rotation is a smoother handoff of files and accounts.
    - iii. Mullin served as an ex officio member of the Financial Planning Working Group.
    - iv. Sent files to the MOUG archive and submitted corrections to the MOUG Handbook.
    - v. Mullin thanked the Board members for their support during his term.
    - vi. Mullin was thanked for his report and for his service to MOUG.
  - f. Continuing Education Coordinator (Michelle Hahn)
    - i. Program committee members and registration desk volunteers were recognized for their efforts.
    - ii. Hahn also thanked the MLA BCC for allowing MOUG to collaborate on the joint LCGFT/LCMPT training, and expressed hope that this would be a start for offering future collaborative training.
    - iii. 2015 annual meeting facts and figures
      - 1. Registration cost remained the same as 2014.
      - 2. Registration total: 93 (our average has been 70).
    - iv. Hahn thanked the Board for their support.
    - v. Hahn was thanked for her report.
    - vi. The Program Committee was recognized for their efforts.
4. Other reports:
- a. NACO Music Project Advisory Committee (Alan Ringwood)
    - i. NMPAC membership
      - 1. Michi Hoban was appointed LC Representative to NMPAC in March 2014. She succeeds Joe Bartl, who retired from LC in January 2014. We are grateful to have Michi on board.
    - ii. NMP membership
      - 1. Ten new participants were accepted into the Project since my previous report (February 2014):
        - Anne Adams (Harvard University)
        - Kirk-Evan Billett (Peabody Institute, Johns Hopkins University)
        - Janice Bunker (Brigham Young University)
        - Autumn Faulkner (Michigan State University)
        - Steve Mantz (University of Pennsylvania)

## 2015 Business Meeting Minutes

Molly O'Brien (Curtis Institute of Music)  
 Steve Quintilian (University of Maryland)  
 Sophie Rondeau (Syracuse University Libraries)  
 Hannah Spence (New England Conservatory)  
 Jennifer Vaughn (Syracuse University Libraries)

### iii. Membership summary

1. There are currently 90 individual participants from 68 institutions.
  - a. Two participants retired from their institutions, and one of those (Grace Fitzgerald) recently passed away.
2. There are 7 institutions where the NMP position is vacant.
3. Number of participants who have achieved independent contributor status under RDA:
  - a. 35 for name records (increase of 12)
  - b. 23 for name-title records (increase of 10)
  - c. 1 for series records (no change).

### iv. Project statistics

	NARs		SARs		TOTAL
	New	Changed	New	Changed	
FY 2014*	10,987	11,022	11	7	<b>22,027</b>
FY 2013†	11,292	9,901	75	30	<b>21,298</b>
+/- (actual)	-305	1,121	-64	-23	<b>729</b>
+/- (%)	2.7	11.3	85.3	76.7	<b>3.4</b>
Cumulative‡	254,416	103,985	2,707	542	<b>361,591</b>

NARs = Name Authority Records

SARs = Series Authority Records

\*October 1, 2013-September 30, 2014

†October 1, 2012-September 30, 2013

‡Through September 30, 2014

1. There was a slight increase in the total number of records contributed via the Project in Fiscal Year 2014.
  - a. This was led by an 11.3% increase in the number of changed name authority records (NARs).
  - b. The LC-NACO Authority File continued to offer NMP participants many opportunities to revise authorized access points (AAP) in 2014, as new RDA guidelines and LC-PCC Policy Statements were implemented, and also because there were many records in the file that had not been upgraded or recoded to RDA, a significant number of which required human review.
  - c. The increase in the number of independent contributors, noted in 3a above, may also have been a factor.
2. There was a slight decrease (2.7%) in the number of new NARs.
  - a. While this continues a general downward trend dating back to FY2007, the size of the decrease seems quite small.
  - b. As for the significant decreases in series authority records (SARs) contributed, it is important to remember that NMP has never offered series training to its participants.
  - c. Those who contributed SARs through the Project received their training by other means.
  - d. Because all NACO participants had to undergo RDA review beginning in 2013, NMP lost what few members it had who were authorized to create or revise SARs.
3. Thanks to Mickey Koth for maintaining the NACO-Music Project Cumulative Statistics.

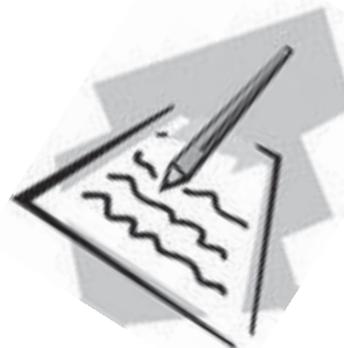
- v. Transferring NMP to MLA-BCC
  1. In response to Bruce Evans's December 2014 e-mail message to NMP-L concerning this topic, there was some discussion on the list.
    - a. A few participants said they were unaware that moving NMP to MLA was being discussed.
    - b. The NMP meeting at the annual conference was a major point of concern.
    - c. Those who expressed an opinion felt quite strongly that the NMP meeting should continue to have its own time and space at the conference.
    - d. There was apprehension that moving NMP to MLA might cause MOUG meeting attendance to decline.
    - e. There were questions about who would be responsible for reviewing and approving new applications.
    - f. Some wondered if the Project would maintain its autonomy within the BCC structure.
  2. The NMP Advisory Committee also discussed the matter and sent its statement of consensus to MOUG Chair Bruce Evans and MLA BCC Chair Beth Iseminger.
    - a. NMPAC supports the move, and the second of the two proposed implementation scenarios.
    - b. The Committee also voiced its support for continuing the NMP meeting at the MLA conference for the time being.
    - c. If the NMP meeting were to take place within a larger PCC music funnels meeting (including the BIB-CO and SACO music funnels), that would also be satisfactory.
    - d. Advisory Committee members hope that nothing official will be announced until after the annual conference in Denver, so that NMP participants may have one final opportunity to express any questions or concerns.
  3. Ringwood noted that it was good to see this topic discussed on the NMP listserv, and on behalf of the Project thanked everyone involved for giving NMP participants an opportunity to ask questions or make comments.
- b. Reference and Collection Services Coordinator (Rebecca Belford)
  - i. Activity since MOUG 2014 meeting
    1. Attendance at OCLC webinars related to WorldCat Discovery.
    2. Distribution of OCLC announcements related to Collections productions to MOUG-L and MLA-L.
    3. Correspondence related to WorldCat Discovery with OCLC staff (Cynthia Wilson and Bridget Dauer) and librarians from U. Maryland, McGill, Columbia, DePauw (PALNI).
    4. Preliminary exploration of WorldCat Discovery instances
    5. Call for feedback on display of the 382 field.
  - ii. Served as an ex officio member of the 2015 Program Committee.
- c. OLAC Liaison (Mary Huismann)
  - i. OLAC-MOUG 2014 Conference
    1. The joint conference, "AV Cataloging at the Crossroads," was held October 23-26, 2014 in Kansas City, Missouri.
      - a. There was a pre-conference NACO-AV workshop, plus a full slate of keynote and program workshops.
      - b. Presentations from many of the workshops and presentations are available at the conference website.
    2. The Board has issued a call for host proposals for the next OLAC biennial conference, to be held in 2016.
  - ii. Other Ongoing Work
    1. Various groups are working on the OLAC Archives, logo, and website visioning.
  - iii. OLAC at ALA Annual
    1. OLAC will be well-represented at ALA Annual 2015:
      - a. Mary Huismann and Jeannette Ho: (co-sponsor with VRT) *Video Demystified: Cataloging Video with RDA, MARC21, and the OLAC Best Practices Guides*
      - b. Jay Weitz and Julie Moore: (co-sponsor with ALCTS Committee on Cataloging Children's Material) – *Cataloging Special Formats for the Child in All of Us Using RDA*
      - c. Heidi Frank and Annie Glerum: (co-sponsor with LITA) *Coding for Efficiencies in Cataloging and Metadata: Practical Applications of XML, XSLT, XQuery, and PyMARC for Library Data.*
      - d. *Media Streaming Showcase: Can we talk?* (co-sponsor with VRT).
  - iv. OLAC CAPC (Cataloging Policy Committee)
    1. The DVD/Blu-ray Disc RDA Guide Task Force and the Streaming Media Guide Task Force have completed their work. The guides have been approved by CAPC and are in the process of being mounted on the website.

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## 2015 Business Meeting Minutes

2. The Video Games RDA Task Force is also nearing completion. The guide will include provisional recommendations for preferred titles and game genres (although a separate task force will be working on the latter). Greta de Groat serves as chair of the task force.
3. Two new games-related task forces are just underway.
  - a. The Video Games Genre Headings Task Force (co-chaired by Cate Gerhart and Greta de Groat) is beginning their work after Midwinter.
  - b. The Games Headings Task Force is a joint effort with SAC. Volunteers are being sought for this group.
- v. OLAC continues to support the Movie Credit Annotation Project, spearheaded by Kelley McGrath.
  1. An estimated 20,000 credits have been completed.
  2. Volunteers continue to be needed, particularly those with special language skills.
- vi. New MOUG-OLAC Liaison
  1. We welcome a new MOUG-OLAC liaison, Karen Peters, who will begin her term after ALA Annual 2015.
  2. Huismann expressed her pleasure in serving as Liaison during the past ten years, and hopes to be of service to both organizations again in the future.
- d. LC Report (Steve Yusko)
  - i. Yusko is the new LC representative to MOUG.
  - ii. Yusko presented highlights of the report distributed electronically (the report will also appear in the June issue of the *MOUG Newsletter*).
  - iii. Yusko was thanked for his report.
- e. OCLC Report (Jay Weitz)
  - i. Weitz presented highlights of the report distributed to attendees.
  - ii. OCLC has acquired Sustainable Collection Services.
  - iii. LC and OCLC have issued a report on linked data initiatives.
  - ii. Weitz noted the retirements of Glenn Patton (a former MOUG member and chair) and Rich Greene.
  - iii. Weitz was thanked for his report.
- f. Web Implementation Task Force (Casey Mullin and Nara Newcomer for Autumn Faulkner)
  - i. The work of the task force is underway.
  - ii. A brief overview of the charge and timeline were given.
  - iii. After evaluation of potential products, Membee was chosen.
  - iv. A survey of MOUG membership was taken to inform feature and design planning.
  - v. Upcoming work includes addition of new content, testing of site and membership functionality.
  - vi. The group and Faulkner were thanked for their report.
5. Grace Fitzgerald Tribute (Ruthann McTyre)
  - a. A moving tribute to Grace Fitzgerald was given by former colleague Ruthann McTyre.
  - b. A moment of silence was observed.
6. Distinguished Service Award (Bruce Evans)
  - a. No nominations were received, and no award was made.
7. Announcements and questions from the membership
  - a. The membership was reminded that the afternoon sessions (NACO and Enhance) are open to all.
8. Comments to the Good of the Order
  - a. None given.
9. Adjournment
  - a. A motion to adjourn was made, seconded and passed unanimously
  - b. The meeting was adjourned at 12:40 p.m.

*Respectfully submitted,*  
 Mary Huismann  
 Secretary/Newsletter Editor



## NEWS FROM OCLC

Compiled by Jay Weitz

### OCLC Acquires Sustainable Collection Services

OCLC has acquired Sustainable Collection Services (SCS), the industry leader in helping libraries manage their print collections. Libraries everywhere are changing. Library collections are moving from print to digital, and spaces once used to house books are now dedicated to collaboration and research. Librarians need to decide what materials to keep, what can be shared among groups of libraries and what can be recycled. OCLC maintains WorldCat, the largest aggregation of library data in the world, as well as the world's largest library resource sharing network. SCS is the leader in analyzing print collection data to help libraries manage and share their materials. SCS services leverage WorldCat data and analytics to

show individual libraries and library consortia which titles should be kept locally, which can be discarded, and which are the best candidates for shared collections. OCLC Research has been at the center of the evolution of library collections. Recent studies and reports on the subject include *Right-Scaling Stewardship* (2014) (<http://www.oclc.org/research/publications/library/2014/oclcresearch-cooperative-print-managment-2014.html>) and *Understanding the Collective Collection* (2013) (<http://www.oclc.org/research/publications/library/2014/oclcresearch-cooperative-print-managment-2014.html>). All four SCS staff members will join OCLC as employees.

### WebJunction Catalog of Library Courses Free, Open to All

In July 2014, the entire WebJunction catalog (<http://learn.webjunction.org/>) of library courses became free and open for all libraries to use. The response since then has been exciting: More than 9,000 library staff and volunteers have created accounts, and these individuals have registered for over 15,000 courses. If you, your staff, or your colleagues aren't already using these resources, it is simple to create a free WebJunction learning account. This account will allow you to register for courses and track your learning progress. Since July 2014, WebJunction has been delivering new content and programs to help keep library staff skills and knowledge up to date:

19 live, interactive webinars were produced, on such topics as *Teaching Tech to Patrons* and *Staying Afloat in a Sea of Change*.

- 56 archived webinars were added to the course catalog, for a current total of 113. These archives include selected webinars from ALCTS, Infopeople, TechSoup, and Montana State Library. Topics include Advocacy and Outreach, Programming, and Training and Development.
- Seven new courses on library-specific topics were cre-

ated and added to the course catalog. There are ten different course categories, including Customer Service, Library Management, and Technical Services—something for everyone.

- More than 60 articles and news stories on library topics have been added to the website, with new content added each week.

The Competency Index for the Library Field was updated to include 21st century skills and other changes since 2009, and the new edition is available as a downloadable file ([http://www.webjunction.org/documents/webjunction/Competency\\_Index\\_for\\_the\\_Library\\_Field.html](http://www.webjunction.org/documents/webjunction/Competency_Index_for_the_Library_Field.html)).

Improvements to the course catalog usability and design have been implemented and will continue. We also continue to review and weed outdated content from WebJunction.org.

If your library is missing out on these learning opportunities, be sure to sign up for WebJunction's monthly e-newsletter, *Crossroads* (<http://www.webjunction.org/explore-topics/wj-news/crossroads.html>), where we let you know of upcoming webinars, new courses, programs, and resources.

## **OCLC and Library of Congress Linked Data Initiatives Compared and Contrasted**

OCLC and the Library of Congress have jointly released a white paper that compares and contrasts the compatible linked data initiatives at both institutions. The paper, "Common Ground: Exploring Compatibilities between the Linked Data Models of the Library of Congress and OCLC," is an executive summary of a more detailed technical analysis that will be published later this year. The white paper summarizes the recent activity of the Bibliographic Framework Initiative at the Library of Congress, which proposes a data model for future data interchange in the linked data environment that takes into

account interactions with search engines and current developments in bibliographic description. This summary also provides an overview of OCLC's efforts to refine the technical infrastructure and data architecture for at-scale publication of linked data for library resources in the broader Web. In addition, it investigates the promise of Schema.org as a common ground between the language of the information-seeking public and professional stewards of bibliographic description. Access the white paper at <http://oclc.org/CommonGround>.

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## **LexisNexis Academic to be Accessible through OCLC WorldCat Discovery Services**

OCLC and LexisNexis are working together to make the LexisNexis Academic database available to mutual subscribers through OCLC WorldCat Discovery Services. LexisNexis Academic features a collection over 15,000 news, legal, and business sources. The news collection offers deep and reliable coverage of world events from the most trusted newspapers, broadcasters, and social media outlets. It provides local perspectives and insight from across the globe with publications from over 150 countries and in over 21 languages. In addition, LexisNexis Academic offers extensive coverage of legal information on federal and state cases and statutes and has unparalleled business information on over 80 million U.S. and international companies and

more than 63 million executives. It is used by more than 2,000 U.S. universities worldwide. WorldCat Discovery Services is an integrated suite of cloud based applications that enables people to discover more than 1.8 billion electronic, digital, and physical resources in libraries around the world and makes library collections visible to information seekers in the places where they start their search. To access the database through WorldCat Discovery, users must subscribe to both LexisNexis Academic and WorldCat Discovery Services. LexisNexis Academic will be available through WorldCat Discovery later this year.

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## **Ed Summers Named Recipient of 2015 Frederick G. Kilgour Award**

The 2015 Frederick G. Kilgour Award, which is jointly sponsored by OCLC and the Library & Information Technology Association (LITA), a division of the American Library Association (ALA), is given for research relevant to the development of information technologies, especially work that shows promise of having a positive and substantive impact on any aspect(s) of the publication, storage, retrieval, and dissemination of information, or the processes by which information and data is manipulated and managed. Ed Summers is being recognized for his work building communities of practice around software for libraries and archives. He has been working for two decades helping to build con-

nections between libraries and archives and the larger communities of the World Wide Web. He is currently the Lead Developer at the Maryland Institute for Technology in the Humanities (MITH), University of Maryland. As the 2015 Kilgour Award recipient, Mr. Summers receives \$2,000, a citation and travel expenses to attend the ALA Annual Conference in San Francisco, where the award will be presented on 2015 June 28. See the Frederick G. Kilgour Award page (<http://www.oclc.org/research/kilgouraward.html>) and the ALA news release (<http://www.ala.org/news/press-releases/2015/03/ed-summers-recipient-2015-kilgour-award>) for more information.

## 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/aba/cataloging/policy/#music>*

### MUSIC DIVISION

**REPORTED BY Dan Boomhower, Jan Lauridsen, Karen Lund, Sue Vita, Steve Yusko**

The primary goal of the Music Division in FY 2014 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; creating online presentations; publicizing the collections through concerts, lectures, films, orientations, and other public events; and developing an active online presence through social media.

As of February 2015 there are 62 staff members in the Music Division in six sections: Administrative (5), Acquisition & Processing (17), Reader Services (17), Bibliographic Access (13), Concert Office (6), and Digital Projects (4).

Recent retirements: **Pat Baughman**, Reader Services Specialist, **Sharon Connor**, Bibliographic Access Section Technician, **Albert Jones**, Acquisitions & Processing Technician (deceased), and **Sandy Mit-Chelle**, Secretary.

#### Music Bibliographic Access Sections (MBAS)

The Music Division's Music Bibliographic Access Sections (MBAS 1 & 2) created bibliographic metadata for music materials in the ILS.

One MBAS specialist contributed significantly to the development of cataloging standards and documentation through participation in the RDA Music Joint Working Group for the Joint Steering Committee for the Development of RDA. The MBAS specialist worked with Music Library Association colleagues as well as with LC's Policy Standards Division staff. The RDA Music Working Group produced several important cata-

loging documents, some of which have already been incorporated into the RDA instructions. MBAS specialists worked with NACO Music participants. One specialist worked on monthly reports to the *Music Cataloging Bulletin*. Another specialist participated in the creation of the *Genre/Form Thesaurus* and the *LC Medium of Performance Thesaurus*, (launched February 2014) and available for use by catalogers outside LC. These thesauri were a result of extensive efforts of cataloging professionals from music cataloging communities; our Acting Section Head reviewed new MARC proposals and discussion papers with the LC MARC Review Group; MBAS members reviewed "Best Practices for Music Cataloging using RDA instructions and MARC 21" prepared by the RDA Music Implementation Task Force, Bibliographic Control Committee, Music Library Association; one specialist participated in the Digital Content Advisory Group and the Advisory Group began meeting in May 2014 to work on a unified web site that all LC staff can refer to for documentation and procedures for handling all types of digital content.

In addition to keeping current with incoming receipts of music materials needing cataloging, MBAS played a key role in creating cataloging records for 1) World War I sheet music ; 2) Performing Arts Encyclopedia items, including those in the Whittall Collection of printed and manuscript music before 1700; 3) first editions; 4) pre-1600 music manuscripts; and 5) ML96 manuscripts. These projects provide unprecedented access to bibliographic metadata for onsite collections, the goal being to increase their use by scholars. In addition, section specialists continued to take an active role in the reviewing, testing, and training in new cataloging standards, and in implementing changes in cooperation with the larger music library community.

## News from the Library of Congress

### Preservation

During FY2014, the Music Division--working with Preservation and within their allowable quotas--coordinated and performed extensive preservation treatment on collections in its custody.

#### Highlights include:

—A set of seven color lithographs by the French artist Bernard Naudin (1876-1946): “Beethoven, Dessins sur la Sonate en fa mineur op. 57, dite Appassionata.” This limited edition portfolio of 120 copies was published by Martin Kaelin in Paris in 1930. According to the Beethoven Haus,

it is surely the most important piece of graphic art ever to deal with just one of Beethoven’s compositions. Each was cleaned and matted, and the entire collection was rehoused.

—Clara Schumann’s holograph score for “An einem lichten Morgen” – the first song from her opus 23 Lieder aus Jucunde von Rollet received conservation treatment, matting, and housing.

—Olivier Messiaen’s holograph score of the Turangalila-symphonie – from the Serge Koussevitzky Music Foundation Collection. This item was both repaired and rehoused.

## PACKARD CAMPUS FOR AUDIO-VISUAL CONSERVATION, RECORDED SOUND SECTION

**REPORTED BY Caitlin Hunter**

### New and Noteworthy in FY2014

**American Archive of Public Broadcasting:** The successful launch of the first phase of the American Archive of Public Broadcasting, an innovative long-term nationally coordinated initiative to preserve and make accessible large quantities of significant at-risk American public television and radio programs and supplementary materials (such as oral history interviews prepared for programs). Having won a grant at the end of FY2013 from the Corporation for Public Broadcasting, the Library and the WGBH Educational Foundation collaboratively oversaw the digitization of approximately 40,000 hours of programs selected by more than 100 stations and made plans for ingestion into the Packard Campus Digital Archive, on-site access in the Library’s Moving Image and Recorded Sound Research Centers, online access to as much material as legally possible, educational outreach initiatives, continuation of the project after the first phase is completed in 2016, and long-term sustainability.

**Contributions to the BIBFRAME Project:** The Processing Units of both Recorded Sound and Moving Image Sections worked with the Network Development & MARC Standards Office, and a contractor hired by NDMSO, to perform a study of AV materials and content in the context of the BIBFRAME project. The result of this work was a report, *BIBFRAME AV Modeling Study: Defining a Flexible Model for Description of Audiovisual*

*Resources*, published on the BIBFRAME website in July 2014. This study is significant not only because it identifies issues specific to AV materials and content that traditional data structures have not handled well, and which have adversely impacted patron search results and experiences, but also because it provides some possible solutions for consideration within the more linked context of BIBFRAME. The report also is intended to encourage discussion about descriptive data needs for audio-visual content and materials at the early stage of BIBFRAME development and serve as a common starting point for that discussion across various communities. Division staff have already discussed and promoted the report at conferences such as ALA and SAA, and will continue to be involved in presentations and discussions of the issues detailed in the report on the national and international levels.

**Expansion of preservation capabilities and efficiencies in the Audio Lab:** The Audio Lab established a new program to digitally preserve audio cylinders, the earliest sound recordings. The program will include commercial recordings in MBRS and field recordings in the collections of the American Folklife Center. Digital preservation output capacity was increased by the development and implementation of an additional (third) multi-stream digitization workflow, this one dedicated to the NBC Radio Collection tapes. This process quadruples the output of a standard single stream

preservation workflow, significantly increasing preservation and access for our most requested recorded sound collection.

**Improvements in the Recorded Sound Research Center Space:** The Recorded Sound Research Center received new listener and research carrels in FY2014, which has vastly improved the physical environment of the reading room for both listening and other research activities. The divided, individual workstations give patrons room to spread out their research materials, plug in electronic devices, access print reference materials, and listen to sound files in relative comfort. Work areas are more defined, inviting, and clutter-free now that the wires and cables are not interfering with access to computers and with seating. We feel this modest investment is at once bringing greater patron satisfaction and usability of the Library's delivery systems for digitized recordings. We believe our patrons feel more confident about the delivery systems used to digitize recordings and provide access and there is a stronger connection to the Packard Campus.

#### **Recorded Sound Processing**

The total number of bibliographic and inventory records created for recorded sound materials increased over last year's totals. This is noteworthy since the unit lost yet another cataloger and no one was allowed to work during the shutdown (October 1-16, 2013). 432 records were manually converted to MAVIS to facilitate listening and customer orders.

Over the course of the fiscal year, a total of 26,913 individual sound recordings were processed (this figure includes second copies and recordings processed by the Music Division MBAS), which reflects an increase from last year. The number of new and revised authority records also increased, as did the administrative clearance/surplus statistics, which were approximately 9% higher than those reported for the previous fiscal year. The upward shift in numbers across the board likely reflects improvements made to workflows and processes during this time period, both on the unit and individual staff member level. The revision of processes is still in progress.

Cataloging staff have adopted RDA practices for authority records and continue to provide feedback on various RDA proposals as needed. Unit staff also assisted in the conversion of American Memory records to Project One and dealt with related handle issues.

Several unit members developed numerous use cases and worked with a contractor hired by NDMSO to develop a report concerning audiovisual materials and content within the context of BIBFRAME. The promise inherent in BIBFRAME would significantly improve patrons' ability to search, find, and identify library-held audio content, particularly at the individual track level (often a performance); a level that presently is not well defined in existing data models. The report, *BIBFRAME AV Modeling Study: Defining a Flexible Model for Description of Audiovisual Resources*, was published to the BIBFRAME website in July 2014 and may be found at <http://www.loc.gov/bibframe/pdf/bibframe-avmodelingstudy-may15-2014.pdf>.

## **AMERICAN FOLKLIFE CENTER**

***REPORTED BY Catherine Hiebert Kerst***

**The American Folklife Center (AFC), which includes the Veterans History Project (VHP)**, had another productive year. During FY2014, **458,438 items** were acquired by AFC's archive, which is the country's first national archive of traditional culture, and one of the oldest and largest such repositories in the world. VHP continued making strides in its mission to collect and preserve the stories of our nation's veterans, acquiring 5509 collections (**23,158 items**) in FY 2014. The VHP public database provided access to information on all processed collections; its fully digitized collections, whose materials

are available through the Library's website to any computer with internet access, now number over 16,000. AFC and VHP attracted at least 5.6 million "page views" on the Library of Congress website. AFC also celebrated many accomplishments in its work on the Congressionally-mandated **Civil Rights History Project**, including a leadership role in the creation of the book *The Civil Rights Act of 1964: A Long Struggle for Freedom* and the Library's exhibit of the same name; the cataloging of over 12,000 Civil-Rights-related items, the digitization of over 2,000 items; 8 public programs; 10 blog and print articles; and the launch of the project Website.

## QUESTIONS AND ANSWERS

Jay Weitz, OCLC



### A Correction, Thanks to Wendy Schlegel, Webster University

Wendy Schlegel (Webster University) questioned my response to a Q&A that appeared in *MOUG Newsletter* No. 118 (December 2014) page 30.

“I was just looking at your answer to the question ‘A Date with Uncertainty.’ I’ve been following your original guidance below, and the MARBI example:

<http://www.loc.gov/marc/marbi/2011/2011-02.html>.

If this isn't objectionable (well maybe not the least objectionable, and also not precisely ‘correct’) do you think it's okay for me to continue using date type ‘q’ in these instances?”

She then cited Stanford University’s “RDA Questions and Answers” page, Question 32 “Coding Uncertain Dates in the Fixed Field” (<https://lib.stanford.edu/metadata-department/stanford-rda-questions-and-answers#32>):

32. QUESTION: Have we had any word from OCLC on how to code a date like [not before 1935] in the fixed fields? This formulation is explicitly allowed in RDA, but of course the rules don't say how to code this in DtSt and Dates.

ANSWER: The consensus here is DtSt "q", Date 1 "1935", and Date 2 "uuuu". (Jay Weitz, OCLC)

PLUS: In the revised LCPS 2.8.6.6 we had an example of "[not after 1980]" and we use the date type of "s" (single date) and Date1 of 1980. Can't guarantee that my judgement call on that one was correct, but here is the reasoning used: Since only a single date was present, i.e., not an actual date range of some type like "[between 1993 and 1999]" the date has attributes of both a single date (only one year is known) and a questionable date. In the section on date type/date1/date2 in MARC 21 there is a table "Precedence of codes (monographic items)" for when more than one code applies to an item, telling you to

use the date type higher in the list. Since s comes before q, I chose the s for that example. I think the same logic could be applied to the example (presuming it is a single part monograph), although I certainly see OCLC's logic in what they suggested." (Dave Reser, LC PSD)

We'll be checking with NDMSO. (Judy Kuhagen, LC PSD) (6 October 2010)

NO CHANGE AS OF 6 JUNE 2012 (IG)

It became painfully clear that I apparently and inexplicably had not gone beyond the reference to RDA 1.9.2.5 when I was researching the answer. Had I gone on to look at RDA 2.7-2.10 and the corresponding LC-PCC PSs, I would have been reminded of the LC-PCC PSs 2.8.6.6 and 2.10.6 (both dated February 2014), which include essentially identical examples:

#### EXAMPLE

Title page verso  
15th Impression 1980  
Date of publication  
not given  
Transcription  
264 #1 \$a ... \$b ... \$c [not after 1980]  
588 ## \$a Description based on 15th impression, 1980.  
008/06 Type of date q  
008/07-10 uuuu  
008/11-14 1980

Example shows optional inclusion of Note on issue, part, or iteration used as the basis for identification of the resource

That strongly suggests that my original (undated) response, appearing in the Stanford Q&A, turned out to have been more accurate. Clearly I've gotten older and stupider in the interim. Thanks to Wendy for making me dig more deeply and helping me correct my sin of old age.

## Don't Quote Me

**Question:** I've been seeing records in OCLC where notes for accompanying booklets, etc. have a dash inserted between the description of the material and its location in the resource, for example, this note in #14075570:

Notes by Siegmur Keil in English, French, and German, and German texts with English and French translations (35 p. : ill.)--in container.

I thought that maybe one of our catalogers might have been putting it in, but I'm told that they've seen them in other records. Is this a byproduct of hybridization, or someone's

interpretation of RDA? While it could be defended from a data-granularity standpoint, it's quite jarring to read. Any idea what is going on?

**Answer:** This is the first I've heard or seen of the practice. The best I can come up with is that it seems to be a misinterpretation of RDA 1.10.3, although this isn't a quotation. Otherwise, I have no idea what the cataloger is trying to do. Please feel free to fix these.

## Dateless for a Decade

**Question:** I notice that the BFAS page for Dates hasn't been updated for RDA yet. I'm wondering what OCLC's desired practice will be for the construction "[between x and y]" in 264 subfield \$c. DtSt "q" is the obvious choice in many cases, but I'm wondering about something like "[between 1880 and 1889]." Which would be better:

q 1880, 1889

or

s 188u,

To my mind, they mean the same thing, though the second way is more parsimonious and conformant to past practice.

**Answer:** My thought is that the treatment of DtSt "q" should remain consistent even in cases where the "between" dates cover the entirety of a single decade. So I'd go with DtSt "q" and Dates 1880,1889.

## Material Type Casting (About)

**Question:** I was looking through OCLC documentation today, looking for a material type (mt) qualifier for streaming/digital media. Does one exist, or, if searching for these types of things would I use "com" and "vis" or "rec" together?

**Answer:** There is no Material Type specifically for streaming or digital media, but in addition to those you mention, there are some other Material Types you can include in a search that might help narrow things down.

The most obvious is "web", which indicates "Web access" and means that field 856 subfield \$u is present. Combine that with "vid" for "videorecording" or "rec" for "sound recording" and you might get close.





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