M U S I C   O   C L C   U   S E R S   G   R O U P

NEWSLETTER

FROM THE CHAIR

Bruce Evans
Baylor University

This time of year always fasci-nates me, because it features two very different types of activities—looking back and looking forward. We look back by reflecting on the events of the past year. (Some of us in the form of filling out an annual performance review!) But we also like to look forward, especially to what the New Year will bring. For MOUG, this means looking forward to our annual conference, this time in the great city of Cincinnati: March 1-2, 2016. I invite everyone to look at the preliminary program that our stellar Continuing Education Coordi-nator, Michelle Hahn, and The Pro-gram Committee has put together, and also to join me in thanking them for their work. It promises to be a highly engaging and informative conference. I hope many of you have the opportunity to join us.

Besides preparation for our an-nual conference, there are of course a multitude of other activities that I would like to highlight. As I write, our first election in several years that features proposed bylaws amend-ments is wrapping up. Thanks to all of you who voted, and thanks also to our electronic balloting administra-tor, Alan Ringwood, for his ongoing excellence in managing our online election format. We greatly appreci-ate this long-standing, behind-the-scenes service that you have given to our organization, Alan! Other matters that I invite everyone to read about in the pages that follow involve an up-date on the First 100K Capital Cam-paign, led by Steve Luttmann; the lat-est concerning the work of the Joint MLA/MOUG WorldCat Discover Task Force; Vice-Chair Casey Mullin's announcement of the 2016 Ralph Papakhian Travel Grant recipi-ents; and the opportunity to serve as MOUG's Web Editor (formerly Web Keeper), a role that Jennifer Matthews has served MOUG with great dedica-tion and passion, most notably with her key role in transitioning us to our new website, in partnership with our Treasurer, Nara Newcomer, and Web Implementation Task Force Chair, Autumn Faulkner. Thank you, Jen-nifer!

The advent of our annual confer-ence also means that a number of our Board members will be transitioning either off the Board, or into different roles on the Board, at the conclusion of the conference. So many words of thanks are in order. Mary Huismann concludes her time as our Secretary/Newsletter Editor. Mary has served with great distinction, consistently seeking ways to maximize the quality

MUSIC OCLC USERS GROUP

MISSION STATEMENT

The mission of the Music OCLC Users Group (MOUG) is to identify and provide an official means of communication and assistance for those users of the products and services of the Online Computer Library Center, Inc. (OCLC) concerned with music materials in any area of library service, in pursuit of quality music coverage in these products and services.

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

Communications concerning the contents of the Newsletter and materials for publication should be addressed to the Editor. Articles should be submitted electronically in Word. Articles should be consistent in length and style with other items published in the Newsletter. Permission is granted to copy and disseminate information contained herein, provided the source is acknowledged. Correspondence on subscription or membership (including change of address) should be forwarded to Nara Newcomer, MOUG Treasurer, Head of Music/Media Library, University of Missouri-Kansas City, G3C Miller Nichols Library, 800 E. 51st St., Kansas City, MO 64110-2499. (Dues in North America are $30.00 for personal members, $40.00 for institutional subscriptions; outside North America, $45.00 for personal members, $50.00 for institutional subscriptions; back issues for the previous two years are available from the Treasurer for $5.00 per copy.) A copy of the quarterly financial report is available from the Treasurer on request. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

The Music OCLC Users Group is a 501(c)(3) non-stock, nonprofit association organized for these purposes: (1) to establish and maintain the representation of a large and specific group of individuals and institutions having a professional interest in, and whose needs encompass, all OCLC products, systems, and services and their impact on music libraries, music materials, and music users; (2) to encourage and facilitate the exchange of information between OCLC and members of MOUG; between OCLC and the profession of music librarianship in general between members of the Group and appropriate representatives of the Library of Congress; and between members of the Group and similar users' organizations; (3) to promote and maintain the highest standards of system usage and to provide for continuing user education that the membership may achieve those standards; and (4) to provide a vehicle for communication among and with the members of the Group. MOUG's FEIN is 31-0951917.

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

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

From the Chair
(Continued from page 1)

and utility of our Newsletter. She has also served as our parliamentarian par excellence during Board meetings, gently but firmly making sure that all of the procedural "i's" and "t's" are crossed, which serves to make our meetings run as effectively as possible. Thank you, Mary!

Michelle Hahn concludes her time as MOUG's Continuing Education Coordinator. Michelle's tenure on the Board has seen her virtually reinvent many aspects of the CEC's work. Examples include debuting the use of the "Program Builder" form to solicit participation in the 2016 conference, instituting the use of online evaluation forms at the conclusion of the 2015 conference, and devising numerous creative, out-of-the-box ways to promote and advertise our annual conferences. In short, Michelle was able to look beyond the traditional boundaries, if you will, of the CEC duties and forge boldly ahead with refashioning them to better serve MOUG's conference programming process. Thank you, Michelle!

Nara Newcomer will finish her time as MOUG's Treasurer, transitioning over to serve as MOUG's second Past-Treasurer. What really stands out to me about Nara is her incredible thoroughness, and keen ability to quickly examine and synthesize complicated, granular information. These talents have served her well in her service not only as Treasurer, but also during her time on the Financial Planning Working Group, and with many labor-intensive tasks involved in setting up the new website. Nara has also done a marvelous job at promoting the enhanced membership-related features on the new website. Thank you, Nara!

Another Board member who will see a transition at the conclusion of MOUG 2016 is me, and so this marks my final column to you all as the Chair of MOUG. With that I would like to express my profound gratitude at having had the privilege and honor of serving you, my fellow members of our beloved organization, in this role. It has been a great joy to serve alongside such hugely talented and passionate individuals on the Board, from whom I have learned so much. I know you all will join me in supporting Casey Mullin when he takes over as MOUG's Chair. Thank you all again for this amazing opportunity.

Time to Renew Your MOUG Membership!

It's MOUG membership renewal time! The MOUG year runs Jan. 1-Dec. 31, so renew now for 2016! MOUG membership connects you to the OCLC music community, including this newsletter thrice yearly, dynamic meeting programming, and new initiatives to bring you even more for your money. In the last year, MOUG has rolled out a new website with streamlined, fully online membership account maintenance and renewal.

MOUG dues have not increased! Personal memberships remain $30 within North America and $40 outside North America. Institutional memberships remain $40 within North America and $50 outside North America.

To renew, visit the MOUG website at: http://musicoclcusers.org/ Personal members may login to their account, update account information, and renew online. If you have never set up your member profile, you may do so when you renew. Institutional members may also renew online or via your vendor, though institutional online account setup has been delayed due to lack of contact email addresses on file for many institutional members.

MOUG processes renewal payments with PayPal's secure online system. You do not need a PayPal account to use this feature, though you will be able to log in to your PayPal account if you have one. If you prefer to pay by check, the "classic" form remains available to print and mail in.

Thank you, as always, for your continued membership in MOUG, and please contact me (Nara Newcomer, MOUG Treasurer, newcomern@umkc.edu) if you have any questions about your membership.

p.s. Do you know someone who could benefit from all MOUG has to offer? Pass this renewal information and your personal story of MOUG membership benefits along to them!

Submitted by: Nara Newcomer, Treasurer

Ralph Papakhian Travel Grants Awarded

On behalf of the Music OCLC Users Group (MOUG) Board, I am pleased to announce our 2016 Ralph Papakhian Travel Grant winners. The grant supports attendance at the annual MOUG meeting and, in recognition of Ralph's mentoring role in music librarianship, is especially intended to support newer members of the profession in both public and technical services. The award offers a first-time MOUG attendee free conference registration for the MOUG annual meeting (March 1-2, 2016, immediately preceding the Music Library Association annual meeting); one year's free membership in MOUG, including three issues of the MOUG Newsletter; and reimbursement of up to $200 in associated expenses (lodging, meals, etc.).

The winners, in no particular order...

Alyssa Hislop is a Project Sound Recording Cataloger at the Archive of Recorded Sound at Stanford University for the Player Piano Project. She has finished cataloging the Welte-Mignon reproducing piano rolls from the Denis Condon Collection of Reproducing Rolls and Pianos, and moved onto cataloging other labels in the collection. You can read about some of her discoveries while cataloging on the Stanford University Libraries blog. Prior to moving to California, Alyssa worked as a Catalog Librarian for audio-visual and Overdrive materials at the Dayton Metro Library in Dayton, Ohio. She received her MLIS from the University of Illinois at Urbana-Champaign in 2011, where she spent three years as a graduate assistant in the Kolb-Proust Archive and the Modern Languages and Literatures library, as well as serving as a Fellow in the Foreign Language and Area Studies Fellowship program through the European Union Center. Alyssa is a pianist and marching band enthusiast embarking on a new journey to learn the banjo to indulge her love of bluegrass music.

Laura Thompson is Reference/Music Librarian at Central Michigan University, where, in addition to her reference, collection development, and teaching responsibilities, she is responsible for performing original cataloging of music materials. As a graduate student at Indiana University, she gained valuable cataloging experience working as a library assistant at the Archives of Traditional Music where she worked on many different collections, including grant cataloging for the Gennett Records Collection. She also worked as a sound recordings cataloging intern with Sue Stancu at the Cook Music Library. In the summer of 2014, Laura spent a month working in Ostiglia, Italy, at the *Biblioteca Musicale Greggiati* studying and cataloging early 19th century Italian music manuscripts. Laura earned an MLS and an MA in Musicology from Indiana University in 2014 and a Bachelor of Music from the University of Tennessee in 2007.

Rahni Kennedy is currently the Temporary Music Cataloging/Metadata Specialist at Southern Methodist University. He also maintains a private clarinet studio in the Dallas suburb of Plano and is a freelance clarinet performer in the Dallas/Fort Worth area. He recently completed the MSLS degree from the University of North Texas where he was an ARL/MLA Diversity and Inclusion Initiative fellow and served as an intern working in various aspects within the University of North Texas Music Library. In addi-

(Photos courtesy of the awardees)

Update on the Joint MLA-MOUG OCLC Search and Discovery Task Force

Over the summer, I along with task force members Tom Bickley, Laura Gayle Green, Stephen Henry, and Carlos Peña, representing the Music Library Association, and Rebecca Belford, Martin Jenkins, Hermine Vermeij, and J. Bradford Young, representing the Music OCLC Users Group, assessed two publicly available instances of WorldCat Discovery Services. These are located at the Virginia Polytechnic Institute and State University, and at the Melvyl search interface of the University of California Libraries. To guide our assessment, we used the checklist that Rebecca Belford assembled as an appendix on pp. 61-65 of her article, "Evaluating Library Discovery Tools through a Music Lens," *Library Resources & Technical Services* 58, no. 1 (January 2014): 49-72, https://journals.ala.org/lrts/article/view/5035/6095.

Belford's checklist provides guidelines for the assessment of discovery tools' facility in handling searches for music materials, with particular focus on:

Headings, including names, titles, subjects, form/genre, relationships, and medium of performance

Languages

Notes

Edition and musical presentation

Publisher numbers

Diacritics, special characters (including musical symbols), and stopwords

We have compiled our findings as answers to Belford's checklist of questions as of September 1 and will submit them in summary, along with recommendations, to the Boards of the Music Library Association and the Music OCLC Users Group. The task force's membership list and charge can be found on the Music Library Association website at http://www.musiclibraryassoc.org/members/group.aspx?id=151253. Note that the deadline for transitioning from unlimited WorldCat access via FirstSearch to WorldCat Discovery has been extended to late 2016, while the per-search access transition deadline remains December 31, 2015 (see https://www.oclc.org/worldcat-discovery/migration.en.html).

Submitted by: Mike Duffy

Papakhian Travel Grants Awarded

tion to the library degree, he has earned degrees in clarinet performance from Texas Tech University (DMA), the University of Illinois (MM), and Southeastern Louisiana University (BM). His other professional interests include the research and performance of music of the African diaspora and diversity issues in librarianship.

The Board would like to thank all of the applicants and their colleagues/mentors who provided thoughtful letters of support. This year's applicant pool was highly competitive, and evaluating the meritorious, well-prepared applications was as much a pleasure as it was a challenge to select the winners. Most importantly, this strong pool is evidence of the fine crop of newcomers to our profession,

whose interest in MOUG, its mission, and its function in ongoing professional communication and training is heartwarming, encouraging and above all an affirmation of the continued relevance of MOUG. Ralph would be proud.

The Papapkhian Grant is made possible by ongoing donations from MOUG members. Donations are tax-deductible and may be made at any time on the MOUG website (http://musicoclcusers.org/community/donate/), or by contacting MOUG Treasurer Nara Newcomer (newcomern@umkc.edu). Thank you for your support!

Submitted by: Casey Mullin, Vice Chair/Chair Elect

FROM THE CONTINUING EDUCATION COORDINATOR
Michelle Hahn
Southern Methodist University
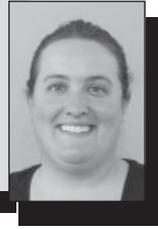
Time flies when you're having fun! I've definitely been feeling the heat of deadlines and timelines as the 2016 meeting approaches. I am ever thankful for the patience and kindness of the Board and the entire membership, and hope that the wait for program details was worth it!

I feel that the inaugural run of the "presentation proposal process" for the 2016 MOUG meeting in Cincinnati was a success. It saved a great deal of time and effort for me and for the committee in determining who does what in the course of their everyday work, and would be interested in speaking about their experiences. Like the first pass at anything, I've learned a lot about what could be better, what could be different, and what doesn't need to be, and have a lot of great information to pass along to my successor for the next time. Of course, I welcome any feedback you might have about the process, too!

I truly appreciate the work of the 2016 Program Committee this year. It was the first time a this committee was asked to evaluate presentation proposals and idea submissions, and there were definitely some lively responses to your ideas and proposals! We began to see trends in topics, and were able to group some presenters together into panels that will give a comprehensive look at some topics. And your ideas helped us bring in other presenters to fill in the gaps! This meeting is sure to be chock full of interesting information and practical takeaways.

We've also been focused on giving everyone more bang for their buck (extended Tuesdays) while also making sure everyone has the opportunity to attend a tour or take a break before MLA by not extending Wednesday. These were "trending" requests that came through on meeting surveys from past years:

- wanting to go back to a longer meeting -- "Back when I first starting attending MOUG, this was considered the normal meeting time frame"; "more what an annual meeting of a national organization should feel like"

- not wanting to overlap with tours and preconferences -- "keep it from tangling with MLA stuff"; "I actually like having a nice full MOUG day on Tuesday, and then ending early on Wednesday to leave a time to recharge a bit (be a tourist!) before MLA starts up"

- wanting more time for lunch, not wanting to stay too late on a Tuesday evening -- "It's really hard travelling on the Tuesday, attending sessions right away, scarfing down some dinner, and then returning for more sessions before getting to bed"

As a result, this year we are continuing with the longer Tuesday/shorter Wednesday format. Check out the MOUG Registration Information & Preliminary Program section of this newsletter for details!

CALL FOR SESSION SUMMARY WRITERS (AND PHOTOGRAPHERS)!

Volunteers are needed to write summaries of the program sessions that will take place at the 2016 MOUG annual meeting in Cincinnati. This is a great opportunity to start (or continue) building your publishing portfolio!

Summaries should be no more than 1,500 words and must be submitted to the Editor by Wednesday, March 30, 2016. The summaries will be published in the June issue of the *MOUG Newsletter*.

Volunteers are also needed to take photos during the annual meeting.

If you are interested in writing a summary or providing photos, please contact Newsletter Editor Mary Huismann at huism002@umn.edu

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Music OCLC Users Group Annual Meeting
March 1-2, 2016, Hilton Cincinnati Netherland Plaza

**Registration Information**

Registration rates for MOUG 2016 are as follows:

Early Registration (by January 11, 2016)

$90 -- Full Meeting -- MOUG Members

$45 -- Full Meeting -- First-time Attendees and Students

$120 -- Full Meeting -- Non-Members

$45 -- Single Day -- MOUG Members

$60 -- Single Day -- Non-Members

Late Registration (after January 11, 2016)

$140 -- Full Meeting -- MOUG Members

$70 -- Full Meeting -- First-time Attendees And Students

$170 -- Full Meeting -- Non-Members

$70 -- Single Day -- MOUG Members

$85 -- Single Day -- Non-Members

The conference website is now available! Visit http://www.musiclibraryassoc.org/page/mla_2016_moug   for information about the hotel, meeting site, and any changes to the program. You may also register for the meeting under the "Register" tab by clicking on the "Register for MLA" button:
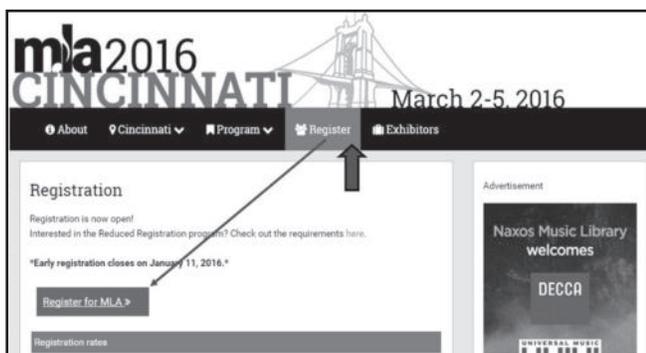
Then select "Register" from the menu.

MLA members are encouraged to log in to their MLA website account before registering, but non-members may simply proceed through the registration process without logging in or creating an account.

PLEASE NOTE: If registering for MOUG only, you must select "07 None (I have registered or will opt for single-day attendance)" in the first section in order to proceed.
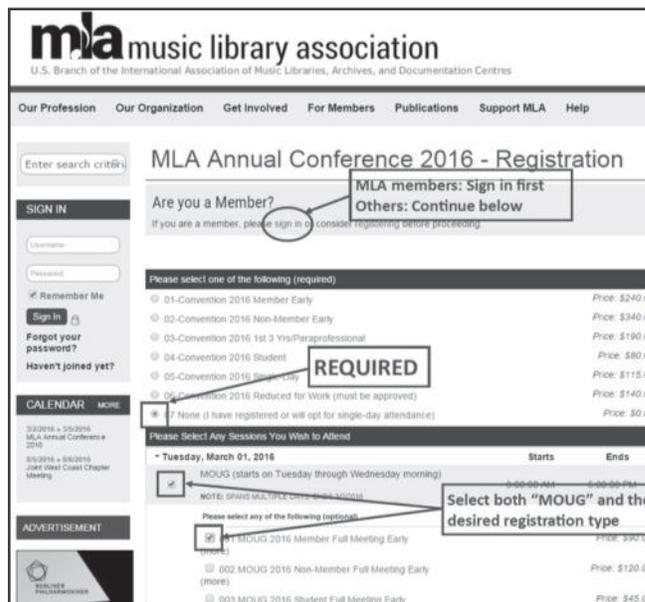
Fill in all applicable fields below that, submit the form, and enter payment information. If you have any trouble, contact Jim Z. at A-R Editions:
james.zychowicz@areditions.com.

Preliminary Program

Tuesday, March 1, 2016

8:30 a.m.   MOUG Welcome

9:00 a.m.   Inventories & Hidden Collections: Opportunities for Cataloging, Data Clean-Up and Enhancement
1. Inventory Projects: Opportunities for Catalog Enhancement (Sarah Cohen, Florida State University)
2. Connexion, MarcEdit, and a Backlog of LPs (Jean Harden, University of North Texas)

10:00 a.m.   Coffee Break

10:30 a.m.   Making Heads AND Tails of It: Contract Cataloging from Both Sides of the Process (Jeannette Thompson, Tulane University & Lynne Jaffe, At Your Service: Library Contract Cataloging)

11:15 a.m.   Even Cataloging Sounds Better on Vinyl: Repurposing Metadata from Discogs.com to Catalog Sound Recordings at Michigan State University (Autumn Faulkner, Michigan State University)

12:00 p.m.   Lunch

1:45 p.m.   Clean Data: Utilizing MARCEdit and OpenRefine
1. Title TBA (Margaret Corby, Kansas State University)
2. Title TBA (Bruce Evans & Kara Long, Baylor University)
3. It can't be worse than the Rigler Deutsch Index: Historic sound recording metadata transformation at Syracuse's Belfer Archive (Jennifer Vaughn, Syracuse University)

3:15 p.m.   Cookies & Lemonade

3:45 p.m.   WorldCat & WorldCatDiscovery: Planning and Implementation
1. Title TBA (Kirstin Dougan, University of Illinois at Urbana-Champaign)
2. Title TBA (Rebecca Belford, University at Buffalo)

5:00 p.m.   Lightning Talk: The Cataloging of Self-Published Items in Libraries (Reed David, University of Alaska Anchorage, & Nurhak Tuncer, City Colleges of Chicago's Malcolm X College)

5:15 p.m.   Name/Title That Tune: Live-Crowdsourcing Access Points
1. Tracing Tárrega's Preludes for Guitar (David Prochazka, University of Akron)
2. Anyone Else Interested In Getting Hands-On Name/Title Assistance

6:30 p.m.   End of Day 1

Wednesday, March 2, 2016

8:30 a.m.   Silo-Busting: Interoperability of Content Standards and Descriptive Framework (Maristella Feustle, University of North Texas)

9:15 a.m.   A Fresh Look at the Henson Collection (Kathy Glennan, University of Maryland)

10:00 a.m.   Coffee Break

10:30 a.m.   MOUG Business Meeting

12:00 p.m.   Ask Everything: Combining Ask MOUG, Ask OCLC/Jay, and Ask LC

1:30 p.m.   End of Day 2

MOUG Web Editor—Call for Applications

MOUG WEB EDITOR
Application deadline: December 31, 2015

The Music OCLC Users Group (MOUG) invites applications for Web Editor. The successful candidate will edit, maintain, and manage the MOUG Web site (http://www.musicoclcusers.org/). The Web Editor is responsible to the MOUG Board and works closely with all members of the Board. Since we have recently debuted a new website with many new features, this would provide a prospective new Web Editor with the opportunity to further shape its development.

Responsibilities:
The individual is responsible for (1) updating the MOUG web site in a regular and timely manner, both independently and in coordination with MOUG Board members, so that the site accurately represents MOUG; and (2) maintaining and revising the structure and appearance of the site to ensure that the site is easy to navigate, inviting, and represents MOUG in a professional manner. The individual may help develop new content and uses for the site in coordination with MOUG Board members or designees. MOUG's current content management system is WordPress, integrated with the Membee membership management system. The individual works with the MOUG Treasurer and other MOUG Board members to ensure continued access to MOUG's web hosting service. The individual submits bi-annual reports to the MOUG Board.
Required qualifications:

Ability to write and edit basic HTML; knowledge of common Web browsers and file formats for graphics and text used in maintaining Web sites (.pdf, .gif, .jpg, etc.); knowledge of basic data conversion tasks such as converting MS Word documents to Adobe PDF files; ability to edit documents for grammar, punctuation, and clarity. Willingness and ability to complete assigned tasks in a timely manner, especially page content updates. Current MOUG membership at time of appointment and throughout one's tenure in the position.

Preferred qualifications:
Project management skills. Experience with and access to Web editing software such as DreamWeaver. Experience in the Web environment using graphics software such as PhotoShop. Experience with WordPress, Membee, or any CMS. Previous experience as a web site editor or manager for any organization (library/professional, charitable or service association, church, etc.).

Term of office:
The Web Editor serves for a one-year term, and reappointments occur by mutual agreement between the office holder and the MOUG Board annually thereafter.

To apply:
Please send an electronic copy of your vita and a brief cover letter addressing the above qualifications and discussing your interest in the position to Bruce Evans (Bruce_Evans@Baylor.edu) by Thursday, December 31. Comments and suggestions regarding the expansion of site content and functionality are welcome in the cover letter.

Financial Planning Update

As most of you know, earlier this year the MOUG Executive Board accepted a task force proposal that calls for a comprehensive fundraising effort, the first purpose of which is to make the Papakhian Travel Grants mostly or entirely self-sustaining. To this end MOUG plans to raise a total of $100,000 over the next several years . . . and, for better or worse, the Board has appointed me Fundraising Czar to oversee efforts.

Thanks to your generosity we raised the first $10,000 in just a few weeks in the spring of 2013. As a second phase to this multi-year effort, I will be working with a "mighty handful" of elder states(wo)men in MOUG to create another matching grant challenge to the organization – again, for the immediate purpose of putting the Papakhian Travel Grants on secure footing. We're still working on the details as this issue of the MOUG Newsletter goes to press, but expect a campaign that's a bit more ambitious than the first one. You'll hear all about it at the Cincinnati business meeting!

Submitted by: Stephen Luttmann

NEWS FROM OCLC

Compiled by Jay Weitz

OCLC Prints Last Library Catalog Cards

OCLC printed its last library catalog cards on 2015 October 1, officially closing the book on what was once a familiar resource for generations of information seekers who now use computer catalogs and online search engines to access library collections around the world. This final print run marked the end of a service that has steadily decreased over the past few decades as libraries have moved their catalogs online. As a leading global library cooperative, OCLC provides the shared technology services, original research, and programs libraries need to better fuel learning, research, and innovation. Through OCLC, member libraries cooperatively produce and maintain WorldCat, the world's most comprehensive global network of data about library collections and services. OCLC built the world's first online shared cataloging system in 1971 and, over decades, merged the catalogs of thousands of libraries through a computer network and database. That database, now known as WorldCat, not only made it possible for libraries to catalog cooperatively, but also to share resources held in other libraries on the network. It also made it possible for libraries to order custom-printed catalog cards that would be delivered to the library already sorted and ready to be filed. OCLC began automated catalog card production in 1971, when the shared cataloging system first went online. Card production increased to its peak in 1985, when OCLC printed 131 million. At peak production, OCLC routinely shipped 8 tons of cards each week, or some 4,000 packages. Card production steadily decreased since then as more and more libraries began replacing their printed cards with electronic catalogs. OCLC has printed more than 1.9 billion catalog cards since 1971. Today, most libraries use online public access catalogs (OPACs) as part of an integrated library system, or a cloud-based library management system like OCLC's WorldShare Management Services, where the library catalog and services are hosted and maintained outside the library, in the cloud. WorldCat represents a "collective collection" of the world's libraries. WorldCat connects library users to hundreds of millions of electronic resources, including e-books, licensed databases, online periodicals, and collections of digital items. As the needs of libraries and their users expand, OCLC works with libraries to collect, manage, and share new types of library data to ensure libraries are meeting the expectations of users.

OCLC Launches Linked Data Pilot with Seven Leading Libraries

OCLC is working with seven leading libraries in a pilot program designed to learn more about how linked data will influence library workflows in the future. The Person Entity Lookup pilot will help library professionals reduce redundant data by linking related sets of person identifiers and authorities. Pilot participants will be able to surface WorldCat Person entities, including 109 million brief descriptions of authors, directors, musicians, and others that have been mined from WorldCat, the world's largest resource of library metadata. By submitting one of a number of identifiers, such as VIAF, ISNI, and LCNAF, the pilot service will respond with a WorldCat Person identifier and mappings to additional identifiers for the same person. The pilot began in September and is expected to last several months. The seven participating libraries include Cornell University, Harvard University, the Library of Congress, the National Library of Medicine, the National Library of Poland, Stanford University, and the University of California, Davis. Linked data is a method of publishing structured data so that it can be easily understood by computers, resulting in opportunities for improved discovery of library collections through a variety of popular sites and Web services, including Google, Wikipedia, and social networks.

WorldCat Discovery Features Added in October 2015

With the October 2015 release, WorldCat Discovery Services now provides direct links to advanced search of single or multiple databases, association of multiple instructors in course reserves, and the display of temporary location information. The three features all help library staff members improve the users' potential to find the materials they're looking for. New features added in October 2015:

- Direct linking to databases: Now library staff members can make even more use of the database groupings available through WorldCat Discovery and OCLC's central index. A new "Advanced Search URL" enables libraries to list individual databases or database groupings on an A to Z list and/or subject-specific LibGuides page. The single link then connects users with relevant databases already selected in the WorldCat Discovery Advanced Search screen.

- Multiple course instructors for course reserves: If your library has added the course reserves option in WorldCat Discovery, now you can display multiple instructors who teach the same class. The additional functionality also supports multiple sections of a class with different instructors that all use the same reserved reading materials. When there are multiple instructors listed, they appear in alphabetical order by last name.

- Temporary shelving locations: Now libraries can show temporary shelving locations for items in WorldCat Discovery. This new feature can be especially helpful in serving user populations who expect to find physical materials on the shelves, as libraries move more collections to off-site storage, move forward with shared print initiatives, or simply move items to short-term display locations. Temporary shelving locations were previously available to WorldShare Management Services (WMS) libraries, and are now available to all WorldCat Discovery libraries that have added the real-time availability option.

New content added to WorldCat Discovery in October includes academic journals on education and social welfare, South African periodicals, and articles to help understand the causes and consequences of genocide. Content providers include Hakjisa, Sabinet, and ABC-CLIO.

OCLC Research Publishes The Library in the Life of the User

OCLC Research has published a new compilation, *The Library in the Life of the User: Engaging with People Where They Live and Learn*, which represents more than a decade of collaborative work studying the information-seeking behaviors of library users. Compiled and co-authored by Lynn Silipigni Connaway, findings from *The Library in the Life of the User* articulate the need for the design of future library services to be focused on the library user. The compilation is intended to provide a sequential overview of the findings of user behavior research for librarians, information scientists, and library and information science students and researchers as they think about new ways to provide user-centered library services. Among the findings:

- People associate the library with books and do not consider the library in relation to online resources or reference services.

- People may not think of using libraries to get their information because they do not know that the services exist, and some of the existing services are not familiar or do not fit into their workflows.

- The context and situation of the information need often dictate how people behave and engage with technology.

- Engagement and relationship building in both the online and physical environments is important for the development of successful and effective services.

The Library in the Life of the User includes a collection of work completed in the OCLC Research user studies theme. It represents more than a decade of work with colleagues from The Ohio State University and Rutgers, The State University of New Jersey, with funding from the Institute of Museum and Library Services (IMLS), and with Jisc, in collaboration with Oxford University and the University of North Carolina, Charlotte. *The Library in the Life of the User: Engaging with People Where They Live and Learn* is available on the OCLC website at http://www.oclc.org/research/publications/2015/oclcresearch-library-in-life-of-user.html

QUESTIONS AND ANSWERS

Jay Weitz, OCLC

Less-Than-Strict Orders

Question: My institution uses enhanced formatted contents notes most of the time for audio recordings. I've always understood that the order of information is as follows:

> $t Title / $r statement of responsibility for non-performers (statement of responsibility for performers) $g (duration)

That is, the statements of responsibility for non-performers (composer, arranger) comes first followed by that for performers and both are governed by one subfield $r. I believe you have been asked more than once over the years whether there should be more than one $r, and the answer was always no. Now I look in BFAS under 505 subfield $r and find that the order has been changed to:

> $t Title / $r statement of responsibility for non-performers $g (duration) $r (statement of responsibility for performers)

That is, the performers are split off from the non-performers in a separate subfield $r, with the duration in subfield $g between them. The page was updated September 4, 2015; is that when the change came about? Now my real question: Why? I presume there is something about RDA that suggests this is a better solution. But I don't find anything at 25.1 and its PSs.

Answer: Neither AACR2 nor RDA, to my knowledge, has ever prescribed an absolute order of information for contents notes. When we add the names of performers and the durations of musical pieces to the already common content elements of titles and composers/authors, the possibilities for multiple- and cross-responsibilities multiply. And there are only so many marks of punctuation that can be used to make understandable distinctions among different categories of data. The (usually unstated) principle is

to be as concise, as straightforward, and as clear as possible, making sure that the elements that should be associated have been properly associated, in the order that makes the most sense. Presumably, you are referring to the first example that currently appears in BFAS field 505 subfield $r. It is a purposely complex example that was intended to suggest that elements should be ordered in a manner where they both make the most sense and stay true to the information presented. So in this example we have cases where titles share composers/arrangers/orchestrators and/or performers in various ways, and those various ways dictate the variety in the order of the elements. For example, check out the sequence of four works that begin with "Witch Hunt," all composed by George Russell and orchestrated by Bill Dobbins, but each with different combinations of performers. In this sequence, the performers follow each title and duration, and then the composer and orchestrator end the whole sequence. Compare that with the final "Medley" sequence, where the composers follow each title and the common arranger and performers end the sequence. One could certainly argue about the placement of the parenthetical durations. Most of them could have been placed at the very end of their respective sequences of data without any confusion or distortion of meaning, which I have now done. But I don't believe that their original placements violated MARC 21, AACR2, or RDA. None of those resources, and neither AACR2 LCRI 6.7B18 nor RDA LC-PCC PS 25.1.1.3, offer enough detail about the sorts of complex combinations of data that are common in records for audio recordings. The second example that is currently on page 78 (RDA 7.23) of the MLA Best Practices document (http://www.rdatoolkit.org/sites/default/files/rda_best_practices_for_music_cataloging-v1_0_1-140401.pdf) places all durations at the ends of each sequence, but it is a much less complex contents note, including only performer statements of responsibility, no composers. In the process of moving each of the durations, I also deleted all of the now-redundant subfields $r between adjacent statements of responsibility.

A Date Certain

Question: Where does the date of a score that appears on the cover title or the caption title go? I have seen it in the 245 field (example #58782150), sometimes in parentheses (example #900612072), and now in the 240 field (example #900885071). What is correct?

Answer: Such dates generally identify a date of composition and may or may not have any direct relationship to the publication date of the resource in hand. When they appear in association with the title information, their treatment may depend upon the character of the title itself. According to both RDA 2.3.2.8.1 and AACR2 5.1B1, when the title proper consists only of the name or names of one or more types of composition or the name or names of one or more types of composition and one or more of the following: medium of performance, key, date of composition, and/or number, all of these elements together, in the order they appear on the source of information, are treated as the title proper. In all other cases, medium of performance, key, date of com-position, and/or number are treated as other title infor-mation, according to RDA 2.3.4 or AACR2 5.1E. Under RDA, the general idea is "take what you see," but punctua-tion such as parentheses may be added for clarity (RDA 1.7.3). So if the source of the title places the date in paren-theses, it would generally be transcribed as such. Both #58782150 and #900612072 are cataloged under AACR2, and we have access to neither resource, so we can only speculate about why the date of composition for the former appears without parentheses and for the latter inside paren-theses. Given what AACR2 5.1B1 says, the entire text of the title in #900612072 should be considered the title proper without the presence of the subfield $b designator. In the case of #900885071, the date of composition has not been transcribed as part of the title information at all, presumably because it did not appear on the source of title information. The date of composition has been included as part of the preferred title (what we used to call the uniform title) for the musical work, as a means of identifying and differentiating under RDA 6.28.1.9.4.

Not Everything's Up-To-Date in WorldCat

Question: Forgive me if this is a no-brainer, but we have recently come across a number of records with Desc blank--no cataloging rules indicated in the 040, and no codes in an 042--for which we have the same bibliographic entity. The ones we are seeing are usually for either auction catalogs (I know, not music) or rela-tively rare items. Here is an example of a score for which we have the same variant: #81808083 and an example of an auction catalog: #919509536. My guess is that these are batch loaded records where that data either didn't exist in its native system or didn't convert, but that is just speculation. So, what should we do with these? Can we 1) upgrade these to RDA; 2) create du-plicate records; or 3) put our holdings on the record, ex-port and edit locally (my least favorite choice)? If 2 or 3, do we also report these to OCLC? If specific guidance/documentation on this exists, please, point me to that.

Answer: If you've got the resource in hand, by all means, you may update and upgrade as you see fit. The "OCLC RDA Policy Statement" (http://www.oclc.org/rda/new-policy.en.html) says a little bit about "Upgrading/Enhancing Existing Records," but it's really little different than what you might do with any other pre-RDA record you'd like to upgrade to RDA.

Questions & Answers

Consolation and Companionship

Question: I have in hand a 2011 Schirmer edition of the Liszt *Consolations and Liebestraume*. There is a record in OCLC (#707606760) for the score with accompanying CD. We actually own this version already. But since we're withdrawing our ancient Schirmer editions, we've purchased two new copies, neither of which comes with a CD. Instead, there's a code on the title page for online access to what I can only assume are identical "companion performances." The ISBN, UPC, and publisher number on the score are identical to the ones on the version with CD.

Two questions:

1. Does the absence of physical accompanying media require a new bibliographic record?

If I do need to input a new record, should I include fields describing the online audio (007, 3xx, 856)?

Somehow I don't think that this is the kind of access that Hal Leonard had in mind. Here's the statement on p. [3]: "The price of this publication includes access to companion recorded performances online, for download or streaming, using the unique code found on the title page. Visit www.halleonard.com/mylibrary and enter the access code." I need to stop dithering about these and get them on the shelf, so guidance will be appreciated.

Answer: You always have the option in cases such as this of using the existing record and editing it locally for your own use (or if a record for the score alone already exists, adding your holdings to it and editing locally to account for

the online stuff). About three years ago, however, OCLC announced a policy change regarding accompanying material and when to input a new record. It currently appears in *Bibliographic Formats and Standards* Chapter 4 (http://www.oclc.org/bibformats/en/input.html) under the "Guidelines for All Formats":

Accompanying material

Input separate records to represent a resource issued without accompanying material and the same resource issued with substantive accompanying material.

You can also catalog accompanying material separately.

Records for items reflecting each of these options may coexist and are **not** duplicates.

If the only record in WorldCat for your resource includes accompanying material but your item does not include accompanying material, use the existing record if it is not certain that the item was also issued without accompanying material.

If you choose to create a new record for the score without the accompanying audio CD, don't include fields 006 or 007 for the online "accompanying" material. Do not include mention of the online material in field 300 subfield $e. You may include a note (quoted, if appropriate) indicating the online presence of the "companion performances" and the URL in field 856 (coded Second Indicator "2" for "Related Resource") with a subfield $3 identifying the downloadable and/or streaming files, if you wish.

All LCMPTed Together

Question: I know LCMPT (Library of Congress Medium of Performance Thesaurus) terms have been implemented in OCLC. Does OCLC index them now and if so, what is the label for searching those?

Answer: Field 382 subfields $a, $b, $d, $p, and $v are currently indexed in a general Entity Attributes ("en:") index, in both Bibliographic and Authority records. Field 382 and several of its 38X siblings were defined in

MARC in 2010, but when we implemented them we had no really concrete ideas of how the fields would actually be used. LCMPT was still in progress, as well. It's my hope that we will eventually create specific and logical indexes for at least some of the fields that are currently lumped together in the Entity Attributes index. Field 382 subfield $2 is not currently indexed, so the code "lcmpt" has no impact on that indexing.

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