Number 124
December 2016

MUSIC O C L C U S E R S G R O U P

NEWSLETTER

FROM THE CHAIR

Casey Mullin
Western Washington University

Greetings from beautiful Bellingham, Washington! I write this on my first day in my new office digs. Those who have been keeping track of my whereabouts these past few years may note that this is my second coast-to-coast relocation in two years. Rest assured, with my deep personal ties to this region, I am delighted to be back home and am staying put for a while!

The December issue of the MOUG Newsletter is my favorite because it's the one where we get to boast about the upcoming annual meeting. Please see our Continuing Education Coordinator's column for detailed information on our next meeting in February in Orlando, Florida. Our Program Committee has put together a terrific lineup of sessions, featuring the practical-themed content that has proven so popular in recent years. Lightning talks are back, this time focused on useful tips and tools. The cataloging of print-on-demand items and self-published scores and recordings will be the other features of Tuesday morning. Perhaps our most reliably lively session, "Ask every-

thing," is back as always. Wednesday's lineup will have something for everyone, too. That is, everyone who will not be attending MLA's Linked Data or SAA preconferences. As in years past, our registration rates will accommodate those attending one, or both days. We hope to see you there!

This issue also highlights three Papakhian Travel Grant winners for the upcoming meeting. Once again, we received very strong applications and had to go through the difficult process of selecting among them. Please join me in congratulating Jen, Clara and Synae, about whom you can read on page 4.

I would like to emphasize our new Social Media Coordinator position, still vacant as of this writing. As MOUG revamps and expands its online presence, we determined that managing social media content and the website was too big a job for one person. (This is no reflection on Anna Alfeld LoPrete's stellar performance thus far as Web Editor, however!) So, we are seeking another capable individual to round out our publicity team.

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: Jennifer Vaughn, Syracuse University Libraries, 222 Waverly Avenue, Syracuse, NY 13244.

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 Tomoko Shibuya, MOUG Treasurer, Metadata and Discovery Services, Northwestern University Libraries, 1970 Campus Dr., Evanston, IL, 60208. (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)

Do you have social media chops? Are you perhaps a newer MOUG member and are looking for a fun way to contribute to the organization? Don't be shy; apply today!

Recent political events in the United States have left most, if not all of us, with some manner of strong emotion, be it anxiety, dismay, anticipation, or something else. Times are uncertain, but allow me to speak briefly on be-half of our beloved organization. MOUG has and always will pride itself on the diversity among our ranks, in terms of background, perspective and expertise. Through that diversity, however, we share a common mission: utilizing OCLC's evolving products and services to make our music collections ever more discoverable and useful for all people. Thank you for all that you do.

OLAC-MOUG Merger Survey

At the 2014 Joint OLAC/MOUG meeting in Kansas City, the OLAC and MOUG Boards met over dinner to discuss ways our respective organizations could better collaborate with each other, and to build on the ways in which we already do so. One of the more notable suggestions that came up for discussion was for MOUG and OLAC to formally merge. A key point behind this idea centers on an oft-quoted axiom "Everything is A/V now," which attests to MOUG and OLAC's similarities. Indeed, there is so much overlap between our two organizations that the idea of merging merits serious attention and discussion. Therefore, we now come to you, the membership of each respective organization, to invite your participation in this process.

This survey has been designed to get your input on the value of OLAC and MOUG if you are currently or have been a member of either organization at some point in your career. The survey also includes questions to gather opinions about whether merging the two organizations is worth investigating or other collaborations that could take place.

https://www.surveymonkey.com/r/2W5R7VD

This survey will close on December 9.

Submitted by: Nara Newcomer, Past Treasurer

Time to Renew Your MOUG Membership!

It is MOUG membership renewal time! The MOUG year runs January 1-December 31, so renew now for 2017! 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.

MOUG dues have not increased! Personal memberships remain $30 within North America and $40 for 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. Your invoice is posted on "Your Account" page (under "Members Only" tab). If you have never set up your member profile, you may do so when you renew. To see your member profile, click "Members Only" tab, then click "Update Your Profile". 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 (Tomoko Shibuya, MOUG Treasurer, t-shibuya@northwestern.edu) if you have any questions about your membership.

Submitted by: Tomoko Shibuya, Treasurer

Ralph Papakhian Travel Grants Awarded

On behalf of the Music OCLC Users Group (MOUG) Board, it gives me great pleasure to announce our 2017 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 (February 21-22, 2017, 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 alphabetical order…

Jen Bort is an LIS graduate student at Syracuse University (G'17), a Graduate Assistant at the Belfer Audio Archive, and a Research Assistant at Syracuse University's School of Information Studies. She also works part time as Book Donations Coordinator at the Fayetteville Free Library and is the co-founder of bettyElm Records. Bort holds a B.A. in English and communications/journalism.

Clara Burns is Music Copy Cataloger at the University of Colorado Boulder's Howard B. Waltz Music Library. She supervises music materials receiving and processing, and has expanded student workers' training to include paraprofessional level work-

(Photos courtesy of the awardees)

flows for music libraries, encouraging students to explore music librarianship as a vibrant professional choice. Clara earned her MLIS from the University of Illinois at Urbana-Champaign, and holds an MFA in writing & poetics from Naropa University. Along with music, her interests compass the gamut from fine arts to the art of composting.

Synae Yoon has been Music & Media Cataloging/Metadata Librarian at Southern Methodist University since March, 2016. Formerly she worked at The New York Public Library for the Performing Arts as a Music Librarian. She received a BM in Classical Music Composition and Music Education from the Ewha University, Seoul, Korea, and another BM in Contemporary Music Writing and Production from Berklee College of Music in Boston. Synae earned her MLIS from Queens College and has an MM in Music Theory and Composition from New York University.

The Board would like to thank all of the applicants and their colleagues/mentors who provided thoughtful letters of support. The incredible passion on display by everyone in our organization affirms the continued strength and importance of MOUG to the profession at large.

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 Tomoko Shibuya (t-shibuya@northwestern.edu). Thank you for your support!

Submitted by: Bruce Evans, Past Chair

A QUICK FUNDRAISING UPDATE

You'll notice in your membership renewals that you can round up your annual membership fee to $40 in honor of MOUG's 40th anniversary, which just so happens to be in 2017. The round-up part is, of course, tax deductible! Proceeds go to the Ralph Papakhian Travel Fund. (Kudos to Michelle Hahn for the idea – it wasn't mine!)

Secondly, it's time for a another major fundraising campaign. Several leading figures in MOUG's history will be collaborating with me in providing matching funds for donations received as part of the upcoming campaign. Expect an announcement in Orlando!

Submitted by: Stephen Luttmann

FROM THE CONTINUING EDUCATION COORDINATOR
Molly O'Brien
Curtis Institute

The 2017 meeting of MOUG in Orlando is rapidly approaching. I hope you are as excited as I am! You can view the tentative schedule as well as information about registration in this newsletter.

Tuesday morning our presentations will focus on the cataloging of challenging materials. First, will be Cataloging Scores in an Age of Print on Demand from Anne Adams (Harvard) and Morris Levy (Northwestern University). During a discussion at the 2016 meeting, it was clear that many of us have questions and concerns with how to catalog items that are either printed on demand or custom printed. Our presenters will provide us with some best practices and additional discussion as to how best to deal with these materials. Equally important and challenging are self-published scores and recordings. Reed David (University of Alaska Anchorage) and Nurhak Tuncer (City Colleges of Chicago) will return to follow up on the research they presented last year by analyzing how self-published materials are currently being handled by catalogers. After a break for refreshments, we will have an exciting session of lightning talks. Demonstrations will include Gary Strawn's Authority Toolkit, batch processing with MarcEdit and OpenRefine, enhancing and unenhancing the 505 field with macros in Connexion, the Oral History Metadata Synchronizer (OHMS), and a method of bridging metadata from Sharepoint to OCLC. In the evaluations from the previous meeting, there were requests for more sessions on practical tools, including those working with metadata, and we have brought you just that. After lunch, come back to join us for an Ask Everything session of questions for OCLC, LC, and your fellow MOUG attendees, previously known as Hot Topics. After another break for refreshments, we will conclude the day with the MOUG business meeting.

Our Wednesday morning plenary is entitled, Keeping Statistics in a Music Library Technical Services Department. This session will feature a group from Indiana University's Cook Music Library technical services department discussing everything you could want to know about statistics including how to use them to your advantage when making a case to your administration, what benefits they can bring to local and special projects, and

how best to record and manage them. Jay Weitz (OCLC) will follow with the next in his Cataloging Scores Defensively series, this time focusing on when to input a new record to make sure that OCLC's Duplicate Detection and Resolution (DDR) software will appropriately recognize a score that is legitimately unique. Finally, we will end our program with updates from members of the Board on various accomplishments and projects in the cataloging and MOUG communities. Bruce Evans (Baylor University) will provide an overview of the ALA ALCTS-approved Cataloging Competencies document, Casey Mullin (Western Washington University) will brief us on the Library of Congress Demographic Group Terms (LCDGT) and Rebecca Belford (University at Buffalo) and Nara Newcomer (University of Missouri-Kansas City) will provide us with an update on all things "discovery" including the latest on the progress of the Search and Discovery Task Force and the Music Discovery Requirements Task Force. If you have any anticipated questions for any of the presenters, especially any questions or cataloging troubles to present to the group for the Ask Everything session, please feel free to email them to me in advance at molly.obrien@curtis.edu.

This program may not have been filled with such excellent topics and presenters were it not for the proposal submission process we elected to try again this year. It is not only a great help for the Program Committee, but I believe, provides us with content extremely relevant for all our attendees. Please consider presenting at MOUG 2018 and look for a call for proposals shortly following the 2017 meeting on MOUG-L. We would also greatly appreciate volunteers to assist at the registration desk on Tuesday and Wednesday morning. Contact me with your availability or any questions.

Lastly, I cannot thank the Program Committee enough for all the hard work they have put in this year and continue to put in as we finalize the details. Many thanks also to the MOUG Board for all their help and patience throughout this whole process.

See you in Orlando!

6

CALL FOR APPLICANTS
SOCIAL MEDIA COORDINATOR

Extended application deadline: December 16, 2016

The Music OCLC Users Group (MOUG) invites applications for Social Media Coordinator (SMC). The successful candidate will edit, maintain, and manage the social media presence of the Music OCLC Users Group, both on the MOUG website (http://www.musicoclcusers.org/), and elsewhere. The SMC is responsible to the MOUG Board. Since MOUG'S social media outlets are still very much in their early stages, the new SMC will have the opportunity to further shape their development.

Responsibilities:
The individual (1) is responsible for developing and actively promoting MOUG social media features on all relevant channels, collaborating primarily with the Vice-Chair/Chair-Elect/Past Chair – who serves as MOUG's Publicity Officer – and MOUG's Web Editor; (2) has primary responsibility for keeping MOUG's social media outlets up to date, which includes technical maintenance and trouble-shooting; and (3) helps develop new social media outlets in coordination with the Vice-Chair/Chair-Elect/Past Chair, as well as the Web Editor and other MOUG Board members as appropriate. The individual submits bi-annual reports to the MOUG Board.

Required qualifications:
Familiarity with or willingness to learn social media mobile apps or mobile site versions, such as Twitter and Facebook; knowledge of common Web browsers and file formats for graphics and text used in maintaining Web sites (.pdf, .gif, .jpg, etc.); ability to create and edit content with appropriate grammar, punctuation, and clarity. Willingness and ability to complete assigned tasks in a timely manner, especially content updates. Current MOUG membership at time of appointment and throughout one's tenure in the position.

Preferred qualifications:
Broad familiarity with both prominent and emerging social media platforms. Ability to use image editing software. Ability to interpret and edit basic HTML. Previous experience as a social media coordinator for any organization (library/professional, charitable or service association, church, etc.).

Term of office:
The successful candidate will serve an initial truncated term until summer 2017. From that point forward, reappointments occur annually by mutual agreement between the office holder and the MOUG Board.

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 Casey Mullin (casey@mullingroup.com) by Friday, December 16, 2016. Comments and suggestions regarding the expansion and development of new and current MOUG social media outlets are welcome in the cover letter.
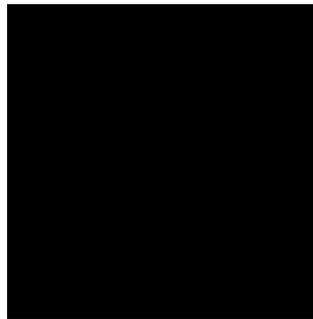
Music OCLC Users Group Annual Meeting
February 21-22, 2017, Rosen Plaza Hotel, Orlando

MOUG Registration is offered online through the Music Library Association (MLA) conference registration page at http://www.musiclibraryassoc.org/mpage/mla_2017_register

Register early by January 11 for the best rates! We are offering the option to register for either only Tuesday (for those who will be attending the RIMMF pre-conference on Wednesday) or only Wednesday (for those who will not be around on Tuesday, but would like a taste of what MOUG has to offer). Whether you register for both days or only one, this year, we have added additional categories of attendees who are eligible for reduced registration. This includes paraprofessionals, retirees, and those who are non-salaried or employed part-time. These categories are not listed on the MLA registration page, so please choose either a student or 1sttime attendee option to receive the reduced rate, if you are eligible. All of these rates are outlined below, but if you have a question as to which you should choose, please contact
Molly O'Brien at molly.obrien@curtis.edu. Rates will increase after January 11, 2017.

Registration rates for MOUG 2017 are as follows:

Early Registration (by January 11, 2017)

MOUG members
$90 -- Full Meeting
$70 -- Tuesday only
$30 -- Wednesday only

First-time attendees; student, paraprofessional, retiree, non-salaried or part-time members
$45 -- Full Meeting
$35 -- Tuesday only
$15 -- Wednesday only

Non-Members
$117 -- Full Meeting
$91 -- Tuesday only
$39 -- Wednesday only

Late Registration (after January 11, 2017)

MOUG members
$140 -- Full Meeting
$95 -- Tuesday only
$45 -- Wednesday only

First-time attendees; student, paraprofessional, retiree, non-salaried or part-time members
$95 -- Full Meeting
$60 -- Tuesday only
$30 -- Wednesday only

Non-Members
$167 -- Full Meeting
$116 -- Tuesday only
$54 -- Wednesday only

The conference website is now available! Visit http://www.musiclibraryassoc.org/mpage/mla_2017_moug for information about the hotel, meeting site, and any changes to the program.

Online registration is provided by A-R Editions through the Music Library Association website, and does require login information. For those who are not members of MLA but would like to register for MOUG, please contact the MLA Business Office at mla@areditions.com or 608-836-5825.

Preliminary Program

Tuesday, February 21, 2017

7:30 am – 2:30	Registration
8:30 am	Welcome
9:00 am	Cataloging Scores in an Age of Print on Demand
10:00 am	The Cataloging of Self-Published Scores and Recordings
10:30 am	Coffee & Tea
11:00 am	Useful Tips & Tools Lightning Session
12:00 pm	Lunch (on your own)
1:30 pm	Ask Everything: Combining Hot Topics, Ask OCLC, and Ask LC
3:00 pm	Cookies & Lemonade
3:30 pm	MOUG Business Meeting
5 pm	End of Day 1

Wednesday, February 22, 2017

7:30 am	Registration and Refreshments
9:00 am	Keeping Statistics in a Music Library Technical Services Department
9:45 am	Break
10:00 am	Cataloging Scores Defensively: 'When to Input a New Record' in the Age of DDR
11:00 am	Updates: ALA ALCTS Cataloging Competencies; LCDGT; Search and Discovery Task Force; Music Discovery Requirements
12 pm	End of Day 2

CALL FOR SESSION SUMMARY WRITERS (AND PHOTOGRAPHERS)!

Volunteers are needed to write summaries of the program sessions that will take place at the 2017 MOUG annual meeting in Orlando. 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 Thursday, March 30, 2017. 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 Jennifer Vaughn at jlvaughn@syr.edu.

NEWS FROM OCLC

Compiled by Jay Weitz

OCLC Completes Building Renovations to Support Library Technology Innovation

OCLC has completed a year-long renovation to its headquarters in Dublin, Ohio, a project to not only repair the 35-year-old structure but also to purposefully update the environment to support a vibrant, innovative space for staff and member libraries. The newly renovated headquarters includes structural repairs, a refurbished atrium and entrance, updates to an auditorium, new presentation capabilities, videoconference rooms, new kitchen and cafeteria, and new gathering places and work spaces. Pivotal to the design is the addition of a broad, cantilevered stairway in the atrium that connects staff members throughout the building.

Since its original construction in 1980, OCLC headquarters has undergone a variety of changes, but few updates. The need for structural and significant maintenance repairs led to consideration of the larger renovation project just completed. OCLC is a leading provider of technologies that serve libraries around the world. Libraries of all types have been undergoing renovations as their mission and service to their communities change. Libraries have incorporated community spaces and advanced technologies to better support users and staff. The renovations at OCLC headquarters also reflect that kind of change. As a membership organization, OCLC welcomes librarians from member libraries around the world to meet and collaborate at its headquarters.

The newly renovated headquarters was completed in time for the 2016 IFLA World Library and Information Congress in Columbus in August. OCLC welcomed over a thousand librarians to its Dublin campus for this event, and has hosted several other events for libraries since then. Building renovations were not the only major project OCLC completed this year. In July, OCLC completed the largest technology upgrade in the organization's history. This project involved hundreds of staff members around the world to upgrade hardware, migrate vast amounts of data, and standardize processes to increase service responsiveness for OCLC member libraries and their users for many years to come.

Celebrating 45 years of WorldCat

August 26, 2016 was the 45th anniversary of the launch of WorldCat, the world's most comprehensive database of information about library collections. On August 26, 1971, the OCLC Online Union Catalog (now known as WorldCat) began operation. From a single terminal, catalogers at Ohio University in Athens, Ohio, were able to catalog 133 books online that day. Today, WorldCat comprises more than 380 million records representing more than 2.4 billion titles in libraries worldwide. Ohio University's Alden Library was the first library to catalog a book online using WorldCat. The title of the first book cataloged in WorldCat: *The Rand McNally Book of Favorite Pastimes*. Since 1971, 380 million records have been added to WorldCat, spanning more than 5,000 years of recorded knowledge. This unique collection of information encompasses records in a variety of formats—books, e-books, DVDs, digital resources, serials, sound recordings, musical scores, maps, visual materials, mixed materials, computer files, and more. Libraries cooperatively contribute, enhance, and share bibliographic data through WorldCat, connecting people to cultural and scholarly resources in libraries worldwide.

Each record in the WorldCat database contains a bibliographic description of a single title or work and a list of in-stitutions that hold the item. Institutions share these records, using them to create local catalogs, arrange interlibrary loans and conduct reference work. Libraries contribute records for titles not found in WorldCat using OCLC shared cataloging systems. When libraries share their data through WorldCat, they support a variety of network services, such as global resource sharing, collection evaluation, and collection management. WorldCat gives people the ability to view library collections from anywhere in the world, giving them access to a rich assortment of information much deeper than what can be found through a basic internet search.

There are 491 languages and dialects represented in WorldCat, and 62 percent of records are in languages other than English. WorldCat makes it possible for libraries to share data and improve the visibility and accessibility of library resources where users begin their searches. Once records have been added to WorldCat, they can be discovered on the Web through popular websites and through WorldCat.org. On average, a bibliographic record is added to WorldCat every second. To watch WorldCat grow in real time, visit the OCLC website at http://www.oclc.org/en-US/worldcat/watch-worldcat-grow-popup.html.

OCLC and Internet Archive Work to Ensure Sustainability of Persistent URLs

OCLC and Internet Archive (http://www.archive.org/) announced the results of a year-long cooperative effort to ensure the future sustainability of purl.org. The organizations have worked together to build a new sustainable service hosted by Internet Archive that will manage persistent URLs and sub-domain redirections for purl.org, purl.com, purl.info, and purl.net. Since its introduction by OCLC in 1995, purl.org has become a key part of the Web, providing a source of Persistent URLs (PURLs) that redirect users to the correct hosting location for documents, data, and websites as they change over time. With more than 2,500 users, including publishing and metadata organizations such as the Dublin Core Metadata Initiative (DCMI), purl.org has become important to the smooth functioning of the Web, data on the Web, and the Seman-

tic Web in particular. All previous PURL definitions have been transferred to Internet Archive and can continue to be maintained by their owners through a new web-based interface located at http://www.archive.org/services/purl. Continued sustainability, a new modern administration interface, and the removal or redirection of invalid URLs to a historical snapshot are significant improvements that both organizations welcome in this new service.
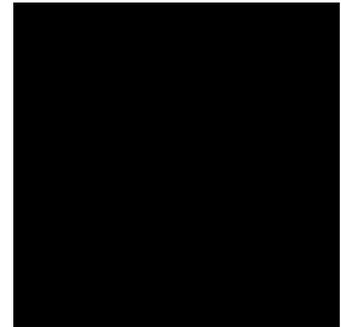
Rachel Frick Named Executive Director, OCLC Research Library Partnership

OCLC is pleased to announce the appointment of Rachel Frick as Executive Director, OCLC Research Library Partnership (http://www.oclc.org/research/partnership.html). Frick will lead the program of OCLC Research that undertakes significant, innovative, collective action to benefit scholars and researchers. In this role, she will direct a team of program officers who are widely recognized for their efforts to advance innovation, learning, and connecting libraries to the future.

Frick has nearly 20 years of broad-based library experience, most recently with the Digital Public Library of America (DPLA) where she was Director of Business Development. In this position, she worked on DPLA's sustainability plan and forged new relationships and strategic partnerships to build DPLA's visibility and impact, such as the Open eBooks program. This program brings together a coalition of literacy,

library, and technology partners who joined together to create an app that makes thousands of popular and award-winning titles free for children from low-income households. Prior to her work at DPLA, Frick served as the Digital Library Federation (DLF) Program Director at the Council on Library and Information Resources (CLIR) for four years. In her capacity as DLF Director, she was instrumental in building a large and diverse community of practitioners, working to advance research, teaching, and learning through the application of digital library research, technology, and services.

Frick held senior positions at the Institute of Museum and Library Services (IMLS) and the University of Richmond, among other roles. She is widely known in the library, archive, and museum world for her vision, creative problem solving, and organizational knowledge. Frick began at OCLC on September 19.

Culinary Institute of America Shares Historical Menus with CONTENTdm

The Culinary Institute of America (CIA) has used CONTENTdm since 2013 to shine a light on its collection of 30,000 historical menus. The CIA opened its doors in 1946, and is known as the world's premier culinary college. The CIA is focused on training leaders in foodservice and hospitality. This selection of menus from The Culinary Institute of America Menu Collection (http://ciadigitalcollections.culinary.edu/cdm/landingpage/collection/p16940coll1) dates back to 1855. The collection has been assembled over many decades and it illustrates the diverse history of fine dining in America and around the world. Though the collection includes menus from the Hudson Valley region and from CIA restaurants and hotels in New York state and New York City, menus from all 50 states and 80 countries are represented. Menus are also included from various modes of travel such as: ships, railroads, and airlines.

The CIA used CONTENTdm's customization capability to make all of the menus searchable by keyword via a search box on the collection's main page. CONTENTdm provides the Website Configuration Tool for branding and tailoring the appearance and behavior of key elements of CONTENTdm websites. This tool enables site configuration by setting default values, enabling or disabling components, choosing colors, fonts and styles, and describing websites and collections. All of this is accomplished without programming skills. The CIA's collection includes holiday menus for New Year's, Valentine's Day, Washington's Birthday, St. Patrick's Day, Easter, Mother's Day, The Fourth of July, Thanksgiving, and Christmas. These menus highlight that favorite holiday celebrations are often centered on food. As part of these celebrations, restaurants and hotels often produced special menus for holiday meals. These holiday menus expanded on daily menus, and they were elaborately designed and listed some of the finest foods that were being served at that time and place.

The Institute receives help from students to add menus to its digital collection. In October 2016, the CIA held a Transcribathon, a marathon at which a group of students spent time transcribing menus. For this event, the Conrad N. Hilton Library provided instructions and all of the tools that the CIA students needed to transcribe menus. They incentivized participants with food, drinks, games, and prizes. When the CIA adds menus to its digital collection, staff make sure there is a transcription so that the menu is fully searchable. The CIA menus are part of the CIA Archives and Special Collections, housed in the Conrad N. Hilton Library. The library partnered with the Hudson River Valley Heritage and Southeastern New York Library Resources Council to start this digital collection and then they purchased their own system.

Created by Creative Stall
from Noun Project

OCLC and SCONUL Partner for Virtual Reference Service

OCLC and the Society of College, National, and University Libraries (SCONUL) (http://www.sconul.ac.uk/page/about-sconul) announced a new agreement for the provision of collaborative after-hours virtual reference services in the United Kingdom and Ireland. The agreement is based on the successful initial pilot and now, established service, run with The Northern Collaboration consortium of libraries (http://www.northerncollaboration.org.uk/). The service is provided by OCLC using its QuestionPoint software (http://www.oclc.org/en-US/questionpoint.html).

QuestionPoint provides a complete virtual reference management system, integrating chat, e-mail, a reference knowledge base, reports, and analytic tools to give a complete view of reference activity. This global community of reference professionals ensures member virtual reference services are staffed around the clock. To date, 33 universities have signed up to use QuestionPoint as part of the SCONUL agreement. The group will be supported by the global QuestionPoint 24/7 reference cooperative, complemented by OCLC-employed 24/7 librarians.

More about the SCONUL virtual out-of-hours reference service is at www.sconul.ac.uk. Visit the OCLC website to learn more about QuestionPoint and the global 24/7 Reference Cooperative (http://www.oclc.org/en-US/questionpoint.html).

QUESTIONS AND ANSWERS
Jay Weitz, OCLC

Singing from the Same Sound Sheet

Question: I'm cataloging some sound-sheets that accompanied issues of journals that we have deaccessioned. The sound-sheets are being kept because I don't know of any online access to their contents. Sound-sheets, for those of you who are younger members of our profession, are square sheets of thin vinyl into which has been embossed a disc-shaped recording. Wikipedia describes them under the rubric "Flexi disc" (https://en.wikipedia.org/wiki/Flexi_disc). My questions have to do with whether such a critter should be described and encoded as being a disc or something else. Specific areas:

1. For the 007/01, would you code as a sound disc (d) or Other (z)?
2. For the 007/06, would you code for the dimensions of the embossed disc area, or for the dimensions of the sheet?
3. In the 300 subfield $a, would you describe as an "audio disc," or devise another term?
4. In the 338, would the term be "audio disc" or other (RDA 3.3.1.3)?
5. Are there other questions I should be asking?

The records I've encountered thus far have leaned toward describing the object as a disc, but I'd welcome feedback on that, and maybe some consensus that could make it into the Best Practices.

Answer: All too well do I recall the most memorable sound-sheet of my misspent youth. It was distributed with an issue of *Mad Magazine* sometime in the 1960s and was entitled "It's a Gas." You can easily imagine without further detail. (And with thanks, I guess, to the esteemed Sam Brylawski, you can hear it in all its gaseous glory at https://youtu.be/5J-LvMxKvFY). Could one have further imagined that decades after giggling with my childhood friends I would be suggesting ways to describe this sort of

thing for posterity? What a world. Sound-sheets are sometimes round, sometimes square, sometimes even rectangular; they were most commonly made of flexible plastic or vinyl but I think we can also include those of cardboard under this heading. (The aforementioned embarrassment was cardboard.) Here are my suggestions. Sound-sheets clearly fit into the RDA definition of "audio disc": "A carrier type consisting of a disc on which sound waves, recorded as modulations, pulses, etc., are incised or indented in a continuous spiral groove." We certainly have precedent for non-circular "disc" recordings being treated as audio discs in the whole "shape-disc" discussion from many years ago (*MOUG Newsletter* Number 74 (November 1999) Page 12; http://musicoclcusers.org/wp-content/uploads/74Nov1999.pdf).

Given the nature of sound-sheets, shape-discs, and the devices that can play them, the discs will still have a circular playing surface regardless of their physical shape. For the Sound Recording field 007, I would suggest coding 007/01 (subfield $b) as "d" for "sound disc" and using the RDA "audio disc" in the physical description (300 subfield $a) and in field 338, Carrier Type. For the 007/06 (subfield $g), code for the diameter of the disc's playing surface, although especially if that happens to be misleading, it would be prudent to add a note about the actual shape and the disc's dimensions. As an example:

> 500   Sound-sheet, impressed on a square cardboard surface, 8 x 8 in.

If an identifying designation such as "Eva-tone Sound-sheet" is present, that would be a good quoted note, either by itself or as part of the already suggested note. You may want to include a 340 Physical Medium field to document the unusual qualities of the resource such as the physical base, dimensions, and material applied to the surface. You'll also want at least a note, and possibly more than that, about the publication from which the sound-sheet was extracted.

Created by Oliviu Stoian
from Noun Project

Still Ambisonic After All These Years

Question: I have a recent release on the Nimbus label of a "stereo Ambisonic UHJ encoded" CD (as described on the label). This term has a history going back at least 25 years, and my understanding is that Ambisonic CDs are not equivalent to SACDs but perhaps are more akin to the old quadraphonic recordings. The inputting library has coded as follows:

344 digital $b optical $g stereo $g surround $2 rda

347 audio file $b CD audio $b SACD $2 rda

I feel pretty certain that SACD in the 347 is incorrect. I'm not sure what to think about subfield $g in the 344 field but perhaps the coding is in line with the BP Supplements, page 4, under CD. Subfield $e in the 007 field is coded simply "s". Can you offer some advice? Incidentally, I've found a few records in our local catalog that simply quote "Ambisonic UHJ encoded" in a 500 note.

Answer: "Ambisonic" struck a familiar chord because a Q&A about it appeared in the *MOUG Newsletter* No. 102 (September 2009) page 17 (http://musicoclcusers.org/wp-content/uploads/102Sep2009.pdf) under the heading "Sounds Like Ambisonic." Here's that Q&A:

Sounds Like Ambisonic

Question: We have just cataloged OCLC #303137320, a Nimbus Records CD. On the face of the CD "Stereo Ambisonic" is stated. We included this information in the 300. Is this correct? If "Ambisonic" should be included, should it be capitalized?

Answer: My first thought was that "Ambisonic" probably didn't belong in the 300, because it sounded to me like similar sorts of marketing hype that publishers have confused us with in the past. But the optional addition allowed in AACR2 6.5C8 ("Give the recording and reproduction characteristics [e.g., *Dolby processed, NAB standard*]") and its "LC practice" LCRI ("Apply the rule whenever the information would be needed for selecting playback equipment for the full audio effect") strongly suggested that I needed to look more closely at what exactly Ambisonic signified. If we can trust the Ambisonic Web site (http://

www.ambisonic.net/) and/or the Nimbus Records Web site (http://www.wyastone.co.uk/nrl/dvd_intro.html), "Ambisonic" is indeed information that could influence the choice of playback equipment. An appropriate decoder is needed "for the full audio effect," although the recordings are compatible with standard stereo playback equipment. The term seems to be pretty consistently capitalized in those two (and other related) Web sources. So here is the 300 field that I would suggest for your record: "2 sound discs : $b digital, stereo., Ambisonic ; $c 4 3/4 in."

Of course, this was pre-RDA, before the additions of several of the RDA-inspired MARC 34X fields, and prior to the compilation of the MLA Best Practices. The Ambisonic Web site still functions. The Wyastone Web site is still online at http://www.wyastone.co.uk/ and there are apparently hundreds of Ambisonic recordings available, but I was unable to find the explanation of the term in the current site. If my analysis from 2009 still rings true, however, Ambisonic would be accounted for under RDA 3.16.9.3, "Recording Special Playback Characteristics, not as one of the controlled terms listed but under the paragraph: "If none of the terms in the list is appropriate or sufficiently specific, use another concise term or terms to indicate the special playback characteristics." The MLA Best Practice for 3.16.9 recommends: "If feasible, record special playback characteristic for all audio carriers," and guides us via example to field 344 subfield $h; hence:

344 digital $b optical $g stereo $h Ambisonic UHJ encoded $2 rda

Although the terms in subfields $a, $b, $and $g are from RDA controlled lists (RDA 3.16.2.3, RDA 3.16.3.3, and RDA 3.16.8.3, respectively), "Ambisonic UHJ encoded" is not on the RDA 3.16.9.3 controlled list. Because it conforms to the paragraph quoted earlier from the same instruction, though, I guess the subfield $2 coded "rda" may still be appropriate. Maybe the Best Practices folks can rule on that one, as I'm not sure about any decision so far regarding that question. Unless your CD explicitly states that it is SACD and/or surround, neither of those terms would be appropriate in field 347 subfield $b or field 344 subfield $g, respectively. As for the Sound Recording 007 subfield $e (007/04), it should also reflect what the resource itself says, which is "stereo" (code "s"). Because many local systems aren't currently doing much of anything with the various 34X fields, a quoted note, "Ambisonic UHJ encoded," isn't a bad idea.

Image by Iconic for Noun Project

Questions & Answers

A Lost Generation

Question: I ran into the phrase "No display constant generated" in field 521 as a First Indicator "8" but I have also seen it elsewhere and I cannot figure out what it means. I could not find it in the OCLC glossary. I hope you will be able to enlighten me.

Answer: OCLC's *Bibliographic Formats and Standards* is undergoing an extensive revision and, unfortunately, we haven't gotten around to the 5XX introduction page yet (http://www.oclc.org/bibformats/en/5xx.html), so the information there is a bit out of date. But if you look at the "Display Constants" section on that page, you'll find an explanation. A display (or print) constant is a standardized introductory word or phrase that the system supplies to precede the text of the note. These standard display constants have historically been called for in certain cataloging

codes in some instances, either explicitly or implicitly. (See, for example, AACR2 1.7B18 and the corresponding rules in later chapters for the display constants suggested for Contents Notes in field 505.) Catalog card printing ended on October 1, 2015, as you may have heard, so the generation of display/print constants no longer applies to cards. Many local systems, however, have long used the various indicators that generate display constants to supply the introductory text appropriate to the field and indicator. In the case of field 521, the First Indicator may generate the display constant that corresponds to the indicator ("blank" for "Audience:", "0" for "Reading grade level:", and so on) preceding the text of the note. Using the First Indicator value "8" in field 521 would mean that no display constant would be provided, suggesting that the text of the note proper is able to stand on its own without an introduction.

006s of Wagnerian Proportions

Question: I'm looking at a 17-disc set concerning Wagner's Ring cycle. The first 14 CDs are the operas. Discs 15-16 are a spoken word recording, namely Deryck Cooke spending 2 1/2 hours untangling aspects of the opera cycle, largely a discussion of the major leitmotifs and their transformations and use in the operas. (Your hear lots of 2- to 8-measure bits of the operas.) I'm thinking I should include field 006 for the spoken recording, since the 008 is for the musical recording. I'd have a Type "i", but all the rest of it would be blank or not applicable, except for LTxt, which would be "l" (el) for lectures/speeches. Does it make sense to do this 006? I guess I've never thought about this before. I have accounted for it in 336. That's just the warm-up question. My real problem is Disc 17. It is a self-proclaimed CD-ROM and contains five PDF files. Four are the librettos (in German with English and French translations). The fifth is a transcript of what is spoken on Discs 15-16, i.e., Deryck Cooke's talk on the leitmotifs, with the audio bits of the opera represented by notation on 1 or 2 staves. Well, well, well … my computer disc contains mostly text. I've run into this before and in doing 006, have always chosen Type "m", Computer File; Form "q", Direct Electronic; and File "d", Document. Today, for some reason, I carefully read the definition of Type "m": "Digital material consisting of … [and a whole list of things.]", but text is not mentioned. Meanwhile, up at Type "a", I see that it covers "published textual electronic resources." Hey, I should have been coding Type for the content (text), not the carrier (computer disc). Is that right? I also note up nearer the top of the page, under Special Guidelines, there is Electronic Resource: "Determine the

form of content of the resource and code for that aspect." Text is my content. (Yes, I have accounted for the CD-ROM in 33x and 347.) Thus 006 of Type "a", Form "q", File "d". Is that correct? And I just noticed that if I try to insert 006 for a computer file and change Type to "a", I get an error message, "Please enter a valid Type for this field." Now what?

Answer: Regarding the CD-ROM with textual PDFs, were you to catalog it separately, the Type and 008 would reflect its textuality (Type "a") and the 006 would be for the electronic aspects (Type "m", Form "q", File "d"). Because it's part of this much larger resource (accompanying material-ish), two more 006 fields are appropriate, one for the textual content (Type "a") and the other for the electronic aspects, as you've noted. You'll also want to make all of this clear, with any system requirements, in notes, as appropriate. To answer your error message question, actually, you can leave the computer file 006 but also add another for Type "a". Sounds as though you'll end up with three 006 fields: Types "i", "a", and "m".
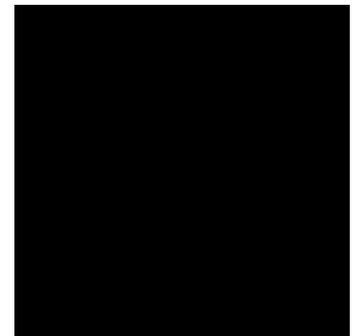
For Music Scholars, Librarians, Performers, Faculty Members

Notes
Quarterly Journal of the Music Library Association

Your Indispensable Companion For:

- Scholarly Articles
- Book Reviews
- Digital Media Reviews
- Lists of New Publications

- Score Reviews
- Sound Recording Reviews
- Video Reviews
- Music Publisher Information

- Advertisements for Books, Recordings, Scores, Journals, and Other Services

SUBSCRIBE NOW

Annual U.S. membership in the Music Library Association (includes a subscription to NOTES): Individuals, $110.00; Institutions, $145.00; Students, $50.00; Retirees, $75.00; Corporate Members, $460.00; Corporate Patrons, $760.00. Annual U.S. subscription without membership: Institutions, $110.00. Non-U.S. addresses add $10.00 to all memberships and subscriptions. Recent single issues are available at $20.00 each + $7 shipping and handling ($0.75 for each additional issue). All payments must be in U.S. funds, payable to the Music Library Association, Inc., and sent to the business office: 8551 Research Way, Suite 180, Middleton, WI 53562.

Jennifer Vaughn
MOUG Newsletter Editor
Syracuse University Libraries
222 Waverly Ave.
Syracuse, NY 13210

ADDRESS SERVICE REQUEST

MUSIC OCLC USERS GROUP
Application for New Members

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

NAME_____

PREFERRED ADDRESS_____

_____

CITY _____ STATE _____ ZIP _____ COUNTRY _____

WORK PHONE (___)_____ FAX NUMBER (___)_____

INSTITUTION NAME_____

POSITION TITLE _____

E-MAIL ADDRESS _____

A check payable to MUSIC OCLC USERS GROUP must accompany this application. Rates are as follows:

    _____ $30.00 Personal Membership (North America)
    _____ $45.00 Personal Membership (outside North America)
    _____ $40.00 Institutional Membership (North America)
    _____ $50.00 Institutional Membership (outside North America)

Please complete this form, enclose check, and mail to: Tomoko Shibuya, MOUG Treasurer, Music Metadata Librarian, Metadata & Discovery Services, Northwestern University Libraries, 1970 Campus Dr., Evanston IL 60208.