This is my final newsletter column as your Chair, and I’m going to devote a healthy portion of it to encouraging you all to attend our upcoming Annual Meeting in Portland, Oregon on January 30-31, 2018. Why? For one, we have once again filled a day and a half with scintillating (and we hope highly relevant) programming, covering topics as varied as vinyl records and PDF scores, as well as tools like SharePoint and OpenRefine. A few of our popular repeat presenters will be joined by some new faces; this is a reflection of the evolving nature of our organization, our profession, indeed the work we all do as music librarians from day to day. Those who are perennial MOUG attendees may have noticed that our meeting footprint has in recent years expanded from two half days to one full day plus a half day. Why else should you come to Portland? Portlandia sells itself! I popped in to the Portland Hilton on a recent visit to town, and also meandered the surrounding blocks. We are in for a treat in terms of the handsome hotel facilities and the walkable downtown area, replete with world-class dining and coffee, novelty donuts, and the largest independent bookstore on the West Coast (if not the world). If you enjoyed the environs of our meetings in Denver and San Jose, you’ll love Rose City. While we Pacific Northwesterners can’t promise you abundant sunny weather in January/February, we can promise you generally mild temperatures (for the latitude), some “liquid sunshine,” and sweeping views of one of our nation’s most beautiful metro areas. And who knows? We may see some actual sunshine too!

Still need more reason to come to PDX? (Do you really?!?) How about the #MOUGat40 reception on tap for Tuesday evening after the day’s meeting business has concluded? Come to eat, drink and be merry at the swanky Elysian Ballroom (steps from the conference hotel) as we celebrate

(Continued on page 3)
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@listserv.uky.edu with the subject line blank. In the body of the message type: SUBSCRIBE MOUG-L <your name>

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

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MOUG’s milestone birthday. How much are tickets to this soirée? How does FREE sound? We will be inviting our MLA friends to join us for this celebration, and if you have local friends/family, bring them along as well. Watch MOUG-L, the MOUG website and our social media channels for further details.

We can’t properly mark this occasion without some reminiscing of our beloved organization’s history. Have you shared your memories with us yet? It’s not too late to point your browser to http://tinyurl.com/MOUGat40!

If you couldn’t tell, I love attending conferences, and I had the particular privilege to attend OLAC’s conference in October in Richmond, Virginia. In addition to enjoying the top-notch programming (and yet another beautiful city), I was invited to sit in on the OLAC Executive Board meeting, and had ample additional opportunity to liaise with our extended family of colleagues. But not to worry: I made sure not to steal the thunder of our actual MOUG-OLAC Liaison Autumn Faulkner, who did us proud in her publicity of our #MOUGat40/#MOUG4me memory campaign. In other news, the MOUG/OLAC merger survey study group (drawn from both boards) recently held their follow-on conference call, and we should expect to see a report of their findings soon.

This final column is also a chance for yours truly to wax poetic about the past two years and the distinct honor it has been to serve MOUG in this way. Rather than toot my own horn, however, I prefer instead to sing the praises of my fellow “Boardies” who are also about to end their terms. The fabulous meeting I’ve been breathlessly promoting above could not take place without the efforts of Continuing Education Coordinator Molly O’Brien and the intrepid Program Committee. Putting on the Annual Meeting is a heavy lift (MLA’s assistance notwithstanding), and we all owe Molly a debt of gratitude for her steady-handed leadership over the past two years. I think I can speak for the whole Board when I say we miss her already!

The job of the Secretary/Newsletter Editor is similarly arduous, and Jennifer Vaughn has carried it out with aplomb. In addition to compiling the newsletter you hold in your hands (and this cat is one of the many she has had to herd to do so), she prepares minutes of our Board and membership meetings, and serves as our organization’s parliamentarian. Jennifer’s dedication is particularly noteworthy, considering she relocated to Prague, Czech Republic to begin an exciting stint with Radio Free Europe this fall. Not that any of us are the wiser, as she pulled off this inter-continental move with no interruption of her MOUG duties. And yes, we will get to see her beaming face in Portland, where she will complete her two-year term.

My term as Chair will also come to a close at the end of the membership business meeting (though be warned that you still have to put up with me for one more year as your Past Chair). While I have aspired to take my duties in this office seriously, and hope that history will remember my tenure kindly, I can’t help but feel that the Chair really gets off pretty easy in comparison with the tireless behind-the-scenes work of the rest of the Board. I for one can’t wait to step back and enjoy the devoted leadership of my successor Alan Ringwood, and I hope you will show him the same trust and support you have generously showed me. Thanks for the memories, and I’ll see you in PDX!
Time to Renew Your MOUG Membership!

It is MOUG membership renewal time! The MOUG year runs January 1–December 31, so renew now for 2018! 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 (for almost 15 years)! 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

CALL FOR SESSION SUMMARY WRITERS (AND PHOTOGRAPHERS)!

Volunteers are needed to write summaries of the program sessions that will take place at the 2018 MOUG annual meeting in beautiful Portland, Oregon! 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 Friday, March 30, 2018. Summaries will be published in the June 2018 issue of the MOUG Newsletter and may be adorned with ironic clip art.

Volunteers are also needed to take photos during the annual meeting and at the once-in-a-lifetime #MOUGat40 reception at the Elysium Ballroom.

If you are interested in writing a summary or providing photos, please contact Newsletter Editor Jennifer Vaughn at jlvaughn@syr.edu.
Recently, the MOUG Executive Board conducted a survey of MOUG members concerning the MOUG Newsletter. Specifically, the Board wanted to know if members preferred to receive the Newsletter in print or electronic format.

Survey invitations were sent to 156 members in good standing, and 112 completed surveys were returned. This is a response rate of about 72%. The survey was open September 1-15.

The data show that 71% of respondents preferred to receive the Newsletter in electronic format. Another 19% indicated a preference for electronic and print. Ten percent of respondents preferred print.

The overall preference for an electronic newsletter held across the various membership lengths, as noted in the table below. (Note: The table shows the actual number of responses, not percentages).

The Board will discuss the survey results at its January 2018 meeting. Additional comments or concerns about publishing the Newsletter electronically may be sent to Vice Chair/Chair-Elect Alan Ringwood, who will compile and distribute them to the entire MOUG Board.

MOUG members are assured that the Newsletter will continue to be produced and distributed in paper for the foreseeable future.

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The Music OCLC Users Group (MOUG) is pleased to announce the recipients of the 2018 Ralph Papakhian Travel Grant.

**Enrique Caboverde, III** is a Florida native and cataloger for the Steven and Dorothea Green Library at Florida International University (FIU), where he has served in technical services for over nine years. He has earned both a BM and MM degree in classical guitar performance from FIU, and is currently in his fifth semester at Kent State University’s iSchool, working towards a graduate LIS degree with a focus on metadata, music, and academic librarianship. He also enjoys playing electric bass and recently recorded the album *You Remain* with his home church, Christ Fellowship Miami. He prefers to go by “Ricky” and is an unashamed coffee addict.

**Ryan Johnson** is an MLS graduate student at Indiana University where he is an ILS Merit Scholar Fellow. He is a student worker in the William and Gayle Cook Music Library and the Archives of Traditional Music in technical services as a student worker. At Indiana University, his primary duties include sound recording maintenance and cataloging. Ryan also enjoys volunteering weekly at the reference desk to help answer patrons’ questions. Prior to attending Indiana University, he was a student worker in the Dwight Anderson Memorial Music Library at the University of Louisville where he assisted with the cataloging and processing of special collections, including the Gravemeyer Collection and the music of Mildred Hill and Karl Schmidt. Ryan has been an active member of MLA since 2016. He is the President of the Music Library Student Group (MLSG) as well as the Student Representative to the ILS Student Advisory Council at Indiana University. He is also a member of Music Library Students and Emerging Professionals (MLSTEP). Ryan holds a Bachelor of Music in Instrumental Performance (Percussion) from the University of Louisville. His primary interests in music include topics related to contemporary classical music and music for percussion.

**Dustin Ludeman** is a native of Leesburg, Virginia. He holds a B.M. in piano performance from the University of Maryland, College Park, and an M.A. in musicology and M.L.S. from Indiana University. He began to catalog music materials at Indiana University under the guidance of Janet Scott, Sue Stancu, and Charles Peters. Since July 2016, he has lived in Queens, New York, where he catalogs music materials for the New York Public Library at BookOps.

**Treshani Perera** is a recent MLIS and MM in Music History graduate from the University of Wisconsin-Milwaukee (UWM), and has recently accepted the position of Music and Fine Arts Cataloging Librarian at the University of Kentucky’s Little Fine Arts Library, which she will be starting in January 2018. As a graduate intern for the UWM Libraries, Perera completed internships in music cataloging and authority control/creation under former music cataloger Brad Young, and worked as a graduate Intern for the UWM Music Library. Perera also served as a project intern for the Sheet Music Digital Collection out of the UW-Milwaukee Digital Collections and Initiatives Department, and assisted with remediation of digital collections metadata. Prior to that, Perera served as an UWM Archives Intern managing metadata and quality control operations for digitized audio-visual content and indexed digitized oral histories using the Oral History Metadata Synchronizer (OHMS). Her work using OHMS was featured in a lightning talk during the MOUG 2016 Annual Meeting. Perera has been a member of MOUG since 2016 and served on the 2017 MOUG Annual Meeting Program Committee. Perera holds a Bachelor of Arts in Music and Psychology from Berea College (Berea, KY) and Master of Music in Performance (Collaborative Piano) from Illinois State University (Normal, IL).
Dan Ray is a Music Metadata Librarian at the University of Virginia. His entry into the music library world follows a thirteen year career as a middle school band director. While pursuing his MLIS at the University of Washington, Dan worked as a Cataloger for Seattle Opera, Digitization Technician for UW Special Collections, and Digitization Specialist at NPR. He also plays trombone and does music library things for the Army National Guard Band.

Wanda Rosinski is an original and copy cataloger at the University of Tennessee, Knoxville (UTK) Library. She earned her Master’s in Polish Philology from the University of Wroclaw, Poland. After graduation Wanda worked in the Institute of Geography Library at the University of Wroclaw, Poland. She came to the United States in 1983 and began working for UTK Library in 1986, first in the Acquisitions Department, moving to the Cataloging Department in 1988. While working full time, Wanda earned her M.S. Degree in Information Science in 2010. She works with a variety of materials, and her specialties and duties are cataloging all music materials, French Approval plan books, non-print formats, and working with MARCEdit for batch load of assigned e-collections. In 2017, Wanda started working on a new digitization and metadata project for David Van Vactor’s Music Collection consisting of music score manuscripts (approximately 1,000 objects). She also contributes authority records for personal and corporate names for the NACO Tennessee Funnel. Wanda likes learning new skills and she likes teaching and sharing her acquired knowledge. Her personal hobbies include reading books. She is a member of the neighborhood book club. She enjoys opera, theatre, classical and popular music, jazz, art, and learning about the culture of various places she has travelled to.

Katherine Willeford is a MLS graduate student at the University of North Texas (G’18). She is the Music Cataloging Graduate Services Assistant at the UNT Music Library. She also works as a staff singer at Highland Park United Methodist Church in Dallas. This past summer she completed an internship with the Dallas Symphony Orchestra Library. She has been a member of the Baylor University A Cappella Choir and the UNT A Cappella Choir. Katherine holds a B.M. in Vocal Performance from Baylor University.

About the Ralph Papakhian Travel Grant

The Ralph Papakhian Travel 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 free conference registration for the MOUG annual meeting (January 30-31, 2018, in Portland, Oregon); reimbursement of up to $200 in associated expenses (lodging, meals, etc.); and one year’s free membership in MOUG, including three issues of the MOUG Newsletter.

The Papakhian 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: Alan Ringwood, Vice Chair/Chair-Elect
Reference, Discovery, and Collection (RDC) work continues to focus on optimizing WorldCat Discovery for music. MOUG’s input influenced several useful changes to WorldCat Discovery this fall. See the release notes for full details (http://www.oclc.org/support/services/discovery/release-notes.en.html). Below are music-related highlights:

- Implemented MOUG’s WorldCat Discovery Display Preferences for Medium of Performance (MARC 382) display. Even complicated 382 fields now display clearly and cleanly – have a look at #998847009, #859795512 and #949239353 in WorldCat Discovery.

- Users can now choose to display editions and formats as a clustered group or as individual records. See the release notes for more details on how to configure search boxes to default to clustered or unclustered results. (http://www.oclc.org/support/services/discovery/documentation/adv-search.en.html#parameters) This change was made partly due to MOUG’s input, and OCLC plans to request further input from us on clustering. As you play with clustering, if anything does not behave as you expect, please report it through the normal OCLC support channels (https://www.oclc.org/support/contact-support.en.html). OCLC can adjust individual clusters and also looks for larger trends to address with programming changes, etc.

- Online access links are more user-friendly and only point online access only when it actually exists (not just a table of contents, for example.) Links to online audio say “listen to audio.” Make sure your audio databases are properly activated and configured in your institution’s WorldCat knowledge base.

- Nested searches now have parentheses added around each search box by default. This prevents “OR” searches being flooded with false hits.

I encourage all MOUG members to sign up for OCLC’s Community Center to follow and contribute to the latest discussions and make your own suggestions. Visit https://www.oclc.org/community/home.en.html to set up your login. All you need is an OCLC authorization (100-xxx-xxx) and password. The Community Center has played an important role in determining OCLC priorities, including pushing the recent nested search changes to the forefront.
From the Continuing Education Coordinator
Molly O’Brien
Curtis Institute

It always seems that the annual MOUG conference comes so quickly, but this year it is especially true! It’s hard to believe that in just over two months we will be meeting again, this time in Portland, Oregon. We hope you will join us.

Tuesday morning begins with a session from Maristella Feustle on OpenRefine. Many of you have asked for practical sessions specifically concerning data clean-up. This one is for you. She will start with the basics and cover more advanced functions and applications with other programs. This will be followed by a session on data rescue given by Anna Kijas. This is a timely session, as questions regarding website archiving for performing arts and music data on susceptible government websites were abundant on listservs this past year. Anna will outline the data rescue efforts of her institution, Boston College, as well as similar work conducted by individuals and other institutions and give us possible models and workflows to help implement comparable projects of our own. After a brief break for coffee and tea, Chuck Peters will present on research examining how music technical services librarians are handling scores in PDF and other digital formats from cataloging and archiving to printing and binding or providing online access via the library catalog. Next, Barbara Strauss will discuss the Moravian Music Foundation’s cataloging project using tools like WorldShare Record Manager to customize records for GemeinKat, a version of WorldCat Discovery, and MarcEdit to edit records to meet requirements for inclusion in RISM. Back by popular demand will be a long lunch followed by plenty of time for the Ask Everything session. Questions are greatly appreciated ahead of time and can be sent to any member of the Program Committee (Casey Mullin, Western Washington University; Heather Fisher, Saginaw Valley State University; Synae Yoon, Southern Methodist University; Clara Burns, University of Colorado Boulder; Jared Rex, College of the Holy Cross; Ann Shaffer, University of Oregon; Rahni Kennedy, Southern Methodist University; and Anne Adams, Harvard University). There will then be a break for cookies and lemonade before the MOUG Business Meeting. This will be our final session for the day, but don’t forget to join us at the Elysian Ballroom for a reception celebrating MOUG’s 40th anniversary!

The Wednesday morning plenary will be given by Jean Harden. She will walk us through the University of North Texas’ process of putting recital recordings into their online archive, including permissions, recording procedures, metadata creation and final access for the UNT community. After coffee and tea, there will be three shorter presentations. The first, by Marc Stoeckle, will introduce us to the collection of approximately 40,000 vinyl records held by the University of Calgary Library and how they are being made available online, opening up new possibilities for teaching, learning, and research. Afterwards, Felicia Piscitelli will discuss her CLIR funded project, allowing students with minimal cataloging knowledge to use Sharepoint templates to catalog old and rare imprints from colonial and early Mexico, and how these records were eventually uploaded to OCLC and then Voyager. Lastly, Jennifer Vaughn and David Seubert will demo the DiM cataloging tool, providing MARC records for 78rpm discs from DAHR, with information on the scope of the tool and project and history of its development. The final session for Wednesday will be the annual Discovery Services update from Jay Holloway of OCLC and MOUG’s Reference, Discovery, and Collection Coordinator, Nara Newcomer.

As always thank you to the MOUG Board and the Program Committee for all their work and help this year! It has been a pleasure serving as CEC. Please consider presenting at future MOUG conferences and/or joining the Program Committee. There will be a call for presentation proposals as well as a call for new committee members shortly after the annual conference.

I am excited about this year’s program and I hope you are too. See you there!
MOUG Registration is offered online through the Music Library Association (MLA) conference registration page at http://conferences.blog.musiclibraryassoc.org/register/

This year, there are only registration rates for the full meeting (all day Tuesday and a half day on Wednesday). There are no one-day registration rates. Rates have remained unchanged from last year, including the reduced rates for first-time attendees, students, paraprofessionals, retirees, non-salaried, and part-time employees. Early registration ends December 15, 2017. This is an earlier date than usual, so don’t forget to register! All rates are outlined below, but contact Molly O’Brien at molly.obrien@curtis.edu if you have any questions or trouble registering.

Early registration rates (until December 15, 2017):

- Member full meeting -- $90
- First time attendee, student, paraprofessional, retiree, non-salaried, or part-time full meeting -- $45
- Non-member full meeting -- $120
- Late Registration Rates (after December 15, 2017)
  - Member full meeting = $140
  - First time attendee, student, paraprofessional, retiree, non-salaried, or part-time full meeting = 95
  - Non-member full meeting = $170

Online registration is provided by A-R Editions through the Music Library Association website, and does require login information. There is a non-member category to register for an MLA login without paying for membership. If you have questions or need assistance, please contact the MLA Business Office at mla@areditions.com or 608-836-5825.

YOU ARE CORDIALLY INVITED

To a special reception celebrating the 40th anniversary of The Music OCLC Users Group

Tuesday, January 30, 2017 at 7 p.m. PST

The Elysian Ballroom
918 SW Yamhill St, Portland, OR 97205

Food, cash bar, MOUG memories and more!

Please RSVP at http://tinyurl.com/MOUGat40RSVP
Tuesday, January 30, 2018

7:30 am – 12:30 pm  Registration
8:45 am – 9:00 am  Welcome
9:00 am – 9:45 am  The Life-Changing Magic of OpenRefine: The Open-Source Art of Data Decluttering and Organization
Maristella Feustle (University of North Texas)
9:45 am – 10:15 am  Engaging in Small Data Rescue
Anna Kijas (Boston College)
10:15 am – 10:45 am  Coffee & Tea
10:45 am – 11:15 pm  Acquiring New Music from Unconventional Sources: PDF Copies in the Library
Chuck Peters (Indiana University)
11:15 am – 12:00 pm  21st Century Tools for 18th Century Scores and Imprints
Barbara Strauss (Moravian Music Foundation)
12:00 pm – 2:00 pm  Lunch (on your own)
2:00 pm – 3:45 pm  Ask Everything: Combining Hot Topics, Ask OCLC, and Ask LC
3:45 pm – 4:00 pm  Break (Cookies & Lemonade)
4:00 pm – 5:30 pm  MOUG Business Meeting
7:00 pm -  Reception at Elysian Ballroom

Wednesday, January 31, 2018

8:00 am – 9:00 am  Registration
9:00 am – 9:45 am  College of Music Recordings at the University of North Texas
Jean Harden (University of North Texas)
9:45 am – 10:15 am  Coffee & Tea
10:15 am – 10:35 am  Merging a Vinyl Record Collection Digitally and Physically: New Opportunities for Teaching, Learning, and Research to Connect Academic Library Users
Marc Stoeckle (University of Calgary Libraries and Cultural Resources)
10:35 am – 10:55 am  A Metadata “Connexion” from Sharepoint to WorldCat
Felicia Piscitelli (Texas A&M University)
10:55 am – 11:15 am  DAHR to MARC: Leveraging Existing Discographic Data to Expedite Cataloging
David Seubert (University of California, Santa Barbara), Jennifer Vaughn (Radio Free Europe/Radio Liberty)
11:15 am – 12:00 pm  Discovery Services Update
Jay Holloway (OCLC), Nara Newcomer (University of Missouri-Kansas City)
Szabo Appointed Chair, Gray-Little, Sidorko Take Seats on OCLC Board

John F. Szabo, City Librarian of the Los Angeles Public Library, was formally appointed Chair, and Bernadette Gray-Little, Chancellor Emerita at the University of Kansas, and Peter Sidorko, University Librarian at The University of Hong Kong, took their seats on the OCLC Board of Trustees during the board’s November meeting. Gray-Little, who had previously served on the board from 2009–2014, was appointed to the board by the Board of Trustees. Sidorko was elected to the board by OCLC Global Council in March 2017. There are currently nine librarians from six countries serving on the 14-member OCLC Board of Trustees.

John F. Szabo served as an OCLC Global Council Delegate before he was elected to the Board of Trustees by Global Council in April 2014. He replaces Sandy Yee, Dean (retired), Wayne State University Library System, as Board Chair. Yee served as Board Chair from 2012–2017. Yee will continue to serve as a member of the board.

Bernadette Gray-Little is Chancellor Emerita, the University of Kansas, where she served from 2009–2017. While Chancellor, Gray-Little was named to the Board of Directors of the Association of American Universities (AAU) and to the board of the Association of Public and Land-grant Universities (APLU), which she chaired. She served as a member of the National Science Foundation Advisory Committee for Social, Behavioral, and Economic Sciences. Prior to becoming KU’s 17th Chancellor, Gray-Little held leadership positions at the University of North Carolina–Chapel Hill, including Executive Vice Chancellor and Provost, Dean of Arts and Sciences, and Executive Associate Provost. She was a faculty member in the Department of Psychology. Gray-Little earned her B.A. from Marywood College and an M.S. and Ph.D. from Saint Louis University. She was a Fulbright Fellow, a Social Science Research Council Fellow, and received a Ford Foundation Senior Scholar Fellowship through the National Research Council.

Peter Sidorko has enjoyed a career in academic libraries spanning over 30 years, and is currently the University Librarian at The University of Hong Kong (HKU). In this position he has full responsibility for leading and directing all aspects of the HKU Libraries network of six libraries. Sidorko is a past Chair of the Joint University Librarians Advisory Committee (JULAC), a forum to discuss, coordinate, and collaborate on library information resources and services among the libraries of the eight tertiary education institutions funded by the University Grants Committee in Hong Kong. He is also the Chair of the Board of Directors of the JULAC Joint Universities Research Archive, the company established to govern JURA, a collaborative print storage repository. Sidorko was President of the Hong Kong Library Association, serving from 2011–2012. He is a member of the Board of Directors of CLOCKSS; a past Chair of the Asia Pacific Regional Council Executive Committee of OCLC (2013–2014); a delegate of the OCLC Global Council (2011–2015); Vice-President/President of the OCLC Global Council (2015–2017); a former Board member of the Networked Digital Library of Theses and Dissertations (NDLTD); a member of the Elsevier Asia Pacific Library Advisory Board (ALAB) (2014–); a member of the Wiley Publishing Asia Pacific Library Advisory Board, (May 2016–); and a member of the Steering Committee of the Pacific Rim Research Libraries Alliance (PRLA, 2011–).

Two members completed their terms on the OCLC Board of Trustees: Berndt Dugall, Direktor a.D./Librarian at Universität Frankfurt’s Universitätsbibliothek Johann Senckenberg (Frankfurt am Main, Germany); and Loretta Parham, CEO and Director of the Atlanta University Center Woodruff Library, an independent academic library for the shared benefit of four HBCUs (historically black colleges and universities).
On September 9, 2017, OCLC installed changes related to the OCLC-MARC Update 2017. This update implements MARC 21 Bibliographic and Holdings format changes announced by the Library of Congress in MARC 21 Updates Number 23 (November 2016; http://www.loc.gov/marc/marc21_update23_online.html) and Number 24 (May 2017; http://www.loc.gov/marc/marc21_update24_online.html), as well as all MARC codes announced by the Library of Congress between June 2016 and May 2017. Details of the 2017 Update are available in OCLC Technical Bulletin 267, which is available at https://www.oclc.org/support/services/worldcat/documentation/tb/267.en.html, including:

- New code “n” in Bibliographic Leader/18 (Descriptive cataloging form; “Desc”) is defined for “Non-ISBD Punctuation Omitted.”

- Bibliographic format Score 008/20 (Format of Music; “FMus”) has new code “p” for “Piano Score,” code “b” redescribed and renamed “Miniature or Study Score;” and codes “I” (Condensed score), “k” (Vocal score), “l” (Score), and “z” (Other) redescribed.

- Bibliographic field 028 has been redefined and renamed “Publisher or Distributor Number,” has First Indicator renamed “Type of Number,” has First Indicator code “1” (Matrix Number) redescribed, has First Indicator “3” renamed to “Other Music Publisher Number,” has First Indicator code “4” renamed “Video Recording Publisher Number,” has a new First Indicator code “6” for “Distributor Number,” has subfield $a renamed “Publisher or Distributor Number,” and has subfield $b (Source) redescribed. There have been corresponding clarifications to Bibliographic field 037.

- Bibliographic field 340 (Physical Medium) has new subfield $g defined for “Color Content.”

- Bibliographic field 382 (Medium of Performance) has new subfield $3 defined for “Materials Specified.”

- Bibliographic field 647 has been defined for “Subject Added Entry -- Named Event.”

- Bibliographic field 885 has been defined for “Matching Information.”

- New subfields $0 (Authority Record Control Number or Standard Number) have been defined for many existing Bibliographic fields.

- Subfield $4 has been renamed “Relationship” consistently throughout the Bibliographic format.

- Subfield $6 (Linkage) has been defined in over 230 Bibliographic fields where it has been defined by MARC 21 and in corresponding local OCLC fields.

- Subfield $8 (Field Link and Sequence Number) has had the new Field Link Type “u” defined for “General Linking, Type Unspecified” in both Bibliographic and Holdings records.

- New Holdings field 347 “Digital File Characteristics” is defined.

Additionally, OCLC has validated MARC codes announced in fourteen LC Technical Notices (http://www.loc.gov/marc/marcginf.html#naa) issued between June 2016 and May 2017. OCLC has also converted all existing Bibliographic fields 260 (Publication, Distribution, Etc. (Imprint)) subfield $d (Plate or Publisher's Number for Music (Pre-AACR2)) to field 028 and will make field 260 subfield $d obsolete.

Although MARC 21 Authority Format changes from Updates No. 23 and No. 24 are documented in Technical Bulletin 267, the Authority record changes will be implemented not at this time but instead at a future date in coordination with the Library of Congress and the Name Authority Cooperative (NACO) of the Program for Cooperative Cataloging (PCC). LC, NACO, and OCLC will make announcements at that future date.
OCLC and Internet Archive (https://archive.org/) are working together to make the Archive’s collection of 2.5 million digitized books easier to find and access online and through local libraries. OCLC will process metadata from the Internet Archive for its digital collection, matching to existing records in WorldCat, the world’s most comprehensive database of information about library collections, or adding a new record if one does not exist. The WorldCat record will include a link leading back to the Archive.org record. From there, searchers can examine or potentially borrow the related digital item. Internet Archive will also add a link from its records to WorldCat.org, the online resource that makes it possible for searchers to quickly and easily find and access resources in libraries nearby—and worldwide. Read the Internet Archive blog post at http://blog.archive.org/2017/10/12/syncing-catalogs-with-thousands-of-libraries-in-120-countries-through-oclc/ for more about this collaboration.

Academic Library Impact

ACRL and OCLC announce the release of Academic Library Impact: Improving Practice and Essential Areas to Research (http://www.ala.org/acrl/files/publications/whitepapers/academiclib.pdf). Developed for ACRL by OCLC Research, this valuable resource investigates how libraries can increase student learning and success and effectively communicate their value to higher education stakeholders. The full report is freely available for download on the ACRL website. More information is also available from the OCLC Research website (http://www.oclc.org/research/themes/user-studies/acrl-agenda.html). Now more than ever, academic libraries are being asked to demonstrate value to their institutional stakeholders, funders, and governance boards. Academic Library Impact builds on ACRL’s 2010 Value of Academic Libraries: A Comprehensive Research Review and Report and the results of the subsequent Assessment in Action program. It demonstrates how libraries are now measuring library contributions to student learning and success, and recommends where more research is needed in areas critical to the higher education sector such as accreditation, student retention, and academic achievement. This action-oriented research agenda includes:

- a report on all project phases and findings;
- a detailed research agenda based on those findings;
- a visualization component that filters relevant literature and creates graphics that can communicate library value to stakeholders;
- a bibliography of the literature analyzed; and
- a full bibliography of the works cited and reviewed.

Led by Lynn Silipigni Connaway, Ph.D., OCLC Senior Research Scientist and Director of User Research, all components were produced in partnership with OCLC staff and partners including William Harvey, Vanessa Kitzie, Stephanie Mikitis, and Dale Musselman. The components include analyses of library and information science (LIS) and higher education literature, focus group interviews and brainstorming sessions with academic library administrators at different institution types within the United States, and individual interviews with provosts. Building on established best practices and recent research, Academic Library Impact clearly identifies priority areas and suggests specific actions for academic librarians and administrators to take in developing programs, collections, and spaces focused on student learning and success. It includes effective practices, calls out exemplary studies, and indicates where more inquiry is needed, with proposed research designs. It identifies the next generation of necessary research to continue to testify to library value. This new report is a significant milestone for ACRL’s Value of Academic Libraries initiative and for the profession. The report is now available as a free PDF for download, and a print edition for purchase will be available through the ALA Store in October 2017. A companion online tool, “Visualizing Academic Library Impact: The ACRL/OCLC Literature Analysis Dashboard” (http://experimental.worldcat.org/valresearch) helps librarians and researchers filter the existing literature for studies most relevant to their research interests and visually explore the literature and other data in the form of charts and graphs.
Not Classified Information

Question: I have noticed the 090 field is now always replaced with 050_4 in the records we add to OCLC. (Well almost always. OCLC #915137360 was input back in July 2015 and still has field 090 in the master record.) Is this a new/preferred practice, even for non-PCC libraries? I’m asking because if this is the case, we will have to update our cataloging policies for call numbers.

Answer: The issue of 050/090, 082/092, and 060/096 goes all the way back to the beginnings of what is now MARC 21 in the 1960s, when the format was literally still USMARC and was largely still the province of the Library of Congress. Until 1982, the 050, 060, and 082 Second Indicators for “Source of Call/Classification Number” were undefined, so there was no way to indicate that a number had been assigned by an agency other than LC or NLM. OCLC’s 09X locally-assigned call number fields were defined out of necessity so that OCLC participants could enter call numbers. This was also still the era of printed catalog cards and the 09X fields were the mechanism by which to generate properly formatted call numbers on cards and labels. In recent years, OCLC has been making a deliberate effort to bring OCLC-MARC more closely into alignment with MARC 21 proper. In this post-catalog card world, such an effort makes increasingly more sense and should theoretically make any transition to a post-MARC environment that much smoother. Our ongoing revisions to Bibliographic Formats and Standards (BFAS) have included stating preferences for using the standard call number fields (050, 060, 082) over the locally-assigned fields (090, 092, 096). For at least the past decade, OCLC has been transforming most 090s into 050s, 092s into 082s, and 096s into 060s whenever a record is added to WorldCat or is replaced. There are cases where these transformations don’t happen automatically and I suspect that #915137360 may be one of those. You’ll notice that the 090 in that record contains a subfield $f, which is not defined in field 050. My guess is that our conversion algorithm chooses simply not to deal with 09X fields containing subfields $e and/or $f, out of an overabundance of caution. Fields 090, 092, and 096 are still valid and usable in WorldCat. In most cases, the system will automatically change these fields to their proper MARC 21 equivalents, so you really needn’t feel obligated to change your local practices or workflows in this regard.

Spineless Titles

Question: I have been through the 245, 246, and 740 guidance and examples in your book as well as LCRI 21.30J, but I'm still unsure about what to do in my exact situation. I have a sound recording with no collective title, containing two works. Each work is generically titled, and each work title is presented in two languages:

245 00 Generic title A = $b Generic parallel title A ;
Generic title B = Generic parallel title B / $c SOR.

The guidance and examples tell me not to bother making 740s for Generic title B or Generic parallel title B. But do I make a 246 for Generic parallel title A, even though it is no more distinctive than the titles for which I will not bother making 740s?

Answer: My initial inclination was to not create field 246 for Generic parallel title A, either. The way that RDA 2.3.3 on Parallel Title Proper is worded suggests no 246. For serials and rare serials, it suggests recording all parallel titles proper in field 246 (among other things), but the instruction for monographs doesn’t mention 246. On the other hand, it might make sense to err on the side of creating a 246 21 for good measure to allow access for that title with other access points such as names. Think I’d go with that.
Questions & Answers

**Condensation Trail?**

**Question:** Can we still use “close score” code “g” in the Format of Music field when cataloging hymnals under RDA? It looks like “condensed score” code “e” is now preferred instead of “close score” but the OCLC definition doesn’t seem to fit hymnals: “Orchestral or band music that has been reduced to a few staves.” Such things that I might have called a “close score” in AACR2 cannot be called a “condensed score” because it is in its original form and has not been reduced from something for a larger ensemble.

**Answer:** Here’s the short answer. MLA BP 7.20 offers guidance in the coding of the Music 008/20 and 006/03. Neither code “e” nor “g” should now be used for current cataloging. Code “i” for “condensed score,” which was re-defined as part of MARC 21 Update No. 23 in November 2016, sounds like the correct code. Its new definition is: “Score in which the number of staves is reduced to two or a few, generally organized by instrumental sections or vocal parts, and often with cues for individual parts. Sometimes called: Reduced score, Short score.” As I read that, only the number of staves has been reduced/condensed; the music itself has not been arranged/reduced from a larger ensemble to a smaller one. The saga of the Music 008/20 Format of Music (FMus in its OCLC mnemonic) is long, convoluted, sad, and perplexing. The poor little one-character code has been belittled, bent, battered, and broken. Believe it or not, the original 1976 Music: A MARC Format defined only seven codes in the element, essentially the current codes “a” through “e”, blank, and “n” for “not applicable.” Soon enough the need for “z” (“Other”) was apparent and it’s been downhill ever since. As I’ve pointed out numerous times in the past (most recently in MOUG Newsletter no. 122 (June 2016) page 11, “FMusing Confusing,” not yet available online), the Content Designator History for the Music 008/20 in MARC 21 (http://www.loc.gov/marc/bibliographic/bd008m.html) rivals that of any other 008 element and it is far from comprehensive, with its earliest entry dating back only to 2009. Interestingly, those seven original codes don’t even correspond to the informal list of types of scores that appears in AACR1 246A. Catalogers didn’t know from controlled vocabularies in those days. The disconnect between Format of Music MARC codes and how our cataloging instructions tell us to describe notated music has grown increasingly worse. The final iteration of AACR2 included nine Specific Material Designations in 5.5B1 and the current equivalent list in RDA 7.20.1.3 has eleven terms. Just try to compare those eleven RDA terms with the now sixteen MARC codes, I dare you. Depending upon how you look at it, the 2015 definition of MARC field 348 for Format of Notated Music has the potential to either cut through the clutter or add redundancy. Fortunately, the MLA Best Practices for RDA 7.20 (the instruction that gave rise to 348) incidentally gives us relatively clear guidance about which 008/20 codes to use, limiting us to only ten of the defined values. RDA BP 7.20 associates “close score” with the controlled term “condensed score” and MARC code “i”. The definitions of the various codes and their terms remain in flux, with MARC 21 Update No. 23 (November 2016) having redefined five of the existing codes (including that for “condensed score”) and adding a new one (“p” for “piano score”). As the fiddling continues, we can hope that the codes, terms, and definitions will fall into better alignment and that the MLA Best Practices will help us keep it all straight.
Questions & Answers

Content Designation

Question: We are adding contents notes to things that formerly could not have them due to limitations on record length. We’ve run across some multivolume sets. For readability, we use a separate 505 for each volume. Sometimes, we do not have all the volumes, so put in 505s only for those we do have. In such a situation, should the first indicator be 0 or 1? Each 505 is complete, arguing for 0. But we don’t make all the 505s needed to cover the entire manifestation, arguing for 1. Reading the 505 instructions in BFAS, the possibility of multiple 505s does not appear to have been considered. Any advice? Is there a practice out there?

Answer: Although a contents note may be broken up into multiple 505 fields, we can still think of the 505s collectively as a single bibliographic note. Hence, only the first 505 would have a display constant covering the entire set of 505s that follow. If not all of the volumes are available for analysis, that first 505 would have its First Indicator coded “1” for “Incomplete contents.” The remaining 505 fields would have First Indicator “8” so that no display constant would be generated. At least that’s how I think of it.

Talking in Code

Question: I recently cataloged a CD-ROM containing MP3 files on OCLC #1002076045. Following instructions in BFAS for File (at code h: “Electronic resources that are primarily sounds are usually coded for the Type of the most significant aspect (musical or nonmusical sound recording). In such cases, the Computer File 006 is coded for the electronic aspect of the resource, including the File element being coded h for sounds.”), I have cataloged this on the sound recordings workform, with an added 006. Is this procedure still in effect? If so, do I need to code the Form element (q) in the 006 if it is already coded in the Fixed Field? I supplied two 007 fields, one for the sound aspect, one for the electronic. Is it correct to have both? In my 300 field, I gave the term “audio disc.” This seems to be in keeping with Example 51 in your 2008 Sound Recordings Cataloging Workshop Examples document. (I realize that was pre-RDA.) Is “audio disc” the correct term to use here (as opposed to “computer disc”)? Following on the above point, in the 337 field I gave the term and code for “computer,” believing that audio would be incorrect. Similarly, in the 338 I gave “computer disc” rather than “audio disc.” I’m having trouble resolving the cognitive dissonance brought on by the discrepancy between my 300 and 338 fields. Should I have given “audio” in the 337, and “audio disc” in the 338?

Answer: A few of your questions are addressed in the “MP3 CD” category of the Supplements to Best Practices for Music Cataloging Using RDA and MARC21 (http://c.ymcdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/BCC_RDA/Supp_RDA_Best_Practices.pdf), which is on page 6 of the current Version 1.7. Your 300 would begin with “1 audio disc, your 337 subfield $a would be “audio”, and your 338 subfield $a would be “audio disc”. The chart also advises on other elements you didn’t ask about but may want to include. The guidance in BFAS Fixed Field “File” (http://www.oclc.org/bibformats/en/fixedfield/file.html) recommending Type “i” or “j” as appropriate remains correct. Redundant though it may be, the “Form” elements in the Fixed Field and any 006 fields should agree with each other. The Sound Recording 007 field would be more important and convey more information, but an Electronic Resource 007 field could also be included.
Questions & Answers

Suspicious Characters

Question: I am working on a contents note that has a part of a title in some sort of phonetic alphabet. The part in question looks like this: “[s???n], [s???n], [s???n], [s???n].” I am not sure how to transcribe that into letters that the software will accept. Can I actually do this, or do I have to try to use different characters and describe what I have in the note? I am not at all certain as to how to describe it either.

Answer: My assumption here is that each of those question marks represents a character in the phonetic alphabet that you refer to. If you are cataloging under RDA, you should look at RDA 1.7.5 and especially its related LC-PCC Policy Statement (or AACR2 1.0E and its LCRI) regarding how to represent symbols and characters that can’t be reproduced by the available facilities. (Given that OCLC has implemented all of Unicode, you could theoretically try to identify and include the symbols, but I would not recommend that at all.) In either the RDA or AACR2 context, here are my suggestions. If the title can actually be read, that is, the title has a spoken or written (English?) equivalent that you can discern by sounding out the phonetic symbols, that sounding out of the title can be substituted in brackets for the title as it appears, with an explanation that the actual title includes phonetic symbols. For instance, if the string “[s???n]” would actually be pronounced as the English word "screen," record the word "screen," and so on with an explanation along the lines of "title appears as phonetic symbols.” If that first option doesn’t apply or is not feasible, if there is something descriptive or representative that can be said about what the title is trying to say, that could be used as the title, in brackets. For both the first option and this option, looking at the chapter, etc. represented by the title could be most useful, as the title, its meaning, and/or its intention might be explained in the text. In case there's nothing substantive and meaningful you can discern or describe about the title, the final resort would be to substitute a cataloger-supplied bracketed explanation of something general, such as "[Title in which most characters are phonetic symbols]."

Outside the Lines

Question: I’m wondering how other people might be handling the Amazon reprint barcodes that pop up. I have a CD with two different barcodes, one on the CD, one on the insert. They have no corresponding printed number, and when they are scanned come up as “EX1qbd3” and “LE37kyj.” This is a CD originally published by Dune Records, manufactured five years later by Amazon. There is another, more standard, barcode on the container for the UPC.

Answer: It was easy to miss, but in the MARC Bibliographic Update No. 23 (November 2016), which was part of the OCLC-MARC Update 2017 implemented in September 2017, there were some coordinated changes to Bibliographic fields 028 and 037. Field 028 now has a new First Indicator value “6” for “Distributor Number,” among other changes. Field 037 has had several adjustments made in its definitions, notably that of subfield $a, which now reads: “Numbers such as distributor, publisher, or vendor numbers for resources other than music, music-related, or audiovisual materials are also recorded in this subfield.” The 037 field definition has also changed to include the following:

- The ISBN, ISSN, and publisher’s and distributor’s numbers for sound recordings, printed music, other music-related material, and video recordings are not carried in this field; they are contained in fields 020 (International Standard Book Number), 022 (International Standard Serial Number), and 028 (Publisher and Distributor Numbers), respectively. In addition, other standard numbers or codes published on an item are not accommodated in this field; they are contained in field 024 (Other Standard Identifier).

These revisions seem to be steering music and AV catalogers toward 028 (and elsewhere) for most numbers associated with those materials. It’s hard to know exactly what bibliographic significance these Amazon numbers might have, particularly (at least to my mind) seeing that there are no associated printed numbers. Call me old school, but a number printed alongside a barcode lends that barcode an air of respectability, solidarity, perhaps even significance. Without an accompanying number, a barcode exudes ephemerality, impermanence, insignificance. It appears to be just a row of meaningless lines. This is my problem, and I urge you to apply whatever you know about these barcodes to your own cataloger’s judgment regarding how meaningful they are. If you judge them to have bibliographic significance, I would recommend including them in 028 fields with First Indicator “6” and subfield $b “Amazon.” Otherwise, let those lines of varying widths blur together and ignore them.
Notes
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