The new MOUG logo, which members voted on in last fall’s election and which was formally revealed at the annual meeting in February, makes its first appearance in this issue of the Newsletter. The version here, of course, is the black and white version. The full color version may be seen on the MOUG website. The logo was created by Katie Buehner, Head of the Rita Benton Music Library at the University of Iowa. I thank Katie for generously giving of her time and artistic talent.

The unveiling of the new logo was just one of many memorable moments from the 2019 MOUG meeting in St. Louis. Summaries of the program sessions and the minutes from the business meeting may be found elsewhere in these pages. I offer heartfelt thanks to all of our presenters for their participation, and to the members of the Program Committee for assembling the program. I also congratulate Continuing Education Coordinator Rahni Kennedy for his expert leadership of the Program Committee and for serving as a most gracious and effective meeting host.

OCLC provided generous support for the meeting, not least through the attendance of Jay Holloway, public services liaison to MOUG (this was Jay’s third consecutive MOUG meeting, and the MOUG Board is grateful for this ongoing relationship); and Jay Weitz, liaison to the MOUG Executive Board. As usual, OCLC also provided printed programs and folders for meeting attendees, saving MOUG the considerable expense of providing them ourselves.

I gratefully acknowledge the ongoing support of the Music Library Association. Convention Manager Wendy Sistrunk and Assistant Convention Manager Andrew Justice provided invaluable assistance prior to and during the meeting. Jim Zychowicz and his staff in the MLA business office once again managed the online registration process.

At the conclusion of the meeting three Board members completed their terms of service: Past Chair Casey Mullin (Western Washington University); Past Treasurer Tomoko Shibuya (Northwestern University); and Reference, Discovery and Collection Coordinator Nara Newcomer (University of

(Continued on page 3)
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: Ann Shaffer, Knight Library, University of Oregon, Eugene, OR 97403-1299.

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 Jacob Schaub, MOUG Treasurer, Anne Potter Wilson Music Library, Vanderbilt University, 2400 Blakemore Ave., Nashville, TN 37212. (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 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
MOUG is currently seeking a new Fundraising Coordinator. If you have experience raising funds for any type of organization, please consider applying for this important position. A position description and application instructions may be found elsewhere in this newsletter. I thank Steve Luttmann (University of Northern Colorado) for serving as MOUG’s first Fundraising Coordinator. Appointed in 2015, Steve contributed not only his time and talent but his treasure as well, giving generously to MOUG from his own funds. (Lest I deter any applicants, donation of one’s own funds is not a requirement of the position.)

MOUG is also seeking a Social Media Coordinator (SMC) to succeed Michelle Hahn. Michelle has continued to function in this capacity, having initiated prior to her election to the Board some social media efforts with OLAC. These will be coming to an end sometime during the summer. The Board would like to have a new SMC in place at that time, so that Michelle may focus her time and energies on her duties as Vice Chair. Please see the position description elsewhere in these pages. If you have a social media presence, please consider applying.

As the summer months are now upon us, I hope that you will be able to take some time for rest and relaxation. The work of MOUG will continue, though, as our committees and officers carry out their duties. In my September column, I’ll have updates from the Board’s meeting in Columbus, among other matters. Until then, happy summer!

From the Chair

(Continued from page 1)

Missouri–Kansas City). Each of them served with dedication and enthusiasm. They are succeeded by equally dedicated and enthusiastic individuals: Michelle Hahn (Indiana University–Bloomington) as Vice Chair; Melissa Moll (University of Iowa) as Treasurer-Elect; and Monica Figueroa (University of North Carolina–Chapel Hill) as RDC Coordinator.

Members of the Program Committee for the 2020 meeting in Norfolk, Virginia have been appointed. They are Clara Burns (University of Colorado Boulder), Enrique “Ricky” Caboverde (Florida International University), Matthew Ertz (University of Louisville; Reference, Discovery and Collection Committee representative, ex officio), and Daniel Ray (University of Virginia), with CEC Rahni Kennedy serving as Chair. The Committee is in the process of identifying topics and presenters. If you would like to give a presentation, or have an idea for a presentation topic, please reach out to Rahni. See page 2 of this publication for contact information.

The Nominating Committee is at work preparing the slate of candidates for the 2019 election. Members of the committee are Rebecca Belford (Oberlin University), Chair; Kenneth Kauffmann (Rider University); and Michelle Hahn (Indiana University–Bloomington), Board representative. This year we will be electing a Continuing Education Coordinator and a Secretary/Newsletter Editor.

I want to announce that the election has been permanently moved forward on the calendar. Until recently, the election began in late-October and concluded three weeks later. Beginning this year, the election will open on or near September 15. The length of the balloting period will remain the same (three weeks). After the 2018 election, which was conducted in September to accommodate a ballot proposal concerning the membership dues, the Board decided to retain the earlier timeline for future elections. This will avoid the confusion of periodically shifting the election when dues proposals are included on the ballot, so that the Treasurer can implement changes for the renewal cycle immediate following. Additional notices of the new election timeline will be made prior to and during this year’s election.

The Board recently created an Oral History Coordinator position and appointed Autumn Faulkner (University of Michigan) as its first incumbent. This position reports to the Board and is responsible for collecting oral histories from MOUG members. Autumn will manage all aspects of MOUG’s oral history initiative. Additional information will be forthcoming on MOUG-L and the MOUG website.
MOUG Seeks Social Media Coordinator

The Music OCLC Users Group (MOUG) invites applications for Social Media Coordinator (SMC). The successful candidate will edit, maintain, manage, and shape the ongoing development of the social media presence of the Music OCLC Users Group 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 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; has primary responsibility for keeping MOUG’s social media outlets up to date, which includes technical maintenance and trouble-shooting; and 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 semiannual 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 through the end of the 2020 MOUG meeting. From that point forward, reappointment occurs 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 MOUG Chair Alan Ringwood. Comments and suggestions regarding the expansion and development of new and current MOUG social media outlets are welcome in the cover letter. Applications will be accepted until the position is filled.
MOUG Seeks Fundraising Coordinator

The Music OCLC Users Group (MOUG) invites applications for Fundraising Coordinator. The Fundraising Coordinator is responsible for organizing and executing MOUG’s fundraising activities. The Fundraising Coordinator is responsible to the MOUG Board. This is an unpaid volunteer position.

Responsibilities:
Manage all aspects of fundraising for MOUG, including but not limited to identification of sources of funding, solicitation of potential donors, and acknowledgement of donations. Fundraising may be directed towards the establishment of an endowment for the Ralph Papakhian Travel Grant, MOUG’s general funds, or other needs as determined by the MOUG Board. Specific fundraising initiatives will be developed in consultation with the Board, the Program Committee, and other MOUG officers and committees. Advise the MOUG Board as to the feasibility of external/outsourced support for fundraising activities. Communicate with the membership as appropriate via the MOUG Newsletter and Listserv. Submit semiannual reports to the MOUG Board.

Required qualifications:
Broad knowledge of MOUG and its mission. Ability to think creatively in developing fundraising initiatives. Demonstrated enthusiasm in regards to fundraising and/or donor relations. Excellent interpersonal skills. Demonstrated excellent written and verbal communication skills. Current MOUG membership at time of appointment and throughout one’s tenure in the position.

Preferred qualifications:
Demonstrated experience raising funds for any type of organization (e.g., library, charity, church).

Term of office:
The successful candidate will serve an initial term through the summer of 2020. From then on, reappointment occurs 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 MOUG Chair Alan Ringwood. Applications will be accepted until the position is filled.
The Executive Board of the Music OCLC Users Group (MOUG) is honored to name Gary Strawn (Northwestern University Libraries) as the sixteenth recipient of MOUG’s Distinguished Service Award. This award was established to recognize and honor those who have made significant professional contributions to music users of OCLC. The MOUG Executive Board selects recipients based on nominations received from the membership. The Board thanks Casey Mullin and Morris Levy for liberally contributing to this award letter.

Gary is well known in the broader cataloging community for his tireless efforts to develop tools that streamline the creation, enhancement, and manipulation of library metadata in the OCLC environment. An early instance of this is CLAAR, a program that ran alongside the NOTIS library management system and greatly assisted with authority control.

More recently, Gary was appointed Chair of the Program for Cooperative Cataloging Acceptable Headings Implementation Task Group in 2012. In that role, he developed specifications for the phased conversion of the LC-NACO Authority File to RDA compliance. As a result, over 800,000 authority records were algorithmically updated and enhanced, including many thousands of music name-title records.

Subsequent to his work for the PCC task group, Gary developed the Authority Toolkit. The Authority Toolkit facilitates the creation and enhancement of robust authority records of all kinds, increases discoverability of authority data by an order of magnitude, and drastically reduces the potential for human error. Gary’s most recent accomplishment is the Music Toolkit, which employs an algorithm, developed in collaboration with the Music Library Association’s Vocabularies Subcommittee, that generates faceted terms based on Library of Congress Subject Headings and coded data in MARC bibliographic records.

Those who know and have worked with Gary are quick to acknowledge his intelligence, strong work ethic, good humor, and generosity. D. J. Hoek, Associate University Librarian for Research & Engagement at Northwestern University Libraries, writes, “When I started working at Northwestern, I found Gary to be every bit as clever and helpful as CLAAR was, plus he was funny and knew a lot about music. In the years since, I’ve seen Gary again and again apply his smarts and energy to solving problems, operating in a perpetual state of productivity that, in turn, has made libraries—and those of us who work in libraries—more productive. While Gary’s record of innovation and creativity is remarkable in itself, even more impressive is how freely he has shared his inventions and expertise.” Tomoko Shibuya, Music Metadata Librarian at Northwestern University Libraries, notes that Gary “is open minded, passionate about his toolkits, and welcomes questions about his software and suggestions to improve them.”

Gary has been a friend to technical services librarians for decades, and his collaborations with the music cataloging community are commendable. Although Gary is not a music specialist, his interest in music, indefatigable service ethic, and keen programmer’s mind have inspired him to actions that have transformed the environment in which music catalogers now thrive. His efforts have saved the music cataloging community countless hours of effort. We are grateful to Gary for his time, ideas, and collaborative spirit.
Thank you to outgoing RDC Coordinator Nara Newcomer, for all her work over the past two years. In fact, Nara has enjoyed this work so much that she has (thankfully) volunteered to serve as RDC Committee member—a huge win-win for the MOUG community!

Thank you also to OCLC for once again sending Jay Holloway (Product Manager, Delivery Services at OCLC) to the 2019 MOUG Annual Meeting. Jay participated in several activities, including delivering presentations on WorldCat Interface Design and WorldCat Discovery Updates with Nara and Jay Weitz (slides at http://musicoclcusers.org/meetings/meeting-presentations/2019-presentations/), facilitating a productive, post-meeting brainstorming session with a small group of MOUG attendees, and leading an active discussion of WorldShare Management Services updates (via WebEx) at the WMS Interest Group meeting. Jay continues to work with MOUG as our OCLC discovery and public services liaison, and we remain grateful for his support and advocacy.

As a reminder, the RDC Committee’s work centers on OCLC’s public-facing discovery, reference, and collections-related products and services; this includes investigating issues as well as compiling and advocating for suggestions and improvements. The RDC Committee also develops content on the Discovery, Reference, and Collections section of the MOUG website and provides input to MOUG’s Program Committee. Thank you in advance to members Matt Ertz, Heather Fisher, Marty Jenkins, Suzanne Lovejoy, Nara Newcomer, and Emily Vickers for their work!

I encourage everyone to sign on to OCLC’s Community Center. OCLC uses the Community Center as an important place to gather input and share information. 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. I look forward to serving the MOUG membership as Reference, Discovery, and Collection Coordinator and always invite your suggestions and input.

Feel free to email me at monica@unc.edu.

“Vine” by Colleen Wilson from the Noun Project
Jim Soe Nyun and Kurt Hanselman, both of the University of California, San Diego, addressed challenges of meeting a commitment to title-level cataloging for e-resource packages and steps they have taken at UCSD to make needed improvements to records and provide that access. As they note in their abstract, “the immense scale of some of the larger resources, frequently thousands to tens of thousands individual titles, precludes patient traditional cataloging strategies that would make every record perfect; instead, ways need to be developed to make what improvements are possible when processing titles in larger batches. The Music & Media Metadata Unit of the University of California, San Diego’s Metadata Services Program has taken an active interest in developing ways to make improvements to these catalog records and share our cataloging work with the larger cataloging community.”

Depending on the institution, strategies used for e-resource access may include cataloging the package and directing users to the native interface, relying on an external knowledgebase, or loading vendor or harvested OCLC records into the ILS. Title-level records from these sources in an ILS vary greatly in quality. Jim and Kurt acknowledge that while “some records are great,” quite often they are not. Unedited records can create problems in the OPAC, and while records can be mitigated with local cleanup, when post-load record improvements are made only within the local ILS, it limits collaborative cataloging. Further impediments to shared cataloging include the volume of titles, data silos, competing priorities amidst varying levels of administrative support, and catalogers’ discomfort with a “perfect” record as an unattainable goal when working with records at this scale.

At UCSD, they developed a batch metadata processing workflow that improves record quality in both OCLC and their local catalog. Jim and Kurt focused on the first three of five stages: 1) harvesting records from OCLC, 2) global MarcEdit changes, and 3) global Connexion changes and master record replaces. They note glitches that happens during records’ round trip journey out and back in to Connexion: headings get uncontrolled, the OCLC Bib File Reader plugin in MarcEdit corrupts MARC field 007, and other oddities. However, they offer workarounds.

Stage 1: Harvesting records. They use a KBART [“Knowledge Bases and Related Tools”] file in OCLC’s Collection Manager to generate a batch search for OCLC#____ not li:CUS. After reviewing failed searches and cleaning up any erroneous information, the file is ready for MarcEdit.

Stage 2: Global MarcEdit changes. The only changes made during this stage are those that are appropriate for the OCLC master record. Using MarcEdit’s Task List feature, they make the following edits:

- Fix corrupted 007 field: replace any missing $d characters with | [vertical pipe]
- Fix 008/20 fill character: change black box to “u”
- Fix Lang (008/35-37) code: change to “zxx” for instrumental music
- Add “composer” designator to 100s that do not already have it; deduplicate if needed
- Provider neutral cleanup: delete provider-specific series information such as “Classical scores library”; remove field 856 with proxy strings; add URLs back by hand to records left without any URLs

Jim and Kurt provide their MarcEdit regular expressions needed for these tasks in their slides. After task lists are run, they make some record-by-record edits using find and replace, including: adding “1 online resource” to field 300, searching names in 100 versus NAF form, correct the 337/338 fields to values for online resources, check indicators in 856, check “o” value present in Form (008/23), and fix bad characters. Once all edits are made, the records are saved back to a Connexion file.

Stage 3: Global Connexion changes and master record replaces. Their “übermacro” controls all controllable

(Continued)
headings, maps $4 relator codes to $e relationship designators, saves the record, and moves on to the next record. The resulting batch control report generates a list of headings that remain uncontrolled, which they then selectively control. Once records are better/good enough, they replace master records. Jim and Kurt provide before and after record comparisons on their slides to illustrate the different level of cleanup and hands-on work depending on the strengths and focus of their collection. Some records are cleaner, but not full. Others, 20th-century music in particular, get full RDA/provider-neutral cataloging and LC subjects, LCGFT terms, and MARC 382 (medium of performance).

Jim and Kurt did not detail the final two stages, which are institution-specific: making final local edits in MarcEdit and loading records into the ILS.

Once the records are shared back to Connexion, it is possible that master records may benefit—or suffer—from later changes. Possibilities are that other institutions will further improve records, institution-specific information/URLs will be reinstated, or that the improved records will get merged with poor records.

Jim and Kurt closed with some considerations. This work requires technical expertise beyond the typical cataloger’s skill set: regular expressions in MarcEdit and Excel and OCLC Connexion macros. However, Jim wondered whether those skills are increasingly becoming part of that skill set. The process is slower and more expensive that alternative approaches that do not make at-scale improvements to OCLC records. Finally, they are aware that MarcEdit is continually updated so procedures may change, and that Connexion (as we know it, at least) eventually will have an end of life.

In addition to sharing improved records back with the cooperative cataloging community, UCSD also shares their cataloging documentation. Workflows and tools, including OCLC macros, are available at http://tpot.ucsd.edu/.

Following the presentation, an audience member asked how they handle record sets without permanent access. They try to limit these procedures to resources to which they have perpetual access.

Reported by Rebecca Belford
(Oberlin College & Conservatory)

OCLC Music Toolkit: Better Living Through Macros

Casey Mullin (Western Washington University)
Gary Strawn (Northwestern University)

Casey Mullin of Western Washington University, and Gary Strawn of Northwestern University demonstrated the OCLC Music Toolkit. The Toolkit provides useful assistance to music catalogers who are working with faceted vocabularies in bibliographic records. Information found in Library of Congress subject headings in those records is used to generate any or all of the following new fields:

- 046 (Special coded dates)
- 370 (Associated place)
- 382 (Medium of performance)
- 385 (Audience characteristics)
- 386 (Creator/contributor characteristics)
- 388 (Time period of creation)
- 655 (Genre/form term)

(See OCLC Music Toolkit, program and documentation by Gary L. Strawn, Northwestern University Library, July, 2017. For further information, see http://files.library.northwestern.edu/public/Music382/documentation/#whatisthis)

A free download is easy to install from http://files.library.northwestern.edu/public/Music382/; the site contains updates and documentation as well. The information is also available from the MLA Cataloging and Metadata site. There one can find links to the install page, a screencast demonstration, documentation, a feedback form, and more. (See also the MLA Cataloging and Metadata Committee blog post, “New OCLC Music Toolkit for Generating Faceted Data, at http://

(Continued)
Reports from the MOUG Annual Meeting

February 19-20, 2019, St. Louis, MO

cmc.blog.musiclibraryassoc.org/2018/04/20/new-oclc-music-toolkit-for-generating-faceted-music-data/}

The Toolkit is used in conjunction with OCLC Connexion as a part of the copy cataloging process when enhancing bibliographic records. It may also be used with original cataloging: if LCSH fields are entered first, the faceted fields will then be supplied by the macro. If the cataloger lacks authorization to replace records in OCLC, the Toolkit may still be used to generate fields in records intended for the local catalog.

Running the Toolkit saves time and generates faceted fields within seconds, providing a handy alternative to the use of constant data or hand-keying fields. The Toolkit does not validate records or control headings within records. Examples showing various uses of the Toolkit may be seen in the presentation slides. (See Presentations from the MOUG 2019 Conference, St. Louis, Missouri, February 19-20, 2019. http://musicoclcusers.org/meetings/meeting-presentations/2019-presentations/)

In addition to the benefits the Toolkit provides within individual records, it will also be used to perform batch operations. Batch MARC changes are being tested at the institutional level; if catalogers would like to involve their institution in the testing, they should contact Gary Strawn at mrsmith@northwestern.edu.

Reported by Chuck Peters
(Indiana University, Bloomington)

Bound for Glory: Cataloging Bound Sheet Music for the 21st Century

Andrea Cawelti (Harvard University)
Robert Cunningham (Boston Public Library)

This presentation occurred at the 2019 St. Louis MOUG session on Tuesday, February 19 from 10:30-11:15am. The presenters provided historical context for the cataloging of bound sheet music volumes. The production and marketing of sheet music was very active during the late 18th and early 19th centuries. Bound volumes of sheet music became a popular pastime, particularly for women performers, whether amateur or professionals. Also, authors like Emily Dickinson and Jane Austen created their own volumes of bound sheet music. These bound volumes were vital accessories to music in the home during the late 18th and early 19th centuries.

Andrea Cawelti of Harvard University discussed the 18 volumes of bound sheet music compiled by Jane Austen and her family from 1785-1820. These volumes have been preserved and digitized by the University of Southampton. Emily Dickinson’s volumes date from ca. 1843-1852. Most bound volumes contain concert and popular music of the day. Bound sheet music volumes helped to provide more information about daily life in the home. Andrea also discussed the project of cataloging the Houghton Library backlog of bound volumes. A Ph.D student was hired to begin cataloging the collection with a focus on the collector, rather than the pieces. A collection level bibliographic record was created using DACS (Describing Archives: A Content Standard) guidelines. Some of the features of the record included enhanced content notes, biographical notes, provenance notes, music store stamps, and annotations.

Robert Cunningham, from Boston Public Library, described the process to catalog the backlog of bound sheet music volumes at Boston Public Library, including the Julia Ward Howe volumes. Robert mentioned how some volumes contained either the same version of songs/works or variant editions of the same work. The two collections used a mashup of RDA (Resource Description and Access) and DACS guidelines. They are hoping to create a best practices document for cataloging bound sheet music volumes. The presenters also provided bibliographic examples and what information was included in the MARC tags.

Reported by: Patty Falk
(Bowling Green State University)
Kathy Glennan presented an overview of changes coming to the RDA Toolkit as a result of the 3R project to attendees at the Music OCLC Users Group (MOUG) Meeting. She began her presentation with an explanation of the new organization of the new Toolkit, which is currently in beta state. The beta Toolkit can be accessed via a link in the current Toolkit. It should be noted the beta Toolkit should not be used considered official at this time.

The new Toolkit will move away from a book and chapter organization in favor of an approach closer to linked data. The beta Toolkit uses tabs for various information categories, such as: entities, guidance, policies, and resources. Each tab contains a drop down menu of further information, element lists, and more.

The refresh has also altered the structure of the entities in RDA. The structure will now be based on the IFLA Library Reference Model (IFLA-LRM), which will put “RDA Entity” as the top level entity, rather than “Res.” Each entity will have its own page and related elements will be linked at the bottom of the pages. Elements are defined as a “specific aspect, characteristic, attribute, or relationship used to describe an entity.” Additionally, elements can now have several delineated types, including: element supertype, element sub-type, super-element, and sub-element.

Guidance chapters will be available via the guidance tab. The chapters include guidance on aggregates, manifestation statements, recording methods, terminology, and more. It also contains an introduction to RDA.

Policy statements have not yet been written, as the English stable-text is expected to be released in April 2019. Under the policy tab, users will eventually find policy statements for eight agencies who have issued them previously. Currently, the policy statements on the beta Toolkit only are displaying test content. These statements will also display in context throughout the Toolkit. A graphic browser is also expected to be released in April 2019 as well.

The resources tab in the beta Toolkit points users to additional information. The tab is divided into three sections. The first section contains the Glossary and two new resources. One of these new resources is “Vocabulary Encoding Schemes,” a guide to the various vocabularies specific to RDA, such as RDA content type and RDA file type. The other new feature is the “Relationship Matrix.” This matrix contains links that provide information on the possible relationships between the entities. The second section of the resources tab is based on five appendices from the current RDA toolkit. Finally, the third section of the tab is language and/or community specific. Currently, Books of the Bible and the Medium of Performance terms are in this tab. AACR2 will eventually be added there as well.

Many of the concepts within the beta Toolkit are not new to RDA, but appear in the beta Toolkit with new names, such as the Vocabulary Encoding Schemes. However, there are some new concepts that debut in the beta Toolkit, including but not limited to: diachronic works, data provenance, and nomen. One of the most noticeable vocabulary changes has been the change of the terms “relationship designators” to “relationship elements.” These relationship elements are inherently reciprocal.

The beta Toolkit also includes a category termed pseudo-elements. They are specific instructions that are parallel to those for actual elements, but the elements are not included in RDA Registry. These four pseudo-element categories fall in the original Toolkit as 6.28-6.31. Another new concept in the beta Toolkit is that of “aggregates.” There are three of these: collection aggregate (such as a compilation CD), augmentation aggregate (such as a full score with added piano reduction), and parallel aggregate (such as a text in its original language along with a translation).

In the current Toolkit, users are familiar with the yellow boxes that provide alternatives, exceptions, and optional additions or omissions. The beta Toolkit provides, instead, option boxes for when the instructions have at least one condition.

A few items from the current Toolkit will not appear in the new Toolkit. Instruction numbers will be omitted in favor of citation numbering. The index will be a PDF file, which can be searching using the search function of Ctrl +
Reports from the MOUG Annual Meeting

February 19-20, 2019, St. Louis, MO

F. Lastly, the links between AACR2 and RDA will be dropped as there has been too much change and it is too difficult to maintain them.

Glennan completed the presentation by pointing out some of the aspects of the Toolkit that have not changed, and urged attendees to seek out available information as the 3R project continues.

 Reported by Heather Fisher  
(Saginaw Valley State University)

Ask Everything!  
Combining Hot Topics, Ask OCLC, and Ask LC

Damien Iseminger (Library of Congress)  
Jay Holloway (OCLC)  
Jay Weitz (OCLC)

This session was largely devoted to pre-submitted questions for panelists Jay Weitz and Jay Holloway from OCLC and Damian Iseminger from the Library of Congress. The questions as recorded below were edited for length and clarity.

At the end of the session, Rebecca Belford encouraged widespread adoption and use of the OCLC Music Toolkit. Send any suggestions for changes or reports on glitches to Rebecca, who serves as a liaison to Toolkit creator Gary Strawn.

Q: What is the future of encoding level K?

A (JW): In order to bring OCLC-MARC in closer alignment with MARC 21, OCLC is considering elimination of the OCLC-defined Encoding Level (LDR/17) values I, K, and M. Last December, OCLC held virtual focus groups with representatives of twenty-five institutions divided into four library types (academic, ARL, public, and special). The focus groups provided wide input on Encoding Levels and examples of how various libraries approach and utilize them.

In the early days of MARC, only the Library of Congress was authorized to create bibliographic records using MARC 21-defined Encoding Level values (blank, 1, 2, 3, 4, 5, 6, 7, 8). As a result, when OCLC members first began creating shared bib records, OCLC implemented its own set of alphabetic Encoding Level values (I, K, M).

The OCLC Encoding Levels have since become redundant, and OCLC is planning to phase them out in favor of those defined in MARC 21. This step is years away from implementation, and institutions will have plenty of time to consider any effects to local workflows. Future goals include developing a mechanism to analyze bibliographic records in OCLC and assign an appropriate MARC Encoding Level value; revising guidelines for the use of MARC Encoding Level values within the context of OCLC; and determining aspects of the OCLC Encoding Levels that need to be preserved (for example, batch-loaded records currently signified by Encoding Level M).

Q: A name/title authority record includes the note “This 1XX field cannot be used under RDA until this record has been reviewed and/or updated,” and I don’t have authorization to upgrade the record. Should I use the authorized access point as-is, but leave it uncontrolled? Also, the AAP in question uses the medium of performance term brasses in subfield m. Under RDA, should that change to brass ensemble or should the specific instrumentation be listed instead?

(Continued)
Reports from the MOUG Annual Meeting

A (DI): In the context of OCLC, use the “incorrect” heading as-is and control it in the bibliographic record. When the authority record is upgraded, the changes will then automatically flow to and update the bib record heading.

In the case of name/title authority records like the one cited in the question, the medium of performance could either be quite specific (naming each instrument and number of parts/players) or more general (e.g., brass ensemble). When in doubt while editing such records, opt for the general term.

The “new” RDA includes an option to use an authorized access point as found in a Vocabulary Encoding Scheme like the Name Authority File, including those headings we consider “incorrect” – providing a potential pathway to reduce the cost of authority control.

Q: When my library receives a score in PDF, we archive the PDF and add a printout to the collection. Are there recommendations or best practices for creating a provider-neutral record for the printout, especially for recording extent (MARC 300 $a) and carrier type (MARC 338)? The uncatalogued original PDF would have the RDA carrier type online resource, but depending on the library, a paper copy could be printed single-sided (leaves) or double-sided (pages) and bound (volume) or not (sheet).

A (DI): The Library of Congress does not follow PCC practice for print-on-demand reproductions; instead, LC catalogs the piece as its own manifestation. When using a provider-neutral approach under LC-PCC PS 1.11, extent and carrier data is based on the original print resource and not on an individual library’s reproduction. For scores acquired as PDFs, the crucial question centers on whether the PDF file ever had an original print form. If the original version was produced using music notation software (i.e., born digital), then using non-PCC practice is preferable and avoids pretending a print origin in order to make a provider-neutral record. One option: for a shared cataloging environment, create a provider-neutral record for the PDF as a digital file; add a record with specifications for the library’s PDF printout only to the local catalog. Within a shared cataloging environment, inputting a provider-neutral record for a PDF printout becomes problematic, as it could not include an indication of leaves or sheets or presume that the carrier type is volume. Data in such a provider-neutral record would need to remain un-specified, with the details of an individual library’s printout recorded only in the local system.

(JW): PDF print-outs are “print-on-demand,” and LC-PCC PS 1.11 does encourage the use of provider-neutral guidelines for print-on-demand materials. Stay tuned for OCLC revisions to chapter 3 of Bibliographic Formats and Standards concerning local reproductions. The standards in that chapter were originally written with the cooperation of the Library of Congress, specifically for video recordings being locally transferred from reel-to-reel to VHS, Beta, etc. OCLC is trying to generalize that section beyond video recordings to also cover situations like print-on-demand scores. This aim is a more general use of “neutralized records” that could be applied to these types of local reproductions.

Discussion continued without a definitive resolution. Meeting attendees noted that a PDF printout can be lent via ILL, thus providing a reason for inputting a print record in OCLC. If a cataloger treats the PDF printout like a photocopy, a provider-neutral record prevents cluttering the file with multiple records detailing idiosyncratic physical printout choices made by individual libraries. Other comments centered on the definition of “print-on-demand” (how the publisher issues a resource) and whether the term encompasses PDF printouts (how a library chooses to make a resource available to patrons). For PDF printouts, the guidelines for cataloging reproductions may be more applicable than those for print-on-demand. Overall, the issue of how to catalog scores acquired as PDFs and whether a provider-neutral approach applies remains unresolved.

Q: Are there character limits for MARC fields in bibliographic records?

A (JW): WorldCat and Connexion no longer have any practical or system limits on the length of a field or record. A local system, however, may have character limits on imported records.

(DI): The MARC 21 format has an upper limit of 9,999 characters per field, including subfield codes.

Q: Since the implementation of RDA, OCLC has undertaken wholesale data changes to make records more RDA-like. Are any further projects like that in the pipeline?

(Continued)
Reports from the MOUG Annual Meeting

A (JW): Yes. OCLC Senior Consulting Specialist Robert Bremer continues to add new RDA elements to the quality control macro. Any time OCLC touches a record for an upgrade, deduplication, etc., the record is also run through Robert’s macro.

Q: Is Connexion Client going away soon?

A (JW): As of the latest Connexion “end of life” update relayed the week before this conference, discussions at OCLC concerning the evolution of Connexion and Record Manager are preliminary but encouraging. The development of both products is being rethought substantially. While Record Manager incorporated NACO capabilities late in 2018, representing a notable advancement, it may not come to encompass all capabilities of Connexion. Rather, OCLC may newly develop a browser-based suite of applications or functions (e.g., WorldCat metadata API). Instead of focusing on an “end of life” date for Connexion, start thinking about the functions that we really need to be carried on in some capacity in the future. Jay noted that he was “extremely encouraged” by this development in thinking for Connexion and Record Manager.

If you are interested in this discussion, consider volunteering for one of two groups helping to shape the future of Connexion and Record Manager, how they interrelate, and other products that may surround them in the future. The Record Manager Advisory Group focuses on new features for Record Manager proper, while the newly-formed Connexion Advisory Group targets Connexion users, their use cases, and how their needs can be met. Send your letter of interest to rm-product@oclc.org, and “tell them that Jay sent you.”

Q: What are the best practices for applying subject headings and genre/form terms to “experimental” music and quasi-non-musical sound recordings? Currently, the terms Soundscape (Music) and Musique concrète are often used interchangeably.

A: The definitions of the two LCGFT terms formed the basis of conversation:

- **Musique concrète**: Electronic musical compositions in which the sounds produced were originally recorded from natural sounds and subsequently rearranged or altered.

- **Soundscape (Music)**: Musical compositions that consist of natural or synthetic sounds from specific locations that are sometimes manipulated electronically.

A lively discussion ensued, with both panelists and meeting attendees offering comments:

- As noted in the definition for Soundscape (Music), a sense of place or “scape-ness” is important, tying the sounds to a geographic or regional location.

- **Musique concrète** starts with the premise that the composition is electronic. For Soundscape (Music), the electronic manipulation is optional.

- To distinguish between similar terms, return to the historical context in which they were used or originated. For example, we associate Musique concrète with sampling and splicing magnetic tape. If you consider Musique concrète as an aesthetic rooted in the mid-20th century, the term may not fit as well for 21st century music.

- (DI) If you are unclear about a definition, others are also unclear. Speak up; submit suggestions for revised definitions to the SACO music coordinator or directly to the Library of Congress.

- (JW) For 21st century works, these terms have blurry definitions. When reading reviews or program notes, are there any terms or phrases used for these pieces, either self-described by composers or described by reviewers? Any terms or phrases to use as literary warrant to suggest calling them something new?

- As another example, the historical division between Electronic music and Computer music increasingly does not exist. The terms themselves have become outdated, and catalogers now frequently assign both.

- The see text references in MARC field 455 or the source data information in MARC field 670 may provide additional clues when distinguishing between terms. For example, compare these two see text references: Environmental sound compositions for Soundscape (Music), and Tape recorder music for Musique concrète.

- For clarification, perhaps add a “Do not use this for” condition to the scope note?

- A suggestion for a future MOUG session proposal: electroacoustic music and terminology used for subject and genre/form access

Reported by Treshani Perera
(University of Kentucky)
&
Melissa Moll
(University of Iowa)
Michelle Hahn described the system used by Indiana University’s Cook Music Library to classify and arrange music and audiovisual materials. The system was created by Dominique-René De Lerma, a musicologist and former music librarian at IU. De Lerma believed that “classification must serve a more significant purpose than merely to provide a shelf location for the item…. Ideally, classification…will…not only locate an item but…describe it.”

The De Lerma system (developed along with AACR) is centered around the “Main Entry,” the person with primary responsibility for the resource. Although to De Lerma this almost always meant the composer of a single work, he made an exception for Indiana University performances, which were entered under the name of the performer. Now, however, IU will sometimes use the performer’s name as the primary entry point in the catalog for other types of recordings as well.

Most sound recordings contain multiple works with different genres, forms, and medium of performance, making it difficult to organize in the same way we organize musical scores. Instead De Lerma’s system organizes recordings around the static person uniting the entire recording, either the composer or the primary performer.

The call number begins with a prefix for the format so that a user knows what kind of equipment they will require and because the recordings are shelved by format. Next comes a Cutter for the primary agent, using the three-digit Cutter-Sanborn table. IU’s Jacobs School of Music maintains a large number of ensembles, all of which perform frequently. The music library maintains a list of Cutters for all current and former ensembles that can be expanded as more ensembles form.

The next part of the call number organizes the content by genre, medium of performance, and form. For example, C3B represents chamber music played by three performers, all of whom play brass. Because B1 represents music by a single horn player, C3B1 would represent three horn players. Finally, the recording gets an accession number. The very first cataloged recording receives the base call number with no accession number. The second recording cataloged gets -1 appended to it.

IU maintains a physical shelf-list with cards for each cataloged sound recording, arranged by the De Lerma system. The format prefix is ignored in filing so the result is a list of all described recordings arranged by the primary performer or composer. As with Library of Congress Classification and Dewey Decimal Classification, the point of this is to promote browsability. Because formats are shelved separately, one might need to visit each section to see all the recordings of an opera. In the shelf-list, however, one could see them all laid out next to each other.

There are two problems with this, however. Because it is such a unique scheme, systems are not able to handle it and therefore cannot create a virtual shelf-list to simulate browsing. Secondly, because the recordings are stored in closed stacks, users are entirely reliant on virtual browsing for serendipitous finds.

Finally, Hahn noted that the De Lerma system is adaptable to other collections.

Reported by Anna LoPrete
(Indiana University)
User interface design is challenging! During the WorldCat Interface Design session, Jay Weitz (Senior Consulting Database Specialist, Metadata Policy, OCLC), Jay Holloway (Product Manager, Delivery Services, OCLC), and Nara Newcomer (Past MOUG Reference, Discovery, Collection Coordinator, UMKC), provided attendees with a thorough behind the scenes look at the inner workings of OCLC’s WorldCat database and its public interfaces.

The session began with a brief (re-)introduction to MOUG’s Reference, Discovery, and Collection (RDC) Committee. Presently, the RDC Coordinator sits on the MOUG Board and chairs the RDC Committee. Additionally, the RDC Coordinator works closely with an OCLC liaison (at present Jay Holloway) and others at OCLC to make recommendations and provide feedback on OCLC WorldCat products and interfaces. Much of the recent work of the RDC Committee has focused on discovery interfaces, including: building upon the 2016 MLA/MOUG Search and Discovery Task Force report, working with OCLC to implement changes to WorldCat Design and First Search, continuing conversations with OCLC about priorities and possibilities, and sharing information about OCLC RDC products with the MOUG membership.

Discussion of user-centered design at OCLC followed, with Holloway explaining the importance (and challenge) of balancing priorities. For instance, during user testing and research, two approaches are generally taken to help determine whether a product or design feature is appropriate: librarian validation (is this feature valuable?) and user validation (is this feature usable?). Moreover, library members, as Holloway mentioned, have helped the OCLC team further refine their product vision. The team has leveraged surveys and feedback given in the OCLC Community Center and has held member forums and user group meetings to hear directly from those using the products. Indeed, user feedback spurred development on a number of recent enhancements, including the display of MARC field 245 subfield $c.

Parsing title statements in MARC 21 can be tricky! As Weitz explained, MARC field 245 subfield $c not only has limited display, but alternative titles can be hidden in the nonrepeatable subfield $a and subsequent titles, parallel titles, and other title information can be lost in the nonrepeatable subfield $b. On top of this, music catalogers, perhaps more than other subject catalogers, understand the consequences of such limitations: much of the vital information contained in subfields $a, $b, and $c is lost and buried. In 2015, the MLA/MOUG Search and Discovery Task Force recommended that MARC field 245 subfield $c display with the rest of the 245 subfields or, alternatively, display this information elsewhere in the record. Over the past year, MOUG RDC Committee members (and others) added comments to an existing enhancement request in the OCLC Community Center. The committee also solicited input from MOUG membership on the appropriate display label language, landing on a final recommendation of “More author/title information.” Drum roll please: OCLC implemented this much-needed update in October 2018!

Newcomer and Holloway wrapped up the insightful session by highlighting three examples—medium of performance, music facet label, and editions and formats—of recent changes to WorldCat Discovery and the process behind each update. As changes were made, MOUG RDC Committee communicated updates through multiple channels, including listservs, presentations at annual meetings, and the MOUG newsletter. Stay tuned for more enhancement releases in June 2019!

Reported by Monica Figueroa (University of North Carolina-Chapel Hill)
Discovery Services Update

Jay Holloway (OCLC)
Nara Newcomer (University of Missouri-Kansas City)

During the Discovery Services Update session, Nara Newcomer (Past MOUG Reference, Discovery, and Collection Coordinator) and Jay Holloway (OCLC EUS Product Manager and MOUG Public Services Liaison) presented 2019 MOUG attendees with updates on WorldCat Discovery and FirstSearch and encouraged attendees to engage with those services. They reminded attendees of OCLC’s Reference, Discovery, and Collections products, including: FirstSearch, which provides precision searching for library staff/expert searcher; WorldCat Discovery, which enables intuitive searching for students and staff and overall increased visibility for library collections represented in WorldCat. The WorldShare Management Services platform, moreover, contains a host of applications to help libraries manage services, from backend and front end to circulation and reports. The WorldCat.org interface also connects users to collections and services of more than 10,000 libraries worldwide.

The session began with recent enhancements to WorldCat Discovery. Implemented in the October 2018 release, MARC 245 subfield $c now displays under the label “More author/title information.” Released a few months later (December 2018), an enhancement to the display of editions and formats makes clear the print availability of designated eMaterials. In the brief record, users will now find a link out to the designated eResource while also seeing the print availability of the resource, under the display label “Print book available.” Additionally, users can access with greater ease alternate local editions of resources, which can be found under the display label “More local formats.” Outstanding priority issues for WorldCat Discovery include: 1) display name subfields and conduct a true authority search, 2) display and use 7XX title subfields, and 3) music facet label. Good news, folks—updates to each of these enhancement requests will be included in the June 2019 release!

Several updates are on the horizon for WorldCat Discovery, including functionality between WorldCat Discovery and Z39.50 searching, A&I database recommendations, virtual shelf browse, and more. Holloway encouraged attendees to help OCLC build the next phase of search relevance enhancements by participating in the OCLC query log for relevance algorithms.

FirstSearch has undergone a few changes, including a restyled interface that does not change the product’s functionality. Additionally, users can now search by musical compositions, material type using drop downs in the advanced search or post-search or by entering codes from Material Type names and codes or 047 Form of Musical Composition Code.

The RDC Committee is hard at work! Newcomer reminded those interested that committee applications are due April 8, 2019 to Monica Figueroa (monica@unc.edu). She also encouraged attendees to visit and engaged with the OCLC Community Center. An OCLC authorization and password is required for the first sign-in. As always, be sure to watch MOUG-L for updates and invitations for input and feedback.

Reported by Monica Figueroa
(University of North Carolina-Chapel Hill)
The meeting was called to order by Chair Alan Ringwood at 4:00 p.m.

The Chair introduced all Board members.

1. Adoption of agenda
   A. The agenda was adopted without change

2. Approval of minutes from the 2018 Portland business meeting
   A. Minutes were distributed electronically in advance of the meeting, and were printed in the June 2018 issue of the MOUG Newsletter
   B. A motion was made and seconded to approve the minutes as corrected; the motion passed.

3. Recognition of Ralph Papakhian Travel Grant recipients
   A. Several very strong applications received, but budget allowed 3 recipients
   B. Recipients were Britt Burns (UCLA), Joshua Dieringer (UNT), Patrick Hutchinson (Brown University)
   C. The recipients were congratulated by the Chair and the membership

4. Recognition of first-time attendees
   A. The attendees were welcomed by the Chair and the membership

5. Board reports
   A. Chair (Ringwood)
      I. 2018 Election results
         a. Thanks to 2018 Nominating Committee (Beth Iseminger, chair; Anne Adams, Casey Mullin) and candidates for officer roles:
            i. Candidates for Vice Chair/Chair Elect: Catherine Busselin, Michelle Hahn
            ii. Candidates for RDCC: Monica Figueroa, Jennifer Olson
            iii. Candidates for Treasurer Elect: Melissa Moll, Jeff Lyon
         b. Results: Michelle Hahn was elected Vice Chair/Chair Elect, Monica Figueroa was elected RDCC, and Melissa Moll was elected Treasurer Elect.
         c. Dues revision and Bylaws amendment
            i. Proposal to raise & simplify MOUG’s dues structure passed
               1. Institutional memberships now $50
               2. Personal memberships now $40
               3. No price difference for international vs. domestic
            ii. Bylaws amendment passed
               1. Amended the number of Board officers to reflect current practice, allowed election results to be published before the annual meeting
         d. New logo unveiling; Ringwood thanked Katie Buehner for her work in designing the winning logo
            i. Will be posted to website soon; will be on forthcoming issues of the MOUG Newsletter
         e. Thanked e-ballots manager Molly O’Brien for an outstanding job
      II. Appointments
         a. Molly O’Brien was appointed as E-Balls Manager
         b. Nancy Sack was reappointed as MOUG-L co-owner
         c. Nara Newcomer, Molly O’Brien, Treshani Perera, and Jay Weitz were appointed as representatives to the MOUG-OLAC Collaboration Task Force
         d. Beth Iseminger (Chair), Anne Adams, and Casey Mullin were appointed as the 2018 Nominating Committee
         e. Emily Vickers was appointed, and Matt Ertz and Rebecca Fisher were reappointed, to the Reference, Discovery, and Collection Committee
         f. Colin Bitter, Enrique Caboverde, Leonard Martin, Anna LoPrete, Treshani Perera, and Daryll Stevens were appointed to the 2018 Program Committee; Matt Ertz served as ex officio representative for the Reference, Discovery, and Collection Committee
         g. Anna LoPrete was reappointed as Web Editor
h. Michelle Hahn was reappointed as Social Media Coordinator, with the stipulation that she would step down from this role if elected to the MOUG Board
i. Autumn Faulkner was appointed as Oral History Coordinator
j. Rebecca Belford (Chair) and Kenneth Kauffmann were appointed to the 2019 Nominating Committee. K. Michelle Hahn will be appointed as a third member of the committee when she begins her term as Vice Chair/Chair-Elect.
k. Ringwood thanked all liaisons, special officers, and committee members for their service to MOUG.

III. Special Officer vacancies
a. MOUG has openings for two special officers:
b. Social Media Coordinator:
   1. Michelle Hahn will continue these duties through the first half of the year, will need someone to succeed Michelle around July; accepting applications at least through tomorrow, will probably be extended
c. Fundraising Coordinator:
   1. Steve Luttman thanked for being the first to step into the role;
   2. Ringwood thanked the “MOUG elders” for contributing matching donations in first capital campaign
   3. Position will be posted on MOUG website and MOUG-L soon

IV. MOUG-OLAC collaboration:
a. MOUG-OLAC Collaboration Roadmap document was published in the September 2018 MOUG newsletter
b. The two boards agreed to the task force’s recommendation of a collaborative screencast; watch MOUG-L for continuing development

V. Acknowledgments and thanks
a. Ringwood thanked the agencies and individuals who assisted with organization of the meeting, with the content of the presentations, and with the running of the organization.
b. Thanked fellow board members, especially outgoing officers: Nara Newcomer, RDCC; Tomoko Shibuya, Past Treasurer; Casey Mullin, Past Chair.

B. Past Chair (Mullin)
I. Duties of Past Chair fall into 3 categories: Publicity (RPTG application & announcements, DSA,) Handbook revisions (now includes new language about archiving electronic files); general assistant, sounding board, confidant of the Chair
   a. Special this year: commission of the new logo, which Mullin facilitated
II. Reflections on past 8 years:
   a. Moved membership database online, implemented Paypal for membership payments
      Fundraising
   b. Reinvigorated RDCC
   c. MOUG at 40 campaign and celebration
   d. Jay Weitz’s hospitality and generosity of time
   e. Enjoyed support of all board members over past 8 years
   f. Thanked MOUG for opportunity to be of service.
III. Mullin was thanked for his report and his service as Past Chair.

C. Secretary/Newsletter Editor (Shaffer)
I. Newsletter
   a. Produced 3 issues of the MOUG Newsletter.
   b. Submitted electronic versions of the 2017 issues of the MOUG newsletter to the Web Editor, to go up on the website.
   c. Submitted electronic versions of the 2018 newsletters to EBSCO for indexing.
II. Minutes
   a. Recorded minutes at the summer Board meeting
   b. Edited & distributed minutes from 2018 winter Board & Business meetings
III. Reports
   a. As MOUG’s liaison to MLA, submitted quarterly reports and an annual report to the MLA Board.
IV. Shaffer was thanked for her report.

D. Treasurer (Schaub)
I. In the past fiscal year, MOUG suffered some losses (MOUG at 40 celebration)
II. Membership: currently 141 members up to date, a few past due; 116 institutional subscriptions
   a. Overall, membership statistics seem relatively stable
III. Financial report

(Continued)
2019 Business Meeting Minutes

a. Funding in 3 categories: checking, savings, several CDs
b. No independent account for Papakhian Grant, totals kept internally
c. Some loss of approximately $3000 in last year, explained as:
   1. Higher number of Papakhian winners selected last year to celebrate 40th anniversary
   2. Tend to do better when meeting held in middle of country; attendance often lower on west coast (planned for that)
d. Looking at financial report in folders, can see current amount in Papakhian Grant

IV. Schaub was thanked for his report.

E. Past Treasurer (Shibuya)
   I. Duties: to serve as backup and support for new Treasurer; congratulated Schaub on a stellar job, needed little assistance
   II. Thanked MOUG for the experience of serving on the Board, encouraged members to serve on Board
   III. Shibuya was thanked for her report and her service as Past Treasurer.

F. Continuing Education Coordinator (Kennedy)
   I. 84 people registered before the deadline, a few more at door
   II. Seeking members of the Program Committee for 2020
   III. Kennedy was thanked for his report.

G. Reference, Discovery and Collections Coordinator (Newcomer)
   I. Will talk more about RDCC and Worldcat in tomorrow’s session with Jay Holloway
   II. Thanked current members of the committee for their work, input, and engagement
   III. Applications for RDC Committee now open through March 18; send to incoming RDCC Monica Figueroa
   IV. Encouraged members to participate in calls for information put out by OCLC and on MOUG-L, to join OCLC Community Center, even if not on RDCC
   V. Newcomer was thanked for her report and her service as RDCC.

6. Other reports:
   A. OLAC Liaison (Weitz, in place of Faulkner)
      I. Acknowledged death of OLAC founder Nancy B Olson who passed away on Dec. 24, 2018, was mentor & friend to many MOUG members
      II. Looking at impact of proposed ALECTS/LITA/LAMA merger—could cause conflicts with future OLAC conferences.
      III. OLAC board considering name change/clarification: from On-Line Audiovisual Catalogers, thinking about more relevant name (keep OLAC, but not as acronym)
      IV. Next conference in fall 2020, not sure where yet (still seeking proposals, due March 15)
      V. Elections happening, new Vice President and Treasurer will be elected in March 2019, look for announcement of winners
      VI. Weitz was thanked for his report.
   B. Oral History Coordinator (Faulkner) [not present]
   C. LC report (Damian Iseminger)
      II. Iseminger was thanked for his report.
   D. OCLC report (Weitz)
      I. Weitz presented highlights of the report distributed to attendees.
      II. Invited members to join Record Manager Advisory Group or Connexion Advisory Group to help shape futures of both services. Send email to M-product@oclc.org
      III. OCLC products & services release notes
         a. In Dec. 2018, started including release notes for changes to validation, which affects Record Manager and Connexion
         1. Hadn’t previously organized/announced changes to validation, but now each time there’s an update to WorldCat or validation, will be announced quarterly or so—look for next one soon in News from OCLC, and announcements on MOUG and MLA listservs
      IV. Weitz was thanked for his report.
   E. Web Editor (LoPrete)
      I. Posted 2018 meeting presentations on MOUG website, as well as some of the MOUG at 40 materials
      II. Posted the 2017 newsletters, 2018 board meeting minutes, revised Bylaws
      III. Posted photos & bios of Papakhian Travel Grant winners
      IV. Updated Meeting information for 2019
      V. New link to page listing all Committees, Task Forces, and Working Groups throughout MOUG’s history
VI. LoPrete was thanked for her report.

F. Social Media Coordinator (Hahn)
   I. #MOUGat40 campaign
   II. While reviewing past newsletters, noticed lots of surveys done by mail
   III. Oral Histories: working w/Autumn Faulkner
      a. Created Google account to collect & hold MOUG oral histories. All MOUGat40 histories stored there now.
   IV. Cooperating with OLAC’s Outreach & Advocacy Coordinator to collaborate on social media efforts
      a. Recurring posts each month
         1. 1 Monday/month: highlight cataloging conundrum, weird questions
         2. Throwback Thursday
         3. Friday Funny Formats (suggestions, questions, pictures of weird stuff you run into)
         4. 4th week of the month: Twitter chat
            i. Did first one in January with Jeannette Ho and Kelley McGrath as hosts; focus on best practices for streaming media; J & K answered questions created in advance by MOUG/OLAC, also answered live questions tweeted by members
            ii. Working with Anna LoPrete to format into a conversation that can be viewed online
            iii. Next one (February) will be about reference & discovery; still need volunteers to host/answer questions.
   V. Will abdicate SMC position as newly elected VC/CE, but postponing transition in order to support the new collaboration with OLAC and develop workflow that can be handed off to successor.
   VI. Hahn was thanked for her report and her service as SMC

7. 16th Distinguished Service Award
   I. The Executive Board of the Music OCLC Users Group is honored to name Gary Strawn (Northwestern University Libraries) as the sixteenth recipient of MOUG’s Distinguished Service Award.
   II. Reading of dedication on plaque.

8. Announcements and Questions from the Membership
   I. No announcements or questions

9. Comments to the good of the order
   I. No comments

10. Adjournment
    I. A motion to adjourn was made, seconded, and passed unanimously.
    II. The meeting was adjourned at 5:11 pm.
OCLC Products and Services Release Notes

Find the most current release notes for many OCLC products and services as well as links to data updates and
to dynamic collection lists at https://help.oclc.org/
Librarian_Toolbox/Release_notes.

Included are CONTENTdm, EZproxy, Tipasa, World-
Cat Discovery, WorldCat Knowledge Base, WorldCat Vali-
dation, WorldShare Acquisitions, WorldShare Circulation,
WorldShare Collection Evaluation, WorldShare Collection
Manager, WorldShare Interlibrary Loan, WorldShare Li-
cense Manager, WorldShare Record Manager, and
WorldShare Reports.

OCLC Publishes List of Top 100 Novels

OCLC has published The Library 100: Top Novels of
All Time, a list of the novels most widely available in li-
braries today. The list is based on data in WorldCat. Pro-
duced and maintained by OCLC and individual member
libraries and library organizations, WorldCat reflects the
collections of more than 18,000 libraries worldwide. It
includes information about more than 2.7 billion copies of
more than 447 million titles. This aggregate worldwide
library collection is likely the best view of the global
scholarly and published record.

According to WorldCat, Don Quixote, by Miguel de
Cervantes, is the most widely held novel in libraries
worldwide. Alice’s Adventures in Wonderland, by Lewis
Carroll is second, followed by The Adventures of Huck-
leberry Finn, and The Adventures of Tom Sawyer, both
by Mark Twain. "Treasure Island," by Robert Louis Ste-
venson, takes the fifth spot.

The full list, and more information about The Library
100 can be found at https://www.oclc.org/en/worldcat/
library100.html.

EZproxy 6.5 Available

A new release of EZproxy took place on 21 February
2019. This release contains an important feature that in-
corporates a real-time call out to a security API that vali-
dates the IP address of the requester and logs/denies access
if the IP address is a known pirate/hacker. This greatly
reduces the time-consuming and manual process of scan-
ning log files for hacked credentials. The API calls out to
a blacklist created by IP-intrusion.org and validated via
thelPregistry.org giving libraries the power to ensure that
their verified IP addresses are never included on the list.

TheIPregistry.org is a repository that contains over
1.5 billion verified IP addresses from 60,000 content li-
censing organizations worldwide. Both IP-intrusion.org
and thePregistry.org are maintained by PSI Ltd. PSI is
an independent third-party organization, which enables
libraries, publishers and membership societies to work
together securely and confidentially towards the common
goals of facilitating legitimate access to scholarly content,
eradicating IP misuse, eliminating subscription abuse,
and combating cybercrime.

Please see the release notes for more information and
instructions for how to enable this new feature. Self-
hosted libraries can go to the Update and Install EZproxy
page for Windows and Linux software. OCLC will reach
out to hosted libraries about update scheduling.
OCLC Partners with Couperin.org to Add Analytics Features to EZproxy Authentication Software 2019 February 13

OCLC is partnering with the Couperin.org Consortium, the French non-profit that developed ezPAARSE software with the CNRS Institute for Scientific Information, to enhance OCLC’s EZproxy authentication software with analytics features and to expand the use of ezPAARSE outside of France. EZproxy access and authentication software allows libraries to deliver e-content simply and effectively through a single sign-in using existing library-issued credentials, such as a library card number and PIN or username and password. A new analytics option for users of the hosted service will enrich EZproxy log data to illustrate, in detail, how a library's users are accessing subscribed electronic resources.

The new feature will offer dashboard-style analytics and data visualizations through a dedicated web interface, as well as the ability to generate custom reports. OCLC is working with Couperin.org to facilitate delivery of these new features. Couperin's ezPAARSE software ingests, filters and enriches proxy log files to show users' access to subscribed electronic resources. ezPAARSE is live in nearly 60 academic libraries in France. As part of its stated mission, the Couperin.org Consortium strives to improve scientific communication and promote the development of open systems of scientific and technical Information by developing appropriate tools, and to develop a network of national skills and exchanges for electronic documentation regarding acquisitions policies, collection development plans, information systems, and usage statistics. OCLC plans to pilot functionality of these analytics features with a small number of libraries that are current users of EZproxy hosted, including Claremont Colleges; Sonoma State University; University of New England; University of Manchester; Vrije Universiteit Amsterdam; and Audencia Business School.

OCLC expects to offer this functionality as an add-on to EZproxy hosted customers in the first half of 2019. To protect privacy, all usage data will continue to reside on the institution's own EZproxy hosted server. EZproxy has been the market-leading authentication solution for e-resource access for almost 20 years. OCLC acquired the software in 2008. It is available as both a deployed instance (on the library's servers) or as a hosted solution (in OCLC's data centers). It accommodates a wide variety of authentication services including LDAP, SIP, CAS, and Shibboleth. More about EZproxy is on the OCLC website.

Five Ways to Make WebJunction Part of Your Day

At WebJunction, our tagline is “The learning place for libraries.” To help you explore all the learning that we have to offer, we’ve put together a quick list of five things you can do to get started. With so many self-paced options, you can take advantage of learning when it works for you. And the best part of all of this is that it’s all free for you, thanks to the generous support of state library agencies and OCLC.

Read an article. One of our goals at WebJunction is to surface the great work happening in public libraries. By sharing these stories, we hope to inspire staff at other libraries to try something new that can help to meet community needs. You’ll find at least one new article each week on our home page, and you can also browse by topic, such as Space Planning or Partnerships & Collaborations.

Register for a live webinar. Each month, we host two live webinars which are led by library staff in the field, as well as their partners and collaborators who help to strengthen library services. Check out the Webinar Calendar for our upcoming events. Before each webinar, we post the slides and a Learner Guide which can help you and your colleagues extend the conversation and learning beyond the live session. After the webinar, we post the active chat from participants, any additional links and resources shared in the session, and we’ll send you (and anyone who joins with you) a certificate for attending. And we provide live closed-captions during our sessions and make the transcript available following the webinar.

Create an account in the Course Catalog, where you’ll find over 300 self-paced courses and webinar recordings, all on library-specific topics, ready when you are. You’ll get a printable certificate of attendance once you’ve completed a course so you can keep track of your learning. Check out topics including Customer Service, Personal Growth and Development, and Collections Management — there is something for everyone.

Register for Crossroads. Staying informed of learning opportunities and new content is a great way to stay engaged with WebJunction. Our free online newsletter, Crossroads, is sent out twice a month, direct to your inbox. Check out recent issues and sign up to receive the next issue.

Contact us to share your story. The power of WebJunction is in the libraries that we profile and the library staff that we support in meeting their continuing education goals. If you have a story to share that we could profile on WebJunction, reach out to us at social@webjunction.org – we’d love to hear from you.
OCLC Names 15 Public Libraries Selected for 2019 ‘Small Libraries Create Smart Spaces’ Project

Fifteen public libraries that serve small U.S. communities have been selected to participate in the "Small Libraries Create Smart Spaces" project led by OCLC in partnership with the Association for Rural and Small Libraries. This will be the second cohort to participate, thanks to an award from the Institute of Museum and Library Services to expand the 2016 National Leadership Grant project. The project team received 120 applications from 38 states. The selected libraries represent 15 states and serve communities ranging in size from 900 to 15,500 people. The selected libraries are:

- Beardsley & Memorial Library, Winsted, Connecticut, population served 15,000
- Burnsville Public Library, Burnsville, West Virginia, population served 3,760
- Caruthersville Public Library, Caruthersville, Missouri, population served 5,702
- Dodge Center Public Library, Dodge Center, Minnesota, population served, 6,900
- Fayette Public Library, La Grange, Texas, population served 4,680
- Jackson County Public Library, McKee, Kentucky, population served 13,500
- Laurel Public Library, Laurel, Delaware, population served 15,500
- Lopez Island Library, Lopez Island, Washington, population served, 2,500
- Poy Sippi Public Library, Poy Sippi, Wisconsin, population served 909
- Redfield Carnegie Library, Redfield, South Dakota, population served 2,295
- Santo Domingo Pueblo Library, Santo Domingo Pueblo, New Mexico, population served 5,261
- Show Low Public Library, Show Low, Arizona, population served 11,100
- Steeleville Area Public Library, Steeleville, Illinois, population served 4,698
- Surgoinsville Public Library, Surgoinsville, Tennessee, population served 1,788
- Waimea Public Library, Waimea, Hawaii, population served 5,500

As with the original cohort, participating staff from each library will be guided through the 15-month project designed by OCLC’s WebJunction, in which they will work with their community members to reimagine and reconfigure library space to encourage socially engaging and active learning at the library. Over the course of nine learning modules, participants will gather online to learn and apply principles of placemaking, community engagement, and human-centered space and service design. After conducting community input, action planning, and prototyping, the libraries will create their learning spaces, using a $5,000 sub-grant toward materials. Several participants from the first library cohort will be supporting this new group with advice and consultation from their own experience with the project. Learn more about the project on WebJunction.org, including the inspiring transformation stories from the first Smart Spaces cohort. The WebJunction project team will share updates on the libraries and their exciting new spaces.

End of Support for ILLiad Version 8.7

ILLiad version 8.7 will not work with OCLC as of December 31, 2019. You must upgrade to ILLiad version 9.0 (or later version) by December 30, 2019, so you do not lose access to OCLC interlibrary loan.


• Users of ILLiad hosted should contact their hosted service provider to schedule an update.

• Self-hosted ILLiad users can run the server updater and then update client workstations.

• ILLiad users interested in implementing Tipasa before 8.7 is discontinued should reach out to ocleresourcessharing@oclc.org.
Collection Development

During fiscal year 2018 (October 1, 2017-September 20, 2018), specialist staff continued to engage in a wide range of collection development activities toward establishing and achieving the set annual acquisition strategies for digital and non-digital materials. These activities included updating the top desiderata list; identifying research areas/subjects to be enhanced and/or specific collections/items to be acquired -- through contact with such sources of potential acquisitions as donors, collectors, dealers, government agencies, collecting institutions, and auction houses.

This year’s top desiderata list continued to focus on important collections of American figures in Broadway, song-writing, jazz, and dance. Film music has been added to this list of desiderata. The Acquisitions Committee continued to strategize over random and unforeseen opportunities for manuscript items that related significantly to our collections. Analysis of research value and the fitness for our collections remain paramount concerns for acquisitions. Acquisition trips have been very fruitful for identifying materials the Library does not need as well as identifying potential conservation issues. The Division has also considered appropriate items on sites such as eBay.

Gifts

This year the Division received 65,793 gift items. Among the more notable acquisitions were:

- ASCAP additions (2,615)
- The Seymour Barab Collection (2,550), Leonard Bernstein additions (588)
- William Bolcom arrangements (1,500)
- Additions to the Broude Bros. archive (45,000)
- The Chordettes Collection (“Mr. Sandman…”) (500)
- Katherine Dunham photographs (284)
- The Maxine Glorsky Dance Collection (4,000)
- Additions to the Paul Stiga Collection of Stage and Costume Designs (1,031)

The total from all sources (acquisitions and copyright) is 86,494.

Notable Purchases

- Barber, Samuel. Collection of holograph music ms, correspondence, and other papers
- Beethoven, Ludwig van. Holograph ms sketch for his “Hammerklavier” piano sonata
- Beethoven, Ludwig van. Corrected proof copy of his first 3 piano sonatas (Op. 2)
- Ellington, Duke. Holograph ms notebook of songs for the musical Jump for Joy
- Gershwin, George. Holograph music ms of themes from his An American in Paris
- Gershwin, George. Holograph music ms of “A Woman is a Sometime Thing” from Porgy and Bess
- Liszt, Franz. Holograph music ms of his “Rákóczy March”
- Liszt, Franz. Holograph music ms of his Totentanz
- Mendelssohn-Bartholdy, Felix. Holograph music ms of the song “Morgengruss”
- Newman, Alfred. 28 holograph, copyist, and ozalid film scores
- Scarlatti, Alessandro. Holograph ms score of his cantata Quante le grazie son
- Schumann, Robert. Holograph music ms of 2 songs, Op. 77, nos. 2 and 3

Cataloging

The Division’s Music Bibliographic Access Section (MBAS) creates bibliographic metadata for music materials accessible via the Voyager Integrated Library System (ILS). The section continues to catalog newly acquired

(Continued)
general collections material, whether that be through copyright deposit or purchase, but a noticeable decline has been observed in the number of incoming materials of this type. Special attention will be paid to this matter in the upcoming fiscal year to determine if this is part of a larger trend or is just a temporary blip.

While numbers for newly acquired material were down, this did present the section with a golden opportunity to concentrate on providing high quality metadata for previously hidden collections. Of particular note was the item level cataloging of the Cedric Thorpe Davie (1913-1983) Collection. Davie, a British musician and composer, assiduously collected valuable first and early editions of the composer Franz Liszt (1811-1886), as well as other 19th century piano virtuosos, such as Carl Czerny (1791-1857) and Ignaz Moscheles (1794-1870). The cataloging of this material has added great value to the Division’s collections, especially as it concerns the Liszt material, where it considerably augments what is already considered the largest and most important Liszt collection in North America.

This past year has also allowed the section to provide metadata for more of its unpublished copyright deposits, many of which are only accessible through the Catalog of Copyright Entries. Working in conjunction with other Division staff, important deposits stored offsite have been brought in for cataloging. Of particular note are deposits from famous jazz musicians and significant deposits of film music.

Standards Maintenance

MBAS currently provides 3 liaisons to the subcommittees of the Cataloging and Metadata Committee (CMC) of the Music Library Association (MLA). The work of the subcommittees focuses on developments in Content Standards, Encoding Standards, and Vocabularies as they affect music-related materials. A member of the section is also editor of the Music Cataloging Bulletin, an MLA publication which reports to music catalogers across the country changes and additions to various LC products affecting music, including LC classification, LC Subject Headings, the LC Medium of Performance Thesaurus, the LC Genre/Form Terms, LC Demographic Group Terms, and the LC Name Authority File.

The section continues to serve as the official liaison to the NACO Music Project, a funnel project of the Program for Cooperative Cataloging (PCC), which is concerned with the creation of authority records for music materials. One of the main duties of the liaison involves answering complex authority questions requiring the assistance of section specialists.

Several members of the section are involved with metadata initiatives at the Library. Four specialists have been participating in the BIBFRAME 2.0 pilot project, intended as a linked data implementation for metadata produced through cataloging activities and as the replacement for MARC. One of these specialists was also the official LC representative to the Performed Music Ontology (PMO), a linked data extension for music materials being developed for BIBFRAME 2.0. This is a part of the grant-funded project Linked Data for Production, or LD4P.

Specialists are also involved in the review of MARC proposals with ABA/NDMSO, the review of SACO proposals with ABA/PSD, and in the review of policy statements for the application of RDA to music materials, also with ABA/PSD.

ISMN Administration

The section also maintains the online presence of the U.S. International Standard Music Number Agency. It continues to be active, and the online ISMN system operates smoothly with little staff intervention. A second staff member has been trained in all aspects of ISMN administration over the past year and has taken over the day-to-day maintenance of the online system. The U.S. ISMN Public Archive makes available, world-wide, catalog records created for all scores issued ISMN in the United States. The Archive is refreshed periodically to include newly created records and changes made to records created previously. As of the end of this fiscal year, 7,781 records could be viewed and used by the public. Please see https://memory.loc.gov/diglib/ihas/html/ismn/ismn-home.html for more information. The ISMN Agency’s importance lies in its fostering music publication in the U.S., and several important publishers were signed up this year: notably American Composers Edition, an imprint of the American Composers Alliance which publishes the works of American composers. The Agency’s viability lies in smart resource leveraging—the system provides LC with catalog records created without LC labor.

Internships

This past year we continued to nurture our successful cooperative summer internship programs with the University of North Carolina, Chapel Hill and Case Western Reserve University, at their expense, which brought 5
students from those schools to the Music Division. These programs have proven to be enormously successful, benefitting both the Library and the scholarly pursuits of the students. Six other interns/Jr. Fellows spent much of the summer processing special collections, most significantly, the large and important Billy Strayhorn collection which was completed entirely by the interns.

**Motion Picture, Broadcasting, and Recorded Sound Division: Recorded Sound Section**

**Collection Development**

The sound recording collecting opportunities in FY2018 were quite varied and several of this year’s best opportunities for collection enhancement were in the areas of commercial recording and radio entertainment. Nearly 1,000 master recordings of roots music recorded independently in Washington, DC in the mid-1940s were acquired, as well as 461 early discs (from ca. 1898 to 1902) in all genres of musical and spoken performances, master recordings of more than 100 of Abbott and Costello’s 1940s radio programs, classical music radio programming of the 1980s and 1990s, and this year’s major acquisition, the Fire-sign Theater Collection. This fiscal year, Recorded Sound acquired 150 separate, largely analog acquisitions, covering a wide range of physical formats. In total, Recorded Sound received 30,002 new physical audio recordings and 2,535 new born-digital recordings. Overall this reflects a slight reduction in the number of items received from last year.

**Collection Preservation**

MBRS preserved 44,415 collection items, including 22,776 video items, 10,229 sound recordings, 2,421 reels of film, as well as 8,989 digitized television and radio programs added to the American Archive of Public Broadcasting collaboration with WGBH.

Completed the preservation of the Les Paul Collection through a partnership with the Les Paul Foundation. The Foundation hired and funded five audio engineers who worked at the Packard Campus and digitized over 4,000 sound recordings in just over 10 months.

**Public Programs and Displays**

Throughout the year the NAVCC collaborated closely with the Audio Engineering Society (AES) to organize a “Conference on Audio Archiving, Preservation & Restoration.” This ground-breaking three-day event was hosted by the Packard Campus in June, and was the first such preservation event that the Society had sponsored since 2001. The conference program was extensive and rich in content. The sessions featured many leaders in the recording industry, including Packard Campus staff who delivered numerous panel presentations. NAVCC curatorial and preservation staff also organized well-attended breakout sessions that highlighted Library collections and preservation work. The event allowed Library staff to share their expert knowledge with the preservation community as well as learn from the many visitors from around the world —over 200 attendees from 20 countries participated.

**Internships**

2018 Junior Fellows Tenesha Hare and Jasmyne Post worked on the Voices of the Great Migration for the Recorded Sound Section. They researched and identified sound recordings held by the Library to identify material about the Great Migration, the period between 1910 and 1970 in which forty three percent of the African American population of the US moved from the South to the North. By exploring jazz and blues music, interviews, and oral histories they created a subject guide (still in draft) that highlights firsthand accounts of the migration.
Collection Development

During fiscal year 2018, the AFC archives accessioned 64 new collections and collection accruals documenting expressive culture in the United States and around the world, totaling 415,281 items. There were 13,082 purchase items and 402,199 non-purchase items. These numbers exclude the Veterans History Project. Materials document 50 states, the District of Columbia and Puerto Rico, as well as 35 foreign nations in North America, South America, Europe, Asia, and Africa (with 30 languages represented).

In keeping with recent years, born digital material continues to occupy a significant percentage of annual acquisitions (73% in FY 2018) and derives mostly from StoryCorps, including collections acquired through the StoryCorps.me app (78% FY18 digital accessions).

All of the FY18 accessions, upon accession, received at least minimal cataloging in the enterprise systems, that is, an aggregate number and record in the Library’s Online Catalog.

Collections Storage

Between Feb. 12-Sept. 30, AFC staff added 22,358 items to MAVIS that were already stored at Packard. In addition to these items, over the course of FY18 over 2400 A/V items were added to MAVIS and sent to Packard for storage. These represent recordings added to AFC collections from the 1940s to the present, in various languages and from communities, projects, and events that document and celebrate traditional knowledge and heritage.

Processing staff also prepared more than 400 posters for offsite storage at Fort Meade and continued to send analog audiovisual carriers to the National Audio Visual Conservation Center in Culpeper, VA. This work was supported, in part, by overtime funding. An initiative to clear unprocessed collections from AFC’s processing annex in the Adams Building resulted in improved storage conditions for several legacy collections.

Collection Processing and Inventorying

AFC conducted an assessment of its AV collections which includes a ten-year plan for comprehensive preservation digitization of AFC’s AV collection. Guidance from the Director of Collections and Services has helped AFC identify a plan that includes support from MBRS, Preservation and Digital Collections Management and Services (DCMS), as well as external funding options.

Cataloging

AFC’s collection-level cataloging focused on the remaining 15 percent of the archives’ collections still to be evaluated (for duplicates, etc.) and described in the Library’s online catalog. Much of AFC’s new cataloging effort focused on ILS records for interviews conducted for AFC’s Occupational Folklife Project in ProjectONE, where 127 records were added. Interviews from three different collections were made available online in FY18, with another 3 collections soon to follow. The Ancestral Voices project required catalog updates to make the bib records and audio available in the new P1 site. In addition to Voyager cataloging and finding aid work, staff edited more than 1000 records in the DMTool, the data management tool for ProjectONE, for controlled subjects and keyword access for the Chicago Ethnic Arts field project and for the migration of AFC’s last American Memory presentation: “Voices Remembering Slavery.”

Standards Maintenance

AFC staff performed an update to the AFS Ethnographic Thesaurus (AFSET) in August, bringing the version to 2.3. A total of 169 new terms were added, as well as 157 new “non-preferred” terms, which aid in discoverability. The total number of terms in the thesaurus is now 21,498. Of note, this recent update reflects a new approach to addition of terms — working closely with individuals and organizations actively using the AFSET to solicit terms that would be useful in their work and building out the vocabulary to suit these practical applications.
Questions and Answers
Jay Weitz, OCLC

“... To Sing ... of What is Past, or Passing, or to Come”

Question: I’m fairly new to coding field 306. We usually give durations in field 505 for recordings. For certain kinds of pieces (suites, titles such as Four Piano Pieces), if the movements are split out in separate tracks with a duration for each and the movement/section titles are distinctive, we tend to give the title of each movement along with its duration, in addition to the overall title. The thinking is that part of the piece might well be performed by itself. But in 306 we tend to give the total time of each complete piece, not its sections. I’m not sure why. Is this a bad idea? Should the durations in 505 match those in 306 and vice-versa? Does anyone foresee difficulties in the future if they are not the same? I once had a CD with two pieces on it that happened to be the exact same duration. I was thinking I’d have to give that duration only once in the 306. But I asked, and someone on one or another listserv recommended including that duration twice in 306 at the spots where it occurred, so the sequence of works matched the sequence of durations. What do you do, and why?

Answer: The past, current, and future usefulness of field 306 was, is, and will long be open to debate. Any duration recorded in field 306 has been dissociated from the thing it purports to measure, without any easily-implemented means of re-associating them. In WorldCat, field 306 is not currently indexed. Durations that have been recorded in field 500 are indexed, incidentally, in the Notes and Keyword indexes. Durations that are actually associated with their titles in field 505 are indexed in WorldCat only when the “enhanced” content note practice is not used, when all the contents data are in subfield $a, again in the Notes and Keyword indexes. If the “enhanced” content designation is used and the subfielding is correct, durations should be in the unindexed subfield $g (“Miscellaneous Information”). As a result, any access to durations anywhere in a bibliographic record is spotty. That is by no means to say that a duration recorded in a bibliographic record is pointless, it’s just to say that field 306 is optional for a good reason. Interestingly, MARC 21 has an answer, of sorts, to your question:

Playing time may also be recorded in natural language in a note (field 500 and/or 505) or in field 300 (Physical Description).

If the complete playing time is recorded in the physical description area (field 300, subfield $a) and the playing time of the parts are recorded in the contents note (field 505), field 306 should contain either the playing time of the whole or the playing time of the parts, whichever is deemed more useful.

So there is no assumption in MARC that the timings in 306 and 505 need to match exactly. As to repeating an identical duration, LC’s Music and Sound Recordings Online Manual (available in Cataloger’s Desktop) says: “If the durations of two works are the same, give the playing time only once in the 306 field,” advice that is echoed in my now-ancient Music Coding and Tagging, Second Edition, on page 223.

Control Variables

Question: Does OCLC use the list of name and uniform title changes reported in the MCB (or LC revised authority records, for that matter) to update headings in bibliographic records in WorldCat? I think this has been discussed, but am not sure what the situation is now. When I check name changes reported in MCB, I find many changed in bibliographic records but not all. Same is true with uniform titles.

Answer: As far as I’m aware, we don’t explicitly use the lists in the Music Cataloging Bulletin to update headings in bibliographic records, at least not as such. Of course, we regularly receive all of the new and revised authority records, which in turn generate updates to the headings that are controlled in WorldCat bibliographic records. As beneficial as that process is, it is not perfect. It will work only on those headings that are already controlled. And even within that realm, there are limitations. Because of the unfortunate historical inconsistency built into MARC 21 where the Bibliographic 1XX/240 pair equates to the Authority 1XX, Bibliographic 240 fields alone cannot be controlled. Unqualified personal names generally can be controlled only by a

(Continued)
Questions & Answers

manual process because of their potential to represent, purposely or not, multiple entities with the same name. Those are a few of the major exceptions, but there are others as well; some can be found in the “Controlling Headings” section of “Connexion Client Known Problems” (https://help.oclc.org/Metadata_Services/Connexion/Connexion_known_issues/Connexion_client_known_problems#Controlling_headings) or in Connexion Help under “Control Headings in Bibliographic Records.”

Specific Immaterial Designation

**Question:** DLC appears in the brief record display of a record I was searching for, but nowhere in the record itself does DLC appear, not in field 040 or elsewhere. Field 040 subfield $a$ and $c$ both contain UKMGB, it’s Encoding Level “blank,” and the record contains no 042 field. How does this apparent discrepancy come about and how can we be sure what constitutes a DLC record?

**Answer:** The seven different three-character library designations that appear in WorldCat brief record displays (and their corresponding single-character designations that appear in WorldCat truncated displays) are generated from the following MARC elements. If more than one designation would apply to a record, only the one highest in the list appears.

<table>
<thead>
<tr>
<th>Library</th>
<th>One-Character Designation</th>
<th>Source of information/MARC fields/subfields</th>
</tr>
</thead>
<tbody>
<tr>
<td>DLC</td>
<td>D</td>
<td>Fixed field Srce (MARC 008/39) is c and none of 042 a’s contain pcc Or Any 042 a’s contain lcd, lderive, lcopycate, lcopycat-nm, lcode, lcnccp, lcvendcat, msc, pre-marc, lcad, lc, nsdp, nst Or 040 c contains DLC Or 040 a contains DLC in any variation</td>
</tr>
<tr>
<td>PCC</td>
<td>P</td>
<td>042 a’s contain pcc</td>
</tr>
<tr>
<td>NLM</td>
<td>M</td>
<td>040 a or c contains nlm and nlm is the only data in the subfield</td>
</tr>
<tr>
<td>GPO</td>
<td>G</td>
<td>040 a or c contains gpo and gpo is the only data in the subfield</td>
</tr>
<tr>
<td>AGL</td>
<td>A</td>
<td>040 a or c contains agl and agl is the only data in the subfield</td>
</tr>
<tr>
<td>UKM</td>
<td>B</td>
<td>040 a or c contains ukm and ukm is the only data in the subfield</td>
</tr>
<tr>
<td>NLC</td>
<td>C</td>
<td>040 a or c contains lac and lac is the only data in the subfield</td>
</tr>
</tbody>
</table>

This chart is an edited version of one that appears in Connexion client Help; I added the middle column. The record in question displays as DLC or D in search results because of the very first requirement in the “Source of Information” column: “Source” coded as “c” and the lack of field 042. The “DLC” designation has unfortunately grown to be more misleading over recent decades because of the expanded use of Source “c”.

Technical Bulletin 259R: Authorities System Changes (https://help.oclc.org/api/deki/files/4200/tb259.pdf?revision=1) has additional details on some of the processing and its limitations, although it focuses on manual controlling. Remember that as part of the OCLC Expert Community, you have the ability to update, correct, and control headings in most records as you encounter them. For those records that you can’t correct, you are encouraged to report them to bibchange@oclc.org and we’ll fix them.
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
- Advertisements for Books, Recordings, Scores, Journals, and Other Services
- Score Reviews
- Video Reviews
- Lists of New Publications

SUBSCRIBE NOW

Annual U.S. membership in the Music Library Association (includes a subscription to NOTES): Individuals, $130.00; Institutions, $165.00; Students, $65.00; Retirees, $95.00; Corporate Members, $480.00; Corporate Patrons, $778.00. Non-U.S. addresses add $10.00 to all memberships and subscriptions.

All payments must be in U.S. funds, payable to the Music Library Association, Inc., and sent to the Business Office: 1600 Aspen Commons, Suite 100, Middleton, WI 53562. For availability and pricing of back issues, contact the MLA Business Office.

OLAC
Catalogers Network

Founded in 1980, OLAC is an organization for catalogers concerned with all types of nonprint materials, including a wide range of digital and physical resources like video and sound recordings, websites, maps, multimedia, streaming media, graphic materials, and realia.

Through conferences, workshops, publications (including OLAC’s notable best practices guides), and the electronic discussion list, catalogers exchange information and enjoy expert and practical advice on cataloging audiovisual resources.

For more information, visit http://www.olacinc.org

Personal membership $20
Institutional membership $25
Contributing membership $50

Visit http://olacinc.wildapricot.org and click “Join Us!”
MUSIC OCLC USERS GROUP
Application for New Members

Personal Membership is $40.00; institutional membership is $50.00. 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:

$40.00 Personal Membership

$50.00 Institutional Membership

Please complete this form, enclose check, and mail to: Jacob Schaub, MOUG Treasurer, Music Cataloging Librarian, Anne Potter Wilson Music Library, Vanderbilt University, 2400 Blakemore Ave., Nashville, TN 37212.