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From the Chair

Alan Ringwood
University of Texas

The MOUG Board’s summer meeting was held in Columbus, Ohio on August 8 and 9. A regular part of that meeting is the opportunity to visit OCLC’s campus in nearby Dublin and meet with OCLC staff. Monica Figueroa, MOUG’s Reference, Discovery, and Collection Coordinator, provided a summary of our meeting with Bridget Dauer, Senior Product Analyst, End User Services, in her column in the September issue of this newsletter. We were also given tours of the OCLC Library and Museum and the OCLC data center. I offer sincere gratitude to OCLC staff members who made time in their schedules to meet with us: Bridget Dauer; Matt Downing, Director of Technology; and Kem Lang, Library Manager and Corporate Archivist. I also offer a hearty “thank you” to Jay Weitz for being a gracious host during our time in Columbus.

Two of our current officers will soon complete their terms on the Board. Secretary/Newsletter Editor Ann Shaffer (University of Oregon) has produced six informative issues of this newsletter and compiled equally informative and accurate minutes of Board and business meetings. She is an attentive listener, and she offered important and thoughtful contributions to Board discussions. I am grateful for her kindness, humility, and good cheer. Continuing Education Coordinator Rahni Kennedy (Southern Methodist University) possesses excellent organizational ability and attention to detail. His friendly and unpretentious manner makes him an effective colleague. His execution of the 2019 meeting was flawless, and I anticipate the same will be true for the 2020 meeting. Please join me in thanking Ann and Rahni for their time, effort, and dedication.

We also have two officers who will be rotating into new positions. Jake Schaub (Vanderbilt University) has maintained a vigilant eye on and kept accurate records of MOUG’s finances as Treasurer. He will move into the office of Past Treasurer, in which capacity he will lend his expertise to Melissa Moll (University of Iowa) as she assumes the Treasurer office in her own right. As Treasurer-Elect, Melissa has already been learning the ropes from Jake. I have every confidence that Melissa will prove as diligent as
MISSION STATEMENT

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

Thanks to all who contributed to this issue. The Newsletter is a publication of the Music OCLC Users Group. It is published three times a year: June, September, and December. Editor: Ann Shaffer, University of Oregon Libraries, 1501 Kincaid St., 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 are $40.00 for personal members, $50.00 for institutional subscriptions; back issues for the previous two years are available from the Treasurer for $5.00 per copy.) A copy of the quarterly financial report is available from the Treasurer on request. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

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

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

MOUG Website: http://www.musicoclcusers.org
From the Chair
(Continued from page 1)

her predecessor. I thank them both for being such competent financial stewards.

The MOUG officer election was held September 16 through October 7. Kevin Kishimoto (Stanford University) was an unopposed candidate for Continuing Education Coordinator. The candidates for Secretary/Newsletter Editor were Heather Fisher (Saginaw Valley State University) and Jeff Lyon (Brigham Young University), and Heather emerged as the winner. Heather and Kevin will begin their terms after the conclusion of the 2020 MOUG meeting. I thank all of the candidates for standing for election. I also thank the members of the Nominating Committee for their service: Rebecca Belford (Oberlin Conservatory), Chair; Michelle Hahn (Indiana University—Bloomington and MOUG Vice-Chair); and Kenneth Kauffman (Westminster Choir College of Rider University).

I am happy to announce that MOUG has a new Fundraising Coordinator. Madelyn Shackleford Washington (University of Houston) enjoyed a thirteen-year career as a flutist, vocalist, and choreographer before entering the School of Library and Information Science at Indiana University—Bloomington. Upon receiving her M.L.S. degree she was employed at the Stan Getz Library at Berklee College of Music. Madelyn comes to MOUG with a record of success raising funds in the education and nonprofit sectors. She recently served as Treasurer and grant writer for the Piano Craft Gallery, the longest running public art gallery in Boston. She also owns and operates her own concert promotion agency. Please join me in welcoming Madelyn to her new role.

Filling the post of Social Media Coordinator has been much more of a challenge. Since the position was advertised in January, we have encountered a dearth of interested, qualified candidates. So, rather than having a single dedicated individual posting to and monitoring MOUG’s social media channels, this responsibility will now be shared between the Vice-Chair/Chair-Elect/Past Chair and the Web Editor. Both of these offices already include outreach and publicity responsibilities, with the Vice-Chair/Chair-Elect/Past Chair acting as publicity officer for MOUG.

Members of the MOUG-OLAC Screencast Task Force were appointed in September. Representing MOUG are Rahni Kennedy, Nara Newcomer (University of Massachusetts–Dartmouth), (Jay Weitz, OCLC Liaison to both organizations, is also on the task force; and Bruce Evans (Baylor University) was appointed by OLAC.) Nara was elected Chair by her colleagues. She reports that they are progressing slowly but steadily. More information will be provided as they continue their work.

The MOUG Officer Election Results

Secretary/Newsletter Editor
Heather Fisher

Continuing Education Coordinator
Kevin Kishimoto

The 2020 MOUG meeting will take place in Norfolk, Virginia, February 25-26, at the Hilton Norfolk The Main hotel. The Program Committee—Rahni Kennedy, Chair; Clara Burns (University of Colorado Boulder), Ricky Caboverde (Florida International University), Matthew Ertz (University of Louisville), and Daniel Ray (University of Virginia)—has prepared a strong program, the details of which can be found in Rahni’s column elsewhere in these pages. Many thanks to the members of the Program Committee for their time and effort.

The Board has set the early member registration rate (which also serves as the base rate from which the other rate categories are derived) at $100. This was not an easy decision to make, but we believe it is necessary. For each annual meeting the Board strives to create a balanced budget. We employ widely accepted accounting formulae to derive reasonable cost estimates, and we overestimate expenses and underestimate income. Nearly all meeting income is generated by paying registrants, the number of which varies from year to year. Assuming 80 registrants (a low estimate that we think is achievable, based on past attendance figures) at a base rate of $90, we were facing a loss approaching four figures. To avoid that outcome, we identified two options: either assume an additional ten registrants or raise the rate by $10. We chose the latter, because it seemed more realistic and was within our control.

The Board has taken great pride in keeping registration rates unchanged for the last five years. Even when the 1½-day meeting format was implemented in 2015, there was no corresponding rate increase. Yet, inflation has been and remains present in the economy and affects MOUG’s meeting costs. Were we to factor in an average cumulative inflation rate of 8.5% from 2014 through 2019 (I’ve taken this number from the U.S. Inflation Calculator website: https://www.usinflationcalculator.com/), the base registration rate

(Continued on page 4)
would be approximately $98—just under the published rate for the 2020 meeting. Although the higher rates may cause financial strain for some meeting attendees, we believe the increase is in MOUG’s best interest. We have striven to keep costs as low as reasonably possible while still providing a worthwhile and enjoyable meeting experience. We hope that the additional expense will not be an undue burden for anyone or prevent anyone from attending the meeting.

This is my final “From the Chair” column, since my term as Chair is nearing its end. Serving MOUG in this role has been an honor, and I am grateful for the trust that you placed in me. To all of the wonderful people with whom I have worked these last two years: thank you! Come February, the extraordinary Michelle Hahn (Indiana University–Bloomington) will assume the mantle of leadership. MOUG will be in very good hands, and I know that you will give her your full support and encouragement.

That’s all from me. I look forward to seeing you in Norfolk.

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**Time to Renew Your MOUG Membership!**

Once again, it is MOUG membership renewal time! The MOUG subscription year runs from January 1-December 31, so renew now for 2020 while the thought is fresh. Your MOUG membership connects you to the OCLC music community, including this newsletter three times each year, dynamic meeting programming, and other new initiatives of high relevance to the music cataloging profession.

MOUG dues are remaining steady for the 2020 membership year. Personal memberships will be $40 both inside and outside North America. Institutional memberships will be $50 both inside and outside North America.

To renew, visit the MOUG website at http://musicoclcusers.org. Personal members may log in to their account under the “Members Only” tab, update account information as relevant, and renew their membership. Your invoice will be posted on “Your Account” page. If you have never set up your member profile, you may do so when you renew. To see your member profile when logged in, click “Update Your Profile” under the “Members Only” tab. Institutional members may also renew online or via your vendor, although institutional online account setup has been delayed due to lack of contact email addresses on file for many institutional members.

MOUG processes renewal payments with PayPal’s secure online system. You do not need a PayPal account to use this feature, although you will be able to log in to your PayPal account if you have one. If you prefer to pay by check, the “classic” form remains available for printing and mailing.

Thank you as always for your continued membership and support to MOUG. Please contact me (Jake Schaub, MOUG Treasurer, jake.schaub@vanderbilt.edu) if you have any questions about your membership.

Submitted by Jake Schaub, MOUG Treasurer
2020 Ralph Papakhian Travel Grants Awarded

The Music OCLC Users Group (MOUG) Executive Board is pleased to announce our 2020 Ralph Papakhian Travel Grant winners. The grant supports attendance at the annual MOUG meeting and, in recognition of Ralph’s mentoring role in music librarianship, is especially intended to support newer members of the profession in both public and technical services. The award offers free conference registration for the MOUG annual meeting (February 25-26, 2020, immediately preceding the Music Library Association annual meeting); one year’s free membership in MOUG, including three issues of the MOUG Newsletter; and reimbursement of up to $200 in associated expenses (lodging, meals, etc.).

The winners, in alphabetical order, are:

Linda Bagley is the Music Cataloging Specialist for the Howard B. Waltz Music Library at the University of Colorado Boulder, where she started working during the fall semester in 2018. She is responsible for original cataloging, complex copy cataloging, as well as database maintenance for music materials, and is currently working towards independent contributor status in the NACO-Music Project. Prior to working at CU Boulder, Linda completed an M.A. in Library and Information Studies and an M.M. in Violin Performance at the University of Wisconsin, Madison. During her time in Madison, she gained valuable experience through working in the Mills Music Library and Central Technical Services in Memorial Library, and also worked as an orchestra librarian for the music department. Her music cataloging interests include the future of digital media in music libraries, particularly the cataloging and processing of electronic theses and dissertations, PDF scores, and streaming audio. When she isn’t cataloging, she enjoys playing her violin and is always looking for more opportunities to continue performing.

Originally bi-coastal, Clara Burns lives and works in Boulder, Colorado. She received her MLIS from the University of Illinois at Urbana Champaign, and her MFA in Writing and Poetics from Naropa University in Boulder, where a student job in the library ignited her interest in librarianship. As Music Copy Cataloger for CU Boulder’s Waltz Music Library, she is responsible for music materials complex and copy cataloging, and training and supervising student staff in materials receiving and processing. She also serves in the Libraries New Employee Mentoring Program, and as co-coordinator for the Libraries Diversity and Inclusive Excellence working group (DIEWG). An avid reader, writer, musician and editor, she finds music cataloging uniquely satisfying for bridging her varied interests and keeping her love for the details happily engaged. Her cataloging focus includes emerging strategies to incorporate taxonomies that enhance access for non-conservatory music traditions and under-represented communities. Clara spends her time outside the library with family and friends, and, like Graham’s Ratty, “simply messing about” — not in boats, but similarly — in music, art-making, and gardens.

Alex Chisum holds a BA from the University of Southern California and an MFA in Creative Writing from the University of Alabama. He is in his final year in the MSLS program at the University of North Carolina at Chapel Hill, where he is the recipient of the Margaret Ellen Kalp Memorial Fellowship and the Carolina Academic Library Associate Assistantship, focusing on cataloging special formats, including sound recordings, scores, and maps. Before attending library school, he worked in technical services at the Elmer E. Rasmuson Library at the University of Alaska Fairbanks.

(Photos courtesy of the awardees)
It’s that time of year again to start making your plans for the MOUG annual meeting. We will be down at the scenic waterfront in Norfolk, VA at the Hilton The Main. There will be plenty of nearby options for dining including three restaurants in the hotel. Please look for the tentative schedule and registration information in this newsletter.

Thanks to all who answered the call for proposals. We have a packed program this year so there will be a plethora of information to take away. The meeting will open up with a paper by Rebecca Dean (OCLC) focusing on the quality of linked open data sets with a focus on music materials. Then we will have the first of three presentations dealing with batch processing starting with Rebecca French (James Madison University) showing how to get the best results out of batch searching using Connexion and Microsoft Access. Kevin Kishimoto and Claire Spitzer (Stanford University) will discuss how they are getting down a large backlog of gifts that had to be started on all of a sudden. Laura Haynes (Binghamton University) will give some insight on cataloging hip-hop music and Casey Mullin will tell about Western Washington University’s experience with OCLC’s Member Merge project.

In response to having hands-on programming, first thing Wednesday Maristella Feustle (University of North Texas) will guide us through the basics on using OpenRefine. The last batch processing presentation will be from a trio from UCLA (Hermine Vermeij, Callie Holmes, and Andy Kohler) discussing how they are getting through a large gift of popular music CDs. Lastly, we will get a presentation on how Brigham Young University has applied the OCLC Music Toolkit to all (yes, ALL) of their music library bibliographic records.

We also had a good response on lightning talks proposals and we will be seeing some new faces present. As always there will be the Discovery Services Update and the Ask Everything session. So be on the lookout for getting your questions in for that. In the meantime if you have questions, do not hesitate to contact me.

One last thanks to the program committee and we look forward to seeing everyone in Norfolk!
Reference, Discovery, and Collection Committee work continues!

Thank you to all who participated in our recent survey on preferred WorldCat Discovery display language for MARC field 7XX data. We have intriguing results, although they are not yet definitive. As background, OCLC requested input on the display label in question. In early October 2019, the Reference, Discovery, and Collection (RDC) Committee distributed a survey to the music library community and the nonprint cataloging community via listservs for the Music OCLC Users Group (MOUG), Music Library Association (MLA), and Online Audiovisual Catalogers (OLAC).

We received 41 responses, with no overwhelming preference for any label listed. “Works included” received slightly more votes (24.4%), with “Resource includes” (22%) coming in second place. “Resource contains” and “Includes” each received 19.5% of votes. Two other options were suggested, and both received the least number of votes: “Contains” (9.8%) and “Works contained” (4.9%).

Additionally, questions have arisen regarding the duplication or redundancy of subfield $i$ language. For instance, if the musical work described in the bibliographic record is an opera adaptation, a potentially even more confusing label could be created: “Works included: Opera adaption of.” And in yet another example, a double label would be produced: “Works included: Container of (work).”

All of this is to say that the RDC may need to go back to the drawing board with this one. Be on the lookout for further communication, and if you have any questions or concerns, please email me at monica@unc.edu.

Your input is always appreciated!

Finally, we encourage all MOUG members to sign up for OCLC’s Community Center in order to follow and contribute to the latest discussions; your input is valuable! Visit https://www.oclc.org/community/home_en.html to set up your login. All you need is an OCLC authorization (100-xxx-xxx) and password. The Community Center has played an important role in determining OCLC priorities.
Details on registration for the 2020 MOUG Meeting can be found at http://musicoclusers.org/meetings/moug-2019-norfolk-virginia/.

This year, there are only registration rates for the full meeting (all day Tuesday and a half day on Wednesday.) There are no one-day registration rates for either Tuesday or Wednesday. Rates have risen slightly from last year, including the reduced rates for first-time attendees, students, paraprofessionals, retirees, non-salaried, and part-time employees. Early registration ends January 15, 2020. All rates are outlined below; please contact Rahni Kennedy at rbkennedy@smu.edu if you have any questions or trouble registering.

**Registration rates are as follows:**

**EARLY – Must register before or on January 15, 2020**
- Member - Full meeting: $100
- Student, first time attendee, paraprofessional, retiree, non-salaried, part time - Full meeting: $50
- Non-member - Full meeting: $140

**REGULAR – After January 15, 2020**
- Member - Full meeting: $150
- Student, first time attendee, paraprofessional, retiree, non-salaried, part time - Full meeting: $100
- Non-member - Full meeting: $190

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

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**CALL FOR SESSION SUMMARY WRITERS (AND PHOTOGRAPHERS)!**

Volunteers are needed to write summaries of the program sessions that will take place at the 2020 MOUG annual meeting in beautiful Norfolk, Virginia! This is a great opportunity to start (or continue) building your publishing portfolio.

Summaries should be no more than 1,500 words and must be submitted to the Editor by Friday, March 27, 2020. Summaries will be published in the June 2020 issue of the MOUG Newsletter and may be adorned with ironic clip art.

Volunteers are also needed to take photos during the annual meeting. If you are interested in writing a summary or providing photos, please contact Newsletter Editor Ann Shaffer at ashaffer@uoregon.edu.
Tentative Schedule (Subject to Change)

Tuesday, February 25
7:30-11:30  Registration
8:45-9:00  Welcome
9:00-10:00  Quality of Linked Open Data: Absolute or Incidental
  *Rebecca Dean (OCLC)*
10:00-10:30  Coffee & Tea
10:30-11:00  Lightning Talks
11:00-11:45  Secrets of the Save File: Using Connexion and Microsoft Access for Efficient Batch Cataloging Projects
  *Rebecca French (James Madison University)*
11:45-1:15  Lunch (on your own)
1:15-2:00  Ask Everything: Combining Hot Topics, Ask OCLC, and Ask LC
2:00-2:30  The Warehouse of Wonders: Gifts that Keep on… ‘Giving’, and Other Sordid Tales from the Backlog
  *Kevin Kishimoto (Stanford University), Clare Spitzer (Stanford University)*
2:30-3:00  Problems and Solutions in Hip-Hop Cataloging
  *Laura Haynes (Binghamton University)*
3:00-3:30  Break (Cookies & Lemonade)
3:30-4:00  Urge to Merge: Adventures in WorldCat Duplicate Resolution
  *Casey Mullin (Western Washington University)*
4:00-5:30  MOUG Business Meeting

Wednesday, February 20
8:00-9:30  Registration
8:30-9:30  My Data Is So (Open) Refined: Make Your Data the High-Class Kind
  *Maristella Feustle (University of North Texas)*
9:30-10:15  Batch Game: Processing a large CD gift using UPCs and APIs
  *Hermine Vermeij (UCLA), Callie Holmes (UCLA), Andy Kohler (UCLA)*
10:15-10:45  Coffee & Tea
10:45-11:15  Implementing the Genre and Medium of Performance Algorithm in a Local Catalog
  *Jeff Lyon (BYU), Greg Reeve (BYU)*
11:15-11:45  Discovery Services Update
  *Jay Holloway (OCLC), Monica Figueroa (UNC-Chapel Hill)*

- End of MOUG Meeting -
11:45-12:15  MOUG Reference, Discovery, and Collections discussion
Bruce Evans Receives the Nancy B. Olson Award

Congratulations to Bruce Evans (Baylor University), the recipient of the 2019 Nancy B. Olson Award. This award recognizes and honors a librarian who has made significant contributions to the advancement and understanding of audiovisual and/or electronic resources cataloging. The Awards Committee selects a recipient based on nominations received, subject to approval by the Executive Board.

The text of the award letter follows:

OLAC Catalogers Network
Presents the 2019 Nancy B. Olson Award
To Bruce Evans

For significant and diverse contributions to audiovisual cataloging and catalogers at the state, region, and national levels. He is especially honored for his outstanding service in:

- Serving at Chair of OLAC’s Cataloging Policy Committee (CAPC) from July 2016 to June 2018
- Initiating the Unified Best Practices Task Force, charged with unifying all OLAC Best Practices into one comprehensive document to be integrated into the RDA Toolkit
- Initiating other CAPC task forces such as the Joint MLA/OLAC 33X/34X Task Force and the OLAC/MOUG Playaways Task Force
- Serving at OLAC Treasurer/Membership Coordinator from 2011-2013
- Serving on the OLAC-MOUG 2008 Biennial Conference Program Planning Committee
- Providing valuable insight as a member of the MOUG-OLAC Collaboration Task Force, including co-authoring the White Paper on a Potential OLAC-MOUG Merger and Roadmap For Further Collaboration Between Our Organizations
- Serving on the MOUG Executive Board from 2013-2017 as Vice-Chair, Chair, and Past-Chair
- Providing service and leadership in a variety of ways to his profession

On this date, Friday, June 21, 2019 in Washington, D.C.

Mary Huismann, President

Jeremy Myntti (Chair), Marcia Barrett, Jay L. Colbert
Nancy B. Olson Award Committee
**News from OCLC**  
Compiled by Jay Weitz

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**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, WorldCat Discovery, WorldCat Knowledge Base, WorldCat Validation, WorldShare Acquisitions, WorldShare Circulation, WorldShare Collection Evaluation, WorldShare Collection Manager, WorldShare Interlibrary Loan, WorldShare License Manager, WorldShare Record Manager, and WorldShare Reports.

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**OCLC, Europeana Share Access to Cultural Heritage Resources through WorldCat**

OCLC and Europeana (https://www.europeana.eu/portal/en), the digital platform for European cultural heritage, are working together to add records of millions of digitized items to WorldCat, making this open content easily discoverable and freely accessible to readers, researchers, and students through libraries. The addition of Europeana Collections will add dramatically to the open content resources that are accessible through WorldCat, the world's most comprehensive database of information about library collections.

Europeana works with thousands of European archives, libraries, and museums to share cultural heritage for enjoyment, education, and research. Funded by the European Commission, Europeana provides free access to more than 50 million records of books, recordings, artwork, and more, in a wide range of subject areas. Over 24 million of these are openly licensed and freely available for work, research, and learning.

In addition to the Europeana, OCLC has agreements in place with over 360 publishers and content providers to facilitate discovery and access to key resources.

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**Expanding Community Services and Other Learning Opportunities in the WebJunction Course Catalog**

WebJunction courses and webinars are always free through our Course Catalog (https://www.webjunction.org/home.html), providing learning at your fingertips when you need it. Sign-up for a free account to get started and then you'll have access to over 320 self-paced learning opportunities. Highlighted below are just a few of the newest additions to the Course Catalog that can help you meet your professional goals.

- **Hooray for Freedom! Webinars on the Legal and Ethical Foundations of Library Practice.** In this two-part webinar series, the presenters help navigate the complex legal and ethical grey areas inherent in our profession and offer approaches that empower us to get closer to meeting the demands of our shared values. These approaches include policy, training, programming, culture building, and better understanding legal risks and protections.

- **Ten Infopeople Webinars Added.** We recently added ten new Infopeople webinar recordings, ranging from supporting individuals experiencing homelessness to putting equity, diversity, and inclusion into practice. Thank you to the Infopeople team for expanding access to their webinar recordings through the WebJunction Course Catalog, and to all collaborators and supporters of a nationally coordinated approach to continuing education for library staff.

- **More Than #MotivationMonday: Motivating Your Team Any Day of the Week.** Employees motivated to deliver top-notch service are key to a library’s success. But many in library organizations don’t know how to effectively instigate employee motivation. As a critical management and leadership skill, it’s important to know what motivation is and
News from OCLC, continued

isn’t, what works and what doesn’t. In this session, we’ll explore factors that influence motivation at work and review strategies for supervisors to keep their teams motivated and productive. No matter the size of your library or your role, you will be inspired to find your own motivation and be able to catalyze others.

- **Build Your Learning Culture: The Whole Organization Approach.** The most innovative workplaces embrace learning as an essential activity for their employees. Since libraries are dedicated learning places in our communities, it is crucial that we practice learning intentionally and internally. But where do we begin? Learning is not one-size-fits-all for individuals or for organizations. This webinar, for all library staff, from front line to administration, encourages a broad approach to creating organizational learning structures. Learn how libraries of all sizes can map learning strategies to highlight the most impactful opportunities for staff.

- **Celebrate. Serve. Collaborate: Partnership as a Strategy for Immigrant Engagement.** Demographic projections suggest that the U.S. is headed toward a minority-majority population. Around the country, libraries are adapting their approaches and services in order to create more welcoming environments for immigrant and refugee communities. Jessica Moore, Immigrant Program Specialist with The Indianapolis Public Library, covers strategies for creating a more welcoming, inclusive library. As well as how strategic partnerships can help libraries overcome challenges in order to fulfill their role as public service institutions.

- **Beyond the Welcome Sign: Tailoring Immigrant Services for Success.** There is much more to supporting immigrants and refugees than hanging out a "welcome" sign at your library. Successful programs and services are specifically tailored to meet the needs of the range of populations who may come through your doors. Hear from presenters who work with communities to empower vulnerable and often underserved populations with a sense of belonging and self-reliance. You'll find practical ideas among the multi-pronged strategies that these librarians have used to ensure that new immigrants really do feel welcomed by the library and the community.

- **Addressing the Legal Information Needs of Immigrants and Non-Native Speakers.** Northlake (IL) Public Library District has seen a dramatic demographic shift over the last twenty years. More than half of the service community speaks Spanish at home and as many as one third are foreign born. To address the changing needs of their community, the library has hired bilingual staff and added many bilingual programs. One pressing issue that directly affects this community is the U.S. immigration policy and getting accurate information on these policies. This session focuses on how the library incorporated legal information on temporary driver's licenses, Deferred Action, and citizenship into its programming.

- **Web Archiving for Public Libraries.** Public libraries have played a central role in preserving the historical record of their communities by archiving local newspapers and other print publications. As more of these materials move online, this new format also needs to be preserved. This 2-hour self-paced course introduces public library staff to the concepts, opportunities, and tools of web archiving.
Resource Sharing Consortium, SHARES, Launches Several Projects

SHARES (https://www.oclc.org/content/research/activities/shares.html) is the long-running resource sharing consortium for members of the OCLC Research Library Partnership (https://www.oclc.org/content/research/partnership.html), and currently encompasses about 100 libraries from 75 institutions in six countries. Besides providing each other’s patrons with privileged, expedited access to rich and varied collections, SHARES participants also collaboratively address collection-sharing challenges faced by every member library and by the community at large.

The SHARES Executive Group recently completed a year-long Policy Rethink (https://www.oclc.org/content/research/activities/shares/sharesrethink.html), which engaged all SHARES participants in a facilitated conversation around five themes:

- encourage evidence-based processes
- build in flexibility
- enhance access
- embrace local procedures that add value
- mitigate international sharing costs

The conversations launched several ongoing projects and resulted in significant changes in practice for many SHARES members. Policy Rethink outcomes include:

- a reciprocal onsite borrowing program that just successfully completed its pilot phase
- a working group developing protocols for the sharing of special collections within SHARES
- an opt-in free-copies reciprocal subgroup
- wide adoption of 16-week loan periods for shared physical items
- a new SHARES Best Practices working group

In the coming year, a slate of newly elected SHARES Executives will engage with member institutions in conversations and activities centered around four major topics:

- accessibility of ILL materials as a standard, rather than the exception
- building up skill sets essential to collection-sharing professionals
- advocacy for the value of collection sharing, and for specific policies and processes
- lending e-books

The 14-member SHARES Best Practices working group has hit the ground running and formed themselves into seven subgroups:

- planning outputs and engagement opportunities with SHARES participants
- reciprocal onsite access
- physical delivery
- e-delivery
- advocating for ILL (working with the SHARES Executive Group)
- sharing special collections (working with the group developing high-level sharing protocols)
- working with other consortia

SHARES launched two surveys in September: one to gauge the value of SHARES (and how well SHARES is delivering on that value) and the other to gather information for a detailed SHARES reciprocal onsite access directory.

This promises to be an exciting and impactful year for SHARES. We’re always working on better and faster ways of “getting to yes” when it comes to placing research material into the hands of those who need it. Learn more about SHARES and how to join (https://www.oclc.org/content/research/activities/shares.html).
New OCLC Research Project: Institutional Stakeholders in Research Support

In research universities today, there is a growing need to provide an array of research support services such as research data management, research information management, open access repositories and monitoring, and much more.

Previously siloed campus units—many that never before collaborated—must increasingly work together to address complex institutional challenges and to support enterprise-wide services. Operating in this enterprise ecosystem is challenging, in great part because most stakeholders know little about the operations of other units, making it difficult to effectively engage, identify points of common interest, and collaborate to support research services.

To help fill this gap, OCLC Research is beginning an effort to better understand the operations, goals, and pain points of university stakeholders in research support services to inform communications and partnership. During the next several months we will collect and synthesize information about the experiences of campus units that play a role in institutional research support. These units include:

- institutional research office, with subunits like proposal development, pre- and post-award management, tech transfer/commercialization, and ethics and compliance
- library
- institutional research
- campus communications, advancement, and corporate relations
- campus technologies/IT
- academic affairs (provost/regent, deans, department heads)
- graduate school
- postdoctoral affairs
- undergraduate research

To undertake this project, we will engage with members of the OCLC Research Library Partnership (https://www.oclc.org/content/research/partnership.html) to help us:

- identify interview informants
- provide feedback on work in progress through discussions with the research support interest group
- identify case studies that exemplify successful (and sometimes not-so-successful) campus partnerships
- offer webinars for RLP members that highlight cross-institutional partnerships and stakeholders’ interests.

The first webinar on this theme, Partnering Across Campus to Enhance Institutional Reputation, was presented by Annette Day and John Novak from the University of Nevada, Las Vegas. We will accumulate outputs on a project web page (https://www.oclc.org/content/research/themes/research-collections/institutional-stakeholders-in-research-support.html) and will conclude our project by synthesizing our findings into an OCLC Research Report to benefit the entire research community.

This need for this project was informed by previous OCLC Research investigations, where we have documented how the library is one of many institutional stakeholders working collaboratively to provide research support services for campus.

For instance, in Research Information Management: Defining RIM and the Library’s Role (https://www.oclc.org/content/research/publications/2017/oclcresearch-defining-rim.html), we articulated how the library is one of many campus stakeholders engaged in implementing and supporting RIM activities. And through our joint publication with euroCRIS in 2018, Practices and Patterns in Research Information Management: Findings from a Global Survey (https://www.oclc.org/content/research/publications/2018/oclcresearch-practices-patterns-research-information-management.html), we shared survey results that demonstrated the array of institutional stakeholders involved in research information management activities. We found that in aggregate, the research office was reported as having responsibility for the greatest number of activities within the RIM enterprise, followed by the library, IT, university academic leadership, and other campus units. We also found some regional distinctions in stakeholder involvement.

Provisioning research data management support services similarly engages multiple campus stakeholders. In the Realities of Research Data Management report series
OCLC Supports Evolution of IIIF

OCLC is a member of the IIIF (International Image Interoperability Framework) Consortium (https://iiif.io/) and has been integrating IIIF standards in OCLC products for the past three years.

In addition to using IIIF standards to enhance current OCLC products, OCLC Research is supporting the evolution of the standards by testing emerging IIIF specifications and features. These collaborative efforts are noted and appreciated by the IIIF community, including by community leaders such as Antoine Isaac (Europeana).

Most recently, OCLC Research has been evaluating the new IIIF Change Discovery API as a syndication and aggregation protocol. This experimental work has confirmed the benefits of standardization around the IIIF APIs. Our work included retrieving data via our experimental implementation of the API standard to build an aggregation of around 13 million image descriptions contained in OCLC’s CONTENTdm digital content system.

We created an index based on that aggregation and prototyped an “IIIF Explorer” user interface for discovery. This effort surfaced metadata analysis and synthesis challenges associated with combining resource descriptions created by a wide range of cataloging agencies with diverse practices and suggested potential remedies for improving descriptive and technical metadata for cultural heritage collections with shared, decentralized tools and workflows in the hands of the data providers and domain experts.

Based on findings from this research, OCLC has launched a linked data pilot project focused on managing cultural heritage materials, working with three CONTENTdm customers: the Huntington Library, Art Museum, and Botanical Gardens; the University of Minnesota; and the Cleveland Public Library. More information on this pilot project will be announced soon.

Learn more about our work on IIIF and stay tuned for more information on the pilot project on the IIIF OCLC Research page (https://www.oclc.org/content/research/themes/data-science/iiif.html).

EXproxy 6.6.2 Available

A new release of EZproxy took place on 26 September 2019. This release contains requested enhancements and new features including:

- Encrypted usernames and OpenSSL 1.0.2s to improve security for library patrons.
- Fiddler compliant socket logging allows libraries to troubleshoot access issues more quickly.
- Expanded Central Authentication Service (CAS) integrations allow library and campus SSO services to integrate more closely.


Important note about Proxy by Port: OCLC will end support for EZproxy’s Proxy by Port option on 30 September 2020, due to its incompatibility with many popular e-resource websites. Customers currently running Proxy by Port may continue to do so for the time being. After 30 September 2020, customers will need to enable Proxy by Hostname in order to receive support from OCLC. Proxy by Hostname will help ensure seamless access for your library’s e-resource subscriptions. For more information, please see migrating to Proxy by Hostname (https://help.oclc.org/Library_Management/EZproxy/EZproxy/EZproxy_configuration/Migrate_to_Proxy_by_Hostname), or contact OCLC Support (https://www.oclc.org/en/contacts/support.html).
A Series of Unfortunate Fields

**Question:** There are several instances in the authority file where there’s an authority record for a publisher’s series with the instruction to record this as a publisher’s number. In some cases there’s also a note “not a series,” for instance, Edition Breitkopf and Edition Peters. In spite of these instructions, there are thousands of bibliographic records in WorldCat that record “Edition Breitkopf,” “Edition Peters,” and others as series. Some have 028s and some do not. Would it be harmful to delete these erroneous series fields, add 028s and 500s if missing, and replace the record?

**Answer:** It is always permissible, even encouraged, to correct such elements to current practice on master records. In the case of “Edition Breitkopf” at least, practice actually changed, as you can see in the authority history of no2002068476. It was originally established as a traced series in July 2002, but LC changed it to “not a series” in January 2003. There are surely other similar cases where practice changed or where catalogers simply didn’t know how to treat some phrase until an authority record was created. But by all means, feel free to correct records you come across in your work.

Version Control

**Question:** The title and statement of responsibility in #1102532978 read: “Campana in aria / Sc Magnus Lindberg ; reduction for horn & piano by Raimonds Zelmenis.” But shouldn’t the “reduction” statement be considered an edition statement, so that it would be removed from field 245 subfield $c$ and be a separate 250 field?

**Answer:** According to the MLA Best Practices for RDA 2.5.2, “Some formats of notated music (e.g., vocal scores, chorus scores, piano scores, etc.) are special cases inasmuch as they have dual identities: as a format of notated music, subject to this instruction, and as a type of arrangement. Do not treat other statements of arrangement, transposition, etc. as designations of edition; transcribe those statements as statements of responsibility, per RDA 2.4. When in doubt, treat the statement as a statement of responsibility.” This resource identifies itself as a “reduction for horn & piano” of a piece originally for horn and orchestra. This does fit the RDA definition of “piano score: A format of notated music consisting of a reduction of an instrumental work or a vocal work with instruments to a version for piano.” But as I read that MLA BP in the context of this resource, the self-identification as simply “reduction for horn & piano” would be considered a statement of arrangement, not to be treated as a designation of edition but instead to be treated as a statement of responsibility. The statement should remain in field 245 subfield $c$, as it currently appears in the WorldCat record.
Comparing Notes

**Question:** I have a CD of Mahler’s Symphony No. 3, to which #45672090 is an apparent match. That is, until I looked at the program notes, which are in Japanese, and are only 16 pages in contrast to the 37 pages for the English/German/French release. Do program notes differences trigger a new bibliographic record? Another area of concern is that the music number appears to be WPCS-10575 (which I could not find in WorldCat). The 8573-82354-2 number also on the disc, but in parentheses, suggesting some type of cross-reference? If this resource requires a new bibliographic record, how would the numbers be recorded? Field 028 has no subfield $z option that is so convenient as with 020.

**Answer:** The different publisher number, WPCS-10575, justifies a separate record, regardless of what may be going on with the program notes. What audio publishers do with their numbering can often be mysterious – as my now-retired colleague Glenn Patton used to say, publishers are not well-behaved. As you’ve described this, WPCS-10575 seems to be the primary publisher number; the parentheses surrounding 8573-82354-2 would relegate it to a secondary status. In the olden days of 78s (and occasionally LPs), matrix numbers often appeared in parentheses, so you may want to take a look to see if 8573-82354-2 might be visible somewhere around the inner ring of the disc, in which case it may be regarded as a matrix number. RDA 2.15 and its set of MLA Best Practices seem to allow some leeway in what to account for. RDA 2.15 itself says “If there is more than one identifier for manifestation, prefer an internationally recognized identifier, if applicable. An additional identifier for manifestation is optional.” This allows you to account for only the WPCS-10575 identifier. But MLA BP 2.15.1.5 suggests recording multiple identifiers when they are distinct: “When two or more distinct publisher’s numbers appear on an audio recording, its container, accompanying material, etc., record each, followed by a qualifier indicating its location, if appropriate.” If you determine that the parenthetical number is a matrix number though, the next paragraph of the BP allows you not to include it. The 2.15 set of best practices also offer some guidance on how to formulate the 028 fields and the note, if you need to explain the situation. As you say, field 028 doesn’t have the option of subfield $z for an invalid identifier, although neither of these identifiers can really be categorized as “invalid.” But you may be able to use subfield Sq (Qualifying Information) if the circumstances call for it.

Signs and Symbols and Wonders

**Question:** We’re working on a CD represented by OCLC #55528081. We’ve enhanced the record but are unable to replace it. The validation algorithm doesn’t like the title proper, which consists of the ampersand and nothing else.

```
245 10 & Sh [sound recording] / $c Kristian Hoffman.
246 3 And
246 3 Ampersand
```

I considered changing the 245 subfield $a to “[Ampersand]” and giving “&” in a 246 (essentially flipping the 245 and second 246. However, RDA 1.7.5 says to “Replace symbols and other characters, etc., that cannot be reproduced by the facilities available, with a description of the symbol” (emphasis added). The ampersand is clearly reproducible with available facilities, so I don’t think this guideline applies. Needless to say, I’m perplexed that we can’t replace the record, given that it was originally entered as displayed above. Advice, please?

**Answer:** RDA 1.7.5 proper says what you say it says, but its Policy Statement, under “Signs and Symbols” Number 6, further qualifies: “If a title consists solely of a sign or symbol or one or more marks of punctuation, provide an equivalent in all cases, even if the particular symbol is itself in the character set.” One of the examples is the equally reproducible plus sign. In other words, your option of:

```
246 3 &
246 3 And
```

would be correct.
Questions & Answers, continued

Folk-Rockin’ the Hegemon

Question: The Subject Headings Manual H 1916.5: Music: Jazz and Popular Music talks about subdividing popular music geographically. This seems to include “Folk-rock music.” But I’m wondering if H 1916.5 applies in the situation of #593380927. Among other subject access points, it has two that are geographically subdivided:

650 0 Folk-rock music $z Canada $y 2001-2010.
650 0 Folk-rock music $z British Columbia $z Vancouver $y 2001-2010.

H 1916.5 says, “Care needs to be taken when using Anglo-American countries as geographic subdivisions, particularly the United States, Canada, and Great Britain, where the intended market and the popularity of the music are not limited to the country of publication. As a general rule, noting the exception in para. a. above, use these countries as geographic subdivisions only if the country is emphasized specifically in the work or the music is obviously of national focus. This provision does not apply to works with regional or local focus. For such works, subdivide by the region or other locality, according to standard practice for geographic subdivision given in H 830.” To me this says that “Canada” should not be used but “British Columbia—Vancouver” could be used if this was a local or regional group. Is this correct?

Answer: In the Subject Headings Manual, “Folk-rock music” is listed in H 1916.5 Section 2.a. just before the section you’ve cited; your passage refers back to Paragraph a.

2. Geographic and chronological subdivisions. Use geographic and chronological subdivisions for all items to which the subdivisions apply, collections and individual works. This policy differs from the policy for using geographic and chronological subdivisions under headings for Western art music, which is described in H 1160.

a. Styles and genres not subdivided by – United States. Special treatment for geographic subdivision is provided for the popular music styles and genres listed below, which originated in the United States. Do not subdivide these headings by –United States. Do subdivide by regions, states, cities of the United States, etc., as appropriate. References of the type Country music–United States use Country music have been made in the subject authority file under the headings in this list:
[The list includes “Folk-rock music.”]

This particular recording doesn’t have anything really obvious to suggest an overt Canadian or Vancouver focus, aside from where it was recorded, distributed, and published (and that seven of the eight holdings are Canadian). That would often, but not necessarily, be indicated by the title of the recording. But as I read these SHM passages, I believe that the two subject access points are OK. Your passage’s reference back to “the exception in para. a.” seems to allow for these geographic subdivisions that are not “United States.” It’s a small counterpoint to U.S. cultural, musical, and bibliographic hegemony.
For Music Scholars, Librarians, Performers, Faculty Members

Notes
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