FROM THE CHAIR

It was good to see so many of you at our meeting in San Francisco. Tim Cherubini, MOUG Continuing Education Coordinator, and the Program Committee (Michael Colby, Cathy Dixon, Mickey Koth, Jill Shires, and Cheryl Taranto) put together an excellent program for that meeting.

I would also like to thank the other MOUG officers for their dedicated work during this past year. Sue Weiland assumed editorship of the Newsletter last year, and has provided us with three great issues, plus our second Membership Directory (a daunting task in itself!). Two officers who have just completed their terms deserve our special thanks. Ann Churukian has done a splendid job as Treasurer for the past two years, keeping us in good fiscal shape. Jennifer Bowen has played a very active role in MOUG for the past four years as Vice-Chair/Chair/Past Chair. During that time, she has been instrumental in preparing the 1st edition of our Officer's Handbook, setting up the MOUG archives at the University of Maryland, and establishing the NACO Music Project Advisory Committee, among other projects. Thanks, Ann and Jennifer, for your dedicated service to MOUG.

As announced at the business meeting in San Francisco, two new officers have been elected to the MOUG Board. Ralph Papakhian (Indiana University) is now beginning his four-year term as Vice-Chair/Chair/Past Chair. Christine Grandy (University of Oregon) has been elected to a two-year term as Treasurer. Congratulations to both of them, and thanks to them and the other three candidates for their willingness to run for an office. Special thanks are due to the Nominations Committee (Stephen Wright, Chair; Ann Churukian; Laura Gayle Green) for preparing such a fine slate of candidates for this election.

Ruthann McTyrre (Baylor University) has recently agreed to serve as our Public Services Coordinator. In this capacity, she will assist the Board in identifying and requesting possible improvements to OCLC reference services, such as EPIC and FirstSearch, and will coordinate the exchange of ideas among MOUG members to facilitate the use of those products. Elsewhere in this issue, you will see a list of music journals now indexed on ArticleFirst and ContentsFirst, together with a list of other journals to consider requesting as additions. [see p. 32--Ed.]. We hope that many of you EPIC and FirstSearch users will give us your ideas on the use of these products for music searching.

The MOUG Board has been considering some alternative options for future MOUG meetings. We are now in the planning stages for a joint meeting with OLAC, in the Chicago area during the fall of 1994. We are in need of volunteers from the Chicago area to serve on the Local Arrangements or Program Committee for that meeting. Please contact me if you are interested. We will continue to meet in conjunction with MLA in 1994 and 1995 as well, but probably with shorter meetings than in the past. It is hoped that a greater variety of meeting plans will meet the needs of more of our membership.

Laura M. Snyder
MOUG Chair

IN THIS ISSUE

NEWS FROM OCLC ......................... 5
SUMMARY OF ANNUAL MOUG MEETING .... 11
MINUTES OF MOUG BUSINESS MEETING ... 27
MAIN ENTRY FOR VIDEOS .................. 30
MUSIC TITLES IN FIRSTSEARCH DATABASES . 32
OCLC LIAISON

Jay Weitz
Tapeloading & Database Services
OCLC, Inc.
6565 Frantz Road
Dublin, OH 43017-0702
work: (800) 848-5878
INTERNET: JAY_WEITZ@OCLC.ORG

Thanks to all who contributed to this issue of the Newsletter. The Newsletter is an occasional publication of the Music OCLC Users Group. Editor: Sue Weiland, Wichita State University, 1845 Fairmount, Wichita, KS 67260-0068. Communications concerning the contents of the Newsletter and materials for publication should be addressed to the Editor. Articles should be submitted on 5 1/4" or 3 1/2" disk using WordPerfect 5.0 or 5.1, or sent electronically. 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 changes of address) should be forwarded to Chris Grandy, Knight Library, University of Oregon, Eugene, OR 97403-1299. (Dues: in North America, $10.00 for personal members, $15.00 for institutional members; outside North America, $25.00; back issues nos. 21-53 are available from the Treasurer for $4.00 per copy).

The Music OCLC Users Group is a non-stock, non-profit 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.
MUSIC OCLC USERS GROUP

Fourth quarter 1992

October-December

FINANCIAL REPORT

Balance in checking account at end of 3rd quarter 1992 $1,154.32
Balance in savings account at end of 3rd quarter 1992 $12,833.20
Total cash available at end of 3rd quarter 1992 $13,787.52

INCOME

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memberships</td>
<td>$4,925.00</td>
</tr>
<tr>
<td>Interest</td>
<td>$77.82</td>
</tr>
<tr>
<td>Best of MOUG</td>
<td>$71.50</td>
</tr>
</tbody>
</table>

Total 4th quarter Income $5,074.32

EXPENSES

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newsletter</td>
<td>$2,285.32</td>
</tr>
<tr>
<td>Newsletter Postage</td>
<td>$391.85</td>
</tr>
<tr>
<td>Postage--General</td>
<td>$146.40</td>
</tr>
<tr>
<td>Best of MOUG</td>
<td>$7.39</td>
</tr>
<tr>
<td>Printing--General</td>
<td>$11.58</td>
</tr>
</tbody>
</table>

Total 4th quarter Expenses $2,842.54

Balance in checking account at end of 4th quarter 1992 $5,308.28
Balance in savings account at end of 4th quarter 1992 $10,711.02
Total cash available at end of 4th quarter 1992 $16,019.30

Net gain $2,231.78
## MUSIC OCLC USERS GROUP

### 1992

#### FINANCIAL REPORT

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance in checking account at end of 1991</td>
<td>$2,996.00</td>
</tr>
<tr>
<td>Balance in savings account at end of 1991</td>
<td>$9,321.81</td>
</tr>
<tr>
<td><strong>Total cash available on December 31, 1991</strong></td>
<td>$12,317.81</td>
</tr>
</tbody>
</table>

#### INCOME

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memberships</td>
<td>$7,065.00</td>
</tr>
<tr>
<td>Meeting registration</td>
<td>$3,250.00</td>
</tr>
<tr>
<td>Interest</td>
<td>$389.21</td>
</tr>
<tr>
<td>Back issues</td>
<td>$16.00</td>
</tr>
<tr>
<td>Best of MOUG</td>
<td>$816.69</td>
</tr>
<tr>
<td>Reimbursable expense</td>
<td>$100.00</td>
</tr>
<tr>
<td><strong>Total 1992 income</strong></td>
<td>$11,636.90</td>
</tr>
</tbody>
</table>

#### EXPENSES

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual meeting reception/coffee</td>
<td>$256.00</td>
</tr>
<tr>
<td>Annual meeting A-V</td>
<td>$811.26</td>
</tr>
<tr>
<td>Annual meeting Board expense</td>
<td>$1,439.58</td>
</tr>
<tr>
<td>Annual meeting miscellaneous</td>
<td>$34.97</td>
</tr>
<tr>
<td>Newsletters</td>
<td>$3,130.06</td>
</tr>
<tr>
<td>Newsletter postage</td>
<td>$670.14</td>
</tr>
<tr>
<td>Board meeting—Summer 1992</td>
<td>$1,028.21</td>
</tr>
<tr>
<td>Postage</td>
<td>$232.04</td>
</tr>
<tr>
<td>Best of MOUG</td>
<td>$91.25</td>
</tr>
<tr>
<td>NACO Music</td>
<td>$185.97</td>
</tr>
<tr>
<td>Printing</td>
<td>$11.58</td>
</tr>
<tr>
<td>Supplies</td>
<td>$24.35</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$20.00</td>
</tr>
<tr>
<td><strong>Total 1992 expenses</strong></td>
<td>$7,935.41</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance in checking account at end of 1992</td>
<td>$5,308.28</td>
</tr>
<tr>
<td>Balance in savings account at end of 1992</td>
<td>$10,711.02</td>
</tr>
<tr>
<td><strong>Total cash available at end of 1992</strong></td>
<td>$16,019.30</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net gain 1992</td>
<td>$3,701.49</td>
</tr>
</tbody>
</table>
MUSIC OCLC USERS GROUP MISSION STATEMENT

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

FROM THE EDITOR

There's much which I hope you will find of interest in this issue. A good portion of it stems from MOUG's annual conference in February; about half of the plenary and small group sessions are reported here. The rest of the conference will be covered in the next issue.

Catalogers of videos should pay special attention to Nancy Olson's short article on main entry for film and video. This is a clarification of remarks made at an OLAC meeting and reprinted in last November's MOUG Newsletter (issue 53). Anyone who read p. 9 of the last MOUG Newsletter should read this explanation.

Reference librarians will want to peruse Ruthann McTyre's column on music coverage in the ArticleFirst and ContentsFirst databases available through FirstSearch. This is your chance to make music needs known to OCLC. Photocopy or tear off the page with the list of journal titles, with your choices marked, and send it to Ruthann.

Sue Weiland
Newsletter Editor

NEWS FROM OCLC

Cataloging Products

PRISM keyword searching will be available in spring 1993, giving cataloging and ILL users access to the following new keyword indexes: author, frequency, language, notes, place, publisher, report number, series (both traced and untraced), subject, title, and uniform title. A combined keyword index will cover subject, title, and contents. This provides for the first time, subject access to the OLUC using the PRISM interface and all PRISM functionality.

The Consortium of University Research Libraries (CURL) and OCLC have agreed to load over 2.5 million bibliographic records of CURL member libraries into the OCLC OLUC during 1993. CURL members include the libraries of Cambridge, Edinburgh, Glasgow, Leeds, London, Manchester, and Oxford universities.

CJK Plus, OCLC's Windows-based, second generation CJK service, completed its field test in November 1992 and is now available. We are expecting CJK to migrate to PRISM by the end of 1993.

Electronic Dewey, a CD-ROM version of the Dewey Decimal Classification (20th edition), demonstrated at ALA Midwinter in Denver by OCLC Forest Press, is now available. It offers advanced online search and windowing techniques, full-text indexing, a personal notepad, LC subject headings linked to DDC numbers, and a database that includes all the latest DDC changes. Also available is a new workbook to help beginners learn how to use Dewey, the DDC 20 Workbook: A Practical Introduction to the Dewey Decimal Classification, by Sydney W. Davis, from OCLC Forest Press.

CAT CD450, OCLC's compact disc cataloging product, has been reimplemented in the PRISM environment. Enhancements in this version include new printer drivers, synchronous access for dedicated line users, support for telecommunications port 2, PRISM access for batch and interactive searching, and an on/off option for "BIB Record Mismatch Check." CAT CD450 has also doubled the size of its Medical Collection to about 1.35 million records on two compact disks. CAT CD450's newest subset, the two-CD Hispanic Collection, introduced in November 1992, includes records in all formats with language codes for Spanish, Basque, Catalan, or Gallegan.

Reference Products

An annual subscription pricing plan for the FirstSearch Catalog is now available, allowing unlimited reference searching of selected databases for an annual fee. The basic package involves three OCLC databases--WorldCat (the OCLC OLUC) and the two serials databases, ArticleFirst and ContentsFirst--and coming this spring, a link to PRISM ILL for OCLC member libraries.

The FirstSearch Catalog now offers access to 27 databases, including the MLA (Modern Language Association) Bibliography, Arts & Humanities SEARCH, Art Index, H.W. Wilson's General Science Index,
A new system links a variety of user workstations to a library's unique offerings of bibliographic, citation, and full-text databases, as well as databases available on FirstSearch.

The Online Journal of Current Clinical Trials, a joint venture between the American Association for the Advancement of Science and OCLC, was named Database Magazine's Product of the Year for 1992. OJCCT, which began publication on July 1, 1992, publishes medical findings as soon as experts have reviewed them and is the world's first electronic, full-text, peer-reviewed science journal.

"DiscLit: British Authors," a single CD full-text collection of 145 volumes from Twayne's English Authors Series supplemented by over 200,000 bibliographic citations from the OCLC OLUC, is now available. Its earlier counterpart, "DiscLit: American Authors," won the 1992 Award of Excellence in Education from the journal Media & Methods.

The FirstSearch Catalog, the Epic service, and the Online Journal of Current Clinical Trials are now available for expanded hours on both the OCLC network and the Internet: Monday through Friday, 6:00 a.m.-midnight; Saturday 8:00 a.m.-8:00 p.m.; Sunday noon-midnight (Eastern Time). Later in 1993, OCLC plans to make the systems available 24 hours a day.

Resource Sharing

PRISM Interlibrary Loan was installed on December 14, 1992. The "hot cutover" from the ILL Subsystem to PRISM ILL was the third largest installation in OCLC's history, behind the new OCLC telecommunications network and PRISM. It involved over 5500 ILL departments currently doing more than six million electronic ILLs per year. Among the enhancements are: improved holdings displays, improvements to the "tag" and "new" commands, better spacing on workforms, and improved searching of ILL transaction file. A few minor fixes requested by users were installed on January 22 and a set of enhancements will be added this spring.

OCLC's traditional ILL service is being expanded and grouped under the heading of OCLC Dispatch Service, covering the two areas of Library Patron Services and Library Services. The first phase is FirstSearch Document Ordering, which debuted in January and gives patrons the ability to order serial articles found in FirstSearch's ArticleFirst and Periodical Abstracts databases. The second phase of OCLC Dispatch Service, a FirstSearch link to PRISM ILL, is planned for later this year.

Libraries with Internet access can now use the Internet File Transfer Protocol (FTP) to transfer bibliographic information to or from OCLC. This is a first step toward Electronic Data Exchange (EDX), which can both save libraries money by reducing tape handling, and save time by speeding up data exchange. Two services have so far been implemented: Electronic MARC Subscription (EMS) for libraries who receive MARC subscription tapes, and Electronic Batchload Service (EBS) for tapeloading libraries.

The 4th edition of the United States Newspaper Program National Union List is now available. The USNP is a cooperative effort to provide access to all newspapers published since 1690 in the U.S. and its trust territories, and to preserve those thought to be significant for research. The National Union List package includes basic bibliographic information for 100,312 newspapers, holdings information from USNP participants, title cross references, and four indexes (place of publication, date of publication, topical subjects, and geographical subjects).

Other News

On January 15th, Dr. K. Wayne Smith announced that OCLC and Battelle Memorial Institute have signed a letter of intent that, after a successful 90-day diligence process, could lead to the acquisition by OCLC of Information Dimensions, Inc., a Battelle subsidiary. IDI develops and markets computer software products for managing electronic documents and text. In the areas of full-text electronic publishing, electronic archiving, and information management, OCLC and IDI complement each other and would together expand our ability to deliver all sorts of electronic information to users.

Effective January 1, 1993, OCLC reduced its telecommunications charges by an average of 9%, which will result in member libraries saving some $3 million over the next 18 months. These reductions will appear as credits on your monthly bills, starting with the March
invoice for February activity, though you should talk with your network for specific details.

Bibliotekstjänst (BTJ) will market, distribute, and support OCLC bibliographic services in Sweden through an agreement reached recently with OCLC. BTJ, based in Lund, provides products and services to public and special libraries in Sweden.

News from the Library Technical Services Division

Duplicate Detection and Resolution

In the first pass of the Duplicate Detection and Resolution (DDR) software through the OLUC between June 1991 and June 1992, 620,185 duplicates in the Books format were merged. The second pass lasted from September 1992 through January 1993, and merged 68,669 additional duplicates, for a total of 688,854 pairs.

Personal and Corporate Name Correction Projects

In the Name Correction Project, we will globally correct personal and corporate name headings in fields 100, 400, 700, 800, 110, 410, 710, and 810. Unlike previous OCLC projects to globally correct name headings, we will not be dependent solely on the cross-reference structure of the LC Authority File to manipulate and correct headings.

The software OCLC is developing can handle incorrect headings whether or not the incorrect headings exactly match references in the Authority File. The software is sophisticated enough to identify and link name headings that differ in fullness, qualifiers, or dates, typographical and style errors, MARC format errors, and similar situations. Ongoing manual review will validate the software's proposed links. This software is also sophisticated enough to avoid the misconversions that were so troublesome in the earlier AACR2 conversions.

The new software will not be able to correct all errors in OCLC name headings, but we expect to make a significant advance over what we have been able to achieve in previous global correction projects. Corporate name heading corrections are slated to begin in late spring 1993 and personal names in summer 1993.

Subject Heading Correction Project

OCLC completed phases 1 and 2 of the Subject Heading Correction Project in recent years. Phase 3 of this project features corrections not just at the subfield level, but whole heading correction. We are also expanding the scope to correct names used as subjects in this phase. So, the fields being corrected will include 650, 651, 600, and 610 with second indicator 0—that is, headings coded as LC headings. Phase 3 software will allow us to correct more subject headings to the current terminology in LCSH than we have been able to accomplish in previous phases. We plan to begin running Phase 3 in the summer of 1993.

Both the Name and Subject Heading Correction projects will be documented in a Technical Bulletin to be issued this spring. When we begin updating the Online Union Catalog, we will announce it in a PRISM logon message.

Harvard Project

All of this new software being developed by OCLC Office of Research, development, and marketing staff to perform automated authority control for personal and corporate names and LC subject headings will be used to correct not only OCLC database records, but also records from Harvard University Library. In September 1992, OCLC and Harvard signed a six-year contract wherein OCLC agreed to perform a large retrospective conversion and authority processing project for Harvard. The authority processing portion of the contract states that OCLC will correct the name and subject headings in approximately three million records in Harvard's local system (HOLLIS), then apply ongoing authority processing to Harvard's retrospectively converted and current cataloging for the remainder of the six-year contract.

Fiction Project

The OCLC/LC Fiction Project completed its pilot phase at the end of July; an evaluation of this phase was issued in October. The project will continue at current levels for the coming year. All but one of the participating libraries have continued work on the project, the object of which is to add subject headings to bibliographic records for works of fiction. New subject authority records for fictitious characters and imaginary places have also been created as part of the project.

Enhance

Currently, 111 three-letter OCLC symbols are authorized for at least one bibliographic format in the Enhance Program. During FY 1992, 87,739 records were enhanced; the total for the first eight months of FY 1993
is 55,877 records. Applications are accepted at any time of the year. There has been one recent addition to the list of Enhance participants in the Sound Recordings format: the San Diego County Law Library, with the three-letter code CDL (Pacnet).

**MARC Updates and Database Scans**

Data in 041 fields not divisible by three, which could not be converted in earlier scans, were manually fixed in 1382 records. These were mostly typos or codes that belonged in other fields.

A database scan of invalid subfields $4 that removed periods, commas, and slashes cleaned up 13,016 records in January 1993.

A scan to clean up subfields $w, mostly removing punctuation, converted 11,926 records in November 1992.

A series of scans to clean up various 007 conversions and problems fixed over 120,000 records in the fall of 1992.

Country codes for the former republics of the Soviet Union were converted in over 500,000 records during August and September 1992.

OCLC is in the midst of a series of large database conversions to bring the OCLC into compliance with the changes in coding practice for reproductions mandated by USMARC Update no. 3, announced by OCLC Technical Bulletin no. 194 in September 1991. Fixed field elements (except REPR) are now coded for the original rather than the reproduction. The first scans will deal with the fixed field elements CTRY, DAT TP, and DATES in the Books and Scores formats, and will create 539 fields as appropriate to retain data concerning the reproduction. We expect about one million records to be converted; by mid-March, some 679,000 records had been done.

**Questions & Answers**

Correction: In the Q&A portion of my *MOUG Newsletter* column for issue no. 53, the first question dealt with name/title added entries on a sound recording record for a composition by two composers. Judging by LC cataloging examples and in the absence of any seemingly relevant rule, I deduced that only the first composer should have a name/title added entry and that the second should be ignored. This part of the answer was accurate, but then I went on to suggest that an added entry for the second composer could be justified by such rules as 21.29D, 21.30A1, and 21.30M. Charles Herrold of the Carnegie Library of Pittsburgh (CPL) kindly brought to my attention the LC Rule Interpretation to 21.30M, part of which I had overlooked. That portion reads as follows (CSB no. 45, p. 46):

The relationship that is expressed between works by means of an added entry, either analytical or simple, is limited to a single access point, namely, that of the main entry. An added entry in the form of the main entry heading for a work provides the sole access to the work it represents in the tracing on the catalog record for another work; do not trace in addition any added entries for that work's title (when main entry is under a name heading), joint author, editor, compiler, translator, etc.

This RI would pertain to a sound recording with more than one piece on it and cataloged as a unit; it limits to one the number of added entries that LC makes for each piece on the recording.

**Question:** Could you please clarify how users are supposed to tag subject headings that follow LC's form and policy, but are locally created?

**Answer (courtesy of OCLC's Linda Gabel):**
There are several types of headings that LC does not establish routinely, but can still be considered as LC headings. These headings should be coded as 650 with the second indicator of 0. The headings fall into distinct categories:

- Headings for instrumental chamber music not entered under musical form, e.g., 'Sextets (Piano, clarinet, flute, percussion, violin, violoncello)'; and headings for musical forms that take qualifiers for instrumental medium, e.g., 'Choruses, Sacred (Mixed voices, 4 parts) with orchestra'.
- Headings where LC has indicated a pattern for subdivisions, e.g., 'Postage stamps $x Topics $x Birds'; 'Postage stamps $x Topics $x Canada'; 'Postage stamps, $x Topics $x Elizabeth II, Queen of Great Britain, 1926-'.
- Free-floating phrase headings showing a geographical coverage, e.g., 'Columbus Metropolitan Area (Ohio)' (coded 651 with a second indicator of 0).
- Free-floating phrase headings including '----- in fiction, drama, poetry, etc.'; and '----- in literature'; and '----- in art'.

8 / *MOUG Newsletter*
Instructions for constructing these headings can be found in LCSH (red book) 15th ed., v. 1, p. xvi-xvii, and in Subject Cataloging Manual: Subject Headings, 4th ed. (H198, H362, H910, H1090, H1110, etc.)

A second group of headings that can be considered compatible and coded as LC are those where LC has given instructions that a heading can be qualified or subdivided. For example, 'Depressions' may be subdivided by date and, if world-wide, may be further subdivided by country, city, etc., e.g., 'Depressions--1929--United States'; 'Depressions--1929--Illinois--Chicago'. The instructions under 'Folk songs' say "Here are entered collections of folk songs in various unrelated languages. Works in a single language or group of languages are entered under this heading with language qualifier, e.g., 'Folk songs, English'; 'Folk songs, Slavic..." In this latter case, users may construct headings using newly established languages, as long as they follow LC spelling for the language. LC will establish these headings as they are needed.

City and other jurisdictional names that do not yet appear in the Name Authority File can be coded as 651 second indicator of 0. Libraries can consult the same reference works that LC uses, and be fairly confident that their headings will match LC's final form. If there is a question as to the preferred spelling or romanization, the headings should be coded as locally defined.

Chemical and biological names represent a more ambiguous case. OCLC's recommendation has been to tag these as 650, second indicator of 0 when there is no authority record for the term, and there are no authority records for the higher class or broader category. However, if there is doubt about the predominant form or spelling, the term should be coded as locally defined.

New concepts and topics, and headings with new subdivisions or non-standard chronological subdivisions should be tagged and coded as locally defined. Until there is consensus on the form or concept, it is very likely that users will fragment their efforts, entering similar but not identical headings. The result would be headings that do not collocate the necessary information, and run the risk of future conflicts with LC headings.

The choice between tagging non-standard headings as 650 second indicator 4 or as 690 can be left to the inputting library. If they feel that having the term remain on the master record (650 4) will assist other libraries and patrons they may do so. If the non-standard headings are appropriate and meaningful only to the inputting library, the second option (690) may be best. All libraries using the records should know the implications for their own use of both options, such as retention in a local system, or printing on cards.

Question: I'm cataloging an LP called Shakespeare's people, an original cast recording which consists of scenes from his plays with some Morley/Arne, etc. settings of his songs thrown in. How do I code TYPE in the fixed field? Is it a musical recording because it contains some songs, no matter how few, or is it a non-musical recording, because it's mostly dialog?

Answer: By various analogies, I would lean toward considering this a non-musical recording. Recordings of plays with incidental music are considered non-musical; though this is a collection of scenes, the bibliographic point is similar. And when we look at music instructional materials, we consider the proportion of music to non-music, so it also seems appropriate here.

Question: Can you clarify the description of scores in the collation? According to AACR2 a score is "a series of staves on which all the different instrumental and/or vocal parts of a musical work are written..." Using this definition then, it would seem that "1 score (xx p.)" should be used for all musical works that have more than one instrument even if the publication is a collection of works. The collation "xx p. of music" would be used for all works with only one instrument, i.e., piano or guitar, regardless of whether it is a collection of works.

Answer: The way you have described things is exactly the way I understand them.

Question: In hand is a compact disc that matches an OLUC record in every respect (including the publisher number) except that the UPC on the item differs from that in the record's 024 field. The Bibliographic Input Standards does not list field 024, so should I use the existing record or input a new one?

Answer: The bibliographic significance of the Universal Product Code is still a topic of debate, especially in light of their inconsistent treatment by some music publishers. But as things stand now, a difference in UPC does not justify a new record. If all else is the same, use the existing record. Since the 024 field is repeatable, you could even add one for the number on your item.
Real differences in Music Publisher Numbers (028) do justify a new record, though. Those 028 differences are vexing. One always wonders if a change in MPN means anything more than a change in the recording’s price. Is it a new mix? Are the contents different? Have different takes of a recording been substituted? Has some flaw in earlier pressings been corrected? Is it mere caprice? The same questions could probably be asked about differences in UPCs. If you’ve ever dealt with ISBNs, you know that publishers can be awfully capricious about them as well, even though they are supposed to be standard numbers. If we could only convince publishers to be more rational. Please remember that just because a new record *may* be justified by the input standards, you are not **required** to input a new record. If you have doubts about the justification or if you feel uncomfortable inputting a new record to reflect what you consider to be an insignificant difference, by all means use an existing record.

**Question:** Most recordings of musicals omit things like spoken dialogue, musical interludes, etc., therefore limiting themselves to the principal songs. However, according to LC, one considers such recordings to be complete if they include phrases like "original Broadway cast." Does this mean we should omit or edit out "Sk Selections" in uniform titles and "Sx Excerpts" from subject headings, unless the item in some way emphasizes the incompleteness of the contents (e.g. "Highlights from ..."). By the same logic, is it OK to make added entries for librettists who are mentioned prominently even though much of their actual work in the collaboration is probably absent from such a recording?

**Answer:** Music Cataloging Decision 25.32B1 states,

> When evidence is lacking as to whether an "original cast" recording of a musical comedy, etc., or an "original sound track" recording of a motion picture score contains all the music, do not add "Selections" to the uniform title.

As such, it seems that omitting "Selections" from these uniform titles in AACR2 records would be proper. There doesn’t appear to be any corresponding commandment concerning subject headings, but logic would dictate leaving out "Excerpts" as well. Including an added entry for a prominently-named librettist seems to be in line with RI 21.23.

**Question:** For sound recording cataloging, should we be using the 007 subfields $j$, $k$, and $l$ on new records for non-archival cataloging, that is, filling in all positions in field 007, even those that are not applicable?

**Answer:** Subfields $j$, $k$, and $l$ have always been optional in field 007 (see Bibliographic Input Standards, 5th ed., p. 50). You are welcome to include them if you wish, but you needn’t feel obligated. No doubt, you have noticed that LC codes all the positions (at least all of the positions that they have so far validated in their version of the USMARC format). In LC’s MARC format, the 007 is a simple string of characters; each one must be coded (or contain a fill character) in order for all the others to keep their respective positions and meanings. OCLC displays this string broken up into subfields, which allows users to omit certain optional positions.

**Question:** Lately, I’ve noticed that our OCLC symbol has been displaying on holdings screens of OCLC records in lower case. Why is that?

**Answer:** Check out Technical Bulletin no. 198. In PRISM, location records now distinguish between ILL suppliers (UPPERCASE SYMBOLS) and nonsuppliers (lowercase symbols). Your institution is profiled as an ILL nonsupplier.

**Question:** On the compact disc I’m cataloging, there is no information about the type of recording speed, etc. The insert, which is in German and English, states only the dates and locations of the recordings. Because of this lack of specific data, I’m not sure what should go in the subfield $b$ of the 300 field.

**Answer:** Sound recording compact discs are of standard speed (1.4 meters per second, although that oversimplifies the technology involved, from what I understand), just as they are of standard size (4 3/4 in.). AACR2 6.5C3 stipulates that the playing speed is not included if it is the standard, so for CDs, it is left out. The "digital" in the 300 $b$ and the "4 3/4 in." size in the subfield $c$ define the item as a CD. Every compact disc will have "digital" in subfield $b$. If the item lacks any indication about stereo/mono, do not supply that information (AACR2 6.5C7).

**Question:** If only one language is associated with a score or sound recording, so that the fixed field LANG and all relevant subfields of any 041 field would contain
the same, single three-letter code, is it necessary to include field 041?

Answer: When only one language is involved and the LANG fixed field covers it, no 041 field is needed.

Jay Weitz
OCLC

SUMMARY OF THE MOUG ANNUAL MEETING:
FEBRUARY 2-3, 1993, SAN FRANCISCO, CALIFORNIA

This issue covers Plenary Session I (the "News from" reports), the first set of small group sessions, and the first paper from Plenary Session III; it also includes the minutes from the Business Meeting. The next issue of the Newsletter will cover Plenary Session II, the second set of small group sessions, and the second paper from Plenary Session III.

PLENARY SESSION I

NEWS FROM OCLC
See Jay Weitz's column above.

NACO MUSIC UPDATE

In case there are people here who aren't familiar with the NACO-Music Project, I'll begin by reading the introduction to the message I recently sent to MLA-L, calling for applicants for the project.

"The NACO-Music Project (NMP) exists to create music-related name and name/uniform title authority records and to contribute them to the Library of Congress authority file (NAF). At present it is a cooperative project of music catalogers at the Eastman School of Music, Indiana University, Northwestern University, Stanford University, the University of Louisville, the University of California--San Diego, Vassar College, Washington University of St. Louis, and Yale University. The project is sponsored by MOUG and is run by the Coordinator, Ralph Papakhian of Indiana University. It is guided by an advisory committee appointed by the MOUG Board." Basically, participants create authority records for appropriate headings they encounter in their cataloging that are not already in the NAF. They are not required to create records for every non-NAF heading they encounter. What they create is left to their judgment and is within LC guidelines.

New member: The project added one new member in fall 1992; it was a special situation. Mark Scharff, who was an independent contributor while working on the AMLG grant at Indiana, moved to Washington University of St. Louis. This occurrence caused a reconsideration of the application process. It was decided that when an independent NMP cataloger moves to another institution, the Advisory Committee will evaluate the situation and make a decision based on the new situation. The MOUG Board will be informed of the decision, but full Board approval is not required. Let me point out here that "independent" means that a cataloger or institution has gone through a training period and been tested by LC on a certain number of authority records. After independence is granted, he or she no longer needs to have every record created checked by Ralph. "Independent" does not mean that a person is independent of the project.

Authority component of AMLG recon: The AMLG recon project is a grant-funded project that exists to convert manual records for scores and sound recordings to MARC format and to contribute them to OCLC and RLIN. For the last couple of years it has had an authorities component which is run through NMP. Present participants in the AMLG recon project are Cornell, Harvard, Eastman, Berkeley, and Indiana. While retroconverting scores and sound recordings, these libraries establish headings not found in the NAF. They send these headings to a person at Indiana University (a grant-funded position) whose time is devoted to doing any further research and other authority work as necessary, and creating NAF records for the headings.

1992 statistics: During calendar 1992 the project created 4464 new authority records and made changes to 885 existing ones. Of those, 3814 new records and 761 changes were provided by AMLG recon grant staff, and 650 new records and 124 changes were provided by regular NMP contributors.

Application process: During the past year the Advisory Committee drafted an application for membership, and it was approved by the MOUG Board. The application includes questions about an institution's library holdings, music program, cataloging personnel, etc., and asks for a month-long sample of cataloging to determine how many headings an institution might contribute. The basic criteria, in a nutshell, are that an institution have reference and score collections adequate to support the creation of headings, that their cataloging activity is sufficiently large to support the creation of a reasonable number of new headings, that the library will
be able to provide technical links to a utility, and will make a commitment to the time and staff resources NMP requires.

Calls for applications are made at the discretion of the Coordinator and the Advisory Committee. We would like to add one and possibly two new participants during the first half of this year. Towards that end, in January of this year we called for applicants. An application form was requested by 14 institutions.

Applications are due to me by April 1, after which the Committee will decide which institution or institutions to include this year. Institutions not added to the project this year will not be rejected if they meet the criteria but will be considered for membership during future expansion.

Expansion will depend on the workload of the Coordinator and on the progress of participants. Therefore, contrary to the statement in the latest MOUG Newsletter, in the future we don't intend to announce specified dates on which we will call for applications. After that issue went to press the Committee and Board decided it was impractical to be so specific.

Composer projects: These projects began at Linda Barnhart's suggestion. The purpose is to achieve fuller files in the NAF of a given composer's works. Authority records are created for all appropriate headings in LC AACR2 bibliographic records that are not already represented in the authority file. These are usually for generic and distinctive uniform titles that do not require cross references, which according to LC and NACO policy cannot have authority records created for them at the time of cataloging. Such records may only be created through these projects.

The first project was for Prokofiev, completed by Linda Barnhart. Mickey Koth of Yale has just finished the Robert Schumann project, so you should see a difference in the Schumann file. Meanwhile, Linda has been working on Beethoven, which is a major project. A number of the letters of the alphabet have been finished already, and Mickey will now be helping Linda complete Beethoven.

NMP Handbook: Mickey Koth and I have been compiling an NMP handbook, which is predominantly a primer with many examples for how to construct LC-style authority records for members of the project. The handbook is in its first draft and will be given to NMP members for comment at this meeting. It is possible that the handbook could be published and made available for distribution to those who wish to construct full, LC-style authority records in their local systems' authority files. [A show of hands indicated that interest was good for such distribution.]

Jeffrey Earnest
Chair, NACO-Music Project Advisory Committee

NEWS FROM LC

The past year has been one of major changes in music cataloging at the Library of Congress. The biggest change is the reorganization which occurred on June 16, 1992. Work has also continued on arrearage control and cooperative activities.

After months, and even years of preparation, the Cataloging Directorate at the Library of Congress reorganized into five core cataloging divisions. These divisions are the Arts and Sciences, History and Literature, Regional and Cooperative, Social Sciences, and Specials Materials Cataloging divisions. Each of these divisions is now divided into whole-book teams where each team is responsible for the full cataloging of each item that is assigned to it. Prior to the reorganization book cataloging was done by at least two different catalogers in two different administrative areas: descriptive cataloging and subject cataloging. Also during 1992, the Descriptive Cataloging Policy Office and the Subject Cataloging Policy Office combined to form the Cataloging Policy and Support Office. The Cataloging in Publication Division and Decimal Classification Division both remained intact. The Serial Record Division retained its identity as well.

The effects of the reorganization on the Special Materials Cataloging Division were the dissolution of the Music and Audio-Visual Sections and the creation of the Music and Sound Recordings (MSR) Teams I and II and the Computer Files Team. The Music Section split fairly evenly between the two MSR teams and one former music cataloger volunteered to join the Computer Files Team. Two descriptive book catalogers came to the MSR teams from the descriptive cataloging divisions. The members of the Audio-Visual Section originally divided between the two teams, but two of these staff members decided to transfer to the Motion Picture, Broadcasting, and Recorded Sound Division shortly after the reorganization. Since there were two MBRS staff members who wanted to be on the MSR teams, a trade was made in August. At the same time in August, a
contract employee joined the MSR I team to assist with Cyrillic cataloging. This cataloger has since begun a new contract to catalog the Berger collection in MBRS, a collection of old Russian 78 rpm sound recordings, while also continuing some support in the MSR I team. In December, the MSR I team gained yet one more technician with the dissolution of the former MARC Editorial Division. I am the team leader of MSR I, and Ken Valdes is the team leader of MSR II. The Computer Files team was composed of the former music cataloger and one previous member of the Audio-Visual Section. Later a member of the NUCMC team transferred to this team as well as a library intern. Sherry Kelley has been the acting team leader of the Computer Files Team since early in the reorganization. The Manuscripts Section changed only in name to NUCMC. The Microforms and Rare Books sections became teams with the same names.

While the Music Section had been a "whole book" team for years in cataloging music scores and sound recordings, after the reorganization the teams also became responsible for the complete cataloging of books on music. For the past six years, the descriptive cataloging of books on music had been done in the descriptive cataloging divisions. The teams also assumed responsibility for the full cataloging of nonmusic sound recordings. Prior to the reorganization, the subject cataloging of non-music sound recordings was done outside the division. With these changes, the responsibility for cataloging music scores, books on music, and sound recordings was divided between the two MSR teams. The teams share common arrearages and do not have specializations other than the individual strengths of their respective team members.

Since there was no longer one section primarily responsible for the cataloging of music and for the formation of policy in regards to the cataloging of music, the music catalogers formed a group that represented all music cataloging interests in the library. It is called the Music and Sound Recording Cataloging Roundtable. It includes all members of the MSR teams and representatives of Motion Picture, Broadcasting and Recorded Sound Division, the Enhanced Cataloging Division, the Copyright Performing Arts Section, the Music Division, and the Folk-Life Center. The group meets monthly if there is an agenda. Phil De Sellem was the first chair of the group and Steve Yusko is the current chair. This group considers music cataloging issues that are brought up for discussion at the library.

While on the subject of changes, I would like to mention some personnel notes. Jeff Heynen, the former chief of the Special Materials Cataloging Division became the new chief of the History and Literature Cataloging Division at the time of the reorganization. Through the end of December he was also the acting chief of the Cataloging Policy and Support Office. Ben Tucker resigned as Chief of the Descriptive Policy Office last spring. David Smith returned to become Acting Chief of Special Materials until the end of November, when Pat Hines replaced him as Acting Chief. Pat has been our Assistant Chief for seven years. It is unknown when our Chief position will be permanently filled; the most recent posting has been canceled because of the effects of the Cook discrimination case in the library. Last February, Catherine Garland left her position as Automation Operations Coordinator in Special Materials to become the Head of the Processing Section in the Motion Picture, Broadcasting, and Recorded Sound Division. I filled in as acting Automation Operations Coordinator until July, when Dick Thaxter assumed the position also in an acting capacity. The permanent replacement has not yet been appointed.

At higher levels in Collection Services at the Library, Sarah Thomas, from the National Agriculture Library, was appointed as head of the Cataloging Directorate; she replaces Lucia Rather. Winston Tabb was appointed Associate Librarian for Collection Services, replacing Henriette Avram a year ago in January.

Our postings of new positions for catalogers have all been pulled, also because of the Cook case. We anticipate that they will be posted again in spring or summer.

Even with the reorganization, music catalogers in Special Materials have continued their work. In addition to keeping up with current receipts, the catalogers reduced the music full score arrearage—which is targeted for completion by the end of 1993—by 1150 items since the last MOUG/MLA meeting.

One of the latest developments in cataloging at the Library of Congress is the use of copy. Currently, the Music and Sound Recordings teams are searching the utilities for copy and having technicians input the copy found as a basis for preliminary catalog records for both scores and sound recordings in the Music File. This facilitates our cataloging of these records. Although we have these records, we have decided to focus our efforts on the full-level scores that have no cataloging in the utilities. We feel that this will be most beneficial to the
music library community and to the Library of Congress as well. We will continue to catalog all the other formats for which we are responsible—sound recordings, production-level scores, and books on music—but the focus will be to complete our arrearage of full-level scores. After the full-level scores are done, we will probably target sound recordings.

Last spring before the reorganization, the members of the Music Section decided that we needed to review current subject access and consider new developments in the field. Thus the Music Subject Group was formed, with Ken Valdes as chair. To date the group has explored the potential use of the MARC field 654 to utilize terms from the developing Music Thesaurus in lieu of LCSH and the 650 field. The 654 field is not currently indexed in LC's system, but Integrated Technology Services may be persuaded to provide indexing, possibly in Phase 3 of format integration. However, progress on any major automation project is never fast because of our aging equipment and our staff limitations.

Enhanced Cataloging Division

The Enhanced Cataloging Division has continued its work using OCLC copy for cataloging popular music sound recordings. When an exact match copy is found, a printout is made and passed to the copy cataloger. The copy cataloger checks the access points for accuracy in the authority files and adjusts them as necessary. The record is then keyed into the LC system and subsequently returned to OCLC. It is LC's intention to enhance the existing records by updating headings to their current forms. Subject headings and choice of entry are not evaluated for appropriateness unless they are unbearably incorrect. Where records are fuller than LC's, additional information, such as additional performers, author-title analytics, or added title entries are kept. In some cases LC will add contents notes. These records can be identified by the presence of an 050, an 040 which has subfield a converted to an NUC symbol and added subfields c and d which contain "DLC," an 042 which has "lccopycat," and an 035 which has "OCOCLC" and the OCLC number. In many cases these records will not conform to the usual LC cataloging policies because we retain the intellectual work of the original cataloging agency.

When the Enhanced Cataloging Division does not find copy for a popular music sound recording, they have begun to create brief records. These records are fundamentally AACR2 Level 1 records; the title transcription and imprint are shortened, few notes are made, and they have an encoding level of 7. All these records contain a 500 note which says "Brief record." The purpose of these records is to provide access through performers, subjects, and titles. The distribution of these records began around September and we welcome your comments on them.

In FY 1992, a total of 16,568 copied and brief sound recording records were verified in the Enhanced Cataloging Division. Since the inception of the division, approximately 25,000 records have been completed. The division is up-to-date with popular music compact discs. It is now systematically going through the LPs, alphabetically by label, and providing cataloging, either by copy or brief records. They are presently working on the Columbia label.

Motion Picture, Broadcasting, and Recorded Sound Processing Section

There were many changes in the Processing Section of the Motion Picture, Broadcasting, and Recorded Sound Division. As mentioned before, Catherine Garland became the Acting Head of this section in late February 1992. In August, her appointment became permanent. There were several shifts in staff between the Special Materials Cataloging Division and MBRS after the Cataloging Directorate reorganization. The MBRS staff increased again this past year. In addition to the existing 4 catalogers and 4 accessioners, the division gained 9 technicians and 1 supervisor from the Marc Editorial Division in December.

Although the division of responsibility between Special Materials and MBRS is not absolute, MBRS generally processes archival or unique materials while the MSR teams are responsible for current, published materials. The MBRS Processing Section has continued to develop ways to process materials. In coordination with the Cataloging Policy and Support Office, the Processing Section has developed a technique for recording information about preservation copies of sound recordings. In addition, procedures were drafted for processing sound recording collections, for creating collection-level records, and for planning in the Processing Section. It is expected that these procedures will undergo further refinement.

In FY 1992, the Processing Section received 54,432 sound recordings. It is unlikely MBRS will ever be able to process all its materials if the Processing Section's catalogers undertake original cataloging. Because of the
size of the collection it is a goal to obtain records from external sources. A contract was signed giving the division access to the American Film Institute's STAR database, containing some 35,000 filmographic records and additional databases. A contract was also signed with OCLC, for the purchase of some 65,000 bibliographic records for commercial sound recordings in the Library's collections. We expect that these will be added to MUMS or another database and work is progressing within the service unit and Information Technology Services on a project to batch load records from the utilities.

Cooperative Projects

We have continued our music cooperative cataloging projects at LC this year.

Jay Weitz of OCLC has continued retrospective input of LC PreMARC records into MUMS; he also makes corrections to LC records directly on MUMS. Both of these kinds of records are then distributed to OCLC and other subscribers as part of the usual tape distribution service.

MSR Team I has continued to sponsor library internships for library school students. Under this program, library school students input retrospective AACR2 music records which predate Music Online at the Library of Congress for graduate credit. The participants in the program find it very beneficial to their understanding of music cataloging, and LC benefits by having additional records put into the database. We will be continuing this program, but due to space constraints we are only able to sponsor one student at a time.

Due to staff shortages, the library has stopped inputting non-LC records into The Music Catalog. We are no longer encouraging contribution of these records. However, all music contributions the library has received through NCCP are included in The Music Catalog.

NACO Music

The NACO Music Project (NMP) continues to prosper and has expanded this past year. LC has found that the NMP participants are creating and changing name authorities at a very high level of accuracy. The NMP scored 100 percent for 8 months of 1992 in their monthly review sample of 16 records; 100 percent was also achieved for 10 months during the same period in the quality samples regarding content designation (a.k.a. tagging).

The Library of Congress decided on January 6, 1993 that NACO participants who have reached independent status in their work with LC can forgo quality review if they want. If and how this will affect NMP remains to be worked out.

As always, the NMP LC liaison (a rotating position in the two music cataloging teams) spent 1992 answering questions, clearing up problems (e.g. duplicate name authorities), and performing bibliographic file maintenance and the monthly quality sample. Harry Price was the liaison for January and February 1992; Richard Hunter followed during the period March through September, and Steve Yusko is the current liaison until October 1993.

Summary

With the reorganization behind us, music cataloging at the Library of Congress is falling into fairly distinct areas. Popular music sound recordings are receiving brief cataloging or enhanced copy cataloging in the Enhanced Cataloging Division. Archival or unique materials, and historical collections are processed in the Processing Section of the Motion Picture, Broadcasting, and Recorded Sound Division. Here these items receive collection-level cataloging, accession-level cataloging, or other processing work. Procedures are still being refined. All scores and commercial non-popular sound recordings are cataloged in the MSR teams of the Special Materials Cataloging Division.

Deta S. Davis
Library of Congress

SMALL GROUP ACTIVITIES I

MANAGING STRESS

The session began with Michael Colby presenting a paper he prepared on the subject of stress and burnout. The text of the paper follows:

Managing Stress and Tension

According to psychologist Richard Riordan, stress costs industries in the United States $100 billion a year. It contributes to absenteeism, job dissatisfaction, interpersonal conflict, lower productivity, missed work days, poor morale, escalating insurance premiums, and failing job performance; as well as headaches and heart disease.
Peggy Lawless, a research project director at Northwestern National Life Insurance, has found that it affects four out of every ten workers and causes exhaustion, muscle pain, insomnia, headaches and depression.

But what is "stress?" Many of us have probably claimed to have been "stressed-out" or "under a lot of stress" at some point, when terms such as worried, anxious, fearful, impatient, or angry might have been more descriptive. Such a wide variety of things have been defined as "stressors"--war, famine, job loss, family arguments or encounters with the IRS--that some experts prefer not to use the word. But just try "stress" as a search term in almost any library catalog or general periodical index and the overwhelming amount of material retrieved demonstrates that the term "stress" is very much in use. There has been a good deal written on stress in library services, yet most of it addresses public services. But the criteria for stress apply to technical services, too.

Use of the term "stress" in this context stems from 1936, when Hans Selye first published his theory of human stress. Selye's theory consists of three stages which make up his General Adaption Syndrome. He called Stage 1 the Alarm Stage, which is often referred to as the "fight or flight" response. In this stage, the body reacts to a perceived threat. Perhaps our ancestors developed this response as a means of dealing with the immediate physical dangers of their era--like tigers stalking them in the jungle. Faced with such a situation, one could either stay and fight or run away. In either case, the involuntary physiological response of the body would be to supply the extra energy and alertness necessary for fighting or fleeing by releasing adrenaline; this would cause increases in heart and respiration rate, increased perspiration, an elevation of the blood sugar, dilated pupils and the shutdown of the digestive system. Stage 2, the Resistance Stage, occurs if the stressor is conquered or the stressed person escapes. At this point, the hormone levels return to normal, allowing the other body functions to return to normal also.

This response may be effective when encountering tigers in the jungle, but when a music cataloger is faced with a reference librarian complaining about finding all the "Nutcracker" scores under "Shchelkunchik," or being told by the head of Technical Services that the vacant music copy cataloger position won't be filled, it isn't appropriate behavior to punch someone in the nose--or to run out of the room. But without the release of either fighting or fleeing, the body stays in the Alarm Stage. If the body stays in Stage 1 for an extended period of time it will reach Stage 3, the Exhaustion Stage. This stage is also known by another overused term: Burnout.

Now, what is "burnout?" In her book Stress and Burnout in Library Service, Janette S. Caputo describes burnout as "a syndrome of advanced and wholistic responses to extended periods of high levels of stress that results in a variety of emotional, physical and cognitive symptoms." Elliott and Smith, in an article in School Library Media, put it in more practical terms:

Burnout is an overworked, underpaid children's librarian in a busy metropolitan system. Burnout is a reference librarian in a large academic library chronically "bitching" about the demands of ungrateful patrons. Burnout is the habitually late cataloger who watches the clock in morose silence day after day. Burnout is a library director who feels a strong urge to cry each day when forced to defend library policy one more time. Burnout is a school librarian who feels stifled, unappreciated, and pushed all the time. Burnout is "I'd rather be dead than in this job ten years from now."

Burnout is the result of prolonged, unrelieved stress. But what causes stress?

The causes of stress can be found in both the individual and the work environment. Some individuals are more prone to stress than others. Personal factors include high idealism, perfectionism, overcommitment and single-mindedness. These factors contribute to the setting of goals that are impossible to achieve and ensure a high failure rate, resulting in a vicious cycle of disappointment and frustration. A lack of personal support, be it in relationships at the work site or outside of it, also contribute to stress.

Demographic factors such as gender, age, education and employment also play a part. Some studies have found that women are more likely to experience stress than men; and younger people more than older ones. People with a four-year college degree are found to be at greatest risk for stress-related complaints, followed by those with postgraduate training; those with less formal education appeared to have fewer stress problems. Lack of longevity on the job is another factor, as people with more job experience tend to be less vulnerable to stress. Also, far more full-time workers have been found to suffer from stress than those working only part-time.
Personal factors aside, the work environment seems to be the greatest factor for generating stress. Most stress problems are related to work and financial issues, and the majority of research on stress has been conducted in the workplace.

Work-related stress factors for librarians include: a lack of professional autonomy, dealing with the public, role conflicts, role ambiguity, decreased opportunities for personal accomplishment, inadequate positive feedback, lack of control over library operations, no-win situations and continuously heavy workloads.

Additional work stressors are found in the physical work environment. According to Richard Riordan, the workplace is "designed almost exclusively for efficiency and cost without serious concern for the well-being of workers." Environmental factors include ventilation, lighting, noise, lack of privacy, frequent interruptions and uncomfortable seating. Another list of stressors, some of which librarians share with other helping professions and some of which she sees as unique to the library, may be found in Caputo's book.

The causes of stress appear to be rampant in the workplace, even when that workplace is the genteel library. Not all stress is bad, for stress can serve as a stimulant to push an individual to achieve at a high level. Yet extended periods of unrelieved stress can lead to serious psychological and physiological problems. So it is necessary to learn how to manage stress.

There are really only three things that can be done about stress: 1) eliminate it, 2) reduce it, or 3) accept it and change yourself.

The best way to reduce stress levels is simply to eliminate stress. This, of course, is not so simple, for stressors are very often out of our control. One way to eliminate stress is to remove oneself from a stressful situation by changing jobs. Naturally, one faces the risk of leaving one stressful job situation for another, possibly worse situation. Yet extended periods of unrelieved stress can lead to serious psychological and physiological problems. So it is necessary to learn how to manage stress. There are really only three things that can be done about stress: 1) eliminate it, 2) reduce it, or 3) accept it and change yourself.

The best way to reduce stress levels is simply to eliminate stress. This, of course, is not so simple, for stressors are very often out of our control. One way to eliminate stress is to remove oneself from a stressful situation by changing jobs. Naturally, one faces the risk of leaving one stressful job situation for another, possibly worse situation. While one is unlikely to find a stress-free position to move into, the mere act of changing jobs can enhance one's sense of control, which helps to reduce stress. Another means of eliminating stress requires the help of a supervisor. It may be possible to eliminate some services or to shift some responsibilities to competent lower-level staff members.

In more cases than not, it just isn't possible to eliminate the causes of stress. But stress reduction is the next best thing. One approach is to set realistic goals. If one has far-reaching, unrealistic goals, the continuing failure to achieve them can lead to stress. Setting concrete, specific, measurable and realistic goals can help one attain a feeling of accomplishment and satisfaction. If another person (a supervisor, perhaps) is a constant source of stress, it may be necessary to confront this person to achieve some stress reduction. Sharing your feelings, in a non-threatening way, with a supervisor who continually provides only negative feedback with never a word of encouragement or praise may help. Learning to say no may help reduce stress; it can help prevent work overload and contributes to a healthy sense of control beneficial to the stress sufferer. One must be aware of the occupational risks of saying no, however, as well as the potential benefits.

Learning relaxation techniques can also be an effective way to reduce stress. Relaxation is one of the best short-term ways to achieve stress reduction. Relaxation helps to counter the fight or flight response. Here are some quick relaxation techniques which can be done almost anywhere and take just a moment or two.

Countdown: Take a deep breath. Close your eyes and slowly count backwards from 10 as you release your breath. Imagine that you’re descending a staircase or riding down in an elevator.

Imagery: Close your eyes and imagine a beautiful scene.

The Turtle: This is a yoga movement. Sit up straight. Exhale and let your chin fall to your chest. Inhale and move your head back slowly as though you were trying to touch the back of your neck with your head. Pull your shoulders up as if you were trying to touch your ears. Release.

Scanning: Inhale, and as you do seek out areas of tension in your muscles. Exhale, and as you do, relax those tense muscles.

A longer relaxation technique, the best-known technique for deep muscle relaxation, was developed by Herbert Benson of the Harvard Medical School. Benson named his technique "the relaxation response." The relaxation response contains four essential elements: 1) a mental device: a repeated word or sound, or a fixed gaze at a stationary object--these help to shift the mind from logical, externally-oriented thoughts; 2) a passive attitude: this means disregarding any intruding thoughts or distractions and returning your thoughts to the mental device, without worrying about what kind of progress you’re making; 3) decreased muscle tension; and 4) a
quiet environment. This is described in much greater detail in Benson's book.

Breaks can be an important and helpful method of achieving some stress reduction. It is easy to get so involved in work that one forgets to take time out, but taking good emotional and physical care of oneself is also essential to good job performance. Go for coffee, gaze out the window, take a brief walk, or get out of the building for a few minutes. If you have trouble breaking away from work, schedule time out into your day; make an appointment with yourself for a few minutes, set the time aside just as you would for a meeting with your supervisor or your scheduled time on the OCLC terminal.

Decompression time can also help reduce stress. Don't bring the stresses of the workplace home with you. Decompression is an activity that takes place between working and non-working time which allows one to relax, clear out the mind and leave the job completely behind before getting on the rest of your life. You might listen to music, take a walk, spend time in the garden or do a little meditation.

You might take a mental health day. If your employer permits sick time for doctor appointments and other preventive health care, you should be able to take a mental health day at those times you need to reduce stress in order to prevent burnout. Just be sure to spend the time doing something that will reduce stress.

Take a vacation. Try to get some kind of work coverage for your absence, so you won't have to work extra hard prior to and after your vacation, which would just create more stress.

Build a support system. Good work relationships are essential. One feels better about the workplace if one feels good about the people who share it. Work relationships can provide technical support, for work is the best place to find people who can understand the complexities of your work. They can provide emotional support as well, helping you to put your successes and failures in perspective--and not focus on the failures. Additionally, your work support group can help you see and share in the humorous aspects of your work problems. Laughter has been said to be the best medicine.

Improve the environment. Changes in the work environment can help to reduce stress. Advocate both private and communal work space, so you can get a balance between working alone and interacting with others. Noise is stressful. See what can be done to alleviate noise problems. Perhaps all noisy equipment, like printers and photocopiers can be placed in a separate area. Plants, draperies, and carpeting can also help control noise. If all else fails, when office noise gets unbearable, wear headphones.

Light and color are important. Overhead fluorescent lighting can be stressful. Inexpensive task lighting on your desk can alleviate this and give you more control over your work environment. Softer colors are more soothing than bright ones.

Personalize your workspace. Personal touches, such as plants, photos of favorite people, artwork, etc., can help make your workspace more your own, creating a more comfortable and less stressful environment.

If you can't leave the stressful environment and your efforts at changing it to make it less stressful haven't been successful, it may be necessary to change yourself. Stress tolerance can be gained through taking good emotional and physical care of yourself.

Try to take things less personally. When feeling under stress, don't place the blame on yourself by asking "what's wrong with me?" Rather, ask "what's wrong with the environment?"

Become more assertive. Make sure to state what your needs are. Even if they don't get met, you can still gain self-esteem in knowing that you're capable of looking after yourself.

Change any ingrained thinking patterns that are counterproductive. Rather than focusing on the negative, look for the positive aspects of a bad situation. If you tend toward perfectionism, you're liable to take your mistakes very badly. Remember that everyone makes an error now and then, and try to see your mistakes as learning experiences rather than as failures. Take control of your own thoughts. If you get into the habit of thinking--"I'm miserable, I hate this, I can't do this"--practice telling yourself to stop! Then try to replace the negative thought with a positive one.

Develop a healthy perspective. No situation is perfect, but that doesn't mean you have to suffer every minute because of it. A CUNY study found that attitude played a significant role in how a people coped with stress. Those who coped best considered new developments and problems as challenges rather than as threats,
developed a sense of commitment to work, found a sense of control in their job, took part in outside activities, and accepted change optimistically and as part of the normal life process.

Developing a positive, healthier attitude isn't always easy. You may have the boss-monster from hell, an impossible workload, unappreciative colleagues and a hideous workspace, but you can still choose to have a positive state of mind. See what Viktor E. Frankl wrote in his book Man's Search for Meaning, drawn from his internment in a Nazi prison camp:

"The experiences of camp life show that man does have a choice of action. There were enough examples, often of a heroic nature, which proved that apathy could be overcome, irritability suppressed. Man can preserve a vestige of spiritual freedom, of independence of mind, even in such terrible conditions of psychic and physical stress.

We who lived in concentration camps can remember the men who walked through the huts comforting others, giving away their last piece of bread. They may have been few in number, but they offer sufficient proof that everything can be taken from a man but one thing: the last of the human freedoms—to choose one's attitude in any given set of circumstances, to choose one's own way."

If people could maintain a positive outlook in such situations, I'm pretty sure that with a little effort we could do the same in our libraries.

Some people can find comfort and strength in religion and prayer.

Compliment yourself. Positive feedback is important in fighting stress. If it is hard to come by, make your own. Toot your own horn to your boss. Enjoy your successes.

You might keep a journal. A pattern of stress could emerge and you might discover what the worst stressors are. A journal can also reveal your successes as well as your problems; reading back over positive events from the past can help keep the perspective that it isn't all bad times.

Keep a check off list of your tasks. If part of your problem is feeling like you never get anything accomplished, keep a list of daily tasks and check them off as they are completed. This gives you a written record of your progress.

Get involved. Isolation feeds burnout. Join up in activities either at or away from the workplace.

If all else fails, seek professional help. Many of us have access to professional guidance through employee assistance programs. Some health insurance plans cover counseling.

Caputo writes in her book on stress in librarianship:

"Physical exhaustion is also a primary aspect of the burnout phenomenon, making good preventive health practices a necessity for those who work in stress-inducing environments."

Taking good physical care of yourself has a positive impact on your emotional well-being. Exercise and good nutrition are two major components of good health.

Exercise fights depression. As you exercise, endorphins are released into the brain, creating a sense of mental well-being. Exercise also aids in clear thinking. If you last had physical education classes around the same time I did, everything you were taught about exercise is probably wrong. Exercise doesn't have to hurt. You don't have to push yourself. Try to do something you enjoy, so you'll keep with it. Take walks. Play tennis or racquetball. Ride a bike. Start slowly. Stick with it.

Stress is real and stress can be very detrimental to our personal well-being as well as our work performance. Our own perceptions and attitudes can play a part in creating stress, as does our work environment. Stress can't always be avoided, but it can be managed. If we can take emotional and physical care of ourselves, learn how to change stressful situations and environments, and develop techniques for stress reduction, we don't have to burn out.

Select Bibliography


Laura Gayle Green then spoke in a less formal way about stress and staffing. She advocated allowing staff to help in setting goals, and rewarding them when goals were achieved, such as bringing in a baked good for all, or going out to reward a particularly hard goal. She quoted Ralph Papakhian as saying “It’s not open heart surgery. No one will die if this doesn’t get cataloged,” emphasizing putting things in perspective. She further discussed motivating staff to do a good job, keeping them challenged, and noted that when they perform well, some stress is relieved from the supervising librarian.

Discussion revolved around dealing with administrators; communicating with staff, supervisors, and administrators; and in particular, sensing a need to demonstrate what goes into music cataloging, but never knowing if such a demonstration will be understood, or beneficial in the long run.

Laura Gayle Green
University of Missouri-Kansas City

**PRISM SEARCH STRATEGIES**

The small group session on PRISM search strategies focused on new searches and techniques in PRISM as compared to OCLC’s First System. All the numeric and derived-key searches (name, title, and name/title) are still available. These searches are already familiar to those who are experienced with OCLC.

Title Browse (“scan title”) searches are new with PRISM, and can be used in a variety of situations. Those mentioned in discussion include searching for serials and searching for any kind of bibliographic record if your most reliable piece of information is a title. This seems to be a very good way of going directly to the correct bibliographic record.

Most of the discussion focused on the improved methods of searching in the authority files. The new “scan” searches--for name, title, and subject--are extremely helpful for music searching. The scan name search now allows us to access the authority files of Johann Sebastian Bach and others who have enormous files. There was some discussion as to how punctuation affects search results. For example, in the scan name search, a comma must appear between the last and first name (i.e., Bach, Johann Sebastian) in order to go directly to that composer in the index. Otherwise, OCLC indexing will put you at the beginning of the general Bach file. Then you must scroll through the Bach file until you come to the correct entry.

Punctuation makes a difference in the subject authority files as well. If you are searching for a subject heading qualified by instrumentation, for example, the parentheses should be included when using the scan search. A scan subject search of "concertos (violin" will put you closer to the entry you want than a search of "concertos violin." During the session, many people wondered aloud about how OCLC’s search engine worked in relation to this type of search, and why OCLC chose to index subjects in this manner.

Another improvement is the ability to search on cross references in the authority file. Particularly useful to music librarians is the ability to use scan title to search directly for the uniform title portion of a name-title cross reference. For example, a scan title search on "sleeping beauty" will pull up the authority record for Tchaikovsky’s ballet with the correct, Russian form for the uniform title.

Although the topics covered were familiar to experienced searchers, discussion took place as to how each of these searches could be used in different ways. It was an interesting session in hearing the different views on these searches on OCLC.

Cheryl Taranto
University of Alabama

**RAMIFICATIONS OF FORMAT INTEGRATION ON MUSIC LIBRARIES**

The question of format integration in relation to the USMARC bibliographic format has been with us almost since the first appearance of MARC. IN THE BEGINNING, there was the "books/serials" format, and IT WAS GOOD. But not good enough. Mavericks like music librarians wanted to be able to bring out special aspects of the materials they dealt with, aspects not accounted for in the books format. And so, the Library of Congress said LET THERE BE OTHER FORMATS.
The "films" format was the second format developed, and then, on the morning and the evening of the third day, the MARC Music format was created. Unlike the first two formats, the Music format was not devised by LC. Work was begun independently at Harvard University by Mary Lou Little and her cataloging staff. When LC gave the go-ahead to develop a separate MARC Music format, that responsibility was vested in a newly created MARC/MLA Joint Committee, whose members were Mary Lou Little, Garrett Bowles, Donald Seibert, Walter Gerboth, and John Tanno for MLA; Virginia Cunningham (and later Fred Bindman), for the LC Music Section; and Lenore Maruyama for the MARC Development Office. All told, from the beginnings at Harvard in 1969 to the publication of the format in 1976, that third day lasted about seven years.

Other formats followed, and we had at least the potential of retrieving information for specific materials types; this potential has been realized progressively as online systems have become more sophisticated. The limits of a machine-readable bibliographic information system based upon separate formats, however, were realized early on. The two most serious limitations are the inability to reflect seriality of "non-book" materials while retaining the special fields crucial to them, and the inability to reflect the special characteristics of subordinate accompanying materials. The desirability of removing these limitations has been realized for over two decades, but change comes slowly to standards used by hundreds of institutions, especially in a time of rapidly expanding information retrieval capabilities. Work on format integration was finally begun in the mid-1980s, and a USMARC format change proposal for format integration was approved in 1988. Work has progressed apace, and an implementation date of January 1, 1994, was initially set by the Library of Congress, although indications now are that implementation may be delayed until April 1994.

Definition and Purpose of Format Integration

Exactly what is format integration? I quote from Format Integration and Its Effect on the USMARC Bibliographic Format, 1992 edition, prepared by the Network Development and MARC Standards Office of LC: "Format integration is the validation of data elements for all forms of material, thus removing the restrictions on data elements that currently make them valid only for specific forms of material. The result is a single bibliographic format that contains data elements that can be used to describe many forms of material. It also provides the means for describing the serial-related aspects of any of these items as well as any archival characteristics present, regardless of the medium or form of material. Integrating the USMARC formats also inevitably required addressing the inconsistencies, ambiguities, and redundancies that result when all fields, subfields, and indicators are extended across all forms of material." MARBI (The Machine Readable Bibliographic Information Committee of ALA) defines format integration as follows: "The USMARC bibliographic formats are considered a single integrated format. Content designation defined therein is valid in any record in which it is appropriate." It is important to emphasize the difference noted above between the concept of a "bibliographic format" and of a "form of material." One could say that there will be a single, integrated format which contains within it patterns or sub-formats for describing various forms of material.

Before proceeding with a discussion of mechanics, I think it is important to note that most of the time music catalogers will not be affected by format integration. Important changes will result, but they will affect a small minority of bibliographic records.

USMARC and Format Integration

Three types of changes are being made:

1. Deletes: Fields that were never used are removed from the formats.

2. Obsoletes: These are fields which were used in the past but are not now used or are not to be used in the future. This process occurs continually in USMARC; fields are made obsolete and are no longer used. For example, there used to be special imprint and collation fields for sound recordings, the 262 and 305 fields. These were made obsolete in favor of fields 260 and 300. Obsolete fields are often removed from the MARC format documentation altogether but are sometimes left in with the indication that they are not to be used. Online databases can deal with obsolete fields in one of two ways: a) they can be removed globally from all records (or changed to new equivalents), or b) they can remain in all old records in a database but can be invalidated for use in new cataloging. OCLC and RLIN routinely remove obsolete fields, indicators, and subfield codes from their workforms for new records. OCLC is more likely than RLIN to convert all existing records in its database to reflect changes. Local system vendors may do either or both, but the process may take a while. It is much easier to incorporate a format change into a
system's validation tables--affecting new cataloging--than it is to issue a new release that will require conversion of the entire database. The existence of changes in validation tables can also affect the editing of existing records. In NOTIS, for example, changes are not made globally to records already in the database, but if a revised or obsolete variable field is touched in editing, an error message will display. The cataloger must update the field to the standards of the present release before the field can be validated and sent to permanent memory. Examples of recent changes that are a prelude to format integration are the elimination of the second indicator in the 3xx fields and of the first indicator in the 260 field, and the elimination of the "Main entry in body of entry" fixed field in the music format.

By the way, you will be happy to know that the Pentagon is not the only group that has an imitable effect on the evolution of the English language. Format integration has enabled librarians to create a new verb from the adjective "obsolete." We don't eliminate a field, we "obsolete" it.

3. Adds: Currently, not all variable fields are valid in all formats. With format integration, all variable fields will be validated in all formats. Theoretically, one could use any variable field in any record. This aspect of format integration presents an interesting problem for system designers and cataloging managers. Fields will now be theoretically usable in ways never intended. For example, one could use the 034 field (intended for the scale of maps) in music records, even though the format provides no appropriate codes for musical scales. At least two systems approaches to this problem are possible: a) ignore the problem and leave it to the cataloger's judgment, or b) display a system warning telling the cataloger that a field is not appropriate for the format they are using.

**USMARC Updates**

The documentation of these changes is being accomplished through the USMARC updates: in nos. 1-3, Nov. 1988-Oct. 1990, all deletes and some obsolesces were made. Update no. 4, scheduled for summer 1993, will encompass all remaining obsolesces and the adds; all fields will be validated across all forms of material. Update no. 4 will be a completely new printing of the entire work. The matrices for each field--which now show the formats a field is allowed in--are to be eliminated. Fields mandatory in all records will be listed in an appendix. All other fields are optional for any format of material.

**Effects of Format Integration on Cataloging**

1. Use of all fields for all formats: Catalogers will be able to use fields they have heretofore not been able to use. Examples include a) the 028 field for publisher/manufacturer numbers on sound recordings that accompany books, and b) special 5xx fields showing ownership, provenance, related materials, etc., heretofore used only in the archives and manuscripts format. There are others too numerous to be mentioned here.

2. Redefined fields: The use of certain fields will be redefined and made more specific. Perhaps most germane to music catalogers are the alternate title fields. Alternate titles and other title information deserving of a separate entry are now entered in the 740 field. With format integration, this information will be put in the 246 field (previously available only for use with serials). The 740 field will be redefined for use only as an analytical title (where the material referred to by the title is physically present in the item but where the title does not appear at the beginning of subfield "a" of the 245 field and is not represented in a 730 field). It is not yet clear to me exactly how this field will be used for title-only information. For instance, would the 740 field be used for the second title in the 245 field when two works by a single author are published together, in lieu of using a 700 field with subfield t? Would the 740 field be appropriate for distinctive titles of musical compositions represented in subfield t of a 700 field, in systems that do not index subfield t in the title index? We will have to learn more about this redefinition of the 740 field.

3. Accompanying materials and multiple formats issued together, and seriality: Format integration will allow us to bring out multiplicity in formats, which wasn't possible before. Examples include a book issued with an accompanying sound recording, interactive media such as those produced by the Voyager Company, and a score serial. The extension of serial aspects to scores and sound recordings may necessitate some re-definition of duties between music and serials catalogers or at the least increased liaison responsibilities. For instance, who will now catalog the set record for monuments of music classified in M2? And, if it continues to be serials catalogers, they will need help with the music fixed fields. Note, however, that it is still the cataloger's responsibility to choose the predominant material. Format integration does not remove the responsibility of deciding this.

Even though variable fields are involved, in their extension to all forms of material, the effect of format integration will be largely in the fixed fields. They are
called fixed fields because the data in them are at fixed points and are allotted a fixed number of bytes. Fixed fields are now made up of three segments, the Leader, the 008 field, and the 007 field.

4. Fixed fields: The leader contains control information, much of which we never see even in a formatted record. The bytes we do see in OCLC are TYPE (or byte 06, which identifies the type of material, e.g., "a" for books, "e" for scores, "j" for musical sound recordings), BIB LVL (or byte 07, which distinguishes the monograph or serial aspect: "m" for monographs, "s" for serials), ENC LVL, and DESC (descriptive cataloging form).

The 008 field contains most of the rest of the fixed data elements; in the present music format they are: SOURCE, CTRY, LANG, MOD REC, INT LVL, REPR, DAT TP, DATES, COMP, FORMAT, ACCOMP MAT, and LTXT. The 008 for each format has special bytes that bring out specific aspects of that material; for instance, COMP and FORMAT for music; bytes for frequency and regularity for serials. The 008 after format integration will stay the same as it is now. The appropriate 008 for the format you are cataloging—controlled by byte 06 of the Leader (TYPE)—will be supplied in workforms just as they are now. The change will be that another field (the 006 field) will be included to reflect 008-type information for accompanying material. More about this later.

The 007 field displays in OCLC with the variable fields, but it is in reality a fixed field. It contains information on the physical characteristics of special materials, e.g., microforms of printed materials, sound and video recordings, films, graphic materials, and computer files. Each type of material has its own 007 field. They are not interchangeable between formats. Records generally have no more than one 007 field, and most have none. Situations where multiple 007 fields are now allowed in a record include: both a positive and a negative polarity microfilm described on one bibliographic record; more than one physical format of now allowed in a record include: both a positive and a negative polarity microfilm described on one bibliographic record; more than one physical format of now allowed in a record include: both a positive and a negative polarity microfilm described on one bibliographic record; more than one physical format of now allowed in a record include: both a positive and a negative polarity microfilm described on one bibliographic record.

Under format integration, the following will occur:

The leader and the 008 will remain unchanged.

For the 007 field, there will be no restriction on the number of 007 fields or on the use of any type of 007 field with any format chosen as the predominant one for a record. One would create an 007 field for each "relevant" type of material present. How this will be done will differ between the bibliographic utilities and local systems. But some provision will have to be made to allow the original cataloger to add an 007 field, either to a pre-existing order record (if they are cataloging in their local system) or to the OCLC workform (if they are cataloging in OCLC). There may be as many 007 fields as there are relevant material types represented in the item.

However, the problem of reflecting relevant 008 type information for all formats present in the item is not solved by adding 007 fields. The solution chosen was the creation of an 006 field.

The 006 field is essentially a cannibalized 008 field. Each format will have an 006 field that contains only information that is unique to that format. Essentially, if you remove from the 008 field of a particular format information that is common to all formats, you are left with an 006 field. Byte 0 will indicate the format of the secondary material, e.g., "a" for books, "s" for serials, "j" for musical sound recordings.

Multiple 006s are allowed. One would create an 006 field for each type of secondary material or to bring out seriality. The 006 field is used only when there are multiple formats issued in an item or where one wishes to indicate seriality in a format other than books.

Fields 006 and 007 used in conjunction with each other will allow us to code for as many aspects of an item as is desired. For instance, a score serial with accompanying sound recordings and slides is well within the capabilities of the new integrated format. If a system is to retrieve by material type, byte 06 of the leader and byte 0 of every 006 must be used in programming. "Used in conjunction" also has implications for system intervention to prevent cataloger error. In the discussion of the use of the 007 field above, I intimated that any 007 could—in the abstract—be used with any format. Such freedom could lead to errors; one could theoretically put a map 007 in a score format record. However, it would be possible for systems to require that an 007 be accompanied by either an 008 or an 006 in the same format in order to validate. For instance, an error message such as the following might display with an orphan 007: "NO MATCHING 008 OR 006 FIELD."

Note that where no one type of material predominates, byte 06 of the Leader is coded "p" for mixed material, the 008 is assigned from one of the material types, 006s are assigned for all other types, and 007s are assigned for all relevant types.
Remember, however, that without an 006 field and the possible inclusion of an 007 field, most records will look exactly as they now do, with an occasional 246 field thrown in for good measure.

Examples

How the utilities and local systems will handle the addition of 007 and 006 fields to an existing workform or bibliographic record will differ according to the system. OCLC should have no trouble with the physical addition of 007 fields. It will merely need to be validated for all the formats. Local systems that—like RLIN—treat the 007 like the 008 and assign mnemonic tags to data elements will probably establish a command for adding the 007 for a particular format. The 006 field will probably be handled in the same way. The following examples have been constructed using OCLC's present 007 configuration and with an 006 field like the 008. The captions at the beginning of the 006 are for display purposes only. They probably will not appear in actual records. [Examples are on the following pages.]

Examples 1-2: The first two examples show two ways of cataloging a score serial after format integration, the first as a serial with the score aspect secondary and the second as a score with the serial aspect secondary. Both carry an 006 field to reflect 008-type information about the secondary aspect. Either method brings out both aspects, but example 2 may be easier for experienced music catalogers with little serials experience to use. In example 2 note the special serials fields that heretofore were not allowed in the music format.

Ex. 3: This shows a book with an accompanying sound recording. An 006 field reflects 008-type information and an 007 field reflects physical characteristics for the sound recording. A 246 field takes the place of the present 740 field for other title information. The second 246 field would be used in systems with no title-word searching capability.

Ex. 4: This shows a score with an accompanying sound recording. There is no added entry for the sound recording because in theory a local system should identify from the 006 that a sound recording is included and duplicate an index entry in the OPAC with a designation of sound recording. How to do this is one of the issues that local system designers must solve. How they solve it depends on their system architecture and their willingness to make format integration work. If they do not solve the problem of display in index entries of multiple format records, the utility of their system will be diminished.

************

Here we can segue into the effects of format integration on public services. It will mainly be in the area just mentioned: display in the OPAC. How will format integration affect the retrieval of materials, especially in systems that allow retrieval or limiting by format? Anne Highsmith puts this question into perspective. "How can [we] limit searches by format if there is only one format? The answer is that all the information which could affect retrieval is still there. And nothing inherent in the concept of a single format makes retrieval by type of material impossible. As with many aspects of this process, the answer lies in the way individual systems implement the integrated format." Karen Coyle reiterates this point by saying that "there is nothing in format integration to discourage distinguishing records by format. Each format is as recognizable through leader and fixed field codes as it is in the pre-integration USMARC."

How to Learn More About Format Integration

A Pre-Conference on Format Integration was held at ALA in San Francisco this past summer. The proceedings will be published in early June by ALCTS and will be announced in all the usual sources. Also, ALCTS will sponsor regional institutes on format integration in April, May, and early fall of 1993.

For those interested in a more theoretical or philosophical framework for format integration, I recommend the following publication: *MARC Format Integration: Three Perspectives*. Papers presented at the Second National Conference of the Library and Information Technology Association, October 2-6, 1988, Boston. Edited by Michael Gorman. ALA, 1990. The papers are: "The Bibliographic Network Perspective" by Richard O. Greene, Consulting Database Specialist at OCLC; "The Librarian's Perspective" by Anne L. Highsmith, NOTIS Coordinator at Texas A & M University; and "The Local Catalog Perspective" by Karen E. Coyle, of the Database Production and Development Department of the University of California's Division of Library Automation.

System Preparation and Responses

All on-line MARC databases, utilities, and local system vendors must accommodate format integration, and they must be ready to do so before LC implements
### Serials Record for a Score Serial
(After Format Integration)

**Example 1**

<table>
<thead>
<tr>
<th>Type</th>
<th>Bib lvl</th>
<th>Source</th>
<th>Lang</th>
<th>Phys med</th>
<th>S/L ent</th>
<th>Desc</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Repr: Enc lv:</td>
<td>Govt pub:</td>
<td>Conf pub:</td>
<td>Cont:</td>
<td>Mod rec:</td>
<td>Ser tp:</td>
<td>Frequn:</td>
</tr>
<tr>
<td>s</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>m</td>
</tr>
<tr>
<td>s</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>m</td>
</tr>
<tr>
<td>s</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>m</td>
</tr>
<tr>
<td>Repr: Enc lv:</td>
<td>Govt pub:</td>
<td>Conf pub:</td>
<td>Cont:</td>
<td>Mod rec:</td>
<td>Ser tp:</td>
<td>Frequn:</td>
</tr>
<tr>
<td>s</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>m</td>
</tr>
<tr>
<td>s</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>m</td>
</tr>
<tr>
<td>s</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>m</td>
</tr>
<tr>
<td>score 006:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Type: c</td>
<td>Comp:</td>
<td>Format:</td>
<td>a</td>
<td>Int lvl:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>010 64-59956/M</td>
<td></td>
<td></td>
<td></td>
<td>19192</td>
<td></td>
<td></td>
</tr>
<tr>
<td>012 3-9b 3-1 8604-1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>022 0484-0828</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>042 nsdp #a lc</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>050 M2 #b R238</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>222 Recent researches in the music of the Baroque Era</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>245 Recent researches in the music of the Baroque Era</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>260 Madison [Wis]: #b A-R Editions, #c 1964-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>265 A-R Editions, Inc., 315 W. Gorham St., Madison, WI 53703</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>300 v. #c 31 cm.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>362 v. 1-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>650 Music #y 17th century.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>650 Music #y 18th century.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>850 CU-I #a DLC #a PTU #a FUL #a ViBlbV</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>936 Unknown #a v. 26</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Score Record for a Score Serial
(After Format Integration)

**Example 2**

<table>
<thead>
<tr>
<th>Type</th>
<th>Bib lvl</th>
<th>Source</th>
<th>Lang</th>
<th>Phys med</th>
<th>S/L ent</th>
<th>Desc</th>
</tr>
</thead>
<tbody>
<tr>
<td>c</td>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Repr: Enc lv:</td>
<td>Format:</td>
<td>Ctry:</td>
<td>a</td>
<td>LTxt: n</td>
<td></td>
<td></td>
</tr>
<tr>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accomp: behi Mod rec:</td>
<td>a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desc: a Int lvl:</td>
<td>Dat tp:</td>
<td>m</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>serial 006:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Type: s</td>
<td>Frequn:</td>
<td>Regulr:</td>
<td>r</td>
<td>ISDS: 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ser tp: m</td>
<td>Phys med:</td>
<td>Repr:</td>
<td></td>
<td></td>
<td></td>
<td>Cont:</td>
</tr>
<tr>
<td>Govt pub: Conf pub:</td>
<td></td>
<td></td>
<td>Cont:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>010 64-59956/M</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>022 0484-0828</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>041 #g eng</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>045 #vV5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>050 M2 #b R238</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>222 Recent researches in the music of the Baroque era</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>245 Recent researches in the music of the baroque era</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>260 New Haven, Conn.: A-R Editions, #c 1964-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>265 A-R Editions, Inc., 315 W. Gorham St., Madison, WI 53703</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>300 v. #c 31 cm.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>362 v. 1-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>500 Vol. 6- published in Madison, Wis.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>650 Vocal music #y 17th century.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>650 Instrumental music #y 17th century.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>650 Vocal music #y 18th century.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>650 Instrumental music #y 18th century.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Example 3

**Score Record with Accompanying Sound Recording**  
(After Format Integration)

1. **Type:** c  
2. **Bib lvl:** m  
3. **Source:** d  
4. **Lang:** N/A

**Repr:**  
- **Enc lvl:** I  
- **Conf pub:** 0  
- **Ctry:** nyu

**Accomp:** ehi  
- **Mod rec:**  
- **Rec pub:**  
- **Cont:**  
- **Comp:** sy

**Desc:** a  
- **Int lvl:**  
- **Dat tp:**  
- **Dates:** 1992

---

**Recording 006:**

1. **Type:** j  
2. **Comp:**  
3. **Format:** n  
4. **Int lvl:**  

**Repr:**  
- **Accomp:** LTxt

---

Example 4

**Score Record with Accompanying Sound Recording**  
(After Format Integration)

---

**Recording 006:**

1. **Type:** j  
2. **Comp:**  
3. **Format:** n  
4. **Int lvl:**  

**Repr:**  
- **Accomp:** LTxt

---
it. LC's decision to begin using format integration on that day makes this necessary and gives a needed timeframe to implementation. Careful coordination between the parties involved is necessary. Each system, however, will have its own problems and challenges depending upon system architecture. Those most affected by format integration will be the system designers. Changes due to format integration are pervasive to anyone processing MARC records, and the ramifications of not getting it right are serious. Check with your local system vendor to see how they will handle format integration.

OCLC will have to apply format integration to both the First System and PRISM. Some institutions may still be on the First System in 1994, and Union listing will remain on the First System; it is not yet known when union listing will move to PRISM.

Micro based systems, such as the Cataloging Micro-Enhancer, are affected. Some validation is in the software, and some is in PRISM; the validation in the software will have to be changed to reflect format integration. Therefore, different amounts of work are involved with different products.

Duplicate detection of records coming into the database by batch load will be affected by format integration. The algorithms will have to be much more sophisticated to handle multi-format records.

Completely new format documentation is required. There will be one document for all formats; the eight separate documents will be discontinued. This will allow for many more examples. The integrated document is tentatively scheduled for August or September 1993 distribution.

Conversion of the entire database is planned, but not on Day One. Format integration will be implemented for new inputs on Day One, and conversion will occur gradually thereafter. Conversion of the database primarily involves the removal of obsolete fields. The main benefits of format integration (the ability to reflect seriality and multiple formats in one record) cannot be extended to already existing records by some sort of global change program. Human judgment is required for this, and the upgrading of relevant records must be done manually because programming would likely be too complicated and expensive. Enhancement of existing records will be handled through the Enhance program; so only Enhance libraries will be authorized to upgrade records to format integration standards. There will be no blanket authorization like the existing one for upgrading Level K records. Present plans call for enhancement by the current authorization. For example, only libraries with Enhance authorizations for books will be able to add a sound recording 006 field to a book record that has an accompanying sound recording. However, OCLC hopes eventually to extend the Enhance authorization to allow libraries with authorization for a particular format to add an 006 field for that format to a record in another format. Thus, sound recording Enhance libraries may eventually be able to add a sound recording 006 and 007 to a book record.

The User Interface and System Design

The good news is that format integration leaves alone much more than its changes, and it is downwardly compatible: pre-format integration and post-format integration records can reside in the same catalog. And it only affects the bibliographic formats.

The bad news is that every system must be prepared.

Format integration presents system designers with a unified view; a single universe can be presented in a catalog. It allows application of the same indexing and display criteria to all records. Fields can be viewed on their own merit, without first having to consider what format they are in. As the USMARC format integration document points out, "format integration would be the foundation for a new view in development work, from which benefits would only come over time." It should allow system designers to improve their systems to the benefit of our patrons. It is hoped that the increased flexibility made available through format integration will challenge system designers to do just that. It is our responsibility to be aware of the ramifications of format integration in order that we may communicate to them our needs and those of our patrons.

Jeffrey Earnest
Stanford University

Minutes of the MOUG BUSINESS MEETING
Tuesday, February 2, 1993
1:15-2:00 p.m.
San Francisco, California

1. The meeting was called to order at 1:17 p.m. by Chair Laura Snyder, who then introduced the members of the Executive Board. The agenda was adopted as printed.
2. The minutes from the 1992 Business Meeting held in Baltimore, Maryland, printed in the MOUG Newsletter, no. 50 (May 1992) were approved.

3. Board reports

A. Chair (Laura Snyder)

Snyder thanked Lowell Ashley, MOUG’s liaison to OLAC, for his years of service in that role; and announced that Ian Fairclough has been named as the new liaison. Snyder then thanked the Nominating Committee for preparing a fine slate of candidates for the election, and announced the winners: Ralph Papakhian is the incoming Vice-Chair/Chair-Elect and Christine Gordon Grandy is the incoming Treasurer.

Snyder recognized the retiring members of the NACO Music Project Advisory Committee: Jeffrey Earnest and Jennifer Bowen. The current makeup of the Committee is: Karen Little, Chair and OCLC representative, Michelle Koth, RLIN representative, Laura Snyder, MOUG Board representative, and Ralph Papakhian, Coordinator. Snyder mentioned that the Committee is fine-tuning the NACO Music Project, setting guidelines for applications and formalizing the application process.

The 4th edition of The Best of MOUG has virtually sold out. Snyder thanked compiler Judy Weidow, and all the people who had worked on various editions of this publication over the years.

Snyder announced that Ruthann McTyre has been appointed as MOUG’s Public Services Coordinator.

Snyder thanked retiring MOUG Board members Ann Churukian (Treasurer) and Jennifer Bowen. Ann will continue in her position through the end of March, to take care of bills from the first quarter and the annual conference. Jennifer has completed her four years as Vice-Chair (1 year), Chair (2 years), and Past Chair (1 year).

Snyder then turned to plans for future meetings of MOUG. The Board has been discussing the levels of attendance at recent meetings, the best length for the meeting, and the costs involved in attending. It was decided to try something different—which would reach out to a different part of the membership—namely a joint meeting with OLAC in the fall of 1994, in the Chicago area. Volunteers for the Local Arrangements and Program committees were asked to contact Snyder or Tim Cherubini; people from the Chicago area would be helpful, especially for Local Arrangements. Snyder said that MOUG would still have a presence in conjunction with the MLA meetings in Kansas City (March 1994) and that people were needed for the Program Committee for that meeting as well.

B. Secretary/Newsletter Editor (Sue Weiland)

Weiland announced that three issues of the Newsletter plus a membership directory were published last year. This year there will be just three issues, hopefully spaced more evenly than last year; expect them in May, August, and November.

Yoko Ito, of the Kunitachi College of Music Library (an institutional member of MOUG) published two articles concerning MOUG in adjacent issues of the Music Library Association of Japan Newsletter. The first is a summary of the 1992 MOUG annual meeting; the second is a Japanese translation of Ralph Papakhian’s article on the NACO Music Project, which appeared in the MOUG Newsletter, issue 50. Ms. Ito’s efforts means that knowledge of MOUG’s activities will reach a wider audience.

C. Treasurer (Ann Churukian)

Churukian reported that MOUG has about 550 members. She said that MOUG’s balance increased from ca. $12,300 to $16,000 during 1992, for an increase of ca. $3,700. Exact figures and full details will be in the next Newsletter.

D. Continuing Education Coordinator (Tim Cherubini)

Cherubini reported that 82 people attended the meeting this year, and extended a special welcome to first-time attendees and new members. He thanked this year’s Program Committee, and Ian Fairclough and Michael Colby for the special mailings they did to libraries in the local area. He also acknowledged Jay Weitz for providing the packets, and Ned Quist and Judy Tsou for their assistance with the hotel and room setups.

Cherubini invited all interested persons to a Program Committee meeting later in the day. A fairly large committee will be needed, to plan programming for the joint MOUG/OLAC meeting as well as the MOUG meeting in Kansas City.
4. Other reports

A. Best of MOUG (Judy Weidow)

Weidow reported that the 4th edition has sold 590 of the 600 copies printed. She asked the membership if there was still a need for this publication and if a new edition is desired. Although OCLC's enhancements for searching the authority file have made the need for The Best of MOUG less pressing for some, it appears people still find it useful. People like the Slavic cross-reference section and the listing by thematic index number for Vivaldi; a number sort for other composers would be good. Some use it as a handy list for catalog maintenance; others find it useful because their catalogs lack authority control. Some find it quicker than searching OCLC's authority file. There was a consensus that it would continue to be especially useful in library situations where there was no quick, easy access to OCLC.

B. OLAC Liaison (Ian Fairclough)

Fairclough reported briefly on the OLAC conference from October 1992; about 200 people attended.

OLAC held three meetings during ALA Midwinter. The Cataloging Policy Committee discussed guidelines for cataloging interactive media and files on the Internet; also, the ALA Computer Files Discussion Group is considering setting up a liaison with OLAC. Nancy Olson challenged a statement made in the OLAC Newsletter (vol. 12, no. 3--and reprinted in the MOUG Newsletter, issue 53) concerning main entry for videos. She will prepare a clarification [see p. 30--Ed.]

The second meeting was the Business Meeting followed by a question & answer period. Verna Urbanski's book, Cataloging Unpublished Non-Print Materials, has been published (1992) and is available from Soldier Creek Press. The third meeting was of the Executive Board, where the discussion centered around representation on CC:DA. OLAC does not have an official liaison; its interests are represented by ALECTS, but not completely. OLAC will press its case again for a separate liaison.

5. There was no old business.

6. New Business

A. Canadian/Mexican dues proposal

Currently, dues for U.S. members are $10.00 (personal) and $15.00 (institutional); outside the U.S., all members pay $25.00. Snyder explained that one of MOUG's Canadian members had pointed out that it seemed unfair to charge Canadians the much higher membership dues. The reasoning has always been that the Newsletter can be mailed to U.S. members at the low bulk mail rates, while those mailed out of the U.S. must be paid at the first class rate. Weiland investigated and found that although this was true, the first-class rate to Canada was much lower--about half as much--than the rate for mailing to countries outside of North America. Snyder proposed that in the spirit of the recent North American Free Trade Agreement, the membership categories be changed to 1) North American personal, 2) North American institutional, and 3) outside North America. She further proposed that if this change was accepted, it be made retroactive to dues payments for 1993. Discussion indicated that the U.S. Virgin Islands, Puerto Rico, and Guam would also be considered part of North America should MOUG ever have members from these places. Both proposals carried unanimously.

B. Election Procedures

Snyder said the basic issue was if institutional members of MOUG should be allowed to vote. (About half of MOUG's members are institutional.) In the past, ballots have gone out to all MOUG members, but a personal name had to appear on the envelope for the vote to be counted. The bylaws, however, do not say that only personal members can vote. If only personal members are to vote, the bylaws must be changed; this requires that a formal proposal be prepared and signed by five members.

Discussion provided arguments both for and against institutional voting. Reasons against institutional voting rights included: institutional voting is unusual, though it does happen in a few organizations; who is doing the voting, a responsible, involved person or the institution's student assistant doing the check-in; if there is also a personal member at an institution, how can MOUG guard against a person voting twice; institutional voting is a disincentive for personal involvement and commitment to the organization and its goals; voting rights should not be extended to institutions who are just accumulating MOUG...
information. Reasons for allowing institutional voting included: people can be active (and have) without becoming personal members; although the cost of membership is low, many people must belong to several organizations, and the costs add up—if a person can get his or her institution to pick up the tab, it helps; for smaller institutions, with one (perhaps part-time) music specialist, receiving two copies of each Newsletter (assuming also an institutional membership) is unnecessary.

Snyder said that anyone interested in drafting a proposal to change the bylaws should get together for a few minutes immediately after the meeting.

The meeting was adjourned at 2:13 p.m.

Sue Weiland
MOUG Secretary

REPORT FROM OLAC

The biennial conference of OnLine Audiovisual Catalogers was held September 30-October 3, 1992, in Rockville, MD. Attending were 228 persons; hotel guests enjoyed an eight-story atrium, an indoor/outdoor pool, and health facilities. The conference theme, "Quantity versus Quality: Are They Compatible?" was evident throughout the conference.

In a motivational address at the opening general session, Janet Swan Hill first compared cataloging to major league baseball (who would watch if the expectation was a home run with every pitch?), then to purchasing a car (the model you can afford may not have every feature you'd like, but will probably get you where you need to go). Carol Mandel followed with a discussion of the characteristics of online catalogs of today, going on to suggest what the catalog of the future might feature.

Participants had a choice of workshops; they made their selections in advance, so participants received a personalized schedule in their registration packets. As a result of this felicitous planning, meeting rooms were full but not crowded. Glenn Patton's presentation on Format Integration covered the history of this topic, touching on why the formats diverged in the first place, and noting the progress made to date (e.g., dropping the second indicator of the 1xx field). Claudia Weston and Heidi Hutchinson, in their session, "How to Train AV Catalogers," demonstrated audiovisual materials for in-house training. Deta Davis gave numerous insights into cataloging practice for sound recordings at the Library of Congress, and discussed the introduction of copy cataloging at LC. Jay Weitz presented a session on videorecordings, and fielded questions on such hardy and perennial problems as the meaning of various dates and the cataloging of television programs.

During the group's luncheon, OLAC presented Ben Tucker with an award in honor of his many years of service to the audiovisual cataloging community. Sal Constable, the luncheon speaker, spoke on his many years in private enterprise as a supplier of cataloging products to libraries such as those of government agencies. Afterwards, participants toured some of the libraries in the area. The final session began with a question and answer session (questions submitted in advance took the entire time) and concluded with a presentation by Sarah Thomas on AV cataloging at LC.

The next OLAC conference is tentatively planned to be a joint meeting with MOUG, to take place in the fall of 1994 at a location in the Midwest.

Ian Fairclough
MOUG Representative to OLAC

MAIN ENTRY FOR FILM AND VIDEOS:
A CLARIFICATION

(All rule citations refer to AACR2, 1988 revision.)

At the meeting of the Online Audiovisual Catalogers Cataloging Policy Committee, June 26, 1992, as reported in the meeting minutes, Ben Tucker said the Library of Congress occasionally does enter works (film or video) under personal name main entry. He went on to say that "works produced by no more than three persons would be entered under personal main entry." What he did not say was that the item would be entered under personal main entry in this case only if there were no other persons or corporate bodies involved in the "creation of the intellectual or artistic content of the work: (21.1A1). His use of the word "produced" led some to believe the item would be entered under the producer, or the first of one, two, or three producers, regardless of any other responsibility that may have been indicated on the chief source of information.

When considering choice of main entry for film or video, we must look at the list of responsible entities given in the chief source of information for the work.
The list of personal and corporate names and functions shown on the chief source of a film or video is not standardized. It varies from the item that has only one person named as writer, producer, and/or director (and with no other functions or persons/bodies named) to the item that has dozens of credits, both individual and corporate. The rule for personal author says, "A personal author is the person chiefly responsible for the creation of the intellectual or artistic content of a work" (21.1.A1). If one person performs all the creative and artistic functions in the development of a film or video, that person should be chosen as main entry.

If, however, more than one person is named for one of the functions, we must look at the rules for shared responsibility. If each function is performed by a different person, we look at the rules for mixed responsibility. If any of the functions are named as being performed by corporate bodies, we must also look at the rules for corporate main entry.

If it is clear that one person carries most of the responsibility, that person may be chosen as main entry under the rules for works of shared responsibility (21.6). The choice may be indicated by prominence of the person’s name in the design of the chief source of information, and/or by the number of times the person is named as performing different functions. If two or three persons seem to share the responsibility equally, and the name of one is given prominently, that person may be chosen as main entry. If the two or three names are presented in such a way that no one is prominent, the first is chosen as main entry. It must be emphasized that, to be considered for shared responsibility, no more than two or three persons are named in the chief source of information, and no corporate bodies are named anywhere (with the exception of music groups considered under 21.23).

If two or more functions (script, music, cinematographer, producer, director, etc.) are named, and a different person is named for each one, we must consider responsibility for the creative or intellectual content mixed, and consider 21.8. None of the rules following 21.8 specifically address film or video productions, but the principles are clear. We should not attempt to judge from the credits which functions are more important, or which people are of lesser importance. 21.1C1 directs us: when "the personal authorship is...diffuse," enter under title proper.

Corporate bodies are listed in credits for many films and videos. There are a few cases for which one may consider corporate body main entry, as follows:

1. A film or video which is issued or distributed by a body as well as being "of an administrative nature dealing with corporate body itself."

2. The videorecording of a complete conference (exhibition, expedition, etc.), when also distributed by the conference.

3. A film or video resulting "from the collective activity of a performing group as a whole..." (21.1B2c).

In cases 1 and 2, if the corporate body is the only name appearing in the credits, the corporate body would by chosen as main entry. If any persons are named for any functions, responsibility would be mixed, or diffuse, and entry would be under title.

Later in the discussion, Ben Tucker was asked if the performer could be the main entry for a music video, as they are for a sound recording. A Library of Congress rule interpretation (see Cataloging Service Bulletin no. 45) directs us to apply 21.23C1 and 21.23D1 to music videos. A principal performer may be chosen as main entry for a music video.

It may help to remember that in an online catalog, all access points are equal. Each retrieves the desired bibliographic record equally well. We labor over choice of main entry, an irrelevant decision in the online environment.

Question about the following genres are often asked:

Shakespeare plays

A video of a stage production of a Shakespeare play is not entered under Shakespeare. Yes, it is his play, and yes, he wrote the words. There is much more to the stage production than the words, and additional responsibility beyond that in the filming. There are directors, producers, costumes, lights, sets, music, photography, and all the other functions involved in bringing the words of Shakespeare to us in the context of a specific production presented as a specific videorecording. This clearly falls into the "diffuse responsibility" category; entry is under title.
Operas

Some people want filmed operas entered the same as the printed score for the opera. The opera itself usually is a work of mixed responsibility, with one person writing the music, another the words. When it is staged, the stage production needs the talents of instrumentalists and singers as well as conductors, directors, set designers and builders, costume designers and seamstresses, choreographers, people for props, lights, and so forth. The filming of this stage production requires additional functions: cinematographers, more lighting specialists, and more administrative involvement in production and direction. The music and words are still central to the production, but responsibility is diffuse, and main entry is under title.

Music videos

Music videos may have extensive credits; however, according to LCRI 21.23 (see CSB no. 45), 21.23C and 21.23D may be considered when choosing main entry. A music video with a person or body clearly named as principal performer is entered under the principal performer. Examples would be music videos of performances by Michael Jackson or Madonna.

Nancy B. Olson
Mankato State University

FROM THE PUBLIC SERVICES COORDINATOR

We’ve all heard it said before: "you gotta have a gimmick." Well, the newly-appointed Public Service Coordinator for this organization (yours truly) has a gimmick that actually has point to it, other than grabbing your attention long enough to read this column.

When researching the development of FirstSearch, and more specifically, ContentsFirst and ArticleFirst, I found out how many music-specific periodicals are indexed in these databases. Out of 11,000 journal titles, there are exactly 44. When discussing this matter with Davis Menefee from OCLC, he suggested that perhaps MOUG would like to examine the music titles included and develop a list of titles we would like to see added. It seemed like a great idea. So, as my first official function as MOUG’s Public Service Coordinator, I am asking for input from the membership for this project.

Therefore, on the next two pages, you will find a list of those music titles currently indexed in ContentsFirst and ArticleFirst. Following that, there is a much longer, though selective, list of music titles. To get this project going, I would ask for your assistance by selecting the titles you would like to see added to the original 44. Please select no more than 25 titles; then indicate the "top ten" from within your selected 25 (you need not rank your top ten, just indicate them). Circle your selections or highlight them in some way, and mail me the pages—-or send your choices to me via e-mail. If you don’t find a title on the list you think should be included, add it to your selections. Your responses will be tallied and the results will be reported in the next issue of this newsletter. Thanks very much for your input.

I hope that this column will be a place to address public service issues, questions about OCLC, their products and services and also a place to share “tricks of the trade.” Personally, I am very interested in hearing from others about their use of FirstSearch in relation to music reference work. How are faculty and students taking to using this OCLC service? Who’s handling instruction for it at your library? What are your patrons paying for their searches? Have you developed any search strategies, shortcuts, etc.? Let me hear from you! Share with the group! Until next time...

Ruthann McTyre
MOUG Public Services Coordinator
Baylor University
TITLES ALREADY ON CONTENTSFIRST AND ARTICLEFIRST

American Organist
American Record Guide
Audio
Bach
Billboard
Choral Journal
College Music Symposium
Computer Music Journal
Country Music
Diapason
Downbeat
Early Music
Ethnomusicology
Fanfare
Guitar Player
Hymn
International Musician
Jazz Journal International
Journal of Music Theory
Journal of Music Therapy
Journal of Musicological Research

Journal of Voice
Keyboard
Music and Letters
Music Educators Journal
Music Perception
Music Review
Musical Opinion
Musical Quarterly
NACWPI Journal
Notes
Opera
Opera News
Opera Quarterly
Organ
Pastoral Music
Percussive Notes
Perspectives of New Music
Popular Music
Popular Music and Society
Rolling Stone
Sing Out!
Tempo

TURN PAGE TO SEE LIST OF CHOICES FOR POSSIBLE INDEXING

Return NEXT PAGE with YOUR CHOICES to:

Ruthann McTyre
MOUG Public Services Coordinator
Crouch Music Library
P.O. Box 97148
Baylor University
Waco, TX 76798-7148

E-mail: ruthann_mctyre@libraries.baylor.edu

DEADLINE: July 1, 1993
YOUR CHOICES FOR POSSIBLE INDEXING
(Choose up to 25 titles. Within those 25, indicate your top ten. Add other titles if necessary.)

African Music
American Choral Review
American Harp Journal
American Liszt Society. Journal
American Lutherie
American Music Teacher
American Musical Instrument
American Musicological Society. Journal
American String Teacher
American Suzuki Journal
Arnold Schoenberg Institute. Journal
Asian Music
ARSC Journal
Bach-Jahrbuch
Beethoven-Jahrbuch
Black Music Research. Journal
Brass Bulletin
Brio
British Journal of Music Education
Bruckner Jahrbuch
Cambridge Opera Journal
Canadian Music Educator
Chamber Music
Chinese Music
Chopin Studies
Clarinet
Classical Guitar
Clavier
Consort
Donizetti Society Journal
Double Reed
Early Brass Journal
Early Keyboard
Early Keyboard Journal
Early Music History
Flutist Quarterly
Folk Music Journal
Fontes Artes Musicae
Grainger Society Journal
Gramophone
Guitar Review
Handel-Jahrbuch
Haydn-Studien
Haydn Yearbook
Hindemith-Jahrbuch
Historical Performance
Horn Call
In Theory Only
Indiana Theory Review
Informazioni e studi Vivaldi
Intégral

Interface
International Double Reed Society. Journal
International Society of Bassists
International Trombone Association. Journal
International Trumpet Guild. Journal
Jazz Educators Journal
Jazz Research
Journal of Band Research
Journal of Country Music
Journal of Music Theory Pedagogy
Journal of Jewish Music and Liturgy
Journal of Musicology
Journal of Research in Music Education
Journal of Research in Singing
Journal of the American Viola Society
Journal of the International Association of Music for the Handicapped
Journal of the Plainsong & Mediaeval Music Society
Latin American Music Review
Liszt Society. Journal
Lute Society Journal
Lute Society of America. Journal
Mozart-Jahrbuch
Music Analysis
Music Theory Spectrum
Music Therapy
Musica Disciplina
Musical Times
NASM: Proceedings
NATS Journal
New Music
Nineteenth-century Music
Organ Yearbook
Performance Practice Review
Piano Quarterly
Psychology of Music
Psychomusicology
Record Research
RMA: Research Chronicle
Saxophone Journal
Schutz-Jahrbuch
Sonneck Society Bulletin
Stereo Review
Strad
Studi Verdiani
Symphony Magazine
TUBA Journal
Viola
VdGSA Journal
Violin Society of America. Journal
Personal membership is $10.00; institutional membership is $15.00; international membership (outside North America) is $25.00. Membership includes subscription to the Newsletter. New members receive all newsletters for the year, and any mailings from date of membership through December (issues are mailed upon receipt of dues payment). Personal members, please include home address. Institutional members, please note four line, 24 character per line limit. We encourage institutional members to subscribe via their vendor (Faxon, etc.).

NAME:__________________________________________________________

ADDRESS:__________________________________________________________________________________________

HOME PHONE: (____)_________ WORK PHONE: (____)______________

FAX NUMBER: (____)__________________________________________

INSTITUTION NAME:_____________________________________________

POSITION TITLE: ________________________________________________

INSTITUTION ADDRESS:______________________________________________________________________________

ELECTRONIC MAIL ADDRESS(ES):___________________________________________________________

Check for membership dues, payable to MUSIC OCLC USERS GROUP must accompany this application:

____ $10.00 Personal (North America)
____ $15.00 Institutional (North America)
____ $25.00 Personal and institutional (outside North America)

Please complete this form, enclose check, and mail to: Chris Grandy, Treasurer, Music OCLC Users Group, Knight Library, University of Oregon, Eugene, OR 97403-1299.