



MUSIC OCLC USERS GROUP

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FROM THE CHAIR

H. Stephen Wright, Northern Illinois University

Recently I was chatting with a colleague, a music cataloger at a major university, who was complaining bitterly about her supervisor, the head of the cataloging department. It seems that this supervisor had asked my colleague to gather information about quantitative standards for music cataloging. This information was to be used, obviously, to devise quantitative standards which would then be imposed on my hapless friend.

Now, before I get too far along with this, let me say that I do not regard the concept of quantitative goals as intrinsically bad. I learned quite early in my career that you can spend as much or as little time on cataloging an item as you wish -- with obvious consequences for the quality of that cataloging. At one end of the quality spectrum, you can spend a few scant minutes creating a crude record that will get the item off your desk and on the shelves; at the other end, you can spend an entire morning, or even an entire day on one item, crafting a bibliographic symphony that resonates with carefully constructed access points and describes the item with consummate skill. Of course, the acquisitions department will continue to send you new items while you are engaged in this artful pursuit, so all but the most willfully isolated catalogers will attempt to balance the need for accuracy and completeness with the realities of workflow. No, quantitative goals are not bad in themselves -- but in the hands of a craven administrator, they can become evil.

One of the most common misconceptions in the library world is that once you buy a book (or a score or a recording), you have finished paying for it. I've seen this delusion manifested many times as libraries struggled to deal with budget cuts; invariably someone suggests cutting everything *except* the book budget, so that the library can continue to buy just as many books as before. The fallacy of this reasoning is the notion that you can buy books without also buying the infrastructure of resources necessary to make the book accessible and keep it available: cataloging, processing, and the less palpable overhead costs of shelving to hold the book, staffing to keep the library open so people can come into the

library to get it, lighting so that people can find their way to it, and so on. A 1987 study at Virginia Polytechnic Institute and State University revealed that the average cost to purchase and shelve a single monographic volume was \$106.22, and only \$42.39 of that amount is the actual purchase price of the book! Cataloging was, not surprisingly, the second largest component at \$39.75 ... and this was more than twelve years ago.

Administrators who cling to the nonsensical mantra of "do more with less" would, of course, prefer to adapt to shrinking budget resources by cutting everything *except* the number of items purchased. Needless to say, the services required to make those materials available will decline in quality as technical services staff positions are consolidated or eliminated; backlogs begin to grow because the library has bought materials without buying (albeit from itself) the cataloging. Rather than honestly admit that the library can't afford to supply quality cataloging for its own materials and must now reduce acquisitions or take responsibility for inferior access, the administration retreats into the cowardly doublespeak of quantitative standards. The luckless catalogers are simply told that they must somehow meet an arbitrary quantitative standard -- how they do it is left up to them. If they choose to cope with this ukase by reducing or eliminating authority work or cutting descriptive elements, thus contaminating the catalog with incorrect headings or inaccurate descriptions, then it's their own fault, right?

To add insult to injury, the catalogers are alone among their colleagues in being subjected to this indignity. Reference librarians aren't told that they must answer 100 questions a day. Bibliographers aren't ordered to select a predetermined

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MOUG EXECUTIVE BOARD 1999-2000

CHAIR

H. Stephen Wright
Northern Illinois University
Music Library
DeKalb, IL 60115-2889
W (815) 753-9839
C60HSW1@CORN.CSO.NIU.EDU

VICE CHAIR

Jean Harden
Libraries
PO Box 305190
University of North Texas
Denton, TX 76203-5190
W (940) 565-2860
jharden@library.unt.edu

TREASURER

Debbie Herman-Morgan
University of Hartford
200 Bloomfield Ave.
West Hartford, CT 06117
W (860) 768-4495
dherman@mail.hartford.edu

SECRETARY/NEWSLETTER EDITOR

Michelle Koth
Yale University Music Library
PO Box 208240
New Haven, CT 06520-8240
W (203) 432-0494
michelle.koth@yale.edu

CONTINUING EDUCATION COORDINATOR

Cheryl Taranto
University of Nevada, Las Vegas
4505 Maryland Parkway
Box 457001
Las Vegas, Nevada 89154-7001
W (702) 895-4623
tarantoc@nevada.edu

OCLC LIAISON

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

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Communications concerning the contents of the *Newsletter* and materials for publication should be addressed to the Editor. Articles should be submitted on 3.5" disk in ASCII format or in WordPerfect, 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 change of address) should be forwarded to Debbie Herman-Morgan, MOUG Treasurer, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117. (Dues in North America, \$10.00 for personal members, \$15.00 for institutional members; outside North America, \$25.00; back issues for the previous two years are available from the Treasurer for \$5.00 per copy). A copy of the quarterly financial report is available from the Treasurer on request.

The Music OCLC Users Group is a non-stock, nonprofit association organized for these purposes:

(1) to establish and maintain the representation of a large and specific group of individuals and institutions having a professional interest in, and whose needs encompass, all OCLC products, systems, and services and their impact on music libraries, music materials, and music users; (2) to encourage and facilitate the exchange of information between OCLC and members of MOUG; between OCLC and the profession of music librarianship in general between members of the Group and appropriate representatives of the Library of Congress; and between members of the Group and similar users' organizations; (3) to promote and maintain the highest standards of system usage and to provide for continuing user education that the membership may achieve those standards; and (4) to provide a vehicle for communication among and with the members of the Group.

MOUG 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 Chair, continued

number of books within a fixed budget. Only the cataloger is subjected to these demeaning quotas, and thus the devaluation and erosion of the cataloging profession continues

Quantitative standards for cataloging are reprehensible when they are used to maintain the library's imposing façade, while allowing the bibliographic infrastructure to decay and simultaneously allowing administrators to evade their culpability for that decay. Catalogers, the very people who are entrusted with the awesome responsibility for the catalog -- the matrix that distinguishes a library from a mere building full of books -- are maneuvered into degrading their own work. How can we say that this isn't evil?

From the Continuing Education Coordinator Cheryl Taranto, University of Nevada, Las Vegas

Just as the dust seems to have settled on MOUG's meeting earlier this year at the Biltmore in Los Angeles, plans are underway for the MOUG program in Louisville on February 21-22, 2000. The program committee, consisting of Candice Feldt, Peter Bushnell, and Marty Jenkins, is working to put together a wonderful program to see MOUG along as it enters the year 2000. Some of the program sessions you can look forward to deal with internet issues, WorldCat and FirstSearch. "Ask MOUG" sessions remain ever popular and will be returning for an encore performance. These sessions provide us with the opportunity to ask those burning questions and discuss hands-on issues, whether they be technical or public service. The NMP and Enhance sessions will likely be incorporated into the program as breakout sessions once again.

If you have any suggestions, please contact me at tarantoc@nevada.edu, or give me a call at (702) 895-4623.

Also under consideration and in the early planning stages is the possibility of a joint meeting with OLAC in the fall of 2000. The meeting will be in Seattle, WA on October 12-15, 2000. Keep your eyes open for further details.

News from OCLC Compiled by Jay Weitz

General News

OCLC and Pica Begin Discussions on Collaboration

OCLC and Pica Foundation have announced the signing of a letter of intent that could lead to the establishment of a jointly owned organization to better serve the European library community. Pica Foundation, based in Leiden, the Netherlands, will establish a new not-for-profit Dutch limited

liability company (Pica B.V.) to which all present activities will be transferred. OCLC will participate in the new Pica company through a graduated acquisition of part of the stock. Pica B.V. will continue development and support of its current products and services, including the further development and support of Pica's local library systems, the central library system for cataloging, interlibrary loan and end-user services. Pica will also continue its associated cooperation with European partners: the Gemeinsamer Bibliotheksverbund in Göttingen, the Hessischer Bibliotheksverbund in Frankfurt, Die Deutsche Bibliothek in Frankfurt (all in Germany), and the Agence Bibliographique de l'Enseignement Supérieur in Montpellier, France. Subject to satisfactory negotiations, approvals by both boards of trustees, and the conclusion of the due-diligence process, the parties hope to conclude an agreement and complete the transaction by late 1999. Founded in 1969 as a joint initiative of the Royal National Library and a number of university libraries, Pica Foundation, also known as the Netherlands Centre for Library Automation and Online Services, is a cooperative, nonprofit organization for libraries and other information-providing institutions. Pica's central, online database was established in 1978 to reduce library cataloging costs. Since then, Pica has extended its services with interlibrary loan, local library systems, reference and end-user services. Pica's facilities are used by hundreds of academic, public and other libraries throughout Europe. More information is available in English at <http://www.pica.nl/en/>.

Marilyn Gell Mason Appointed Special Advisor to the President for Strategic Library Services at OCLC

Marilyn Gell Mason, retired director of the Cleveland Public Library, has been named special advisor to the president for strategic library services at OCLC. In this post, Ms. Mason will represent OCLC in the library community, serving as a liaison for ideas, projects, new products, research agendas, and areas of mutual concern. Before becoming director of the Cleveland Public Library in 1986, Ms. Mason was director of the Atlanta-Fulton County Public Library and of the 1979 White House Conference on Library and Information Science. She served as a member of the OCLC Board of Trustees from 1985 to 1998.

Brenda Bailey Is New Director, Distributed Systems

On 1999 April 1, Brenda Bailey assumed leadership of the OCLC SiteSearch suite team as director, Distributed Systems. Ms. Bailey joined OCLC in December 1995 as account manager for a seven-state region in the West. She was named manager, Sales Support, in 1997 and was promoted to west region marketing manager for the U.S. Sales Division in 1998. Prior to joining OCLC, she was a marketing and client liaison in document delivery with the UnCover Company in Denver, Colorado. From 1989-1994 she was client representative for

local systems with the CARL Corporation, also in Denver. From 1983-1989, she held various positions in the public service areas of the libraries at Morningside College (Sioux City, Iowa) and Fort Lewis College (Durango, Colorado). As director, Distributed Systems, Ms. Bailey will be responsible for development and support of OCLC SiteSearch software as well as custom services and training. Ms. Bailey graduated from Bowling Green State University with a bachelor's degree in creative writing and a minor in library and educational media. She has a master's degree in library science from Kent State University and a master's degree in music from the University of South Dakota. She is currently completing a doctoral degree in public administration at the University of Colorado at Denver.

Lori Saviers Named Director of Reference and Resource Sharing Product Marketing

Lori Pulley Saviers has been appointed director of Product Marketing in the OCLC Marketing--Reference and Resource Sharing Division by Connie Zuga, vice president of the division. Prior to joining OCLC, Ms. Saviers held marketing and sales management positions from 1991-1999 with the Witco Corporation in Dublin, Ohio, most recently as director of Global Marketing for the Oleochemical Derivatives Group. She also held posts at the Princeton, New Jersey-based Church and Dwight Co. from 1989-1991; the Cleveland, Ohio, office of the Engelhard Corporation from 1987-1989; and at the General Tire Company in Akron, Ohio, from 1984-1987. Ms. Saviers holds a bachelor's degree in production operations management from the University of Akron and a master of business administration degree with a marketing specialization from Case Western Reserve University.

Frank Hermes Named OCLC Vice President, Marketing and Planning

Frank Hermes has been named Vice President, Marketing and Planning, by Jay Jordan, President and Chief Executive Officer, OCLC. Most recently, Mr. Hermes was Principal, Hermes Associates, a consulting firm in information services and technology based in Sudbury, Massachusetts. From 1995 to 1997, he was Vice President and General Manager, One Source Information Services, a Web-based provider of information services to professionals. From 1984 to 1994, he was Senior Vice President, Standard & Poor's Corporation, responsible for worldwide sales and marketing. From 1973 to 1984, he was Vice President, Citicorp. From 1969 to 1973, he was a marketing representative with IBM Corporation. Mr. Hermes received a bachelor's degree in economics from Dartmouth College and a master of business administration degree in marketing from the Wharton School, University of Pennsylvania.

Cataloging

OCLC CatExpress Service Offers Easy-to-use Web-based Copy Cataloging

The OCLC Cataloging Express service (CatExpress), an easy-to-use, Web-based copy cataloging service, is now available in the United States and Canada. CatExpress is designed to meet the needs of small libraries, particularly small public libraries and school libraries. Libraries can purchase CatExpress individually or as members of a group. Annual subscriptions are available based on the anticipated level of cataloging activity so libraries will know up front what their cataloging costs will be. During CatExpress pilot projects in Missouri, Nebraska and Ohio, many libraries reported cataloging hit rates that approached 99 percent. Materials cataloged included videos, computer software, and foreign language books. Hit rates will vary from library to library. The CatExpress service allows a library to find records in WorldCat, attach its holding symbol and add local information, and download the records to its local system, all by way of the World Wide Web. Original cataloging is not supported. CatExpress users need only a current generation Web browser running on any type of workstation with Internet access. There are no direct OCLC telecommunications charges, and there is no hardware or software to set up and support. All OCLC charges are included in the annual subscription rate. Prior knowledge of MARC format is not required for CatExpress users. With CatExpress, a high-quality OCLC-MARC record is available the next day for loading into the library's local system. Libraries can also use CatExpress to delete holdings. OCLC member libraries may also find that CatExpress meets some of their basic copy cataloging needs. The new Web interface is available to current OCLC cataloging members at the same prices they now pay for OCLC's Online Cataloging service.

OCLC Authority Control Combined Under One Suite of Services

OCLC is combining the OCLC Authority Control service and the WLN MARC Record Service (MARS) as two separate options under the OCLC Authority Control suite. OCLC/WLN has been providing quality authority control and database preparation services to all types of libraries for nearly ten years. In addition to its highly customized authority control services, MARS may be used to upgrade, de-duplicate, merge, and correct libraries' bibliographic records. Item field creation, holdings conversions and smart bar-coding services are also available, as is access to the National Library of Canada Canadiana authority files and Library of Congress Children's authority files. OCLC's Authority Control services provide a sophisticated method of correcting bibliographic records in addition to supplying associated authority records. Developed

in 1996 to reduce manual review, and incorporating improved functionality within the past year, OCLC's second option provides an automated alternative to the customized automated MARS service. Both options provide libraries with the opportunity to obtain updated Library of Congress and National Library of Medicine Medical Subject Headings authority records following the initial process and may be used in conjunction with other OCLC services such as RetroCon, TechPro, and PromptCat in addition to online cataloging.

CORC Project Participants Hold First Meeting

Nearly 90 people representing more than 50 institutions participating in OCLC's Cooperative Online Resource Catalog (CORC) research project met in Dublin on 1999 April 26-27. Participating institutions in five countries are using a system developed by OCLC's Office of Research to extend the WorldCat collaborative cataloging model to the digital resources of the World Wide Web. The two-day meeting, hosted by the OCLC Office of Research, was the first face-to-face meeting of the participants since the project came online 1999 January 15. It provided an opportunity for representatives and OCLC staff to share experiences from the first few months of the project. Participants provided feedback on the current state of the project and discussed its future directions. Among the topics covered in relation to the project were: authority control; the Dublin Core; managing digital collections; MARC use; pathfinders; cartography and images; the CORC system and interface; the Dewey Decimal Classification, Text Encoding Initiative, Encoded Archival Description and various other thesauri, classification and metadata schemes; uses of the CORC database in public services; government documents and serials; and the use of CORC outside of North America. OCLC, in cooperation with libraries around the world, launched the CORC project in January 1999. The research project is exploring the cooperative creation and sharing of metadata by libraries. Libraries use prototype software to contribute to a new database of electronic resource descriptions. Automated tools speed subject assignment, provide authority control, extract descriptors, and translate metadata from Dublin Core format to MARC and other formats. Participant institutions agree to provide staff time to the project over the next 12-18 months. OCLC expects CORC to grow to over 100 institutions by the end of 1999.

Forest Press Publishes Dewey Table 2 Revisions

A new publication, Table 2. Geographic Areas: Great Britain and Republic of South Africa, is now available from OCLC Forest Press. The publication contains revisions of two of the geographic area tables that appear in edition 21 of the Dewey Decimal Classification. The new tables reflect the changes in the administrative units of Great Britain and the creation of

new provinces, as well as the elimination of homelands in the Republic of South Africa. The number of relocations has been kept to a minimum as a service to users. The revisions include updated Relative Index entries, as well as a new Manual note for Great Britain. Winton E. Matthews Jr., assistant editor, Dewey Decimal Classification, was the primary reviser of the table for the Republic of South Africa. Ross Trotter, project officer, British Library Acquisitions Processing & Cataloguing, drafted the initial version of the revision for Great Britain; Mr. Matthews worked closely with him on the final table. The editors consulted with librarians in Great Britain and the Republic of South Africa, as well as with other experts in the field, to provide revisions that reflect the needs of Dewey users. Table 2. Geographic Areas: Great Britain and Republic of South Africa is U.S. \$20.00, UK £13.50. The Table 2 revisions are also available in Dewey for Windows, Version 1.20; and on the Dewey Web site at <http://www2.oclc.org/oclc/pdf/table2.pdf> (PDF file).

Francophone Perspectives on the DDC Published in English and French

OCLC Forest Press has published Dewey Decimal Classification: Francophone Perspectives/Classification décimale Dewey: Perspectives francophones, papers presented at a workshop held at the General Conference of the International Federation of Library Associations and Institutions (IFLA) at Amsterdam, Netherlands, in August 1998. This dual language publication, in English and French, describes the experiences of the editors and translators responsible for the French translation of DDC 21. The French translation, which is the first published translation of Edition 21, was the result of a successful partnership among the Bibliothèque nationale de France, the Bibliothèque nationale du Canada, the Bibliothèque nationale du Québec, and l'Association pour l'avancement des sciences et des techniques de la documentation (ASTED). Three of the five papers included focus on the translation process; the other two papers describe how translations affect the development of the DDC, and the experience of teaching Dewey in French. Contributors to the publication include: Louis Cabral, executive director, ASTED; Raymonde Couture-Lafleur, translation editor; Bruno Béguet, Suzanne Jouguelet and Max Naudi, of the Bibliothèque nationale de France; Julianne Beall, assistant editor, Dewey Decimal Classification; and Annie Béthery, former professor of library science, Université de Paris X-Nanterre.

OCLC Converting 2 Million Records for Yale University Libraries

The OCLC RetroCon service is converting approximately 2 million catalog records into machine-readable form for the Sterling Memorial Library, the Harvey Cushing/John Hay Whitney Medical Library and ten other Yale University

libraries. The conversion will be accomplished over the next three years. Yale has been creating machine-readable catalog records for currently received library materials since the mid-1970s. In 1989, approximately 900,000 of those records became the foundation of its online bibliographic information system. Since then, Yale has relied on a series of retrospective conversion initiatives to increase the number of older catalog records available in machine-readable form. In contrast to past efforts, the current project is comprehensive in scope, involving a variety of materials from several collections. In addition to creating and updating records in WorldCat (the OCLC Online Union Catalog), OCLC RetroCon staff are working directly in Yale's online bibliographic information system, an innovation resulting in more timely availability of converted records for Yale staff and readers. Known for its rich collections and architecturally distinguished buildings, the Yale University Library is among the finest research institutions in the world. A full spectrum of library resources, from rare books and manuscripts to a rapidly expanding network of electronic resources, is one of Yale's distinctive strengths. The library is currently engaged in the first comprehensive renovation of the Sterling Memorial Library, which was completed in 1931 and remains one of the most noteworthy buildings on campus.

Reference Services

OCLC Revises Schedule for OCLC FirstSearch

OCLC has revised the implementation schedule and approach for new FirstSearch. We will not have a hot cutover to the new FirstSearch in August. Instead, we will maintain the current and new FirstSearch services for five months beginning in August. We will implement the new system in stages and add subsequent enhancements regularly. Under the revised plan libraries may access new FirstSearch in August and continue access to the current FirstSearch through December 12, 1999. Libraries with per-search accounts can practice and prepare instructional materials from a selection of databases with a free account available from the new FirstSearch Web site and the FirstSearch Bibliographic Instruction Web site. These databases, which will be announced via the FirstSearch-L Internet list, will demonstrate the new features in FirstSearch: increased access to library holdings, increased visibility of full text, a more powerful and flexible user interface, and thesaurus capabilities. Libraries with subscriptions will have access to their databases on both systems. Libraries may move to the new FirstSearch service any time between August and December 12, 1999. On December 12, 1999, OCLC will discontinue access to the current FirstSearch, Electronic Collections Online, and text-only interfaces. The new FirstSearch integrates FirstSearch and Electronic Collections Online and provides text-based access via the Lynx browser. Having access to both versions of the system will facilitate

your library's migration to new FirstSearch. This approach gives you flexibility to continue to provide high-quality reference service during the migration. Please visit our new FirstSearch Web site for ongoing updates at http://www.oclc.org/oclc/menu/fs_new.htm. To receive updates automatically, please subscribe to the FirstSearch-L Internet list at <http://www.oclc.org/oclc/forms/listserv.htm>.

Electronic Collections Online Expands To 2,100 Journal Titles

OCLC has added fifteen publishers representing over 400 new professional and academic journals to its OCLC FirstSearch Electronic Collection Online service, bringing the total number of titles signed to the service to more than 2,100. The fifteen publishers new to Electronic Collections Online are: American Management Association, American Mathematical Society, American Meteorological Society, Applied Spectroscopy, Brookings Institution Press, Cambridge University Press, Edward Arnold, IOS Press, Mary Ann Liebert, MCB University Press, Oxford University Press, Rand, Swets & Zeitlinger, Thieme, and Walter de Gruyter. Many of the new titles represent expansion in the social sciences and humanities with particular emphasis on economics and management, while the number of Electronic Collections Online titles in the scientific, medical and technical areas continues to grow. All Electronic Collections Online titles are peer-reviewed and distributed worldwide. Libraries that offer Electronic Collections Online allow users to search for citations by browsing lists of journals, selected issues or selected topic areas. Abstracts and the full text of articles are available from those journals the library subscribes to. Electronic Collections Online journals are also available through the OCLC FirstSearch service, the online reference service that provides a common interface to 86 databases frequently used by students and researchers.

Resources Sharing

Winners of the OCLC Interlibrary Loan Essay Contest Named

Barbi G. Lehn, director of library services, Sinte Gleska University, Mission, South Dakota, is the grand prize winner of the "What the OCLC Interlibrary Loan Service Means to Me" essay contest, sponsored by OCLC and its U.S. regional networks and international distributors in honor of the 20th anniversary of the OCLC Interlibrary Loan (ILL) service. Receiving \$500 prizes were: Voit Gilmore, writer/lecturer, Pinehurst, North Carolina; Gretchen Hamlett, reference librarian, Delta Public Library, Delta, Colorado; Marc A. Olshan, professor of sociology, Alfred University, Alfred, New York; and Jemima Perry, circulation supervisor, City of Calabasas Library, California. Ms. Lehn was presented with the \$1,000 prize at the OCLC President's Luncheon on 1999

June 28 in New Orleans in conjunction with the 1999 American Library Association Annual Conference. The winning essays will be printed in the July/August issue of the OCLC Newsletter and in a monograph that will be published later in 1999. They may also be read on the OCLC Web site at <http://www.oclc.org/oclc/new/illcontest/index.htm>. Since the OCLC ILL service began operation in 1979, libraries and OCLC have built it into one of the world's foremost interlibrary loan networks. More than 6,000 libraries have used the ILL service to arrange 91 million interlibrary loans. Last year, 8.2 million interlibrary loans were conducted using the OCLC ILL service.

Shirley Baker to Chair OCLC ILL Task Force

OCLC has created an ILL Interoperability Task Force to investigate the needs of OCLC member libraries for interlibrary loan system interoperability and to advise OCLC on which methods should be implemented. Shirley Baker, vice chancellor for Information Technology and dean of University Libraries, Washington University, will chair the task force, which includes staff from OCLC member libraries who can provide independent perspectives on the issues and who represent different types of libraries, including research libraries, national libraries, college and university libraries, public libraries and consortia libraries. Task force members are: Tammy Nickelson Dearie, director, Access and Delivery Services, University of California; Bettina Meyer, assistant dean, Resources, Western Michigan University; Harry E. Samuels, assistant university librarian, Information Technology, Northwestern University Library; Sarah Simpson, interlibrary loan supervisor, Tulsa City-County Library System; Carol Smale, director, Resource-Sharing Services, National Library of Canada; and Chris Wright, chief, Loan Division, Library of Congress. Ms. Dearie, Ms. Meyer, and Mr. Wright have served on the OCLC Resource Sharing Advisory Committee. The task force will explore current and future workflow issues and forward a report and recommendations to OCLC. OCLC will publish the task force report and use the recommendations to guide it on matters of system interoperability. More information on task force objectives is at <http://www.oclc.org/oclc/ill/objectives.htm>.

Questions & Answers **Compiled by Jay Weitz**

Q. Determining the title proper of compact discs has become increasingly problematic. We've had several examples of a disc containing several pieces by one composer with a nice collective title, then one piece at the end by a different composer. I've found one example by LC where they cataloged it as if the second composer did not exist, then added a note, something to the effect of "Also includes [name of piece] by [name of composer]" and made an added entry for it.

That seems eminently reasonable to me, but I only saw that one example. Have you run into this? The one I'm facing now has the collective title "Classic Oboe Etudes [by] Barret, Brod, Ferling," and then right after that on the face of the CD "Britten: Six Metamorphoses after Ovid." The Britten takes up 12 minutes of the total 60 minutes of music on the CD. The copy I'm working from solved it thus:

100 1# Zupnik, Marilyn #4 prf (she's the oboist)
245 10 Classic oboe etudes #h [sound recording] / #c
Barret, Brod, Ferling. Six metamorphoses after Ovid /
Britten.

One should only use principal performer main entry when you have a collective title. This title is only "kind of" collective; the first half of it is. Any clues or suggestions?

A. You're right about not being able to use principal performer as the main entry for sound recordings in the so-called "serious" idiom when there is no collective title (21.23D1b) and I agree that in the instance you cite, there is no truly collective title. I've seen other similar examples where LC has fudged this when there's a little piece (often by the same composer) added to fill out the disc in addition to a major work (#31488546, #32550767, #30948194), or when there are miscellaneous pieces added to something(s) larger (#40053240, #39079360, #35564446, #34477490). Though I see the common-sense advantage of this practice, it strikes me as a sort of lazy shortcut. Since LC resorts to it on occasion, I can't really argue against it. But whether you choose the no collective title option or the "also includes" note option here, the question of the main entry remains. As I read 21.23D1b, the only choice you have for the main entry is the heading for the first work, in this case the Barret etude.

Q. We sometimes get videos or audio cassettes of sessions from conferences. Usually a single lecturer, sometimes two, with or without a question-and-answer session. Never is it the complete proceedings of the conference. Heck, MLA used to do this, audio taping sessions and allowing you to order the tape from whatever company MLA contracted to do the taping. As I revise the work of our rather new AV Cataloger here, I find a video situation like this and discover I cannot explain to her why the name of the conference would not be the main entry. I guess I have always made the conference an added entry. But the video, to me, seems to "emanate" from the conference: though not actually publishing the video, the conference appears to have caused the video to be issued (I actually re-read 21.1B2). Does it depend on the relationship of the publisher of the video to the conference, assuming one could determine that? In this case, the publisher seems to have repackaged the material, making some of the sessions into a Distinguished Lecture Series, but it also appears this

company--with the useless name University Video Communications--does sessions of other conferences, too. I think I'm missing something; I don't really want to make the conference the main entry, but can't say why. Can you help?

A. The operative phrase related to your question in 21.1B2d (and LCRI 21.1B2, Category D) is "collective activity." That is (as the RI states), "It must deal with the activities of many persons involved in a corporate body covered by the category, not with the activities of a single person." So a video, sound recording, or print version of just one or two lectures or papers from a conference would likely have the personal author as the main entry with an added entry for the conference (see part 3 under the RI's "Applicability" section), though you'd have to go through the usual intellectual process to determine that.

Q. I have been studying about field 711 and have a question about the use of "2" as a second indicator indicating that the item contains the item represented by the added entry. I have a sound recording of the music from a benefit concert (War Child (Concerts)) (see record #40137390). Since the music from the named meeting is included, the field becomes:

711 22 War Child (Concerts) #d (1998 : #ç Modęna ...)

In checking, I searched WorldCat for similar uses, but found none. I then searched using the examples included in *Bibliographic Formats & Standards* (p. 7:12-13). I was not able to find the examples "Mostly Mozart Festival. #e Orchestra" nor "Council of Trent" nor "International Symposium on Standardization of Hematological Methods." I wonder in what cases the second indicator "2" is used.

A. The second indicator "2" in added entry fields (700, 710, 711) is used only for analytical entries; that is, when the work represented by the added entry is contained within the item being cataloged. Since the second indicator structure was simplified a few years ago as part of Format Integration Phase 1, you can be fairly certain that any 700, 710, or 711 field that does not contain a subfield #t (title) cannot have a second indicator "2."

You would use value "2" when the item in hand contains the work represented by the name-title added entry, for instance, individual musical works found on a sound recording or in a score. You would use "blank" in all other cases, including when the added entry is not for an analytic or when no information has been provided as to whether the added entry is for an analytic. Value "blank" would always be used when the personal, corporate, or meeting name in the 7XX field is NOT accompanied by a title. Use "blank" also when the work represented by the

name-title heading is a related work, not contained within the item in hand.

In the case of your 711 for "War Child (Concerts)," although musical selections from the performance are presented on the disc, the entity represented by the heading "War Child (Concerts)" is not actually contained within the item itself.

Now speaking theoretically, if the entity known as "War Child (Concerts)" had issued (let's say) some sort of declaration of rights for children of war, and Pavarotti had read it at the concert, and that reading were included on the recording, then you could have a heading such as:

711 22 War Child (Concerts). #t Declaration of rights for children of war.

which would legitimately have a second indicator "2" because the work represented by the name-title heading was contained in the recording.

The "Mostly Mozart" example in BF&S on page 7:12 is doubly incorrect and should be fixed to have a first indicator "2" and a second indicator "blank." The "Council of Trent" and "International Symposium on Standardization ..." examples are OK (though they may have been invented), as they each include a subfield #t.

Q. This has probably been asked and answered before, but I have not encountered it anywhere and am not sure of the answer. When one is cataloging a recording (usually a CD) with multiple dates of earlier recordings (and, presumably, releases), and one can ascertain a "release" date of the item in hand, either from the c date on the notes or the latest p date on the disc, should the DtSt be r, with the earliest p date as Date 2, or should it be s, with only the release date of the "compilation" (presumably not previously made)? Or should it even be p, with either the earliest actual recording (from 518) or p date from the disc or notes? (Or even t?) My inclination in these situations, since the item being cataloged is "new" as a whole, is most always to use s and the date of the compilation's release in Date 1 (with no Date 2, and with a 500 note stating the date of the compilation) but my cataloging supervisor and I do not see eye to eye on this. She favors the r DtSt with the earliest p date given. And, of course, many catalogers use the p DtSt, with the earliest date of recording from the 518 as Date 2, although one or more of the works on the disc have been previously released. Is there a "right" answer to this/these questions(s)? (And I know I have not mentioned all the possible combinations.) Any help will be appreciated.

A. The possibilities DO seem endless, don't they? First, you need to determine what dates you actually have. For the collection you have in hand, you are correct in trying to discern the publication date from the latest date associated with the item, be it a copyright date on the notes or booklet or the latest phonogram copyright (p) date. All of those other phonogram copyright dates can be slightly mysterious, even if we give publishers the benefit of the doubt and figure they are applying them correctly. I think these "p" dates are really supposed to signify original (previous) publication. Even an anthology recording that collects previously released material from multiple sources DOES qualify as a re-release. Date2 would contain the earliest of those original release dates and the DtSt would be coded "r." If on the other hand, the other date information you have refers to the date(s) of original sound capture (the sorts of recording dates you would put in field 518) and you have no evidence of a previous publication in any form, then DtSt would be coded "p" and again the earliest recording date would be Date2. The hierarchy of DtSt codes can be found in BF&S on p. FF:25 or <http://www.oclc.org/oclc/bib/dtst.htm> in the online version, or in USMARC under field 008/06-14. It would never be correct to use DtSt code "s" when you knew that the recordings had been published previously in any form or when you knew that the original date(s) of capture was not the same as the year of release in its present form. Even if you cannot determine the original date of capture or the date of previous release, you would code DtSt accordingly and code Date2 as an unknown (or partially unknown) date.

Q. I'm on a music CD cataloging rampage, and I would like to know how others treat musical groups that have a lead performer backed up by other musicians. The item in hand is "Imagination" by Gladys Knight and the Pips. I have done it this way:

110 2# Gladys Knight and the Pips (Musical group)
700 1# Knight, Gladys.

I intentionally did not make an added entry for "Pips" since to my knowledge this combination of performers has never been known that way. Whereas, I would do an added entry, "Supremes" for a work by Diana Ross and the Supremes, in addition to a main and added entry as shown above. My reasoning here is that at one time the latter was known only as "Supremes." Is this practice correct?

A. First of all, I hope you are checking the LC Authority File before you start creating added entries for either personal or corporate names. You'll find that there are established headings for both "Pips (Musical group)"

(n82063181) and for "Knight, Gladys, #d 1944-" (n82063180), and coincidentally none for the two together.

This situation of named individual with group is covered by LC Music Cataloging Decision 24.1A: "When the name of an individual performer appears in conjunction with the name of a performing group, ordinarily do not consider the person's name to be a part of the name of the group, in the absence of evidence to the contrary." There is also a reference to this MCD from MCD 21.23D. Since issuing these MCDs (in June 1990; they were published in the September 1990 "Music Cataloging Bulletin"), LC has tried to be consistent, but I bet one can find exceptions.

From what I've been able to gather about LC practices, when the individual's full name is stated, MCD 24.1A is followed, as in the separate headings for Gladys Knight and for the Pips. When only a first name (or a fanciful name) is stated, the established heading for the group tends to include that individual name (with the conjunction depending on predominance in the published works, presumably).

n94116228: Freddie & the Dreamers (Musical group)
n9158379: Echo and the Bunnymen (Musical group)
n91120888: Siouxsie & the Banshees (Musical group)
n9153842: Mike + the Mechanics (Musical group)
nr8912007: Derek and the Dominos (Musical group)

Considering full personal names and the group name to be separate headings also alleviates the identity problem when careers diverge or when the group's name included the individual's name (in varying degrees of fullness) at different times in their careers.

no922593: Reeves, Martha,
no922595: Vandellas (Musical group)
n88626491: Robinson, Smokey, #d 1940-
n8834850: Miracles (Musical group)
n88619772: Valli, Frankie, #d 1937-
n88619775: Four Seasons (Musical group)
n8263191: Young, Neil
n91121880: Crazy Horse (Musical group)
n8289447: Ross, Diana, #d 1944-
n85269719: Supremes (Musical group)
n85235764: Burdon, Eric, #d 1941-
nr8911896: Animals (Musical group)

So if you've checked the authority file and found nothing helpful, you should keep MCD 24.1A in mind when establishing headings for musical performers.

Q. In most (maybe all) of the chapters in Part I of AACR2R, Rule X0.B1 lists the chief sources of information, followed by a sentence that states, "If information is not available from the chief source, take it from the following sources (in this order of preference):" and then lists things like container, accompanying material and the ubiquitous "other sources." My question is at what point do you bracket a title which does not come from the approved chief sources? If I have no title at all on the face of my CD nor on the insert which shows through the jewel case but do have a perfectly acceptable title on the spine or back of the jewel case, do I bracket the title? Or if I have a set of slides where the only place I find a title is on the accompanying material, do I bracket it? I think I never have bracketed such titles, just put them in the 245 and add a note saying where I found the title. I now realize that I have adjusted that rule in my head to: if the title is not on the chief source but is somewhere else on the item or on things that come with the item (e.g., accompanying material, containers), give it without brackets and with a note. If the title comes from outside the item (e.g., publisher's catalogs, my own head) then bracket and add a note. But that's not exactly what AACR2R says. It lumps accompanying material, containers and "other sources"--which to me means things outside the item, including cataloger-supplied titles--all together, as if titles from all these places should be recorded in the same way. Can you clarify?

A. AACR2 Rule 1.0A1 says "Enclose in square brackets information taken from outside the prescribed source(s)." In most of the Part I chapters, the prescribed source for the title and statement of responsibility area is the chief source of information. Definition of the "chief source" differs from chapter to chapter but it tends to cover a wide choice of sources, its name notwithstanding. In Chapter 5 for music, for instance, it eventually says "use the title page or title page substitute (see 2.0B1) as the chief source of information." The phrase "title page substitute" covers a lot of ground, judging from 2.0B1 and the specific information in each chapter. In the sound recordings chapter, 6.0B1 in part says, "Treat accompanying textual material or a container as the chief source of information if it furnishes a collective title and the parts themselves and their labels do not." In the graphic materials chapter, you find similarly broad interpretations of "chief source" in 8.0B1, concluding with "In describing a collection of graphic materials as a unit, treat the whole collection as the chief source."

This is all pretty confounding, as you've noticed. I think it generally boils down to using square brackets when the cataloger is supplying information, when information comes from a source external to the piece in hand (a publisher's catalog, for instance), or when the title and statement of responsibility have a mixed heritage (when a subtitle appears only on a container, for example, but is

included as other title information with a title from a sound recording label).

245 10 Steel wheels #h [sound recording] / #c
[principally] written by Jagger/Richards.
245 00 From dusk till dawn #h [sound recording] :
#b [music from the motion picture].
500 Subtitle from container.
245 10 [Euro-Landerkarte 1:800.000. #p
Deutschland : #b mit Ortsnamenverzeichnis und
Entfernungstabelle].
500 Title derived from publisher's catalog.

You will want to indicate in a note the source of information when appropriate.

Q. If my item says "with accompaniment for rehearsal only" and the WorldCat record does not, is this enough difference to justify a new record? This situation sometimes results in contradictions within the same record, for instance a 500 note that says "with piano accompaniment for rehearsal only" but a subject heading that includes the "Unaccompanied" qualifier.

A. Generally, works that are said to include piano accompaniment intended for rehearsal purposes only are still considered to be unaccompanied, since they should be performed without the piano. My guess is that some catalogers don't notice the presence of such accompaniment or simply fail to mention it. If everything else matches (plate and/or publisher numbers, pagination, etc.), I think you can consider them to be matches.

Quality of LP Sound Recording Cataloging in OCLC: A Working Paper
Wendy Sistrunk, Special Projects Catalog Librarian,
University of Missouri-Kansas City

The author wishes to acknowledge the hard work of Library Assistant Garth Tardy in helping to gather data for this article.

Introduction

Many libraries are faced with cataloging their LP backlogs. Several articles appear in the literature on retrospective conversion cataloging projects specific to music materials in which the benefits of shared cataloging are discussed, most notably Inman (1995) and Garrison (1996). Many agree that the cooperative cataloging approach is most efficient in reducing the amount of time it takes to catalog an item and the costs involved in doing so. The Associated Music Libraries Group (AMLG) was formed in 1983 to address this. The AMLG received Title II-C grants from the Department of

Education in order to coordinate a unified effort to convert the catalogs of seven large U.S. research music collections into machine-readable catalog records. The number of AMLG member libraries was later expanded to ten.¹ From 1985 through 1992, the AMLG libraries converted over 245,200 music scores and began work on sound recordings (Inman 1995, 169). Sound recording collections are often considered mere supplemental research material to collections of scores and books about music and tend to focus on classical music (Garrison 1996, 62). Very few academic research institutions aggressively collected sound recordings during the LP era (roughly 1948-1985). What of the non-classical or, as H. Wiley Hitchcock more elegantly put it, "vernacular" music collections? Does the work of the AMLG libraries have much influence on non-classical LP cataloging? What sort of cataloging might a research library whose holdings including predominantly vernacular music recordings expect to find in the cooperative environment of the OCLC national utility? Has the introduction or obsolescence of codes in OCLC from Format Integration and other enhancements impacted the time spent on current copy-cataloging of older materials? The University of Missouri-Kansas City conducted a three-month study to provide some answers to these and other questions.

The Catalog and Collection

The University of Missouri is an INNORAC site using the products of Innovative Interfaces, Inc. The cataloging centers use OCLC as the national searching and inputting utility. The local catalog is called MERLIN (the Missouri Education and Research Libraries Information Network), and includes the online library catalogs of the University of Missouri-Columbia, University of Missouri-Rolla, University of Missouri-Saint Louis, Saint Louis University, and University of Missouri-Kansas City (UMKC). The Marr Sound Archives, a unit of the Special Collections Department in the Miller Nichols Library of UMKC, includes over 170,000 sound recordings including LPs, 78s, 45s, cylinders, transcription discs, instantaneous cut discs and open-reel tapes. The focus of the collection is the American experience as reflected in recorded sound. The Archives collection includes American popular music, jazz, blues, country, historic voices, vintage radio programs, authors reading their own works as well as historic classical and operatic recordings. The Archives is noted for its collection of jazz recordings which encompasses all styles and movements of jazz. The popular collection dates from the beginning of recorded sound in the 1890s up to 1980

¹ Cornell Univ. music library, Harvard, Indiana Univ., Stanford Univ. and the Stanford Univ. Archive of Recorded Sound, Univ. of California at Berkeley, Univ. of California at Los Angeles, Univ. of Illinois, Univ. of Michigan, Univ. of Rochester Eastman School of Music, and Yale.

and is rich with topical references which reflect events of the day. The Archives is a closed-stack, non-circulating research collection with on-site listening available in the room. Items are shelved by format, manufacturer label and issue number. Currently, the Marr Sound Archives LP collection contains over 55,000 12-inch LP recordings. The LPs were the first area selected to be cataloged and this project was begun in earnest in March of 1996, when the Special Projects Catalog Librarian was hired to oversee it. In addition to the catalog librarian, staffing devoted to this project includes 1 FTE library assistant (LA) and .5 FTE student assistant (SA). The current LA in this position is a cataloger with over four years' experience who holds an MLS degree. To date, over half of the Archives' LPs have been cataloged and are available in MERLIN.

Workflow

Because the Archives is shelved by manufacturer label, it is much easier to move through the materials in this order. Each label has its own peculiar idiosyncracies in numbering and attribution, and working through a group of the same label after dealing with the initial issues characteristic to it has proved most efficient. The LA removes approximately one shelf's-worth of LPs (ca. 150 items) from the Archives and places them on a cart to be searched for member copy in OCLC by the SA. Upon finding matching copy, the SA makes a print-out of the first OCLC screen, and saves the bibliographic record in the OCLC save file. The SA includes the print-out with the save number with the item, and returns it (in order) to the cart. Any items for which the SA is unable to find copy are separated and placed at the end of the cart with a "0 OCLC" notation and label/title information on an index card inserted in the item for the LA to re-search. If the LA cannot find copy for the "0 OCLC" items, he forwards them on to the librarian for original cataloging. Working in order through the cart, the LA retrieves bibliographic records from the save file, and edits it on OCLC. Item record information is coded in a 949 field. When a bibliographic record is ready to go, it is exported into MERLIN. Library assistants are not required to edit 1XX, 6XX, or 7XX fields in member copy unless there are discernable typos, as invalid headings are caught in weekly headings lists reports for post-cataloging maintenance and authority work.

Methodology

During the months of May, June, and July, 1999, the LA marked down the number and types of edits he performed on member copy in OCLC on a form. As usual, those items needing original cataloging were forwarded on to the librarian. Not counted as edits were "idiosyncratic" niceties, which included adding 740 Added Titles from the 505 fields, adding timings and statements of responsibilities in the contents notes,

or including 590 local notes. The librarian analyzed the post-cataloging MERLIN headings lists reports weekly and the data gathered on the member-copy forms monthly. Individual MARC tags were inspected, but to mirror Ruth Inman's methodology, edits were grouped into the fixed and "control" fields (00X-04X) (Weitz 1990), descriptive fields (245, 246, 260, 300, 490, and 5XX), and access point fields (1XX, 240, 440, 6XX, 7XX, and 8XX) (Inman 1995, 171). The sample group included eleven labels.² 1441 sound recordings were reviewed.

Findings

78% (1129) of the recordings had copy in OCLC, and 22% (312) required original cataloging. Compare this to the 92.4% matching member-copy figure arrived at in Inman's study of music scores which were of a generally classical nature (Inman 1995, 170). This is consistent with the findings of Ellen Garrison which insists that there are fewer vernacular than classical recordings represented in OCLC (Garrison 1996, 64).

At this point, a word of special thanks must be interjected to the fine folks at Bowling Green University (BGU) whose contribution to quality bibliographic records for popular sound recordings in OCLC makes all the difference. BGU contributed or enhanced a full 67% of all copy found. Without their input, the report on member copy would be most discouraging. Member/Member made up 68% total. DLC/DLC made up a scant 6%, with most of it (83%) being minimal-level cataloging. DLC/Member was 5%, and Member/DLC made up 21% (92% of this being DLC input of BGU cataloging). AMLG libraries contributed less than 1% (.7) of copy found. See Table 1.

TABLE 1: Origin of Cataloging

Origin of Cataloging	Frequency	Percentage
DLC/DLC	64	6
DLC/Member	55	5
Member/DLC	240	21
Member/Member (includes AMLG)	770	68
TOTAL	1129	100

The majority (72%) of the Encoding Level indicating the degree of completeness of the machine-readable record was "I" for full-level conforming to OCLC's level I input standards. 15% were coded blank for some amount of LC input and considered full-level, and less-than-full cataloging broken

²EmArcy, Mercury, Mercury/Wing, Meridian, Meritt, Merv Griffin Productions, Message Records, Metro Media Records, Metronome, MF Records, and MGM Records.

down to 6% "K", 5% "7", and 2% "M." The Descriptive Cataloging Form of the bibliographic records fell strongly into the AACR2 group "a" (89.1%). A mere 0.4% were cataloged according to the International Standard Bibliographic Description (ISBD) but non-AACR2. 10.5% were coded blank for Non-ISBD. See Tables 2 and 3.

TABLE 2: Encoding Level

Encoding level	Frequency	Percentage
I	812	72
blank	174	15
K	64	6
7	53	6
M	26	2
TOTAL	1129	100

TABLE 3: Description

Description	Frequency	Percentage
a	1007	89.1
blank	118	10.5
i	4	0.4
TOTAL	1129	100

What type of member libraries were providing all this copy? Garrison writes in her article of an unpublished paper by Mike Tribby which found in 1991 that twelve of the top twenty libraries inputting sound recording catalog records were public libraries (Garrison 1996, 64). UMKC finds the opposite, at least for the sample reviewed for this study. Only 25% of Member/Member copy was originally input by public libraries, and of that figure, 53% were later enhanced by an academic research library. 75% of Member/Member copy represented what would be considered peer library institutions with UMKC.

UMKC standards for editing bibliographic records for the Marr Sound Archives closed-stack research collection include reviewing all Fixed Field codes and adding or editing not only mandatory codes (Ctry, Dates, DtSt, Lang, Type), but also the optional codes (AccM, Comp, Lang, LTxt if applicable). Certain Control Fields are also added or edited (006 if applicable, 007, 028, 047 if applicable). A certain amount of leeway (i.e., "cataloger's judgement") allowed the library assistant to add or edit descriptive fields, though typos or anything that could thwart retrieval were to be caught and adding clarifying 5XX notes was encouraged. Because INNOPAC displays note fields in numerical order and does not allow for correct MARC tag order as prescribed by AACR 2R and its rule interpretations, certain notes which had been

combined in member copy are separated for local display (e.g., Nature or artistic form combined into one 511 note with the listing of performers are separated into one 500 and one 511 note). As per MCD 6.5B2, total durations are left in the physical description area only if the recording contains only one work. Most vernacular music recordings are anthologies of individual songs and total durations are edited out of the 300 field. 700 and 710 fields are added if justified in the body of the record. 240 and 246 fields are added, but as was mentioned previously, library assistants are not required to edit access point fields unless typos are present, as invalid headings are caught post-cataloging. Even so, because of his education and experience, the library assistant did in fact edit these fields as he saw fit (e.g., changing the subfield $\pm x$ to a subfield $\pm v$ as appropriate according to University of Missouri standards).

The average time it took for the library assistant to edit a bibliographic record was 7.5 minutes. Some records took as little as 2 minutes (e.g., merely adding additional subfields in the 007 field as required by OCLC for validation) or as long as one hour (e.g., to add analytics for anthologies of arrangements of classical music). The total number of edits on all 1129 bibliographic records was 8789, averaging 7.8 edits per record. Fixed and Control Fields accounted for 3563 total edits, averaging 3.2 edits per record. It must be said at this point that nine out of every ten records needed the 028 edited or added. As the OCLC music number search for sound recordings is a very popular and sometimes sole method of retrieving items in the OLCUC, this statistic should give the cataloger warning. Descriptive fields accounted for 3621 total edits, averaging to 3.2 edits per record. The optional editing of access points accounted for a total of 1603 edits, averaging to 1.4 edits per record. However, the post-cataloging maintenance and authority work revealed that 13% of the headings present were actually invalid and another 15% did not appear in the OCLC Authority File. See Tables 4 through 6.

TABLE 4: Occurrence of Editing

Occurrence of Editing	Occurrence	Average
Fixed/Control fields	3563	3.2
Descriptive fields	3621	3.2
Access points	1603	1.4
TOTAL	8789	7.8

TABLE 5: Occurrence of Editing by Field: Fixed/Control and Descriptive Fields

Occurrence of Editing in Fixed/Control Fields	Occurrence	Percentage of records edited
AccM (FF:3)	543	48
Comp (FF:10)	236	21
Ctry (FF:18)	242	21
Dates (FF:20)	296	26
DtSt (FF: 24)	264	23
Lang (FF:53)	131	27
LTxt (FF:54)	8	0.7
Type (FF:73)	3	0.3
006	5	0.4
007	762	67
028	939	83
047	33	3
Occurrence of Editing in Descriptive Fields	Occurrence	Percentage of records edited
245	376	33
246	174	15
260	292	26
300	650	58
5XX add	902	80
5XX edit	736	65

TABLE 6: Occurrence of Editing by Field: Access Points

Occurrence of Editing in Access Points	Occurrence	Percentage of records edited
1XX	27	2.7
240	47	4
6XX	605	54
7XX	271	24

Summary

Most of the bibliographic records were input by academic research libraries according to AACR2 and OCLC's full-level description. A closed-stack research institution starting a cataloging project of their LP collection might interpret this to mean that "cataloger intervention" when accepting copy is a mere luxury and not a requirement. However, not one bibliographic record could be accepted or validated according to current OCLC standards and exported without at least some editing. To answer some of the questions in the introduction,

it appears that sound recording collections of vernacular music represented in OCLC still lag far behind those collections of classical genres. The AMLG libraries provided a much-needed unified front on cooperative cataloging of classical music but have had very little impact on those institutions whose holdings represent other kinds of genres. With improvements and upgrades and other types of changes to the OCLC utility, cataloging centers must realize that "older" copy may not now be viable and that some editing must be done in order to export the record into one's local catalog. Non-print media have a history of being a "challenge" to catalog, and it must be admitted that it is not always easy. Sound recordings are not the only materials which uncover a wide variety in the quality of cataloging. What will arm the sound recordings cataloger with the power to help connect users with materials is better training, an understanding of music principals and cultures which include all types of genres, and an awareness that however wonderful the cooperative environment of OCLC and like national utilities is, finding copy in its database is only the beginning of one's job.

Garrison, Ellen. "Neither Fish Nor Fowl Nor Good Red Meat: Using Archival Descriptive Techniques for Special Format Materials." *Archival Issues*, vol. 21, no. 1 (1996): 61-71.

Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction*. Englewood Cliffs, N.J.: Prentice-Hall, 1969.

Inman, Ruth A. "Are Title II-C Grants Worth It?: The Effects of the Associated Music Library Group's Retrospective Conversion Project." *Library Resources & Technical Services* vol. 39, no. 2 (April 1995): 167-176.

OCLC. *Bibliographic Formats and Standards*, 2nd ed. Dublin, Ohio: OCLC, 1996.

Weitz, Jay. *Music Coding and Tagging*. Lake Crystal, Minn.: Soldier Creek Press, 1990.

Report from OLAC

Wendy Sistrunk, MOUG Representative to OLAC

Online Audiovisual Catalogers, Inc. (OLAC), is an international organization of nonprint cataloging specialists representing a diverse library constituency. OLAC was founded in 1980 to establish and maintain a group that could speak for catalogers of audiovisual materials.

A membership meeting of OLAC was held the evening of Saturday, June 26, during the 1999 American Library Association conference in New Orleans.

Current President, Virginia Berringer, opened by announcing the changes to the Executive Board, to take effect as soon as the Business Meeting was finished: Mike Esman is President, Lowell Ashley is Vice-President/President Elect, Jan Mayo is Treasurer, Meredith Horan is Secretary. OLAC is seeking nominations for the offices of OLAC Vice President/President-Elect and OLAC Secretary beginning the term in the summer 2000 and going to 2002. Contact Sue Neumeister, Chair of the OLAC Nominating Committee if you are interested. Other information on OLAC Executive Committee members and appointees may be accessed at: <http://ublib.buffalo.edu/libraries/units/cts/olac/board.html>

Seventeen institutions are now enrolled in the NACO-AV Funnel Project. Between October 1998 and March 1999, 1130 new NACO-AV headings were established. NACO-AV participants are usually recognizable by their NUC symbol followed by "AV" in the authority record 040 field. A web page is being developed for the project to facilitate wider distribution of information.

Cathy Gerhart reported for CAP-C. An Internet Resources Committee has been formed, chaired by Marsha Evans. They are soliciting input as to "source of title" for Internet resources. A web document may be developed to help guide users with this. A sub-committee is working on an annotated list of sources used in setting up authority records. This list is to include any type of resource which AV catalogers use in setting up headings (e.g., sound recordings). CAP-C will be recruiting new members this Fall.

The next OLAC biennial conference will be a joint one with MOUG, held Oct. 12-15, 2000, in Seattle, Washington. The hotel is the Cavanaghs on Fifth Avenue, right in the middle of everything. Local Arrangements Chair Cathy Gerhart is looking for suggested program ideas, speakers, etc. If you would like to help on local arrangements, or have other ideas as to the program, please let her know.

An OLAC Millennium Committee has been recently formed, co-chaired by Kay G. Johnson and Bob Ferguson. Is OLAC ready for the next century? Do we need to freshen our image with a new logo perhaps? The Committee has developed a rough time-line, and wish to forward their recommendations to the OLAC Board by January 2000. By March 2000, any requested Bylaws revisions will be sent by ballot to the membership, and the results will be announced at the October 2000 business meeting.

A new position was defined at the OLAC Board meeting, to be called the OLAC Outreach/Advocacy Coordinator. This position will draft a strategy for membership growth, be a repository for fund-raising, and perhaps develop a "Speakers' Bureau." OLAC is looking for someone to fill this position.

The OLAC Award is being renamed the Nancy B. Olson Award. Sue Neumeister, Chair of the awards committee, reported that three nominations were received. The first recipient of the Nancy B. Olson Award was announced as Sheila A. Smith.

Glenn Patton of OCLC gave a utility report. New versions of the OCLC Access Suite came out this Spring and Fall. At ALA, OCLC featured its CatExpress, as web-based copy-cataloging interface geared for the smaller library. OCLC will be blanking out second indicators in the authority file this Fall. CORC is moving along nicely, and there are currently 200 participants.

The OLAC meeting came to a close with a wonderful retirement celebration for Nancy B. Olson. Nancy was given a plaque and a monetary gift as the first recipient of the OLAC Lifetime Achievement Award. Cake and punch were served and there was much rejoicing.

Questions about OLAC or AV cataloging may be posted to the OLAC List at: OLAC-LIST@LISTSERV.ACSU.BUFFALO.EDU. Additional information about OLAC membership, applications, conferences, newsletters, book reviews, etc., can be found at the OLAC Web site: <http://ublib.buffalo.edu/libraries/units/cts/olac/>

RECENT PUBLICATIONS FROM THE

Music Library Association



MLA TECHNICAL REPORTS

No. 25: *Cataloging Musical Moving Image Material*

Edited by Lowell Ashley
1996 108 pp. 0-914954-51-2
\$28.00 paper

No. 24: *World Music in Music Libraries*

Edited by Carl Rahkonen
1994 77 pp. 0-914954-49-0
\$24.00 paper

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