From the Chair
Mark Scharff, Washington University

Colleagues,

One of the pleasures of writing this column is the opportunity to think back on what has happened since the last one. Foremost is the MOUG annual meeting in Vancouver, ably assembled by Continuing Education Chair Candy Feldt and her Program Committee, and abetted by my fellow Executive Board members and our OCLC liaison, Jay Weitz. Who will ever forget the magnificent spread for the Tuesday evening reception/dinner? One of the stars of the show was Deb Bendig of OCLC, who filled in at the last minute for an ailing speaker and also contributed greatly to one of the liveliest and provocative "Ask MOUG" sessions I can recall. We had two outstanding breakout sessions led by MOUG stalwarts Sue Stancu and Steve Luttmann. And it was my great honor to present MOUG Distinguished Service Awards to Ralph Papakhan and Sue Stancu--major figures in our association and our profession, and personal heroes for me. Many thanks to all, and particularly to outgoing Treasurer Ruth Ann Inman and Past Chair Ruthann McTyre for their years of service. The Executive Board may now be "Ruthless," but we know that MOUG will not be.

A Nominating Committee is being formed to solicit candidates for the offices of Secretary/Newsletter Editor and Continuing Education Coordinator. Please give serious consideration to serving MOUG in this way if asked; saying "Yes" is even better. The MOUG Board will approve a slate of candidates at its summer meeting, to be held in Columbus, Ohio in late August. While the Board has a good number of business items, I welcome input from our membership on matters of concern.

Chair-Elect Neil Hughes has put out a call for nominees for the 2006 MOUG Distinguished Service Award. If you think someone is worthy of this honor, please send a nomination letter to Neil soon.

Since the last Newsletter appeared, I have attended another OCLC Members' Council meeting in Columbus as an observer on behalf of MOUG. The Members' Council's broad theme for this year is "Expanding access to information through creative solutions"; the February meeting looked at where technology in libraries might be headed, a tricky enterprise since, as speaker J. Richard Madaus pointed out, "The gizmos change every year and really, really, really fast!" The possibilities posed by the imminent completion of the migration of WorldCat to an Oracle platform, and the plans to extend Open WorldCat (the exposure of selected WorldCat bibliographic information and holdings to the Web) to include the entire WorldCat database were also buzz items. A few Councilors wondered out loud if OCLC member libraries should bother with maintaining OPACs if the library's holdings were now to be available on the Web. "OCLC-as-our-catalog" is not a new idea, but the technology to make it happen is in view. Whether or not that is a Good Idea is another question. I wasn't able to attend the May meeting, but word has it that Google and e-content were hot topics.

Finally, it's not too early to think about our next annual meeting—Memphis, February 21-22, 2006 (preceding the MLA Annual Meeting), at the Peabody Hotel. We hope that many of you will take advantage of the central location to join us for what is sure to be an outstanding gathering.

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Thanks to all who contributed to this issue. The Newsletter is a publication of the Music OCLC Users Group. It appears three times a year: June, September, and December. Editor: Stephen Luttmann, Music Library, University of Northern Colorado, Campus Box 68, Greeley, CO 80639-0100.

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, Word, 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 Holling Smith-Borne, MOUG Treasurer, Music Library, Performing Arts Center, DePauw University, Greencastle, IN 46135 (Dues in North America, $15.00 for personal members, $20.00 for institutional subscriptions; outside North America, $30.00; 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 Continuing Education Coordinator
Candice Feldt, Harvard University

We are well into planning the 2006 MOUG Annual meeting, to take place in Memphis, prior to MLA. The schedule for the meeting will be very similar to this year's meeting in Vancouver, except that we will be having a reception following meetings on Tuesday evening, rather than dinner in the between things. I can't promise that the food will be as amazing as it was in Vancouver, but certainly hope it will be.

The focus of our meeting in Memphis will be on sound recordings. There will be a panel discussion on Tuesday afternoon, with several speaker/respondents, and workshops on sound recording cataloging on Wednesday morning. We will cover both musical and non-musical recordings, as well as issues of dealing with various formats. Ask MOUG will be devoted to questions and answers about OCLC Connexion, and any other items of interest to the attendees.

Please plan to come and bring your questions on all aspects of sound recordings, OCLC Connexion, and whatever else is on your mind. We hope to see you in Memphis!

From the Newsletter Editor
Stephen Luttmann, University of Northern Colorado

First, one little order of business:

Take a look at the address label on your copy of this newsletter. Some of you will see some highlighting on a date that looks suspiciously like last year. If this is the case, it's because we haven't received your dues or subscription fee for this year! Send in your renewals to Holling, our new Treasurer (address on previous page!), so that we can keep those newsletters and meeting announcements coming your way.

Also, we've received requests to index recent issues of the MOUG Newsletter--something we haven't done since the early 1990s. Instead of doing so, we decided instead to go one better, especially for those of you who don't have exhaustive runs of back issues on your shelves. Starting this summer, we'll be scanning issues from the time of the last index until two years ago. (Sorry, you'll still have to subscribe to get recent issues!) We'll then make them available at the MOUG Web site as keyword-searchable .pdf files. Watch for an announcement on MOUG-L when the first scans are ready. What, you're not subscribed to the MOUG listserv? You can find instructions are at http://www.musicoclcusers.org/listserv.html.

News from OCLC
Compiled by Jay Weitz, OCLC

General News

OCLC Cataloging and Resource Sharing Migration Dates

On June 4, 2005, OCLC retired Passport for Cataloging. On July 1, 2005, CatME (English and Spanish interfaces), CJK, and Arabic Cataloging will also be retired. Passport for Union Listing will be retired later in 2005 (date TBA). Current OCLC member libraries that perform their cataloging and/or union listing in these interfaces should plan to migrate to Connexion prior to these dates. Regional service providers have training and other assistance options available for this migration. Some key migration dates in 2005:

- March 2005. Connexion client version 1.30 released, including
  - "true" keyword searching of WorldCat
  - new browse indexes
  - search results viewable as truncated list
  - support for CJK and Arabic script
  - Spanish interface

- June 2005. Connexion client version 1.40 released, including
  - spell check
  - offline validation

- September-December 2005 (date to be announced). Passport for Union Listing retired. Connexion browser will support detailed holdings (LDR) maintenance. Libraries will still be able to use OCLC Batch Processing to maintain local holdings in WorldCat, and local holdings will continue to display in FirstSearch databases and in WorldCat Resource Sharing.


OCLC and Yahoo! Collaborate on Co-branded Toolbar Pilot Project

OCLC and Yahoo! Inc. announced in November 2004 a pilot program that leverages the strength of the Yahoo! Toolbar and Yahoo! Search to enable users to explore the Web as well as a subset of the OCLC WorldCat database. The companies have collaborated on a co-branded toolbar that provides consumers with one-click access to 2 million of the most popular records found in WorldCat, a central
catalog of library holdings created and maintained collectively by more than 9,000 libraries. The Yahoo!/OCLC toolbar is a project associated with Open WorldCat, a new OCLC initiative designed to increase the online visibility of libraries and their collections. OCLC will be promoting the co-branded toolbar on its website, providing consumers access to information that was previously only available through libraries. OCLC and Yahoo! will work together to increase accessibility to more of WorldCat's 56 million records as they become available.

To access WorldCat's most popular records, users simply enter queries in the search box located in the toolbar, and either click the WorldCat logo or use the drop-down menu, which features a "libraries" link. Users will then be prompted for their ZIP code to determine if the library materials they are looking for are available nearby. The co-branded toolbar features Yahoo! Search, which provides consumers with a rich research technology to help them access both online and offline repositories of data. The Yahoo!/OCLC Toolbar also includes a drop-down menu, located next to the WorldCat logo, which provides access to the OCLC FirstSearch service; the NetLibrary eBook service; the OCLC member library list; the OCLC Web site; and a link to the About WorldCat site which leads to more information on the database. The co-branded toolbar will also be available in OCLC libraries across the nation. The Yahoo!/OCLC Toolbar can be downloaded from the OCLC website: http://www.oclc.org/toolbar.

**OCLC Launches Open WorldCat Program**

OCLC has turned the Open WorldCat pilot into a program that will be an ongoing benefit for OCLC member libraries. The pilot has clearly demonstrated the value of making WorldCat records and library holdings available to the general public on the open Web. During the pilot phase, Open WorldCat brought millions of click-throughs from Web search engines such as Google and Yahoo! Search to the Open WorldCat interface, where users could find and link to library catalogs and other resources. This is consistent with OCLC's chartered objective of increasing the availability of library resources and the goal to weave libraries into the Web. A fact sheet with additional details about the Open WorldCat pilot and plans for the ongoing Open WorldCat Program is available at http://www.oclc.org/info/openworldcat/.

**Baker & Taylor and OCLC NetLibrary Announce Expanded Alliance**

Baker & Taylor and OCLC NetLibrary announced an agreement to combine their strengths to facilitate delivery of a broader range of eContent to the library market. eBooks are full-text electronic versions of published books that library patrons can search, borrow, read, and return via the Internet. With NetLibrary eBooks, patrons can access library resources anywhere, while performing full-text searches across thousands of titles, and viewing books from their Internet browser. With the increasing demand from libraries for electronic content and the clear need to deliver that digital content within today's library acquisitions programs, Baker & Taylor and NetLibrary recognized the benefits their working partnership would provide to library customers. This agreement will result in a significant increase in the scope of eContent delivered to customers within already established programs and workflows. Baker & Taylor and NetLibrary will expand on the electronic distribution relationship established in 2001. The processes already in place from that earlier working partnership will enable the two companies to launch this new alliance with minimal transitional requirements.

**Collections and Technical Services**

**LC Adding Machine-Generated Contents Notes**

On February 1, 2005, the Library of Congress (LC) began enriching bibliographic records with scanned table of contents (TOC) data in field 505, adding information that was previously available only via 856 links. The 505 data will be generated from the TOC information and supplied by computer program. It will be preceded by the legend: "Machine-generated contents note." The 505 indicators for these machine-generated notes will be set to "8" (No display constant generated) and "blank" (Basic; single occurrence of subfield 18). Since the scanned TOCs come in a wide variety of formats and structures, some errors are to be expected in the placement and configuration of the 505 textual strings. Space, hyphen, hyphen, space will be inserted after each line break within the TOC. Chapter and page numbers will appear as captured from the scanned TOC images. The 505 data will not undergo review for punctuation. LC records with existing 856 links to TOC texts will be batched processed, modified, and redistributed on a daily basis until all of the approximately 60,000 records containing links from the 856 to LC's Web-based dTOC (digital table of contents) records are enhanced. The 856 links to the dTOCs will remain in the records. This effort should make TOC information more readily available within MARC records and increase access to this valuable data. Questions or comments regarding the scope or data content of these records may be directed to John Byrum, Regional and Cooperative Cataloging Division, Library of Congress, Washington, DC 20540-4380; e-mail: jbyrum@loc.gov; telephone: (202) 707-5196. As with all contents notes, these 505 fields will be available for editing by any library with a full-level (or higher)
cataloging authorization. If you edit a machine-generated 505 field to conform to standard AACR2 practice, please change the indicator and remove the words "Machine-generated contents note:" at the beginning of the field. See Technical Bulletin 246 for further information: http://www.oclc.org/support/documentation/worldcat/tb/246/.

Alpha, Beta, and Gamma – Change in Practice

In preparation for OCLC’s change to full UNICODE compliance, and in anticipation of the availability of Greek, Hebrew and Cyrillic script support, OCLC is announcing a change in how the Greek characters α, β, and γ are entered. Effective immediately, please do not enter these characters in bibliographic records. Rather, the name of the character should be entered, enclosed in square brackets. For example, instead of "application of α-hydroxyl", enter as "application of [alpha]-hydroxyl"; instead of "α-, β-, and γ-spectroscopy", enter as "[Alpha]-, [beta]-, and [gamma]-spectroscopy". This is effective for all cataloging interfaces. These characters have already been converted to text in existing WorldCat records. This will bring OCLC in line with the recommendations of LCRI for 10E, Greek Characters. OCLC documentation and interfaces are being changed as necessary. Support for Greek characters will be implemented in the Connexion Client in the third quarter of 2005.

Bolinda Publishing Contributes Records to WorldCat

Bolinda Publishing Pty Ltd is now contributing its MARC records to WorldCat for use by the OCLC membership. Bolinda is Australia’s leading unabridged audio book and large-print book publisher and specialist library supplier, with offices in the US and the UK as well as in Australia. Its imprints are Bolinda Audio and Bolinda Large Print Books, and it also represents many other audiobook providers within Australia. For more information on Bolinda, go to http://www.bolinda.com. Bolinda is contributing original records for its titles to WorldCat. See #57316413 and #57316406 for two examples. In addition, when a Bolinda record matches a record already in WorldCat, its ordering information is added to the record in a 938 field. See #55591932 for an example of a matching record. You may search for Bolinda titles within the cataloging system by means of the vendor search (command line search "vn: bolin" in Connexion).

Libraries, Listeners Quick to Adopt New Downloadable Audiobooks

Libraries of all types and sizes are now offering Downloadable Audiobooks from NetLibrary and Recorded Books, making it possible for library users on the go to download and listen to current best-selling audiobooks from a variety of portable listening devices. The Downloadable Audiobooks program from NetLibrary and Recorded Books officially launched on February 1, 2005. NetLibrary is providing the technological platform, and Recorded Books is delivering the titles and authors that library users want. Downloadable Audiobooks from NetLibrary and Recorded Books launched with 500 titles, including works from notable authors who regularly appear among the top 15 works on the New York Times’ Hardcover Best Seller List, such as Patricia Cornwell, Alexander McCall Smith, Carl Hiaasen, Elizabeth Peters, Nevada Barr, Pat Conroy, and more. Some of these titles have been won awards such as Audiofile Magazine Earphone awards for excellence and Audie Awards from the Audio Publishers Association. Additional titles are added monthly, providing libraries with a continuous flow of new titles to offer their patrons.

Library users can search for, preview, checkout and listen to Downloadable Audiobooks via the Internet and the familiar NetLibrary platform, and can focus their search on audio titles only, or take advantage of search functionality that integrates audio titles with all electronic content their library may have in their NetLibrary collection. NetLibrary and Recorded Books have developed a simplified annual subscription that bases collection price on library size and anticipated circulation requirements. Libraries pay once for an annual subscription and block of checkouts matched to the library's circulation trends or population served. Libraries can choose from three collections:

- Audiobooks Core Collection: a growing collection of more than 500 of the latest audiobook best-sellers, book club favorites, award-winning authors and more.
- Pimsleur Language Series Collection: easy-to-understand lessons for beginners, intermediate-level speakers, and ESL students covering 39 languages.
- CEV Holy Bible: the Contemporary English Version Holy Bible offers a faithful and uncompromising translation of the original manuscripts, making it an essential resource for any library.

Users can select from radio-quality or CD-quality files when downloading. Radio quality provides faster download speeds and is ideal for patrons with dial-up connections. CD quality offers high-fidelity playback for patrons with high-speed Internet access. Audiobooks can be downloaded or played on any desktop, laptop or portable device supporting Windows Media Player version 9 and above. Users can also transfer favorite titles to a wide range of portable devices, including portable music players, portable media centers, Pocket PCs, and even select smartphone devices.
"No Cards" and "Shelf List Only" Profile Options

OCLC recently completed a survey with a sample of libraries that receive OCLC catalog cards. One of the things we learned is that some libraries are receiving cards only because they accidentally "produce" instead of "update" on a record. Did you know that to prevent this from happening you can change your OCLC profile to a "No Cards" option? Then, if you accidentally "produce," you will not receive unwanted cards. Are you still receiving cards because you are subscribed to receive Accessions Lists and you must "produce" on records in order for them to appear on your list? In this case, the "No Cards" profile option might also be of interest if you no longer wish to receive catalog cards. Or do you want to receive only a Shelf List card instead of a full set? This is another profile option that is available to you. OCLC provides all profile changes at no charge. Please request all profile changes through your regional service provider. Finally, do you only occasionally want to produce cards? If you are using Connexion client, you can remove the Produce icon from the toolbar so that you don’t hit it accidentally. Then use the menu or function keys when you want cards. (Thanks for this hint, provided by Susan Lewis, Missouri Library Network Corporation.)

Reference Services

CSA Acquires OCLC Public Affairs Information Service

CSA has acquired the OCLC Public Affairs Information Service (PAIS), publishers of the PAIS International and PAIS Archive databases. CSA will continue to publish the products in print and make the databases available through CSA Illumina. Libraries will benefit from this new arrangement. CSA has an extensive research and publishing operation in the social sciences, producing CSA Sociological Abstracts, CSA Social Services Abstracts, CSA Worldwide Political Science Abstracts, ASSIA: Applied Social Science Index & Abstracts, and CSA Linguistics and Language Behavior Abstracts. PAIS content provides a valuable complement to these proprietary databases as well as to the other notable social science databases on the CSA platform from other publishers. CSA is a worldwide information company, serving as a guide to researchers to help them be more effective in their work by enabling and expediting discovery, aiding the management and organization of quality information and providing tools to assist in its subsequent dissemination. CSA specializes in publishing and distributing in print and electronically 100 bibliographic and full-text databases and journals in four primary editorial areas: natural sciences, social sciences, arts & humanities, and technology.

Bill & Melinda Gates Foundation Awards Grants to WebJunction

WebJunction, the online community of library staff dedicated to sharing knowledge and experience to provide the broadest public access to information technology, has been awarded three grants from the Bill & Melinda Gates Foundation to expand the community's opportunities for learning and sharing. The grants, totaling more than $8 million over three years, will make it possible for WebJunction to offer new tools and services that allow public libraries to make the most of their public access computing programs, provide local workshops for rural library staffs, and better meet the technology needs of Spanish speakers in their communities. In 2002, the Bill & Melinda Gates Foundation awarded OCLC a three-year grant to create a portal for public libraries and other organizations that provide open access to information. WebJunction builds on the Gates Foundation's U.S. Library Program, which has provided more than 47,000 computers with Internet access to nearly 11,000 libraries across the United States. The new Bill & Melinda Gates Foundation grants include funding for:

- Managing Public Access Computing (MPAC) Program ($6.8 million). This three-year grant will make it possible for WebJunction to offer new tools and services that will allow public libraries to better sustain public access computing programs. Among these is a skills-based learning program that will cover the areas of technology, resource development, planning, advocacy and training.
- Rural Libraries Sustainability Program ($1.074 million). WebJunction will partner with all 50 state libraries to provide local workshops to empower rural library staff to better manage and sustain public access computing programs.
- Spanish Language Outreach Program Pilot ($471,900). WebJunction has partnered with four state libraries to provide local workshops that will enable library staff to better meet the technology needs of Spanish speakers in their communities. For more information, visit www.webjunction.org/spanish.

More information about WebJunction can be found at www.webjunction.org.

Resource Sharing, Shelf-Ready, and Contract Services

Holdings Experts Help OCLC Implement MARC 21 Format for Holdings Data

OCLC is in the process of implementing the MARC 21 Format for Holdings Data (MFHD), and invited holdings
experts Frieda Rosenberg and Diane Hillmann to OCLC to advise OCLC staff on interpretations and common usage of the standard to accelerate OCLC's implementation. WorldCat currently contains local holdings data for more libraries than any other single repository in the world. Those holdings support resource sharing activities, measurably reducing the cost of resource sharing for participating libraries. When these holdings are converted to the MFHD format, they will allow further reduction in resource sharing costs through automatic routing of requests based on detailed information in the local data records.

Rosenberg is Head of Serials Cataloging, University of North Carolina at Chapel Hill. She has worked with serials since 1979 and with the MFHD format since 1993. She is a co-author of the CONSER SCCTP Serial Holdings Workshop, and is currently completing a NASIG Guide to Holdings for the NASIG web site. Hillmann is the Director of Library Services and Operations, National Science Digital Library. She is the co-editor of the recently published Metadata in Practice, and was a member of MARBI for 10 years, specializing in the Holdings and Authorities formats. She is also a current member of the Dublin Core Metadata Initiative (DCMI) Advisory and Usage Boards, and is co-chair of the DCMI Education Working Group.

As part of the implementation, OCLC will convert the existing repository of WorldCat Local Data Records (LDRs) to the MFHD format, and will add local holdings maintenance functionality to the Connexion browser. In June 2005, libraries will be able to use the Connexion browser to maintain local holdings in WorldCat in the MFHD format, and OCLC will retire Passport for Union Listing. Libraries will also be able to use OCLC's Local Data Record Updating batch processing service (LDRUS) to maintain local holdings in WorldCat. Local holdings will continue to display in FirstSearch databases and in OCLC Resource Sharing. To support library migration to local holdings maintenance in the Connexion browser and to the MARC 21 Format for Holdings Data, OCLC is working with the OCLC regional service providers to create an online tutorial plus training materials for the regional service providers to use in training library staff. OCLC will continue to release more details about OCLC's implementation of MFHD and the Union List service migration as they become available.

WorldCat Collection Analysis Service Now Available

The new OCLC WorldCat Collection Analysis service makes it possible for library staff responsible for collection management to analyze the age and subject content of their own collections, compare them with those of peer libraries, and compare, as a group, their level of overlap or uniqueness. The new service is designed to provide the most cost-effective way to routinely evaluate collections. It enables library staff to communicate collection decisions to faculty, boards of trustees, and administrators, as well as demonstrate financial needs and responsible stewardship of library acquisitions, budgets, and collections. The OCLC WorldCat Collection Analysis service provides tools for libraries to mine the deep, rich database that thousands of librarians worldwide collectively maintain as part of their daily workflow. It allows library staff to view and analyze the age and content of their own collections by subject, and compare their library's holdings with the holdings of peer libraries, and limit the analysis to specific subject areas. For example, an academic library considering an Italian language program might compare its collection to other college libraries already offering such a program. A public library might want to demonstrate the strength of its small business management collection by comparing its holdings with those of peer libraries. For groups, the service provides an affordable way to evaluate group collections and validate cooperative collection activities. The service allows libraries to review collection gaps, the degree of overlap of their collections with others, and their uniquely held titles. The results are provided in formatted reports.

The OCLC WorldCat Collection Analysis service is now available to any library having holdings in WorldCat and subscribing to WorldCat through the OCLC FirstSearch service, regardless of local ILS used or collection to be analyzed. Libraries that would like to use the collection analysis service but do not currently have holdings in WorldCat can load their records into WorldCat at no charge. From the staff view of the FirstSearch interface, library staff can perform a variety of collection analysis and collection management tasks in real time once a comparison project has been set up. In the past, collection analysis projects could take months to complete. OCLC can set up a project for a library within 24 to 72 hours, depending on the scope of the job. Once the project is set up, collection analysis can be completed instantaneously online through WorldCat. WorldCat Collection Analysis software is centrally hosted at OCLC, offering subscribers a low-cost, easy-to-use system technically supported by the OCLC Customer Service Division and Network Services staff.

A library that subscribes to the OCLC WorldCat Collection Analysis service may compare its collection to any library that maintains holdings in WorldCat. Once a library's holdings are in WorldCat, the library can benefit from increased exposure through the OCLC Open WorldCat program, the opportunity to be part of the WorldCat Resource Sharing service connecting thousands of libraries worldwide, and other advantages to being part of the
Creation of the WorldCat Collection Analysis service was made possible after a three-year project to move WorldCat to a new technology platform. The relational database, which is part of the new platform, allows for the aggregation of data for collection analysis and comparisons. New features of the database technology platform provide tools for automation of user comparisons that make it possible for the quick turnaround time, and the capabilities of the new platform enable improved performance on record retrieval. Pricing for the service is based on the number of holdings of an institution or group. Library staff members who want more information should contact their regional service provider, OCLC Library Services staff at libservices@oclc.org, or visit the OCLC Web site.

**OCLC ILLiad Version 6.5 Now Available**

Updates in this release include

- completely new icons and a new look and feel,
- newly designed User Manager and Customization Manager,
- new Billing Manager for generating, printing, and tracking invoices,
- new Database Manager for removing older transactions and blocking or deleting patrons with no requests in the system,
- new interface for searching and recording copyright price quotes as well as reporting copyright orders for payment electronically,
- new Web Reports and an updated Web interface for current reports with more options.

**CONTENTdm 4**

Available in May 2005, CONTENTdm 4 added a host of new features to make digital collection development, management, and delivery easier and more efficient. The new features help organizations maximize staff efficiency and workflow, provide a range of end-user options, and increase flexibility in managing collections. Enhancements in CONTENTdm 4 specifically address the needs of the hundreds of organizations worldwide that are using CONTENTdm to manage millions of digital items. CONTENTdm users with a current Annual Maintenance Agreement automatically received CONTENTdm 4 in May.

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**News from the Library of Congress**

**compiled by Richard Hunter, LC**

**Special Materials Cataloging Division (SMCD)**

**Sound Recording Cataloging**

In fiscal year 2004 SMCD staff processed and removed from the arrearsage 55,070 commercially-available discs and tapes. Highlights include

- over 300 45 rpm classical sets
- a number of 78 rpm sets
- Armed Forces Radio discs: project total is now 116,323 discs, 4,136 cassettes
- almost 1,500 cassettes in all genres
- CD Workflow accounted for almost 50,000 discs throughout 2004
- Document Records: Valerie Weinberg (MSR 2) finished SMCD efforts to supply complete access to this important historical collection of over 800 blues, jazz, boogie-woogie, gospel, and country music titles
- Spoken Word Sound Recordings: MSR 3 processed 876 commercial spoken word compact discs in the fiscal year
- LC Concert Tapes: 50 concert tapes from 2002-2004 were cataloged. These concerts were recorded by the LC Recording Laboratory in the Coolidge Auditorium.

**New Initiatives**

- **Vendor-purchased CD metadata.** SMCD and MBRS began to explore the possibility of purchasing CD metadata directly from vendors. The purpose of this, of course, is to relieve catalogers and technicians of the need to key into MARC records already available metadata. Discussion will continue throughout 2005.
- **LP Project.** SMCD and MBRS have created a joint project to systematically inventory and catalog the Library's immense LP holdings. Cataloger/technician two-person teams are currently working on the initial 75,000 discs from our Landover storage facility.
- **Electronic Resource Cataloging.** David Sommerfield (MSR 2) has cataloged into Voyager dozens of chiefly music-related websites. We hope to expand this effort to other music catalogers over the course of the next year depending upon the number and complexity of selected sites.

**Score and Book Cataloging**

- **Score Cataloging.** Fiscal year 2004 accomplishments: 2,544 scores cataloged originally at the core or full
level; 1,539 scores copy-cataloged, and 14 scores received brief-level cataloging.

- **Book Cataloging.** Fiscal year 2004 accomplishments: 2,176 books cataloged originally at the core or full level; 598 books copy-cataloged.

- **Collection Records.** SMCD, in cooperation with the Music Division, has created several bibliographic records covering several significant Library collections. Examples of these records include the Dayton C. Miller Flute Collection, the portion of the Moldenhauer archives housed at LC, and, most recently, the 15,000-item Charles Mingus collection.

### Authority Work

- **053 Pilot.** SMCD catalogers now input into NARs the class and cutter for persons and bodies represented as the subject of new works being classed in ML410–ML429. Responsibility to input these 053 cannot yet be shared among other NACO Music libraries.

- **NACO Music.** Correspondence and bibliographic file maintenance:
  - 415 email queries answered
  - 88 policy queries investigated
  - 1320 bibliographic records updated
  - 423 authority records updated
  - 37 name authorities created

### Other Activities

- **Pazdirek.** The *Universal-Handbuch der Musikliteratur aller Zeiten und Völker*, the reference source for primarily 19th century published music, is being digitized by the Preservation Directorate staff. The bibliographic record for the set includes an 856 field containing the URL to link users to the digitized version on the Library's server. Four volumes have been completed.

- **CJK Manual.** Music-related chapters of a new draft of the CJK Manual compiled by the Technical Processing Committee of the Council on East Asian Libraries (CEAL) were reviewed by Michi Hoban (MSR 1) and Jungia Yoon (MSR 2). The manual is designed as an aid in cataloging instruction by providing illustrative examples of AACR 2 rules; the current revision will include examples for AACR2 chapters 5–6.

- **Z39.50 Search Client (zClient).** Developed by Dick Thaxter (MBRS), this portal software allows simultaneous database searching (OCLC, RLIN, and LCDB) for CDs, LPs, scores, and books. This software provides easy viewing of utility records and pre-processed import of desirable copy into Voyager. This software will be used extensively throughout the MSR teams during the coming year.

- **Music Division/SMCD Goals Group.** Newly formed this fiscal year, this committee consists of SMCD and Music Division management and staff. Agenda highlights from this inaugural year include score selection policy review, cataloging priority review, and the disposition of score accompanying material (CDs, DVDs, CD-ROMs).

### Motion Picture, Broadcasting, and Recorded Sound Division (MBRS)

### Notable Acquisitions

- Isaac Stern Collection: original lacquers and tapes.
- Morton Gould Collection: lacquer discs of radio programs.
- 1980s and 1990s techno dance music from the collection of Joel Bevacqua (aka DJ Deadly Buda).
- Recordings from the manuscript collection of Zbigniew Brzezinski.
- Over 800 published cassettes and CDs containing storytelling.
- Robert Hull Lewis Collection: multi-format collection from the American composer.
- Thomas Rimer Collection: published classical LP recordings.
- Paul Muldavin Collection: children's recordings on 78s and LPs.

### Processing

The MBRS Recorded Sound Processing Unit is cataloging all "playable" formats in the Voyager ILS to provide access via the LC online public catalog. Archival materials requiring preservation are being inventoried on MAVIS, an in-house collections control system. All incoming collections and daily accessions from the US Copyright Office receive acquisitions-level records in MAVIS as well. In preparation for the move of collections in Spring/Summer 2005 to the National Audio-Visual Conservation Center, library technicians have been inventorying various unprocessed collections in MAVIS.

In addition, the Recorded Sound Processing Unit has begun cataloging digital audio files in the ILS. The LC Magnetic Laboratory is digitally preserving a collection of unpublished Voice of America analog tapes which feature primarily live music concerts and festivals. After the tapes are inventoried in MAVIS and preserved in the Lab, they are cataloged in the ILS using a new approach that the unit developed with assistance from the Cataloging Policy and Support Office. In this new approach, the digital file is
cataloged in the bibliographic record with a 534 field to describe the original analog tape. This approach to cataloging legacy digital audio files in MARC will most likely be revised to suit different types of formats, retrospective preservation projects, and cataloging status.

Also worthy of note are two technician processing projects. In one project, technicians work with catalog/trainers from SMCD to copy catalog several unprocessed LP collections in the ILS. In another, technicians are using templates and record-cloning to catalog a collection of 16-inch vinyl electrical transcription discs in the ILS.

**Cataloging Highlights**

- H. V. Greenough Collection: large collection of classical music recordings including many Boston Symphony Orchestra concerts
- Marlboro Festival concerts
- A.F.R. Lawrence Collection: 78rpm vinyl test pressings from original Columbia masters
- Voice of America: World Music Festival
- Garabedian Collection of radio recordings
- Office of War Information radio recordings: many in Chinese and Japanese
- WRC radio collection: 1955 airchecks from the local Washington, D. C. radio station
- LC Archive of Recorded Poetry and Literature
- LC concerts, programs and symposia
- Radio Programs of Greek Culture from Fresno Free College Foundation

**National Audio-Visual Conservation Center Update**

The MBRS Division continues to prepare for the summer 2005 move of all A/V collections to the collection storage building nearing completion in Culpeper, Virginia (see also the General Cataloging News section below). Preparation for the move of nearly 3 million sound recordings will be the focus of the Recorded Sound Section efforts this spring. The LC Conservation Office has provided 7 temporary staff to assist in collection preparation projects, which include cleaning, packing, labeling and inventorying audio collections. In addition, a move coordinator is being hired by M/B/RS to work closely with the moving company once that contract is awarded.

**Music Division**

**Newly Acquired Collections**

- Marc Blitzstein: Small collection of letters from composer Blitzstein to Mina Curtiss (1938–1962); collection of letters to Morris Golde
- David Diamond Collection: Music manuscripts, correspondence, and papers
- Wanda Landowska Collection
- Jonathan Larwone Collection: 3000 scripts, recordings, music manuscripts, and other papers
- Alex North Collection: Significant collection of manuscripts of concert music and works for stage. Included are such works as a ballet for Martha Graham
- Tony Walton Collection: Set designs, posters, costume designs for shows such as Anything Goes, Chicago, A Funny Thing Happened on the Way to the Forum, Guys and Dolls, Pippin, 1600 Pennsylvania Avenue

**Additions to Existing Collections**

- Herman Berlinski: Correspondence, programs, and other papers relating to the Washington composer
- Oscar Hammerstein Collection: 6,000 papers and letters relating to lyricist Oscar Hammerstein II
- Seeger Collection: Biographical materials relating to Ruth Crawford Seeger, Charles Seeger, Peggy Seeger

**Additions of Important Single Items**

- Fred Astaire: Steps in Time. Portions of the first draft; holograph manuscript
- Samuel Barber: Two holograph music manuscripts (Violin Sonata; Prelude for organ)
- Boethius: De Musica, edited by Glarean (Basel, 1546)
- Benjamin Carr: Poor Richard for voice and harp; holograph manuscript (Philadelphia, ca. 1799-1805)
- David Diamond: Small collection of letters to Morris Golde
- George Gershwin: Holograph piano-vocal score of the song "Of Thee I Sing," from the show of the same title
- G.F. Handel: Manuscript score containing selections from eight operas; first edition full score of Flavius (London, 1723)
- Victor Herbert: Holograph piano-vocal score for The Century Girl (1916); signed contracts for The Wizard of the Nile (1896)
- Jerome Kern: Holograph sketch score for Hyson Dance
- Otto and Lotte Klemperer: Collection of letters to Helene and Max Hirshler
- Makanda Ken McIntyre Collection: Music manuscripts, papers, photographs, and recordings of the composer, musician, and educator
- Ned Rorem: Collection of letters to Morris Golde

**1 Hear America Singing**

Since the January 23, 2004 release of the 1 Hear America Singing (IHAS) Web site (http://www.loc.gov/ihas), four
other releases have been introduced: A Patchwork Quilt: Dolly Parton and the Roots of Country Music (4/14/04); The Transit of Venus March (5/05/04); Gerry Mulligan Collection update (7/16/04); and Civil War Sheet Music (9/30/04).

The IHAS Web site serves as a portal for visitors and scholars to experience the diversity of American performing arts through LC's unsurpassed collections of scores, sheet music, audio recordings, films, photographs, maps, and other materials. Special presentations on selected topics highlight some of the unique and unusual materials in the Library's collections. IHAS also allows the Library the opportunity to research and use new Web technologies. The site currently uses METS and MODS digital library standards for the creation and derivation of metadata, XML software and tools, and other open source software such as Cocoon. Reusable digital object models have been created for Web presentation. The design of the Web pages is based on usability testing.

Educational Outreach

The Music Division participated in The National Overture to Education and the Arts, a statewide arts education program in New Mexico. Staff members met with teachers, school administrators, parents, and students, and participated in workshops, panels and presentations of music manuscripts.

Cataloging Policy and Support Office (CPSO)

This report covers 2003 and 2004.

General

Integrated Library System. The ILS Office continued to expand access and improve service for users of the LC Online Catalog, http://catalog.loc.gov. In 2004, LC increased the number of simultaneous OPAC users by almost 25 percent, and saw a resulting decline in the number of turnarounds. LC installed a proxy server in March 2004, which functions as a front end to LC's Voyager Z39.50 server. This proxy has improved ILS system performance by handling in-bound Z39.50 traffic more efficiently. In 2005, the ILS Office will continue to monitor external use and seek ways to increase access for those users. ILS staff continued to test the Unicode conversion of the LC Database. The ILS Office has tentative plans to upgrade to the Voyager with Unicode Release before the end of calendar year 2005, but has not yet scheduled a date for this upgrade.

ClassWeb Maps. CPSO announced an enhancement to ClassWeb in which maps that are included in the printed edition of the G schedule became available online using digitized color versions of them provided by the Geography & Map Division. The maps were posted to the CPSO Web site and 133 links to them made at appropriate locations throughout the G schedule (G1000, G2200, G2080, G3700, G4060, etc.). CPSO and G&M have received a number of inquiries in the last few years from map and atlas catalogers about the possibility of having these maps available online, and this enhancement was in response to that interest.

Database Improvement. In June 2004 CPSO began a one-year pilot project for a Database Improvement Unit to develop, analyze, and document maintenance procedures for the online catalog. The unit corrects authority, bibliographic, holdings, and item records, and develops procedures and streamlined operations for the maintenance of the bibliographic and authority databases. Staff for the pilot, who are on detail to CPSO, consist of three catalogers and one cataloging technician. To date, the unit has updated over 200,000 records, mainly obsolete subject headings on bibliographic records.

053 Project. In conjunction with the Music and Sound Recordings Teams in the SMC Division, CPSO began a pilot project to test adding LC Classification (LCC) numbers for biographies and bio/critical works to name authority records for individuals and corporate bodies in the field of music. Field 053 in MARC 21 authority records carries these numbers. The relevant LCC classes are in the span ML410-ML429, and each 053 field includes the main class number and a subclass for the individual or corporate body written about. The advantages of including 053 fields are that they will save cataloging time, not only for LC catalogers, but for other libraries that capture information from these authority records; they enable LC to resolve problems of duplicate cutters or even duplicate classes that may have been used for a person or group over the more than 100 years that class M has been in existence; and the class numbers can be used as links from the authority record to LC's online shelflist. In CPSO the work is entirely retrospective, while in SMC 053 fields are added to newly created as well as pre-existing authority records. Approximately 700 053 fields have been added so far. During period of the pilot, name authority records with these 053 fields are being distributed.

Music Cataloging Advisory Group. The MCAG, with membership from the American Folklife Center, Motion Picture, Broadcasting and Recorded Sound Division (MPBS), Music Division, and Music and Sound Recordings Teams (MSR) from the SMC, continued to meet under the chairmanship of the music policy specialist in CPSO. The major project over the last couple of years has been the merging of the Music Cataloging Decisions
(MCD) with the LC Rule Interpretations (LCRI) so that there will be only one body of commentary on music cataloging under AACR2. Done by a working group chaired by Stephen Yusko, assisted by Richard Hunter (MSR I), George Kipper (MBRIS), David Sommerfield (MSR II) and Valerie Weinberg (MSR II), the project has been turned over to the LCRI editor, who will incorporate it as part of LCRI 2005 Update, no. 1, to be published in April or May. The MCAG also reviewed classification issues related to computer sound processing, which can be assigned to TK as well as class M, where two classes have been used. A caption, Computer sound processing, will be added to TK7881.4, Sound systems. Sound recording. Sound reproduction, and revisions to the M schedule will be made, including addition of a class for digital audio editors.

The MCAG also initiated meetings with the Network Development/MARC Standards Office (ND/MSO) that led to two changes in the coding of uniform titles for musical works: 1) data that are normally recorded in subfield $m$ as part of a statement of medium of performance go in subfield $a$ or $c$ when they are part of a collective uniform title for a specific medium of performance (e.g., piano, 4 hands; pianos (2)); and 2) the abbreviations "acc." and "unacc." are recorded in subfield $j$ when they are additions to a statement of medium. The MCAG also urged that discrepancies with regard to subfield $b$ be resolved, in particular the name of this subfield, which should not contain the phrase "Number of part/section," but should be changed to "Numbering." ND/MSO felt this situation needed a MARBI Discussion Paper before adoption, and will prepare that paper in consultation with a representative from one of the MSR teams.

**Descriptive Cataloging**

2004 Update to AACR2. LC implemented the 2004 Update to AACR2 on September 1, 2004. LC’s implementation plans are available on the CPSO Website.

JSC. The chief of CPSO, Dr. Barbara Tillett, serves as LC’s representative to the Joint Steering Committee for Revision of the Anglo-American Cataloguing Rules. CPSO policy specialists have been active in reviewing drafts of the various sections of the code revisions as they have been written. While the rules will, to a large extent, be integrated, sections for rules particular to the description of music and sound recordings will continue to be included. Many staff members throughout the Bibliographic Access divisions are participating in the review and are thereby contributing to the official LC responses to the JSC that CPSO has been preparing in the course of the new code’s development. A background paper on AACR3 by Dr. Tillett, "AACR3: Resource Description and Access," is available on the JSC’s public Website, http://www.collectionscanada.ca/jsc/current.html.

**Greek Romanization.** In response to reactions CPSO received to the proposed revision of the ALA/LC romanization table for Greek, LC has decided not to make any changes to the Greek table at this time. LC is looking forward to such time as the Library can prepare bibliographic records with the Greek characters included, using Unicode, and can provide the romanization of those characters through computer program.

**Subject Cataloging**

Implementation of Second Indicator in 655 Fields. With the updating of internal tag tables in LC’s Voyager system in the fall, LC implemented the use of the second indicator "0" to identify form/genre headings from LCSH that are assigned in 655 fields. Use of the indicator replaces assignment of second indicator "7" in combination with "lcsh" in a subfield $2$. Instructions sheets in the Subject Cataloging Manual: Subject Headings will be revised to reflect this change with the first update for 2005 to be issued in the spring.

Subject Cataloging Manual: Subject Headings. CPSO added a new instruction sheet, H 1918, Musical Instruments, which consolidated information that was dispersed and introduced a policy to allow the establishment of brand and model number headings for electronic instruments or devices. The headings can be used for general works and for instructional works on the technical features or operation of the electronic instrument or device. The generic name for the electronic instrument must be used in medium of performance headings for music and for instructional works on how to play the instrument. Among other revisions, added to H 250, Music Heading Authority Records, was a list of headings for vocal forms that can be qualified by language. H 1160 Pattern Headings: Musical Compositions, was given a new section on the order of subdivisions for musical works.

**Class M.** A revised edition of the LCC’s M schedule is in preparation and will become available online later this year. There will also be a print version.

**Subject Headings in the Field of Music**

- **Dances.** As LC’s holdings of dance materials have increased, the need for subject headings to distinguish more clearly between works about specific dances and music for them became apparent. We now have a policy for newly created headings, that those about the dance will have the qualifier "(Dance)" added to the name of the dance in the singular, and headings for the
music will have the qualifier "(Music)" added to the name of the dance in the plural.

- **Electronic organ music and instructional works.** CPSO cancelled headings with qualifiers for the brand of organ (Electronic organ music (Hammond registration), etc.) and methods for brands of electronic organ (Conn organ—Methods, etc.). In the music headings, the qualifiers represented a type of registration, something not otherwise included in organ music headings. Also, consistent with other headings for brands and models of instruments, the generic name is used for instructional works on how to play the instrument.

- "in music" and "in opera" headings. There was inconsistent practice regarding geographic subdivision of headings for the musical depiction or representation of a particular topic. Representative headings are Regionalism in music and Curses in opera. In conformity with practice for "in art" and "in literature" headings, "in music" and "in opera" headings can no longer be subdivided geographically, because it is not clear whether the place refers to the geographic orientation of the topic or the place of origin of the music.

- **Ensembles of a specific keyboard instrument.** Just how many solo instruments the term "ensemble" stood for differed from heading to heading. Now all of the headings, Harpsichord ensembles, and so forth, stand for three or more of that instrument.

- Some new and revised headings: Absolute pitch; Accordion bands; Altas (Musical groups); Cyclic form (Music); Film composers; Gospel singers; Jam bands; Keyboard players; Metaphor in musical criticism; Music and globalization; Music and the Internet; Music—Moral and ethical aspects; Radio receiver music; Record stores; Sheet music; Soundscapes (Music); Television receiver music.

- Some instruments newly added to LCSH: Begena; Đàn bầu; Dholi; Imzod; K'tauau; Simsimiyya; Šupeljia.

- The subdivision —Orchestra studies was changed to —Orchestral excerpts.

**American Folklife Center**

During the latter part of 2004, the American Folklife Center moved its main offices and its Folklife Reading Room to new and improved locations in the Thomas Jefferson Building.

In 2004, LC published another in its series of collection guides, "Library of Congress American Folklife Center: An Illustrated Guide." Written by AFC editor James Hardin, the guide traces the growth of LC's folklife collection from its roots in the Archive of American Folk-Song, which was founded at LC in 1928. The Archive of American Folk-Song was incorporated into the AFC when the Center was created by Congress in 1976 "to preserve and present American folklife."

**Key 2004 Acquisitions**

- The Alan Lomax Collection was acquired as a result of a cooperative agreement between the AFC and the Association for Cultural Equity, with the generous assistance of an anonymous donor. The collection comprises the unparalleled ethnographic documentation collected by the legendary folklorist Alan Lomax over a period of sixty years, including more than 5,000 hours of sound recordings, 400,000 feet of motion picture film, 2,450 videotapes, 2,000 scholarly books and journals, hundreds of photographic prints and negatives, and over 120 linear feet of manuscript material.

- Violette Maloney Halpert, of St. John's, Newfoundland, donated a collection of audio field recordings, photographs, fieldnotes and other documentary materials created by her late husband, folklorist Herbert Halpert. The collection comprises materials representing Halpert's research work from the 1940s and 1950s, which documented folk music and other aspects of traditional culture in Alaska, Indiana, Kentucky, New Jersey, and New York.

- Ethnomusicologist Martha Forsyth, of West Newton, Massachusetts, donated a collection of over 275 original field recordings of traditional songs and instrumental music of Bulgaria, which she recorded between 1978 and 2004, along with associated indexes and lists.

- Folklorist Don Yoder, professor emeritus at the University of Pennsylvania, donated a collection of his field recordings that document aspects of Pennsylvania Dutch culture, particularly folk belief, sermons and religious music, folksong, and harvest festivals. The collection comprises 79 reel-to-reel tape recordings, and was created by Yoder over the course of more than thirty years.

- Pete and Toshi Seeger, of Beacon, New York, donated their film collection to the American Folklife Center in 2003. It was accessioned at LC in 2004. Beginning in the mid-1950s, the Seegers began to document on film the music, dance, games, and occupational culture of the many places they visited around the world. The Pete and Toshi Seeger Film Collection includes film shot from 1957 to 1965, with footage of such important musicians as Big Bill Broonzy, Odetta, Bob Gibson, and Elizabeth Cotten. The National Folk Festival (1957) and a Texas prison (1965) are also
documented, as well as the Seeger family's ten-month performing tour during 1963 and 1964 which included stops in Japan, Indonesia, India, East and West Africa, Israel, the USSR, and Ireland.

Processing, Cataloging, and Arrearage Reduction

Significant progress was made in the area of arrearage reduction during 2004 while, at the same time, many new collections have continued to arrive. The pace of processing and cataloging work at the Center was accelerated as a result of the hiring of two new staff members, cataloger Margaret Kruesi, and processing technician Sarah Bradley Leighton. The Save Our Sounds (SOS) Recorded Heritage Preservation Project is currently in its fourth year, and progress continues on many SOS collections earmarked for digitization. The goal of SOS is to digitally preserve some of the most endangered sound collections from the Archive of Folk Culture in the American Folklife Center and in the Ralph Rinzler Folklife Archive and Collections at the Smithsonian Institution. Initial funding from Save America's Treasures has been supplemented by other grants from the Rockefeller Foundation, the Grammy Foundation, the Rex Foundation, and other sources.

Significant progress in AFC collections being processed and digitized include:

- **American Dialect Society Collection** (AFC 1984/011): The collection's sound recordings (about 870 two-sided audiodiscs, plus one reel-to-reel tape) continue to be digitized for SOS.
- **James Madison Carpenter Collection** (AFC 1972/001): A team of scholars, based at the University of Sheffield, England, and working in coordination with AFC staff, has produced an online, searchable catalog for the Carpenter Collection. At L.C. work on digitizing selected manuscript materials, photographic materials and sound recordings for SOS is now completed. METSMaker, a L.C. inter-divisional database, houses the metadata regarding the collection's digitized materials.
- **Eleanor Dickinson Collection** (AFC 1970/001): Processing of the manuscript and photographic materials has been completed, and the moving images (181 items) have been digitized for SOS.
- **Alan Lomax Collection** (AFC 2004/004): The entire collection has been unpacked and stored.
- **Julie McCullough/Folklife Society of Greater Washington Collection** (AFC 2002/003): The collection has been processed.
- **September 11, 2001, Documentary Project** (AFC 2001/015): The collection has been processed.
- **International Storytelling Collection** (AFC 2001/008): Although this is an open collection, all materials that have been accessioned by the American Folklife Center have been fully processed. Digitization of a portion of the collection's sound recordings, as part of the SOS Project, is underway.
- **The Irish Folklore Commission Wax Cylinder Collection** (AFC 2004/002): The IFC loaned four wax cylinders, recorded in the early 20th century, to the AFC as a test to discover the quality of the sound recordings. The transfer work has been accomplished.
- **Eloise Hubbard Linscott Collection** (AFC 1942/002): Digitization of selected manuscript, photographic, and audio materials has been completed for SOS.
- **Doris Duke/Zuni Storytelling Collection** (AFC 1996/073): Data for 222 tapes have been entered into METSMaker to prepare for SOS processing. Digitization of the collection has been completed.

New National Digital Library Program Presentations

In 2004, two new AFC web presentations were posted on the LC's National Digital Library website. "Voices from the Days of Slavery: Former Slaves Tell Their Stories" comprises interviews and songs collected between 1932 and 1975 from people known to have been former slaves. The website is available at http://memory.loc.gov/ammem/collections/voices/.

"Community Roots: Selections from the Local Legacies Project" was also posted. The Local Legacies Project documented local traditions from all fifty states, as well as United States trusts, territories, and the District of Columbia. Members of Congress and individuals across the nation were involved in the celebration of the LC Bicentennial and America's richly diverse culture through the Local Legacies Project. The Community Roots presentation of Local Legacies was developed from the materials collected in 1999 and 2000. It can be accessed at http://www.loc.gov/folklife/roots/.

Ethnographic Thesaurus Project

Working in partnership with AFC, the American Folklife Society applied for and received a grant of $484,000 in 2003 from the Andrew W. Mellon Foundation to create an Ethnographic Thesaurus (ET). In recognition of the fact that there is no standard for describing traditional culture in an agreed-upon vocabulary, the project will create an online, searchable ethnographic thesaurus that will serve as an authoritative list of subject terms for those working in folklore and ethnomusicology, as well as in the related fields of anthropology, literature, and music, and also for the general community of researchers. During the summer
of 2004, the ET Board and Advisory Group hired four contractual staff (lexicographer, database manager, and two subject specialists) to begin work on the project. The American Folklore Society is hosting a website for discussion and dissemination of information about the project. The completed thesaurus will be available for permanent use and revision on the American Folklore Society's website in 2007.

General Cataloging News

Service Unit Realignment

On July 2, 2004, Associate Librarian for Library Services Deanna Marcum announced new reporting lines for the top levels of management in Library Services. The purpose of the realignment was to emphasize the collections; streamline processes of acquisitions and cataloging; and recognize electronic resources as an increasingly important component of the collections. Most of the fifty-three Library Services divisions are now grouped into five directorates: Acquisitions and Bibliographic Access (ABA); Collections and Services; Partnerships and Outreach Programs; Preservation; and Technology Policy.

The new ABA Directorate merges acquisitions and cataloging functions, recognizing that both functions serve the goal of building the Library's collections and providing access to information and knowledge. The Instructional Design and Training Division (IDTD, formerly the Technical Processing and Automation Instruction Office) also became part of ABA, but will design and deliver training for all of Library Services.

The new Collections and Services Directorate brings together all divisions with reading rooms or collections management responsibilities. The Partnerships and Outreach Directorate include the Business Enterprises and Retail Marketing units, the Center for the Book, Federal Library and Information Center Committee, Interpretive Programs Office, National Library for the Blind and Physically Handicapped, Office of Scholarly Programs, Publishing Office, Veterans History Project, and Visitor Services Office.

The Technology Policy Directorate consists of the Automation Planning and Liaison Office, the Integrated Library System (ILS) Program Office, and the Network Development and MARC Standards Office. The Preservation Directorate encompasses the Binding and Collections Care, Conservation, Preservation Reformating, and Preservation Research and Testing divisions; the Mass Decadification Program; and the National Digital Newspaper/United States Newspaper Program.

The National Audio-Visual Conservation Center and the American Folklife Center report directly to the Associate Librarian. The new organizational structure also includes a Deputy Associate Librarian and an administrative services office. The realignment positions all divisions to work toward greater resource sharing and more efficient work processes to improve service.

National Audio-Visual Conservation Center (NAVCC)

NAVCC in Culpeper. Construction on the NAVCC continued on schedule throughout 2004. The NAVCC, located in Culpeper, Virginia, is a state-of-the-art complex that will consolidate the activities of the Motion Picture, Broadcasting, and Recorded Sound Division (MBRS) in one central facility, while also greatly increasing preservation efficiencies and throughput. The 45-acre NAVCC campus is being built with extraordinary private-sector support from the Packard Humanities Institute, and is comprised of four building components totaling 420,000 square feet of space. The first phase of the Center will be completed this May, at which time LC will begin moving its sound and moving image holdings into the 140,000 square foot Collections Storage Building. The second phase will be completed one year later, in May 2006, at which time the MBRS Division staff and preservation laboratories will move into the newly constructed Conservation Building, and relocate its nitrate film holdings into 124 dedicated nitrate storage vaults.

Preservation of Audio-Visual Collections: Analog and Digital. The MBRS Recording Laboratory in Washington completed the transition to digital audio preservation in 2004. The Laboratory's audio preservation projects are now reformatted to digital audio files only; ten-inch analog tapes and digital audiotape reference copies are no longer produced. The Recording Lab's preservation production for 2004 included the creation of 5,638 digital sound files. The Recorded Sound Processing Unit and the Recording Laboratory worked closely to establish new and more efficient workflows facilitate digital preservation and metadata creation.

National Preservation Boards and Foundations. MBRS continued to administer the activities of the National Film and Recording Preservation Boards, and the selection of the titles by the Librarian of Congress to the National Film and Recording registries. During the year, LC retained the Council on Library and Information Resources (CLIR) to commence the congressionally mandated study on the state of recorded sound preservation in the United States. In January, a roundtable of audio preservation engineers was convened to identify knowledge gaps in the reformating of analog discs and tapes, and to provide recommendations for digital reformating preservation standards. The
Recording Board also commissioned the preparation of two white papers providing legal analysis of the copyright status of (1) pre-1972 sound recordings, and (2) unpublished sound recordings, with a special focus on radio. Another project commissioned through CLIR will conduct a detailed statistical study to determine what percentage of all sound recordings published between the years 1890–1965 are currently still in print.

Acquisitions and Bibliographic Access Directorate

Beacher Wiggins is the director for Acquisitions and Bibliographic Access and the acting assistant director for Acquisitions. Judith A. Mansfield is the assistant director for Bibliographic Access (BA), with collateral duties as chief of the Arts and Sciences Cataloging Division. Nancy Davenport, the former Director for Acquisitions, retired from the Library in July and is now President of the Council on Library and Information Resources.

Bibliographic Access Divisions

Access-level record. Realizing that the resources available for cataloging electronic resources are unlikely to increase, and that the volume of requests to catalog such resources will increase, the BA Divisions began investigating ways to provide catalog records that support resource discovery at a lower cataloging cost. The concept of an "access level" MARC/AACR catalog record comes from a report from an internal LC workgroup operating under the Cataloging Directorate Strategic Plan for fiscal years 2003-04 (http://www.loc.gov/catdir/stratplan/goal4wg2report.pdf). This group recommended that a new level of cataloging be defined, emphasizing data elements that allow catalog users to search for and find records, while de-emphasizing data elements that have traditionally been used in full level records to describe and identify the resource but are not as relevant to remote access electronic resources, or do not support resource discovery.

LC's Office of Strategic Initiatives funded a contract with a noted cataloging consultant, Tom Delsey, during the summer of 2004 to work with an LC team of cataloging and reference librarians to develop a core data set for "access level" records. The core data set was developed by analyzing the specific uses to be supported by the record, taking as the starting point the four generic user tasks (find, identify, select, and obtain) identified in the International Federation of Library Associations and Institutions (IFLA)'s Functional Requirements of Bibliographic Records (FRBR). For each of the specific tasks, the attributes and relationships required to support the task were identified and mapped to the corresponding element in AACR and to the data elements defined in the MARC 21 formats. The project team then assigned values of "high" or "low" to each FRBR attribute/relationship, and each AACR and MARC element as the basis for defining the core data set. Delsey also assisted in the development of a draft set of "cataloging guidelines" specifically designed to address problematic cataloging issues.

In order to confirm that the proposed "access level" meets the objectives formulated for the project (functionality, cost-efficiency, and conformity with current standards), LC will be testing the application of the proposed data set and draft cataloging guidelines on a subset of remote access electronic resources selected for inclusion in the LC Online Catalog (monographs and integrating resources only). After evaluating the results in the first quarter of 2005, LC will consult widely with internal and external stakeholders, including our traditional bibliographic partners, related to the evaluation, revision, and possible implementation of this new level of cataloging.

For more information, the project report is available at the following links for review and comment:
Core Data Set (20 p. data set table to accompany Appendix A): http://www.loc.gov/catdir/access/dataset_final.pdf.

The Library welcomes comments, which may be emailed to Dave Reser at dres@loc.gov.

Arrearage Reduction. In October, the associate librarian and the director for ABA determined that LC had completed its arrearage reduction program for collection materials in non-rare print, maps, rare books, and prints and photographs. Since the original arrearage census of September 30, 1989, the arrearage of non-rare books, microforms, and serials has been reduced from 4,042,526 items to 291,631. Thus nearly 93% of the original non-rare print arrearage has been eliminated. The map arrearage stood at 54,475 items as of March 31, 2004. More than ten million pictorial items have been cleared from the arrearage since September 1989—a reduction of 76.6%. For rare books, also a special format, the backlog has been reduced from 332,000 in September 1989 to 88,954 at the end of March 2004, a decrease of 73.2%. A sound management approach requires that the items remaining to be processed in these formats be handled as work on hand, using the resources that are available for processing current receipts. Accountability for these backlogs is assured through supervisors' performance plans, individual accountability statistics collected by the BA Divisions and Serial Record Division, and divisions' annual reports.

Intensive efforts are still underway to meet arrearage reduction goals for manuscripts, moving images, music,
and sound recordings. In the area of music and sound recording arrangement reduction, the SMCD processed 1,600 discs from the collection of AFRTS (Armed Forces Radio and Television Service) broadcasts in fiscal year 2004, bringing total processing in this project to 120,459 items cleared. Cataloging of the Document Record Collection of more than 800 blues, jazz, boogie-woogie, gospel, and country music titles was completed. A total of 45,397 compact discs was processed. The Dayton C. Miller Flute Collection, which includes approximately 1,700 woodwind instruments as well as thousands of books, prints and photographs, printed music, patents, trade catalogs, autographs, and correspondence from wind instrument manufacturers, was cataloged on collection-level records. The LC Moldenhauer Archives of 3,600 items related to Western music history and the 15,000-item Charles Mingus Collection also received collection-level cataloging.

**Bibliographic Enrichment Projects.** LC's interdivisional Bibliographic Enrichment Advisory Team (BEAT), led by the chief of the Regional and Cooperative Cataloging Division, initiates research and development projects to increase the value of cataloging products to library users. The team's best-known project is the enrichment of online catalog records by providing electronic table of contents data (TOC). In fiscal year 2004, BEAT-developed software supported the inclusion of TOC in more than 45,000 records for Electronic Cataloging in Publication titles and enabled links to and from another 8,300 catalog records to D-TOC, or digital tables of contents, residing on a server. Links to TOC were also provided by the BEAT ONIX projects, which link LC catalog records to tables of contents, publisher descriptions, and sample text provided by publishers in ONIX, the standard for communicating book industry product information in electronic form; this fiscal year BEAT introduced links to contributor biographical information, as well as including book jacket illustrations in all of its enhancements. At year's end there were more than 250,000 links, including links to more than 7,500 sample texts and more than 63,000 publisher descriptions of publications. LC counted approximately 1.5 million visits this fiscal year to the D-TOC and ONIX records residing on its server; there have been more than four million visits since the project began in 2001.

In fiscal year 2004, BEAT continued its joint venture with H-Net, Humanities and Social Sciences Online, by which cataloging records for selected monographs in the LC collections were linked to H-Net Reviews. New links were made to 1,022 items, keeping within the projected range of 1,000 links to reviews per year.

Another noteworthy BEAT project has continued this year to provide significantly improved access to pre-1970 congressional hearings, resulting in improved service to the Congress, centralized availability of information now widely dispersed throughout LC's collections, modernization and uniformity of catalog formats for the hearings, and addition or inclusion of other information, such as the existence and location of alternate data sources. Approximately 6,500 hearings have been identified and are being processed.

The newest BEAT project is scheduled for launch on February 1: computer-generated contents notes to be added to the 505 field of about 100,000 MARC 21 bibliographic records.

**Cataloging Distribution Service (CDS)**

*Cataloger's Desktop on the Web.* Now in its second year, Desktop (http://www.loc.gov/cds/desktop and http://desktop.loc.gov) has been enhanced with new resources, including AACR2 Rule Interpretations of the Library and Archives Canada, Canadian Subject Headings, LC Classification Outline, and Web resources from the NLM and the National Agricultural Library. The product's major feature is that it includes extensive linking between AACR2, the LCRIs and the MARC 21 formats.

*Classification Web* (http://www.loc.gov/cds/classweb and http://classweb.loc.gov). There are now more than 1,500 sites and 8,200 concurrent users for this product, which was introduced in June 2002. Of particular interest to public and foreign libraries, LC/Dewey correlations have recently been added to the product. Enhanced links into WebDewey will be available in 2005. The product includes the entire LCSH and LCC schedules. Plans are currently under consideration to add the LC Name Authorities in the second half of 2005.

*New training products* (http://www.loc.gov/cds/training.html). The newest CDS training materials are available as economical PDF files: Basic Subject Cataloging Using LCSH (2004) and Basic Creation of Name and Title Authorities (coming September 2005) are both under the "Cooperative Cataloging Training Program" (CCT). Rules & Tools for Cataloging Internet Resources (2004) is the first publication from the "Cataloging for the 21st Century" program; four more are coming over the next two years.

**Cataloging in Publication Division (CIP)**

In fiscal year 2004, the Bibliographic Access Divisions cataloged 53,349 CIP titles, using the same highly trained professionals and applying the same standards as for published books. Average throughput time was 12.7 days, with 78 percent of all CIP records completed within fourteen calendar days.
The division continued to encourage publishers to opt for the Electronic Cataloging in Publication program (ECIP): during fiscal year 2004 the number of participating ECIP publishers increased twelve percent, to 3,212, and 55 percent of all CIP titles were submitted as ECIP galleys, with the percentage of ECIP galleys climbing to 60 percent in October and 62 percent in November 2004. Since they are submitted electronically, ECIP galleys are cataloged much more quickly—often within a few hours of receipt—and without the expense of mailing and handling paper galleys. Electronic galleys also tend to be more complete than paper galleys, enabling catalogers to perform more thorough subject analysis in advance of publication.

Publisher-supplied summaries. As an enrichment of ECIP records as well as to compensate for the suspension of AC (notated card) treatment for non-fiction juvenile titles in January 2004, the CIP division developed the CIP Guidelines for Summaries, a set of instructions and examples to assist publishers in creating clear, concise, and objective summaries for inclusion in the CIP record created during the ECIP process. A pilot program was initiated that allowed all ECIP publishers willing to adhere to the guidelines to participate by submitting summaries. For the time period of August 30 through December 3, a total of 349 summaries were received; of this total, 332 were used in CIP records exactly as they were submitted. Seventeen summaries were rejected, most often due to excessive length. Each week additional ECIP publishers request inclusion in the pilot, and the CIP Division has received positive feedback from participating publishers, including one publisher who said they "believe this is a fabulous program not only for publishers, but for libraries and consumers as well and would be a great asset to the reading community."

In December 2003, the CIP Division's automated operations coordinator, David Bucknum, released a new version of the Text Capture and Electronic Conversion (TCEC) software application that supports ECIP cataloging. One of several significant improvements to the program is its ability to automatically process table of contents data by eliminating chapter and page designations and formatting the information according to proper cataloging practice. As a result, the number of TOCs added to records at the CIP galley stage increased 10 percent, from 33 percent during fiscal year 2003 to 36 percent during fiscal year 2004. At the end of November 2004, another new feature was added to the application in support of the CIP Publisher Summary project. TCEC will now automatically migrate publisher-supplied summaries into the MARC 21 bibliographic record during the TCEC process. All the catalog need do is read the summary; if it does not meet LC's criteria, the cataloger can easily delete it, but otherwise the cataloger need do nothing.

Cataloging Policy
(See also the CPSO report above)


FAST (Faceted Application of Subject Terminology). Information about the FAST project is available at http://www.oclc.org/research/projects/fast. In mid-November a beta version of the FAST authority files was posted at http://fast.oclc.org. The Subject Analysis Committee (SAC) of the Association for Library Collections and Technical Services (ALCTS) of the American Library Association (ALA) has formed a subcommittee to evaluate the FAST project and provide feedback on it. The subcommittee will hold its first meeting at the Midwinter Meeting of ALA in Boston in January 2005.

LC/Dewey correlations. Through the courtesy of a cooperative agreement between OCLC Online Computer Library Center, Inc. (OCLC) and CDS, LC/Dewey correlations are now available in LC's subscription service, Classification Web, which provides access to LCC and LCSH on the Web. With the new correlations feature, users can enter a Dewey classification number and display a list of matches to LC subject headings or LC classification numbers as they have been applied in LC bibliographic records. Subscribers to OCLC's WebDewey service can also link between products to obtain the most-up-to-date Dewey classification data. Information on Classification Web and LCC schedules is available at http://www.loc.gov/ldcs.

Copy cataloging

The Bibliographic Access divisions increased their production of copy cataloging in fiscal year 2004 by 19% over the previous year. The divisions began reviewing copy-cataloged records produced in LC's field office in Rio de Janeiro. An important factor in increasing production was the use of Z-Processor, a software application that searches both bibliographic utilities, allows the searcher to view and select the best copy found, and merges the best record into the LC ILS. Specialized versions of Z-Processor search the National Library of Canada, the National Library of Australia, or the Deutsche Bibliothek via RLIN; another version is used with cataloging electronic resources. SMCD used a similar application, Z-Client, for simultaneous database searching for compact discs, long-playing sound recordings, scores, and books.
In addition, most copy cataloging in the Bibliographic Access Divisions was done according to "encoding level 7" guidelines that call for authority work to be done only to break conflicts in the catalog or to establish needed subject headings. By setting the copied records' encoding level to "7," the divisions signaled that full authority support was not provided and ensured that any fuller records created by other libraries would not be overlaid in the OCLC database. Divisions also made use of Marcadia, the automated copy matching service now owned by Backstage Library Works, Inc., to help process more than 4,400 items in law, the arts, and the social and physical sciences. Match rates for Marcadia searching remained stable at 22 percent in ASCD and 30 percent in the Social Sciences Cataloging Division.

Program for Cooperative Cataloging/Cooperative Cataloging Team

The Program for Cooperative Cataloging (PCC) achieved the following in fiscal year 2004: Name Authority Cooperative Program (NACO) participants contributed 146,645 new name authority records (NARs), 9,453 new series authority records (SARs), and revised 41,019 NARs and SARs. Since the inception of the NACO Program, cooperative libraries have contributed nearly three million name authority records to the authority file. Subject Authority Cooperative Program (SACO) participants contributed 2,558 new subject authority headings, revised 586 subject headings, and successfully proposed 1,724 new classification numbers for inclusion in LCSH and LCC. The Bibliographic Cooperative Program (BIBCO) libraries contributed a total of 71,661 records during the fiscal year.

NACO training in fiscal year 2004 drew on the talents of NACO trainers from many partner institutions and centered mainly on expansion training for existing NACO libraries, with the addition of some new contributors. The trainers took an active role in refining NACO training documents that are offered online. NACO series activity reached new levels in fiscal year 2004 beginning with a Train-the-Series-Trainer course that prepared eleven veteran PCC contributors to deliver series training to PCC libraries. The PCC NACO Series Institute training manuals are available online to be downloaded and used locally as needed by PCC institutions.

SACO achieved status as a full-fledged component program of the PCC. The PCC secretariat produced a full set of requirements, applications, procedures, and training workshops that will apply to all libraries joining the program. SACO was established to provide a means for libraries to submit subject headings and classification numbers to LC via the PCC. Each SACO-only institution has agreed to an annual numerical contribution goal. To maintain a consistent understanding among SACO participants and to provide formal training sessions, SACO workshops are offered by the PCC either in conjunction with library-related meetings or conferences, or as part of the jointly-developed ALCTS/PCC-Standing Committee on Training subject cataloging workshops available through the Cataloging Distribution Service.

"Basic Subject Cataloging Using LCSH," a workshop jointly developed by ALCTS/PCC, has been successfully presented at its initial regional venues, including the Southern California Technical Processing Group, Texas A&M University, and the Oregon Library Association's Technical Services Roundtable. The course provides a solid foundation in the principles and practices of subject cataloging using LCSH, including the application of topical, form, geographic, and chronological subdivisions. The course, designed as a two-day workshop totaling twelve hours, is geared to those individuals who are new to subject cataloging with LCSH but who have some basic knowledge of cataloging and the MARC formats.

Music Cataloging

The Hofmeister XIX Project will convert the Hofmeister series of printed music catalogs (starting in 1829 and largely German) into a searchable, Internet-based database for scholars that will be mounted incrementally. This collaborative venture was funded and scanning was coordinated during fiscal year 2004. Catalogers on the SMCD's MSR Teams contributed to the project design.

Strategic Planning for Bibliographic Access

Recognizing that the digital context in which libraries now operate demands additional skills and values, the Bibliographic Access Management Team (BAMT) began "Reflections on the Future," a series of one-day or half-day educational retreats in support of the BA strategic planning process. The BAMT invited representatives from the Office of Strategic Initiatives, the Acquisitions Divisions, and the other Library Services directorates to attend the Reflections on the Future series.

The "Reflections on the Future" series provided a basis for drafting new Bibliographic Access Strategic Goals and Initiatives for fiscal years 2005 and 2006, issued in November 2004 (fiscal year 2005). There are five goals:

- Make it easy and fast for end users to find, identify, select, obtain, and use a complete range of information and creative resources.
- Lead and collaborate globally in the development, promotion, and dissemination of policy, practice,
standards, and programs for bibliographic description and access and inventory control.

- Leverage opportunities presented by the service unit realignment to realize efficiencies that will optimize service to users.
- Free resources for exploring and implementing innovations in the Bibliographic Access Divisions
- Prepare managers, team leaders, and team members for successful performance in the hybrid analog and digital environment.

The entire Bibliographic Access Strategic Plan is available online at http://www.loc.gov/catdir/stratplan0506.pdf.

Collection Management

Fort Meade Offsite Storage Facility. The Library's offsite collections storage facility at Fort Meade, Maryland, first opened in November 2002. Each new Fort Meade project follows a process approach with three phases for each project: program for design; design; and construction.

Module 1 opened on November 18, 2002. Approximately 1,465,000 items have been transferred to Module 1 from the general collections, Law Library collections, and Area Studies collections. Module 1 capacity is estimated at 1.6 million items. Module 1 is now approximately 92 percent full, and will be filled sometime early in calendar year 2005. More than 15,000 requests have been received for items stored at Ft. Meade. The retrieval success rate remains at 100 percent. The module has excellent environmental conditions for storage of paper-based collections. The year-round environment is maintained at 50 degrees Fahrenheit and 35 percent relative humidity.

Module 2 construction is well underway. Completion is scheduled for March 2005. As is true for Module 1, Module 2 will house primarily book items selected from the general collections, Law Library collections, and Area Studies collection, although there will be a small number of items from the Rare Book and Special Collections Division and Music Division. Module 2 capacity is estimated at 2 million items. Environmental conditions are the same as for Module 1.

In the Modules 3 and 4 program, design has been completed for the construction. Construction of these modules and four cold vaults are designed to address the needs of the special format collections—e.g., maps, prints and photographs, microfilm, manuscripts. The initiative to combine Modules 3 and 4 was decided upon as the appropriate course of action necessary to address crucial crowding in the special format collections. Incorporating four cold vaults (three at 35 degrees Fahrenheit, one at 25 degrees Fahrenheit) is essential to protect media types that need such an environment, for example our 400,000-500,000 reels of microfilm masters, many of which are deteriorating under current storage conditions. Processing space at the facility will allow LC to acquire special format collections and process them directly into the facility rather than having to ship these back and forth between Ft. Meade and Capitol Hill. An isolation room will permit LC to ensure that newly acquired collections are free of any insects before the collections are introduced into the storage modules. A security base of operation is also being incorporated into this construction project to protect all Library buildings and grounds on the Ft. Meade campus. Construction and occupancy dates are dependent upon receipt of construction funding. A request for construction funding submitted as part of the fiscal year 2005 budget was not approved by Congress.

Technology Policy Directorate

Network Development and MARC Standards Office (NDMSO)

METS (http://www.loc.gov/mets/) and Digital Library Standards Prototyping. NDMSO continued to provide design and technical support for the I Hear America Singing (IHAS) Web site (http://www.loc.gov/rr/perform/ihas/), which makes available materials related to the performing arts from the Library's collections. Notable additions to the website in 2004 include scores and sound recordings by jazz legend Gerry Mulligan, videos and photographs of dancer, choreographer, and teacher Katherine Dunham, scores and recordings related to the Transit of Venus, photographs of and sound recordings by country music legend Dolly Parton, and over 7,000 pieces of sheet music from the Civil War era. All of the digital documents in IHAS are expressed as METS (Metadata Encoding and Transmission Standard) objects and are described using MODS (Metadata Object Description Schema) for bibliographic data. IHAS is a groundbreaking digital library project in that it is the Library's first implementation of the emerging digital library standards for metadata, as well as the Library's first XML-based digital library project.

New Publications

A brief publication called "Understanding MARC Authority Records," a useful teaching tool for new staff and library schools, was published recently, joining the popular "Understanding MARC Bibliographic," which is now in its 7th edition. They are both available in individual copies from NDMSO and in bulk from CDS. "Understanding MARC Bibliographic" is on the MARC Web site (http://www.loc.gov/marc/umb/); "Understanding MARC Authority Records" soon will be.
Copyright Office

Legislation

Copyright legislation passed at the end of the 108th Congress included two bills that affected the copyright statutory licenses. The Copyright Royalty and Distribution Reform Act of 2004 replaced the existing Copyright Arbitration Royalty Panels with three Copyright Royalty Judges who will determine rates and terms of statutory licenses as well as distribution of royalties collected under the Audio Home Recording Act and the satellite and cable television statutory licenses. The Satellite Home Viewer Extension and Reauthorization Act of 2004 extended the satellite television license in section 119 until the end of 2009.

Other copyright-related legislation included the Intellectual Property Protection and Courts Amendments Act of 2004, which enacted new criminal prohibitions against trafficking in counterfeit labels, illicit labels or counterfeit documentation and packaging; and the Individuals with Disabilities Education Improvement Act of 2004, legislation primarily relating to special education services for children with disabilities. One provision in the legislation amends section 121 of the copyright law to permit publishers of print instructional materials for use in elementary or secondary schools to create and distribute to the National Instructional Materials Access Center copies electronic versions of those print instructional materials, and to expand the definition of "specialized formats" that authorized entities may reproduce and distribute to blind and other persons with disabilities, to include large print formats of elementary and secondary school print instructional materials.

A number of other copyright-related bills were not enacted. Two bills of particular interest, both of which are likely to resurface in the 109th Congress, were the Preservation of Orphan Works Act and the Inducing Infringement of Copyrights Act. The Preservation of Orphan Works Act would correct a problem in section 108 of the copyright law, which permits libraries and archives to reproduce and distribute copies of a work during the last 20 years of the newly-extended copyright term when the work is not subject to normal commercial exploitation or when copies or phonorecords of the work cannot be obtained at a reasonable price. That provision currently does not extend to musical works, pictorial, graphic or sculptural works, motion pictures or other audiovisual works (other than audiovisual works dealing with news). The proposed legislation would expand the exemption to include such works. The Inducing Infringement of Copyrights Act would address secondary liability for copyright infringement, recognizing that one who intentionally induces infringement of a copyrighted work can be liable for that infringement. This legislation was introduced by Senators Hatch, Frist, Daschle and Leahy in response to problems created by peer-to-peer "file-sharing."

Metro-Goldwyn-Mayer Studios, Inc. v. Grokster, Ltd.

On December 10, the Supreme Court agreed to hear MGM v. Grokster and determine when a provider of peer-to-peer "file-sharing" software used to facilitate massive downloading copyrighted works can be held secondarily liable for copyright infringement. In August, the United States Court of Appeals for the Ninth Circuit had affirmed the dismissal of claims of copyright infringement asserted by motion picture studios, record companies, composers and music publishers against such software distributors, concluding that because the defendants' file-sharing software was capable of substantial noninfringing uses and because the defendants did not have actual knowledge of specific acts of infringement at a time when they were in a position to prevent those specific acts of infringement, the defendants could not be found secondarily liable for the many billions of acts of infringement that constituted the vast majority of activity using their software. The copyright owners contended that the Ninth Circuit's approach conflicted with the approach taken by the United States Court of Appeals for the Seventh Circuit a year earlier in a lawsuit involving the Aimster file-sharing service, and the Supreme Court agreed to resolve the issue.

Orphan Works

For some time the Copyright Office has been interested in the issue of "orphan works," that is, copyrighted works whose owners are difficult or even impossible to locate. Concerns have been raised that the uncertainty surrounding ownership of such works might needlessly discourage subsequent creators and users from incorporating such works in new creative efforts or making such works available to the public. Senators Hatch and Leahy and Congressmen Smith and Berman have also been interested in this issue. They have asked the Office to examine the issue and to provide recommended solutions that could effectively address the concerns without conflicting with the legitimate interests of authors and rights holders.

The Office will begin this process by publishing a notice of inquiry regarding orphan works in the Federal Register. The notice will set out the issue and ask for comment on specific questions. Commenters are also invited to frame additional questions or to reframe the questions asked. Hopefully, this notice will be published in the near future, and comments will be received in March. The Office hopes to have recommendations ready for Congress by the end of 2005.
OSI (in cooperation with the Copyright Office) Working Group on Re-examination of Section 108 of the Copyright Law

Digital technologies are radically and rapidly transforming how copyrighted works are created and disseminated, and also how libraries and archives preserve and make these works available to their constituencies. A working group is being convened to address concerns arising from use of copyrighted works by libraries and archives in a digital environment.

The working group will begin its tasks in March, 2005. A balanced approach that weighs the concerns of rights holders in conjunction with the concerns of libraries and archives is essential. The Library is fortunate to have assembled a small number of eminent representatives from the copyright owner and library/user communities who have agreed to serve. The goals are to investigate issues, document findings, suggest solutions, and prepare recommendations for legislative change.

Preservation

The acting Director for Preservation is Dianne van der Reyden, who has collateral duties as chief of the Conservation Division. Former director Mark Roosa left LC in July to become director of libraries at Pepperdine University.

Preservation of Sound Recordings

The second year of a three-year preservation preparation initiative to move select collections to environmentally controlled cool and cold storage resulted in rehousing 502,715 audio/visual items for the National Audio-Visual Conservation Center in Culpeper, Virginia, as well as 31,753 special collection items for the offsite storage facility at Fort Meade, Maryland, the eventual home for 30 million special format items currently being accessed for preservation needs.

To develop a protocol for preserving sound recordings, a second interagency agreement was signed with the Department of Energy's Lawrence Livermore Berkeley Laboratory to study the efficacy of digitally imaging sound recording materials, such as wax cylinders and shellac discs, using two- and three-dimensional imaging methods. Issues to be addressed are scanning speed optimizations, measurements of damaged and moldy samples, and comparisons of two- and three-dimensional scans on laterally modulated disc media. If successful, digital imaging techniques will be able to capture many levels of sound from damaged or fragile original materials without further damaging, altering or wearing down the originals.

Questions and Answers

Jay Weitz, OCLC

DVD-Audio

Q: I have a recording here which has me stumped in more ways than one. It says DVD audio, so is it really a recording or a videodisc? Also, it says "Two for the road, music by Henry Mancini," but in really LARGE letters, Dave Grusin, who is the arranger. My sense is that it should be cataloged as a sound recording, even though it's a DVD, and that it should be entered under Mancini, even though Dave Grusin is in larger letters. Anyhow, it's GRP records 440 059 865-9, p & c 2003.

A: For more than you'd ever want to know about DVD-Audio, see the invaluable "DVD Demystified" FAQ site (http://www.dvddemystified.com/dvdfaq.html). Catalog the DVD-Audio basically as you would any other sound recording. In the 538 field, record the audio format as it expresses itself on the item ("DVD-Audio," for instance) plus any other relevant system requirements. I've seen no information anywhere about the speed of these discs, so unless you have better information the 007 subfield 4d would have to be coded either "2" for "other" or "u" for "unknown." You'll have to consult AACR2 21.18 to determine whether the music qualifies as an arrangement or as an adaptation, and decide between Mancini and Grusin, accordingly, as the main entry.

Implied Dates of Publication

Q: I've got 4 scores by Lori Laitman with copyright dates different from the date (2003) implied by the introductory material. Should I use the existing records with the matching copyright dates or create new records, D4St "4" to reflect the introductory material? The OCLC records in question are #54386408 (260 x does not match the fixed field), #53482478, #54109805, and #51051057.

A: If I'm understanding your question correctly, each of the four scores has introductory material that implies a 2003 publication date, different from (and later than) the range
of copyright dates found on each individual score. If this is the case, it sounds as though you should use the introduction dates as implied dates of publication (probably bracketed with question marks, depending upon how those dates are presented), with the copyright dates following (for example: "[2003?], c1991"), and DttSt coded "t," as you've suggested.

Song Text Translations

Q: In the 041 field, would you consider a song a translation item if the separate text is printed on the back and not under the music in the score? I see that on p. 109 of your "Music Coding and Tagging" you write, "if printed music includes a translation of a vocal text printed as a separate text ... code the 041 first indicator as 1." When you say, "separate text," I assume you meant, "printed on the back cover or somewhere would qualify." Is that correct? So, if I have songs with romanized Yiddish (only) in the score and both an English translation and Yiddish text (Hebrew characters) printed (only) on the rear page, would this be correct?

Lang: yid
041 1 yid ¶e yid ¶e eng ¶h yid

Is it okay to use subfield ¶e for back page translations? You write that "this subfield is not limited to librettos, but also includes song texts [ . . . ]." Also, why does the default under "Edit/New" print the subfield ¶h before the subfield ¶e? Am I missing something?

A: When it comes to the translation of song texts, it's the presence of a translation, not its placement, that determines the coding of the indicator. So yes, a translation printed on the back cover qualifies. Your sample 041 looks good to me. When you ask about the 041 under "Edit/New," I'm guessing that you are referring to the blank Score Workform. The presence of the various default subfields is meant simply to jog the memory, not to imply any imposed order in the case of field 041. Subfield ¶h can actually follow pretty much any of the other 041 subfields (such as subfields ¶a, ¶c, or ¶g). The default was arbitrarily chosen to be the common situation where subfield ¶h follows subfield ¶a, but it could as easily and legitimately follow subfield ¶e.

Introductory Phrases in Titles

Q: I am cataloging music CDs which have "Walt Disney Records presents" at the head of the title. Is it still correct to make the 245 "Walt Disney Records presents Mickey's dance party," then a 246 for "Mickey's dance party"? My understanding was if it was grammatically linked, we were to use "Walt Disney presents," then the title. My boss says she thinks she read somewhere that it has changed.

A: This situation is addressed in AACR2 1.1B1, the second paragraph of which (with examples) reads:

Do not transcribe words that serve as an introduction and are not intended to be part of the title. Give the title including these words in a note (see 1.7B4).

Sleeping Beauty
Note: Title appears on item as: Disney presents Sleeping Beauty

NASA quest
Note: Title appears on item as: Welcome to NASA quest

This suggests to me that "Mickey's dance party" would be the correct title proper. Giving access to the title with the introductory "Walt Disney Records presents" in a 246 field would seem prudent.

ISBN-13 on Scores?

Q: The documentation I've read about ISBN-13 refers to either paperback books (with leading 978 prefix and a recalculated check digit) or to serials. Should I extrapolate that scores also carry ISBN-13 which should be coded? I do notice that the "MARC 21 Format for Bibliographic Data" (in its latest version on Catalogers' Desktop) refers only to "books" when speaking of the 10-digit ISBN, and of course we use 10-digit ISBNs in scores cataloging, in the 020 field. I just did copy cataloging on #54114898. The cover p. 4 has an ISMN, a 12-digit UPC, and ISBN 3-7024-2166-1, which in turn is coded into the barcode number 9783702421663. Maybe I'm just being a literalist cataloger, but looking at the documentation has confused me a tad (or more).

A: As far as I'm aware, any ISBN-13 that happens to appear on a score (or sound recording, or anything else, for that matter) should be treated the same as would be done for books. It's probably just the usual book-centricity we're dealing with here.

Copyright Renewal Dates

Q: I don't usually catalog scores and have run into a date problem but can't find it specifically addressed in AACR2. I know this probably happens a lot with scores that have old copyrights. At some point they get renewed. Which date goes in 260 ¶c? It would appear from the rules that we ignore the copyright renewal for pre-1978 items. Our
music librarian says sometimes small changes are made in the edition of the renewed copyright and he wished we could put the renewal date in 260 ½c. I guess we could include a note.

A: Under ordinary circumstances, according to LCRI 1.4F6, "Ignore copyright renewal dates for works first copyrighted before 1978. If the copyright dates vary, give the latest date for works copyrighted after 1977." If you have evidence that there are substantive changes in the publication that correspond to that copyright renewal date, however, you may use that date as an implied date of publication. It would be prudent to explain the situation in a note, as may be appropriate.

Volumes of Scores and Parts

Q: I have a question regarding a two-volume score I have with several parts and how the 300 field should be set up. The OCLC record I am looking at is #54026306. The 300 field indicates that it is 1 score (2 v.) + 6 parts (2 v.). To me this means I can expect 6 parts accompanying each volume. However, what I actually have is six parts with volume one and 3 parts with volume two. Does the number of actual parts per volume not actually matter? In other words, is it more important that I have six instrument parts: all six with one volume and only three of those instruments with the second volume? If this is the case, which it seems to be, should there be a note about this? The only note in the record regarding the parts has to do with one of those being an alternate part for one selection. Thanks for any advice or just confirmation of my suspicions.

A: The cataloger here was undoubtedly trying to follow LCRI 5.5B2, which reads, in part: "When parts are issued in two or more 'volumes,' include the number of volumes." Exactly what that means I'm not sure, although your guess is one distinctly sensible possibility. The limited ways we have to designate extent of item in such cases leave room for a lot of ambiguity, however, and I think it would be wise to further clarify the situation succinctly in a note, if that's possible.

Rectangular Sound Recording Disc

Q: I am getting ready to catalog five sound recordings shaped like 6" x 8.5" postcards. They are each one selection playable at 33 1/3 rpm. We have them since each selection has something to do with our state. Have you dealt with any such animal in the past?

A: A similar question came up several years ago, regarding what was called a "Shape CD" (a trademarked term, apparently), a CD that was roughly triangular, conforming to the outline of a picture of the musical group with its mascot. For your items, it seems that we need to stretch the rules a little. Rule 6.5D2 calls for "the diameter of a disc in inches," but in this case, indicating the dimensions in the 300 field would be more useful, I think. You would certainly want to explain that oddity in a note (for example, "Disc is rectangular, with the circular playing surface at the center."). You don't mention either the presence of an illustration on the disc surface (which might be worth mentioning in a note, if applicable) or the material from which the disc is made. If the disc is other than the usual vinyl or something similar (if it's made of cardboard, for instance), you may want to note that as well. Be sure that you code any such anomalies correctly in the Sound Recording 007 field (subfield 4g as "2" for "other"; subfield 4k as "r" if it happens to be coated paper or cardboard).

A Musical Work or Selections Thereof?

Q: I'm working on OCLC #18384839, which contains selections from one opera. The duration is in the 300 and 306. I feel that is correct, as it is ultimately one work. A colleague disagrees, as this is a recording of excerpts, not the whole opera. Which one of us is correct?

A: Let's go to MCD 6.5B2, which reads in part: "Apply the 'interpretation' in LCRI 6.5B2 and give the total duration in the physical description area if the recording contains only one work (as defined in Appendix D, 'Musical work' (1)), regardless of the number of physical units (e.g., discs) in the recording." The definition of "musical work" has since moved from the glossary to AACR2 proper, Rule 25.25, footnote 9, although the text of the footnote is basically the same as that of the former glossary entry: "Musical work includes 1) a musical composition that is a single unit intended for performance as a whole, 2) a set of musical compositions with a group title (not necessarily intended for performance as a whole), 3) a group of musical compositions with a single opus number." The MCD refers specifically to the first definition, and to my mind, a collection of highlights from a single opera does not really meet the criterion of being "intended for performance as a whole." On the other hand, when the complete opera is performed, every one of those excerpts is performed, and from that point of view, a collection of highlights from a single opera does meet that criterion. Staying with that same hand, the record you cite is LC cataloging, and I easily find several other LC records (#43431262, #31016159, #17877387, #18385282) that treat such collections of highlights the same way. My inclination would be not to do so, but I have to concede that a very literal reading of the rules allows it.
**Non-Collective Title**

**Q:** OCLC #26133069 is a record for a CD with two works on it. Following the second work in the 245 is a ǂp listing the titles of various selections from it. Do I need to add a separate subfield ǂp for each of the selections? Also, I'm thinking of moving the subfield ǂp to a 505. 1st indicator 2, as the printing on the CD for the selections is not in boldface type, unlike the work titles themselves.

**A:** Not having the recording in front of me, I'm at a loss to judge exactly what should have been transcribed as the non-collective title, although your suggestion of moving the titles of the "Paul Bunyan" excerpts to a partial contents note may be a perfectly reasonable option (and elegantly avoids your question). Rules for the placement of the GMD and the use of subfields ǂm and ǂp following subfield ǂy have both changed since this record was originally created. Under current practice, the title field would now be presented as:

245 14 The company of heaven ǂh [sound recording] ; ǂb Paul Bunyan. ǂp Overture ; ǂp Lullaby of dream shadows ; ǂp Inkslinger's love song / ǂc Britten.

If you chose to keep the excerpt titles in field 245, I do think you would subfield them separately.

**Title Added Entries for Individual Musical Works**

**Q:** My boss and I recently had a discussion about using 740 02 title fields on classical albums that already have a 700 author/title field for the same piece. For instance, 700 12 Debussy, Claude, ǂd 1862-1918 ǂt Mer., and then a separate 740 02 Mer. It seems unnecessary to me and I thought maybe it had just been cataloging procedures from a while ago that might still be in use in many records. What's your take on this?

**A:** Title added entries are addressed in AACR2 Rule 21.30J, its LCR1, and its MCD, but the only guidance on your question is sort of backhanded. The rule itself, which specifically discusses only titles proper and variants thereof, has evolved to become much more permissive, with the current option in 21.30J1 reading: "make such added entries in accordance with the policy of the cataloging agency." MCD 21.30J concentrates on title added entries for sound recordings that do not have a collective title, but its first paragraph reads thus: "Follow the instructions in LCR1 21.30J in making title added entries for music publications and music sound recordings, disregarding the restriction in rule 21.30J1 (d). Exception: For works entered under the heading for a composer, do not make an added entry under a title that is not sufficiently distinctive by itself to be a useful access point (e.g., Piano music; Symphony no. 3 in F major)." First, note that the "restriction" referred to has disappeared along with the rest of Rule 21.30J1 (d), so let's disregard that. In the novelette that is LCR1 21.30J, discussion of title added entries in 740s is also mostly limited to items lacking a collective title. There is, however, this sentence: "Note that the redefined 740 uncontrolled 'analytical' added entry does not replace the 700-730 controlled analytical added entry (name/title or title) for the independent work called for by AACR2." Taking all of this under consideration, I surmise that title added entries for individual musical works on a sound recording that does have a collective title are permissible for those individual works that have distinctive titles. This is a matter of local policy, though, and many catalogers would agree with you that such title added entries are unnecessary.

**Super Audio CD**

**Q:** I'm doing original cataloging for Le Noir de l'Etoile by Gerard Grisey. It is a "Super Audio CD," which is apparently a format involving two (or more) separate layers on a CD that can be read to produce either SACD Stereo, SACD Surround Sound, or regular (and presumably stereo) CD audio, depending on what kind of CD player one has. My questions are: As there are multiple playback configurations available, should I code it "z" in the 007, or perhaps use separate 007s, one "s" for stereo and one "z" for Surround Sound? If the former, how should I formulate the 300? There doesn't appear to be an appropriate or established term for "surround sound" (which uses 5 or 6 speakers), and presumably one shouldn't use a proprietary name:

...... ǂb digital, stereo, SACD Surround Sound
...... ǂb digital, stereo, 5.1 Surround Sound

Or should I just code it as a regular CD and add an explanatory 500 note? When I catalog an "Enhanced CD" we make a 500 note to that effect; should we start designating Super Audio CDs in a similar fashion?

**A:** Regarding the sound configuration, we should be guided by what the CD itself says rather than by the theoretical capabilities of the format as a whole. If the CD itself indicates "stereo," put that in the 300 field and code the 007 subfield ǂe with an "s." If it says more than that, we've got to look a bit more closely. The designation "Super Audio CD" or "SACD" is appropriate for a 538 field, with any additional details on the sound playback requirements following there. In no case would the "surround" designation belong in field 300 of a sound recording record. If the CD itself indicates stereo only,
one 007 with subfield $e$ coded "s" should be sufficient; if
the CD says "surround sound" or some equivalent, code the
007 subfield $e$ "z". If the CD indicates the presence of
each alternative sound reproduction, you could include two
007 fields, one coded for each, respectively, in subfield $e$.

Sound Recording Release Dates

Q: I'm wondering how to treat the type and dates in the
008 field if you have a brand new recording (not a reissue)
with a latest "$p$" date that was earlier then the release date.
The date on the disc label is "p2004" but in the container
notes is the statement "Released February 3, 2005."
Would you code "$r 2005 2004" in the 008 field, with 260
subfield $e$ [2005], p2004 and an appropriate 500 release
date note? Or would you just make a 500 note about the
release date, but disregard it in the 008 and 260 fields?

A: It's unusual for a publication to be so explicit about a
date of release, but one should take advantage when it
happens. The "$p$" date is a "phonogram copyright date" so
you should properly code the "Type of Date "t" with the
dates of "2005, 2004" and your 260 just as you've
suggested.

Cataloging Promotional CDs

Q: Here's a "new-record?" question. The local classical-
music critic has gotten in the habit of giving us publisher
freebies that she doesn't want to keep. The CDs among
these are often promotional copies that differ to some
degree from the commercial release. Today's issue
concerns a promo for the CD "Cristal: glass music through
the ages" (OCLC #49058808). The differences include:
(1) Our CD has p and c dates of 2001 on disc and
container; the container bears the statement "In stores
January 15, 2002.;" (2) Disc and container are marked "For
promotional use only"; (3) Performer information is
lacking, as well as any program notes; (4) The titles as
found on our container differ in wording from those in the
content note of the OCLC record. To me, these seem like
enough differences to justify a new record. Are any of
them automatic triggers for same? Conversely, are there
any that would be ignored if they were the sole difference?

A: These promotional discs have long been a problem.
Several years ago there was a long debate on mla-l about
whether it was even OK to add these to your collection,
although I have no recollection of what the eventual
outcome might have been. You might want to check that
out either with your institution's legal department or by
searching the mla-l archives (probably both). That aside,
these discs have always struck me as more or less
equivalent to pre-publication versions of books (proof
copies and the like). That means that, yes, separate records
are justified, but also that it may simply be easier to use the
existing record and edit it locally for your own copy. If
you do create separate records, you'd obviously want to
account for much of what you've outlined for me: quoting
the "promotional" stuff, rewording contents, explaining the
source(s) of data not found on your item, etc. If there's
something that can be construed as an edition statement,
you'd want to include that; if there isn't, it may be prudent
to concoct one according to 1.2B4 and 6.2B3. To my
mind, either the date differences or the "promotional"
information alone would justify separate records, and
together they certainly would. The lack of program notes
and performer identification, and the different wording of
the contents can all be seen as sort of following from the
fact that the item in hand is a promotional version rather
than the published version. Absent the explicit date or
"promotional" differences, I don't think that the remaining
differences would prompt me to create a new record,
although they might make me suspect that a cataloger-
supplied edition statement could be appropriate (which
would in turn justify a separate record).

Performer Added Entries

Q: What is the rule for tracing performers on music CD
compilations that have a collective title that is used as the
main entry? There has been much confusion on this
subject and even though we have a working solution/local
practice, our gut feeling is that we are still tracing too many
people in 7xx fields. Your answer about a blues
compilation (Q&A column, MOUG Newsletter no. 77)
seems to address part of the situation we are facing here,
advising catalogers to weigh the importance of the
information against 505 and 511 field size limitations and
reading complexities when deciding who and how many
individuals to list in a compilation's 505 and 511 notes.
However, we are trying to formulate a general practice that
will give our catalogers a starting point when deciding how
many artists to add to a record and trace in 7xx fields. We
also want to make sure we provide reasonable access
points to library users without bogging down our records
with so many individuals that it is impossible to tell who
really made a significant contribution to the item. Can you
give us some guidance?

A: LCRI 21.29D gives guidance on which performers to
trace in such a case, but considerable judgment needs to
exercised since the guidance leaves lots of room for
interpretation and choices. Here are a few of the points
that seem to be relevant to your question:

1) Do not make an added entry for a person who
functions entirely or primarily on the item being
cataloged as a member of a corporate body represented by a main or added entry. Do not consider a conductor or accompanist to be a member of the body he or she conducts or accompanies. If a person's name appears in conjunction with the name of a group, determine whether the corporate name includes this personal name. If the conclusion is that the corporate name does not include the person's name, do not consider the person a member of the group; if the conclusion is that it does include the person's name, consider the person to be a member of the group.

3) When a featured performer is accompanied by an unnamed group that, if it had a name, would be given an added entry as a corporate body, do not make added entries for the individual members of the group. Do not, however, apply this exception to jazz ensembles, even if one or more of the performers is given greater prominence than the others, i.e., normally make added entries for all the individual performers (except any who are covered by exceptions 4) and 5) below) in such cases.

4) Do not make an added entry for a performer who participates in only a small number of the works in a collection or for a performer whose role is minor (e.g., an announcer on a radio program).

6) If there are many performers performing the same function (e.g., singers in an opera, actors in a drama), make added entries only for those who are given the greatest prominence in the chief source of information. If all are given equal prominence, make added entries only for those who are given prominence over the others in other places on the sound recording (e.g., the container, the program booklet) or, if that criterion does not apply, for those performing the most important functions (e.g., singing the principal roles, acting the principal parts). ... If a performer for whom an added entry would be made according to the guidelines above is also the composer of one or more works on the recording, make an added entry to represent the performing function in addition to any name/title access points (main entry or analytical added entries) made for his or her works.

That's really all the formal guidance there is, and obviously, it isn't much. Essentially, it boils down to using your judgment based on how the information is presented on the item, your knowledge of your users' needs, and local decisions about how detailed your description and access need to be. In some cases, for example, you can narrow down added entries to those performers who appear on multiple tracks, omitting those who appear on only one (or some variation of that guideline). Note that in Connexion, record and field size limitations will be pretty much a thing of the past, so those will no longer be serious considerations in this question, except as they might apply to your local system and/or to your own workflow and sanity.

"Unabridged" as an Edition Statement

Q: Last week I was told that "unabridged" shouldn't be used in the edition statement. I normally have used it in a 250 as:

250 Library ed., unabridged [ed.]

We prefer to have the unabridged in the 250 as it shows earlier in the OPAC display. The 500 note with the same information is buried several steps further before the patrons see the information. Am I incorrect to put this information in the 250? I don't want to violate national standards, but I do want a user-friendly bibliographic record.

A: Sound recordings such as audiobooks are so often issued in both abridged and unabridged versions that an appropriate statement from the item is a perfectly proper way to indicate these different versions. As far as I'm concerned, this is entirely within the spirit of AACR2 1.2, 6.2, and related LCRI. If the item presents a formal edition statement, use that in field 250; if not, one can be formulated according to 1.2B4 and its LCRI.

Accompanying Material on the Web

Q: What is the correct way to describe material accompanying a CD (program notes, etc.) that is available only via the Internet? I've come across this situation a few times and sort of winged it, simply adding the Internet location to the 500 field containing data about accompanying material. Some examples:

- Synopsis by Jean-Claude Poyet in English, French, German, and Italian (18 p.) inserted in container; libretto available at www.deccaclassics.com/compactopercollection/libretti.

- Biographical notes on Lemaitre and partial program notes by Pierre-Albert Castanet in French ([2] p.) inserted in container. (Complete program notes, in French and English, found at the WWW site of Cig'art Production.)

In the case I encountered most recently there were partial notes in a booklet accompanying the CD; these were repeated at a Web site along with additional material. Here is my description:


Should we be putting this sort of data into an 856 field? I'm thinking of something along these lines:

856 42 $a libretto $t www.deccaclassics.com/compactoperacollection/librettis

Would this set up a hot link in the (web-based) online catalog? Should the description of the accompanying material also be given in a 500 field (probably in fuller form but minus the URL)?

A: When there is tangible accompanying material with your CD, the emphasis should be on describing that. Mentioning additional Web-accessible material, especially when it can be pinpointed with a specific URL (rather than just the publisher's general Web address), is OK, too. Including URLs for general biographical or other information not directly related to the recording that you're cataloging (as with the Virgil Fox example) is more questionable. You may certainly add such a reference locally, but I think we'd prefer it not be added to the master record. Whenever you include URLs in notes, you need to consider the issue of maintaining notoustable URLs in your local catalog; subfield $u isn't valid in field 500, although it is in several other 5xx fields. Pretty much the same would apply to 856 fields. A "related resource" 856 (second indicator 2, with an introductory subfield $3 specifying the material available) is appropriate for accompanying material specific to your recording. You can explain the material in more detail in $a subfield $z Public note, if appropriate. Again, more general URL references are questionable. Preface any URL with the "http://" prefix. In Connexion, I believe that URLs are hot links (as they have been in CatME); I can't answer that for your local system. The question of URL maintenance may lead you to decide to leave all URLs and explanations of remote accompanying material in 856 fields (and other appropriate fields where subfield $u is valid; in theory, maintenance should be easier for URLs in a well-defined place).

Score or Book?

Q: I have a book entitled "Book of Christmas carols" (OCLC 57190917). It is a book listing popular carols. Each listing contains a written introduction giving a brief history of the carol and a brief score with the text of all of the verses. The book is illustrated with pictures. My cataloger felt that this should be cataloged as a music score, and I could not find much guidance in AACR2 about how to determine when to use Chapter 5 rules versus Chapter 2 in cases such as this. We do not want to report this record to OCLC as an incorrect Type unless it really is. My decision was that the presence of music in a book does not a score make. A true score is just that (nothing but the music, to be used primarily for performance), while the book we have is not. Am I correct?

A: There is no guidance in AACR2 about making such choices, unfortunately (bibliographic format, per se, is not really the business of AACR), and MARC 21 doesn't afford much help, either. From your description, it sounds as though the complete music is present for each of the carols, in addition to a textual history, the texts of all the verses, and illustrations. My inclination in a case such as this is to consider the item to be a score, although it would be prudent to add field 006 for the book-like aspects, as well. Being able to perform from a resource isn't really a criterion for considering it a "score" in the MARC bibliographic sense (think, for instance, of all the study and miniature scores that could not easily be used for performance). I've changed the Type Code and added a Books 006.

Searching WorldCat for Music Catalogers

Linda Gabel, OCLC

Long ago and far away (MOUG Newsletter no. 66, May, 1997, to be exact), a request was made by the MOUG PRISM Review Task Force to improve searching, displays, and general functionality within the OCLC services. At long last, here is a report of the progress that has been made. Some of the requests were specific to the PRISM, which has been replaced by Connexion.

In the following, the MOUG request is in italics; the OCLC response in normal type.

Indexing

- Create index for 024 field, to accommodate retrieval on the ISMN.
  The ISMN (024) is included in the Standard number index (label: sn).
• Create index for 6xx fields, to allow subject searching other than keyword.
Subjects can be searched both by keyword and phrase, and additionally, can be browsed. Options are all subjects (label: su) and subjects restricted to subject scheme/thesaurus (LC, MeSH, etc.), and even persons or corporate bodies as subjects (label: na and nc).
• Include $t$ of 700 fields in title indexes.
700 $t$ titles are included in the Title (label: ti) and the Uniform title (label: ut) indexes.
• Index $p$ of 240 and 700 and include in title indexes.
240 $p$ and 700 $p$ are included in the Title (label: ti) and the Uniform title (label: ut) indexes.
• Include all title subfields of 245 ($b$, $n$, $p$) in derived title index.
Derived title index (label: td) includes $a$, $f$, $k$, $n$, and $p$. Subfield $b$ is not included as it is not considered to be part of the title proper.
• Include 490 in derived title index.
Sorry. The 440 is included in the derived title index. The 490 is included in the Title (label: ti), the Series (label: se) and the Keyword (label: kw) indexes.
• Include information from 300 field (e.g. pagination, size) in keyword index and create a label for it.
Sorry. We'll consider for future implementation.

Indexing—Additional search options

• Add positional and more Boolean operators to keyword index, especially SAME, OR and NOT.
Boolean operators AND, OR, and NOT are supported in WorldCat. In addition, you can indicate NEAR and WITH.
• Allow keyword/Boolean searching in AF, indexing $a$, $t$, and $n$ in both authorized form and cross-references; allows searching for portions of names plus a word from the title and/or the opus or thematic catalog number.
Boolean operators AND, OR, and NOT are supported in the Authority file. All heading and cross reference fields and subfields are included.
• Include series fields (440, 490, 830) in the title phrase (scan index).
Title scans have been expanded to include both subfield, and whole phrase scans. The 440 and 830 fields are included in those scans. However, the 490 is not.
• Allow searching on both $a$ and $t$ of 700 fields, in derived name/title searches (4, 4) and combined searches (4, 3, 1 and 3, 2, 2, 1).
Sorry. There is no change to the mappings for the derived indexes. The user can use keyword searches to pull together added entry authors and titles.

• Create more phrase (scan) indexes, especially personal name and subject.
Users can now scan on personal names, corporate names, publishers, classification numbers, subjects, and others.
• Increase number of characters in first position in derived name searches (5, 3, 1 and 5, 5?).
Sorry. There is no change to the number of characters in the derived searches. It was not apparent that making this change would significantly improve retrieval.
• When a personal name scan in AF turns out to be a cross-reference to authorized form of name, creates ability to jump to the uniform titles under the authorized form, without having to retype the authorized form of name.
Sorry. We'll consider for future implementation.

Indexing—Additional limits

• Allow searching by more than one format at a time (sco & rec, sco & bks).
Although you can not do this with the slash qualifier (/sco), you can do this by indicating material type and use Boolean operators. For instance, "pn:churchill and mt: rec or mt: vis". Using "mt:sco and mt:rec" will retrieve records with the fixed field coded for one format which also have a 006 for the second format.
• Allow limits on scan searches, especially by format.
Sorry. We'll consider for future implementation.
• Allow limiting to ELvl "blank", to eliminate llcopycat records.
This can be done by using the "[search] and d:ly not ac=llcopycat". The d:ly limits to records entered by cooperative programs (LC and PCC cataloging) and the authentication code index (label: ac) looks at the 042, to exclude those with "llcopycat".
• Allow limits in keyword/Boolean searches, especially ELvl "blank".
You can use slash qualifiers if doing a keyword search, or choose multiple limiters if doing a guided search. Please see the answer above to enter the equivalent of ELvl "blank".
• Allow limiting by various qualifiers subsequent to the initial search result, to exclude records.
You can always request the system to retain your last search. Then, if a search retrieves too many records, you can just re-do the search changing or adding any parameters that you wish. We also include a search history of your last 10 searches, which can be repeated, or revised as necessary.
Display

- Sort all searches in the order: name, uniform title, title proper.
  We currently sort our results based on the kind of search entered. If you search by music publisher number, the first sort will be on that, and the secondary sort will be on main entry. For those searches which do result in a Main entry sort, we currently will sort on title proper, not uniform title. We will add this to the list to investigate. The Connexion client software will allow re-sorting based on various elements.

- Keep name and title together when both come from a 700 field.
  We'll need to investigate this request a bit more.

- Allow forward and backward movement in AF scan searches, rather than having to GOB to choose the next line, each time.
  When browsing the authority file, you can go forward and backwards from the extended display, but once you go down to the individual authority record you always have to move back up one level to go to the next. If this is a major stumbling block, please let us know, and we'll investigate alternative navigation options.

- Include the 040 subfield 3a and number of holdings in brief display (2-5 hits), to help choose the best record.
  We're getting close! We do indicate if the record was entered by Library of Congress or a member of PCC, and we do indicate the total number of holdings. We will consider showing the 040 3a for other libraries for future consideration.

- After any "scan into" search in AF, have the nearest match come up in the center of the screen, not the top; after view a record and then go back to the list, have the item viewed displayed in the middle, not the top of the screen; after choosing a line with multiple hits, have the first of the multiple hits displayed in the middle, not the top of the screen.
  Most scan navigation in the Authority file will take you to the middle of the screen, instead of the top. We will investigate the few places where it does not for future consideration.

Other

- Alter matching algorithm to reduce number of duplicates resulting from tape loads.
  As part of the migration, we have largely revamped (and, we hope, improved) matching algorithms for batchloading of record for all materials. In addition, we are in the early stages of redesigning and redeploying Duplicate Detection and Resolution (DDR) in the new database environment. It will likewise be greatly improved, allow for the transfer and retention of more unique bibliographic data, and apply to scores, sound recordings, visual materials, maps, and computer files, as well as books format records. We also hope it will deal correctly, when appropriate, across bibliographic formats, such as remote access electronic resource duplicates on the computer file format and on the books format. (The disposition of serials is yet to be determined.)

- Adjust algorithm of incoming authority records to check some fixed field codes.
  A lot of changes have been made in both OCLC systems, and in LC's system. Validation rules have improved, but there are still a number of older records with incorrect coding. If you encounter these records, and cannot fix them yourself, please contact either LC or OCLC to make the corrections.

- Perform some global changes: 1) change 4h Phonodisc to 4h sound recording; 2) eliminate 4h in 7xx fields; 3) in 300 field, replace one-character fractions with 3-character whole numbers and slash.
  Scans are run periodically to convert "4h Phonodisc" to "4h sound recording", and to remove 4h information from the 7XX fields. As for changing the representation of fractions using superscripts, this is more difficult to identify programmatically. As they are found manually, they are corrected.

- Clean up filing indicators in 240 and 245 (possibly by doing a scan title search on initial articles in a lot of languages).
  Quality control staff scan the database on a monthly basis for incorrect filing indicators. This should be much improved. In addition, a separate manual project was done to remove initial articles from the 4t portion of 700 fields.

- Add to online help which fields and subfields are indexed for a given command.
  Links are provided throughout the cataloging system to searching documentation. We will investigate to see where we can provide more information.

- Clarify use of punctuation (especially commas and parentheses) in ALL documentation, including notebook, reference cards, tutorials, and online help.
  This question dealt with the use of punctuation in building a search strategy. Commas are significant in derived searches, but can be eliminated in scans and
phrase searches. Parentheses are always significant. We will make sure user documentation clearly spells out what should be kept, what should be dropped, and what will normalize out when searching.

- **Make some enhancements to the SAVE file, as follows:**
  1) when you log off, the system should prompt you to re-save the record;
  2) allow keyword and simple Boolean searching of titles in the save file;
  3) change functionality of gOBACK command, so you go back to where you were in the list instead of back to the top of the list.

The Save file has been greatly improved. You can be prompted that you have active records when you log off. If you want the prompt, you can then go back and re-save as necessary. You can do keyword searching on the title (with AND, OR and NOT), set personalized statuses that are searchable, and search by the workflow status, the action status, and even the source of the saved record. Any time you select from a list, returning to the Search results will keep you at the same relative position in the list without returning to the start of the list.

Things you didn't even know you wanted, but that we've included anyway:

1. Standardized indexes for all OCLC interfaces. All the enhancements listed above are available not just in the cataloging interfaces, but also the Reference and Resource Sharing interfaces. You only have to learn one way to do searches.

2. Search by form of music composition. You can search either by the code (as recorded in the 047, Form of Musical Composition), or by the name of the music composition style. This information is included in the Music Composition index, with index label "mc". When searching by the code, enter it as a word search, for example, "mc:mz". When searching by the name, enter it as a phrase search, for example, "mc=mazurkas".

3. Search by specific material format. Users have always been able to limit their searches by using the format of the item, which basically looked only at the Type and BLvl of records. Indexing now can retrieve specific kinds of materials, or materials for specific age groups based on other values in the fixed field, the 007, and other fields.

You can search on either the three-character code or its text equivalent. Please note that the following list is not exhaustive. For a complete list, see OCLC Technical Bulletin 251: Connexion WorldCat Searching (http://www.oclc.org/support/documentation/worldcat/tb/251/). We are investigating ways to get these options presented on the search screen so you can just choose the appropriate material type.

### Material types across record types

<table>
<thead>
<tr>
<th>Code</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>elc</td>
<td>Electronic</td>
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<tr>
<td>web</td>
<td>Web access</td>
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<tr>
<td>cnp</td>
<td>Conference publication</td>
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<tr>
<td>deg</td>
<td>Thesis/dissertation</td>
</tr>
<tr>
<td>fic</td>
<td>Fiction</td>
</tr>
<tr>
<td>bio</td>
<td>Biography</td>
</tr>
<tr>
<td>lpt</td>
<td>Large print</td>
</tr>
<tr>
<td>brl</td>
<td>Braille</td>
</tr>
<tr>
<td>mss</td>
<td>Manuscript</td>
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<tr>
<td>(includes manuscript text, music, and maps)</td>
<td></td>
</tr>
<tr>
<td>mic</td>
<td>Microform</td>
</tr>
<tr>
<td>(includes the following subsets)</td>
<td></td>
</tr>
<tr>
<td>mfl</td>
<td>Microfilm</td>
</tr>
<tr>
<td>mfc</td>
<td>Microfiche</td>
</tr>
<tr>
<td>mcd</td>
<td>Micro-opaque</td>
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<tr>
<td>mmc</td>
<td>Master microform</td>
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<tr>
<td>jau</td>
<td>Juvenile (no specific ages)</td>
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<tr>
<td>juv</td>
<td>Juvenile (includes the following subsets)</td>
</tr>
<tr>
<td>pre</td>
<td>Preschool</td>
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<tr>
<td>pri</td>
<td>Primary school</td>
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<tr>
<td>ejh</td>
<td>Pre-adolescent</td>
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<tr>
<td>sbs</td>
<td>Adolescent</td>
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### Material types for Sound recordings

<table>
<thead>
<tr>
<th>Code</th>
<th>Text</th>
</tr>
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<tr>
<td>msr</td>
<td>Musical recording</td>
</tr>
<tr>
<td>nsr</td>
<td>Non-musical recording</td>
</tr>
<tr>
<td>(includes books-on-tape, speeches, etc.)</td>
<td></td>
</tr>
<tr>
<td>dvd</td>
<td>DVD (both audio and visual DVDs)</td>
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<tr>
<td>dva</td>
<td>DVD audio</td>
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<td>(these records are also included in the broader term DVD)</td>
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<td>cda</td>
<td>CD audio</td>
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<td>(these records are also included in the broader terms CD and CDs)</td>
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<td>lps</td>
<td>LP recording</td>
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<td>45s</td>
<td>45-rpm recordings</td>
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<tr>
<td>78s</td>
<td>78-rpm recordings</td>
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<tr>
<td>cas</td>
<td>Cassette recording</td>
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<tr>
<td>wir</td>
<td>Wire recording</td>
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<td>wxc</td>
<td>Wax cylinder</td>
</tr>
<tr>
<td>rtr</td>
<td>Reel-to-reel tape</td>
</tr>
<tr>
<td>rll</td>
<td>Roll</td>
</tr>
<tr>
<td>mp3</td>
<td>MP3</td>
</tr>
</tbody>
</table>
Material types for Musical scores

Code  Text
pmu  Published music
mnu  Manuscript music

Your suggestions are always welcome. Welcome to the improved world of WorldCat searching!

Reviews of the Annual MOUG Meeting
Vancouver, British Columbia, February 15-16, 2005

Plenary Session: FRBR and Its Implications for Public and Technical Services

Deb Bendig, OCLC
Report by Marcelyn D'Avi, University of Colorado, and Michael Duffy, Northern Illinois University

"What is FRBR . . . and Why Should I Care?"

Before discussing the implications of the Functional Requirements of Bibliographic Records (FRBR) initiative on public and technical services, Deb Bendig gave a presentation developed by Glenn Patton, director of WorldCat Quality Management at OCLC, on the nature and history of FRBR with the title, "What is FRBR . . . and Why Do I Care?" FRBR began in the work of a 1998 study group under the auspices of the International Federation of Library Associations and Institutions (IFLA). The study group looked at the functionality of bibliographic records in terms of the following questions:

- What information is of most value to users?
- How can that most valuable information be used more effectively?

Bendig stressed at the outset the importance of understanding FRBR as a conceptual model to help us think about current standards and practices. It's a tool that clarifies how catalogs should function. It is not a "standard"; not something to implement.

The FRBR model is comprised of user tasks and entities. The four user tasks—what they do when searching the catalog—are to "find," "identify," "select," and "obtain." (A fifth user task, "navigate," can either be regarded separately or as part of the task of finding.) The three sets of entities are "bibliographic entities," "responsible entities," and "subject entities." Bibliographic entities are, in increasing levels of specificity:

- the work, a distinct intellectual or artistic creation;
- the expression, a realization of a work;
- the manifestation, the physical embodiment of the expression;
- the item, a single example of a manifestation.

Bendig presented the "obligatory Edna Ferber" example. In this example, Edna Ferber's novel Show Boat is the work. It is related to other Show Boat works: the motion pictures directed by James Whale and George Sidney, and the musical by Kern and Hammerstein. Particular expressions of these works include translations of the novel and various scores and recordings of selections from the musical. Manifestations include particular publications or editions of each expression. These relationships may not always be apparent to the user. For instance, the 1929 (Warsaw) publication of Statek komediantow, T. Jakubowicz's Polish translation of Show Boat, is a manifestation of Ferber's work. An item is one copy of that publication.

Responsible entities include persons and corporate bodies. Subject entities include "concepts," "objects," "events," and "places," as well as all the bibliographic and responsible entities.

Another part of the FRBR report looks at the attributes for each entity and relationships between entities. Attributes are sets of characteristics serving as basis for formulating queries and interpreting responses. They can be either inherent or external. Relationships link entities to each other. For example, the same person might be the author of multiple works, in which case the single attribute (the author) forms a relationship between the works; or there might be many expressions of a work, creating a body of related expressions.

FRBR can be seen as both an extension and transformation of current and historical cataloging principles. Card catalogs had filing rules, filing titles, and cross references, and the objectives of past and current catalog systems, including Cutter's Objectives for the Catalog (1876), the Paris Principles (1961), and the IFLA Draft Statement of International Cataloguing Principles (2003, available at http://www.ddb.de/news/pdf/statement_draft.pdf), pertain to filing and collocating. FRBR, however, sees the catalog not as a sequence of bibliographic records (and thus essentially as a replica of the traditional card catalog), but rather as a data network in which the connections are largely created in response to the user's query.

The presentation ended with a summary of "what FRBR can do for you." A FRBR-influenced catalog will give us
a clearer understanding of why we do what we do. It will improve our ability to explain the value of cataloging. Online catalogs have more to gain in terms of access and responsiveness then they would lose by no longer displaying predetermined collocations;

- better navigation of the online catalog, and ad hoc collocations that specifically address user queries;
- clearer and more useful relationships between items and entities;
- more controlled author and title information.

The IFLA report on FRBR can be accessed online at http://www.ifla.org/VII/s13/frbr/frbr.htm.

FRBR: What It Will Mean for Technical Services

Catalogers will be engaged in building a catalog, not just creating records. There will be an increased emphasis on serving (by anticipating) the needs of users; FRBR thus forces an increased awareness of principle as the basis for rules. The potentially biggest difficulty may be identifying the work explicitly, and in identifying relationships between all kinds of entities to a degree not currently called for by the cataloging rules.

In order to identify more comprehensively the relationships between entities, uniform titles will play a greater role in cataloging that follows FRBR principles. Uniform Titles have not been consistently applied over time or to various kinds of materials. Chapter 25 on uniform titles will be revised in AACR3 to incorporate the concept of expression-level citation. Multiversions and format variation come into play here. Mapping MARC 21 through Linking & Entry fields, taxonomy of bib relationships, and mapping ISBD elements to FRBR have been proposed.

For functional analysis, catalogers will use MARC 21, Bibliographic Formats & Standards, LCRI, and AACR3. AACR3 is the first standard to be affected by FRBR, with Resource Description and Access (general editor, Tom Delsey) to be published in 2007. The concepts added in for FRBR will be incorporated into the rules.

Other cataloging considerations: Legacy data may be the easy part. When you have something new, how do you know at which level to catalog? How will you know for sure which other manifestations and/or expressions should be linked to it when you only have the piece in hand? At what level should each piece of information exist? AACR3 will spell out how to do this.

What can you do now? Uniform titles are your friend. Use them. Verify your headings in the authority file. Take an extra few seconds to be sure that coding in MARC records is correct. Ask your local systems leader about plans for FRBR.

FRBR: What it will mean for public services

Use of FRBR will give users more efficient access. In particular, users will be able to make use of the "find," "identify," and "select" tasks as outlined in Sections 6 and 7 of the FRBR report. OCLC is currently conducting research with FRBR to determine the applicability of an algorithm to convert catalogs using FRBR concepts. A description of this research work, including the algorithm, can be found at http://www.oclc.org/research/projects/frbr/

OCLC is currently experimenting with several FRBR-related projects. These include xISBN, a service that will list related ISBNS when an ISBN is supplied; FictionFinder, a service which groups fiction according to works and expressions; the "FRBRization of Humphrey Clinker," a study by Ed O'Neill that tested the feasibility of FRBR implementation, with conclusions; and a follow-up study applied to 1,000 works.

OCLC is testing ways of streamlining WorldCat to make its use more conducive to FRBR user tasks. This includes reducing the number of apparent duplicate records, increasing the ability to sort by expression, such as by language and uniform title, allowing the user to choose the desired level of specificity, and matching items with the works and expressions supplied by the user. OCLC is also testing the use of filters to reduce barriers to materials use, such as availability, language, and format.

Some experimentation has employed a superwork prototype, summarizing (and linking to) all derivations of a work on one record, with the first-order subdivision being by language. The prototype may well include the uniform title in order to indicate why particular results were retrieved.

OCLC has begun implementing Open WorldCat, which gives users access to WorldCat records in non-library settings through search engines such as Yahoo! and Google. To facilitate this service, OCLC has partnered with Yahoo! to develop a co-branded Yahoo! and WorldCat toolbar for use in Web browsers. The Research Libraries Group (RLG) has undertaken a related project aimed at helping undergraduates conduct bibliographic research called RedlightGreen. It is available at http://www.redlightgreen.com.

Implications of FRBR implementation go beyond the aspect of cataloging. Users may request a work/expression/manifestation, for instance, but ultimately the library provides and lends an item. Would requests
(e.g. via ILL) be made at the manifestation level, and when would this not yield satisfactory results? Also under consideration is a kind of "FRBR Lite"--in which differing editions of the same expression (or manifestation?) would not be treated separately.

Bendig showed an example of FRBR implementation in the OPAC of the Columbus Metropolitan Library, using a search for Peter Pan. At the top of the list of search results is a work record, listing various formats owned by the library. Bendig closed the presentation by quoting Jennifer Bowen's presentation at the Association for Library Collections & Technical Services (ALCTS) Preconference at the 2004 ALA Annual Meeting in Orlando: "Is FRBR really coming? It's already here."

**Understanding MARC Bibliographic Records**

_for Reference Librarians_

Stephen Luttmann, University of Northern Colorado

Reference librarians have to face the catalog from both of two sides. There's the patron side--what the patron sees--and here the reference librarian's role is to assist the patron in finding needed items, in the context of either one-on-one transactions or, more theoretically, bibliographic instruction. But there's also the cataloger's side: knowing how MARC records are coded, how they function, and how their data are interpreted, displayed, and made searchable by the local OPAC.

An example: If patrons expect that book-length works should be retrievable by means of a title search, then the reference librarian should be on the lookout for cases where this simply doesn't work. The libretto to the musical _Floyd Collins_, for instance, is published only in a volume with three other librettis. It thus runs afoot of the "rule of three" principle applied with regard to access points, and thus the OCLC record (#45951699) does not provide author/title added entries. In its original form, the OCLC record had only an unenhanced 505 contents note; the note has subsequently been enhanced in the OCLC database. Of course, savvy reference librarians would still be able to retrieve the record, even in its original form, by using a keyword search--but they would also be quick to ask their cataloging partners to either enhance the contents note, or provide added entries, in order to allow title access.

The choice, however--enhanced contents note or added entries?--has to be made with an awareness of how the local OPAC has been set up. Some libraries have set up their OPACs to index words in 1xx and 7xx fields as keywords; others have not--in the latter case, the keyword search "tchaikovsky and onegin" might retrieve far fewer desirable hits than in the former. Similarly, not every OPAC indexes 505 *t* entries as titles. The reference librarian aware of how the OPAC's "index rules" or "index tables" work would be in the advantageous position of either advocating for reindexing, or enhancing records to compensate for the insufficiencies of the present indexing--or at the very least using BI and handouts to train users not to conduct perfectly sensible but unprofitable searches.

Catalog records are full of (often single-letter) codes that are easily misentered, or which are inadvertently left unchanged when an old record (say, for an LP) is used as a template for a new one (say, a CD release of the same content). Again, different OPACs treat the data differently, using, for example, varying combinations of fixed-field and 007 field data in order to allow searching and limiting by material type. Here, too, the reference librarian's ability to diagnose errors allows for smoother communication with catalogers and a more timely resolution of problems.

Sometimes material-type considerations have definite ramifications in terms of patron access. Catalogers and reference librarians will disagree among themselves and each other as to whether to treat the booklet-plus-CD playalongs (e.g. the Jamey Aebersold series) as CDs with accompanying booklets, or booklets with accompanying CDs. Again, the way in which the local catalog interprets MARC data may determine whether the difference in treatment makes a difference in searchability to end-users, whose search strategies for such may include limiting to either score or recording (or, for that matter, to CD).

Above all, an increased awareness of how MARC records work leads to an increased appreciation of the complexity of the kind of work that catalogers do, and enhances the cooperation between reference librarians and catalogers in serving end-users.

**Understanding MARC Bibliographic Records**

_for Catalogers_

Sue Stancu, Indiana University

_Report by Beth Flood, Kent State University_

Sue began by explaining basic components of MARC authority records and continued by discussing many individual examples. In particular, she focused on situations in authority records which may not often be encountered and which librarians may tend to miss. The examples were part of an extensive packet that also included excerpts from relevant LCRIs and MCDs, information on authority record fixed fields and use of *w* in variable fields in OCLC, and examples of what cross-reference displays should look like in online catalogs.
Components of MARC Authority Records

- 008/Fixed Fields
- 670 Source Data Found
- Variable Data Fields
- 010 LC Authority Record Control Number
  - n = name heading
  - sh = subject heading
  - sj = subject heading for children
  - no = record contributed by an OCLC member library
  - nr = record contributed by an RLG member library
  - nb = record contributed by the British Library
- 005 Date and Time of Latest Transaction
  - yyyyymmddhhhhss.ff (fixed length)
  - This field has a fixed length, which includes 8 characters for date (yyyyymmdd) and 8 characters for time (hhhhss.ff). The last two characters (.ff) stand for the decimal fraction of a second. The decimal point should be included.

The authority record examples discussed during the presentation were chosen to highlight the following topics and situations.

667 Scope Notes

The purpose of the 667 field is to provide additional useful information, such as

- sources for thematic index numbers to be used in uniform titles

100 1 Beethoven, Ludwig van, 1770-1827
667 Thematic-index numbers for works without opus numbers are from Kinsky, G. Das Werk Beethovens, e.g. [Variations, piano, WoO 80, C minor]. If Kinsky and opus numbers are not available, use numbers from Hess, W. Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens, e.g. [Minuets, string quartet, H. 33, Ab major]

- directions for assigning the uniform title in the 100 field and directions for assigning related uniform titles

100 1 Beethoven, Ludwig van, 1770-1827. Fidelio (1814)
667 In the old cat. the u.t. [Fidelio] was used for all versions. The 1814 version is the present-day performance standard, but earlier versions are occasionally revived. Use [Fidelio (1805)] and [Fidelio (1806)] as appropriate. When the version being cataloged is not readily identifiable, assume that the hdg. for the 1814 version is appropriate

- directions on how to treat individual excerpts from a ballet in which movements are written by different composers

130 0 Mariés de la Tour Eiffel
667 Enter individual pieces under their respective composers. e.g. Poulenc, Francis, 1895-1963. (Baigneuses, Suite No.1)

- guidelines for assigning a uniform title for an arrangement by the composer versus uniform titles for arrangements by others

100 1 Strauss, Richard, 1864-1949. Rosenkavalier (Opera)
667 The Walzerfolgen concert arrangements by Strauss are entered as individual works. Enter arrangements by others under the subheading Rosenkavalier (Opera). Selections; arr. unless they are known to be arranged directly from the Walzerfolgen

- explanations for why a particular qualifier was needed

100 1 Strauss, Richard, 1864-1949. Rosenkavalier (Opera)
667 Qualifier added to differentiate from silent film score, considered to be a different work

- cautionary notes, which may include one of several standard phrases: Do not confuse with; Not the same as [ ]; Cannot identify with; Old catalog heading

100 1 Haas, Karl, 1900-1970
667 Do not confuse with the radio personality and writer on music appreciation: Hass, Karl

Undifferentiated and Previously Undifferentiated Name Authority Records

An undifferentiated name authority record may be signaled by the following elements: fixed field "Name" coded "b" (undifferentiated personal name); an initial 670 field which includes a descriptive term for the person and the title of another work, e.g. [Performer on Ariane]; and a 675 field for sources consulted where data was not found. Some undifferentiated authority records were entered prior to the use of name qualifiers, and are gradually being updated. Authority records for previously undifferentiated name
authors include the 667 note "Formerly on undifferentiated name record: [LC number]."

References Between Personal and Group Names

An excerpt from LCRI 26.2C "See Also References From Individuals to the Group" was included with the examples for personal and group name references. This rule interpretation explains that when a group name includes individual names, see also references are made from the individual names to the group name and vice versa, though current LC practice does not allow references from the group name to each individual name. Such references should not be deleted, however. The handout included examples of what the cross-reference display should look like in the online catalog.

110 2 Oscar Peterson Trio
500 1 Peterson, Oscar, 1925-

110 2 Oscar Peterson Big 4
500 1 Peterson, Oscar, 1925-

Peterson, Oscar, 1925-
Search also under:
Oscar Peterson Trio
Oscar Peterson Big 4

Use of ǂw

Subfield ǂw is used to encode information about relationships between headings (1xx fields) and tracings (4xx or 5xx fields). It may also indicate special display instructions. There are four positions possible in a ǂw, with a specified list of codes for each position. The codes, along with other information about ǂw, were included at the end of the handout.

The codes in ǂw control see and see also references. For example, a see also reference is coded ǂw b:

110 2 BBC Northern Symphony Orchestra
510 2 BBC Philharmonic Orchestra ǂw b

resulting in the online catalog display:

BBC Philharmonic Orchestra
Search also under the earlier heading
BBC Northern Symphony Orchestra

Other codes that may be encountered include

ǂw g = broader term
150 Spirituals (Songs)
550 African Americans ǂv Music ǂw g

ǂw nne = earlier established form of heading (see reference)
150 Spirituals (Songs)
450 Negro spirituals ǂw nne
ǂw nnaa = pre-AACR2 form of heading, reference not displayed
ǂw nmb = reference not displayed, field 664 used instead

(see the Linking References and Cataloger-Generated References section for examples of these two codes)

Provisional Records

A provisional record may be created if the cataloger is unsure about data contained in the record—for example, if the cataloger could not establish a name or title in the original language. Such a record may also include a 675 field (Source data not found) to indicate sources consulted in trying to establish the heading. Other signs that a record is provisional include fixed field "Auth status" coded "c" (provisional).

Reference Records

A reference record is used when ǂw coding is not sufficient to explain the use of the term as a reference. Elements that signal a reference record include: fixed field "Auth status" coded "n" (not an established heading); "Auth/ref" coded "b" or "c" (untraced/traced reference record); and "Name use", "Subj use", and "Ser use" coded "b" (not appropriate as a heading). A subject reference record may also contain a 260 field (Complex see reference-subject), which is used to explain the reference. In a 260 field, ǂs includes explanatory text and ǂa includes the heading referred to.

150 Folk songs, American
260 ǂi headings of the type ǂa Folk songs, English--[place], ǂj e.g. ǂa Folk songs, English--United States; Folk songs, English--New England

Conversely, a record for an authorized subject heading may include a 681 field (Subject example tracing note) which documents the use of the 1xx term as a reference in other authority records, allowing for updates in the reference record(s) should the 1xx term be changed.

150 Folk songs, English ǂz New England
681 ǂi Example under references from ǂa American folk songs; Folk songs, American

Linking References and Cataloger-Generated References

Linking references connect earlier headings (pre-1981/pre-AACR2) with later AACR2 forms. The earlier heading
will be in a 4xx field with ‡w coded "nnaa" (pre-AACR2 form of heading, reference not displayed). A heading in a 4xx field with ‡w coded "nnmb" (reference not displayed, 664 used instead) causes a separate cataloger-generated reference record to be created to better explain the see reference.

100 1 Satie, Erik, ‡d 1866-1925. ‡t Instrumental music. ‡k Selections
400 1 Satie, Erik, ‡d 1866-1925. ‡t Works. ‡m instrumental. ‡k Selections ‡w nnaa
400 1 Satie, Erik, ‡d 1866-1925. ‡t Complete ballets ‡w nnmb

The second 400 field results in the following reference record with a 664 field (Complex see reference--name) and fixed field "Auth/rel" coded "c" (traced reference record):

100 1 Satie, Erik, ‡d 1866-1925. ‡t Complete ballets
664  For collections beginning with this title search under ‡b Satie, Erik, 1866-1925. ‡t Instrumental music. Selections

A cataloger-generated see also reference is generated from ‡w coding "nnnc" (reference not displayed, field 663 used instead):

100 1 Chopin, Frédéric, ‡d 1810-1849. ‡t Instrumental music. ‡k Selections
500 1 Chopin, Frédéric, ‡d 1810-1849. ‡t Allegro de concert ‡w nnnc

The ‡w coding in the 500 field results in the following 663 field (Complex see also reference--name). Note that the 663 field is in a record for an established heading, rather than in a reference record. The record also has fixed field "Auth/rel" coded "a" (established heading record).

100 1 Chopin, Frédéric, ‡d 1810-1849. ‡t Allegro de concert
663  For collections beginning with this title search also under ‡b Chopin, Frédéric, 1810-1849. ‡t Instrumental music. Selections

Series Authority Records

Components of series authority records include

- 130 Heading—Uniform title
- 642 Series Numbering Example (only used when a numbered series is traced in bibliographic records)
- 643 Series Place and Publisher/Issuing Body
  ‡a Place
  ‡b Publisher/issuing body
- 644 Series Analysis Practice
  ‡a analyzed in full; ‡p analyzed in part; ‡n not analyzed
- 645 Series Tracing Practice
  ‡t traced as a series added entry; ‡n not traced as a series added entry
- 646 Series Classification Practice
  ‡v volumes classified separately; ‡m volumes classified as a collection; ‡i volumes classified with main or other series
- 050 Call Number
  Used for a series that is to be classified as a collection

Derived Searching in the Authority File

It was noted that derived searching in the authority file can retrieve legitimate children's subject headings which may not be legitimate in music records. For example, the derived search [kiro,bal.] includes the following results:

Kirov Ballet Academy [CHILDREN'S]
Kirov Ballet Company [CHILDREN'S]

The authority records for "Kirov Ballet Academy" and "Kirov Ballet Company" have fixed field "Subj" coded "b" (I.C. subject headings for children's literature) and I.C. authority record number prefix "sj" (subject headings for children), indicating the heading established in the record is a children's subject heading.

Another example shows a title search which results in a seemingly incorrect English-language uniform title for a work by Mussorgsky. The correct music uniform title for this work is in Russian. Using the derived search [muss,mod,one] retrieves the following in the expanded index for Mussorgsky:

Mussorgsky, Modest Petrovich, 1839-1881. Night on Bald Mountain [CHILDREN'S]
Mussorgsky, Modest Petrovich, 1839-1881. Noch na lysoi gore (1867)
Mussorgsky, Modest Petrovich. 1839-1881. Noch na lysoi gore (1880)

Ask MOUG (Public and Technical Services)
Deb Bendig and Jay Weitz, OCLC
Report by Mary Huismann, University of Minnesota

Deb Bendig and Jay Weitz of OCLC joined forces to tackle the questions at this year’s "Ask MOUG" session. Functional Requirements of Bibliographical Records (FRBR) seemed to be on everyone's mind, as virtually all of the questions involved FRBR.
Deb Bendig opened the session with a dilemma: How do we make form or collective uniform title (or name-title added entry) fields work for WorldCat users? For example, when one searches for "Woody Guthrie," selects "Woody Guthrie Songbook" from the search results, and then clicks on "Other editions of item," why is the result a list of such seemingly unrelated materials as "Dust Bowl Ballads" and "Nursery Days"? The answer lies in the use of "Selections" in the uniform title! So, is the use of "Selections" in the uniform title really the problem? Perhaps by itself it is, but in conjunction with other elements in the bibliographic record it can be quite useful.

Drawing relationships in popular music poses another problem: what the cataloger thinks the user wants versus what the user really wants. Is the user likely to know the composer of "My Funny Valentine," or notable performers of the song? It is the "authorship" versus "repertories" debate. Cataloging rules favor classical music, and these rules are not always applicable to popular music.

A frequent question is how FRBR will translate into a usable user interface. In an integrated library system, much depends on the system capabilities. Systems are currently dependent on keyword searching, which is too limiting in most cases to draw FRBR relationships. Also, information must be in the catalog record in the first place to be of use. In music cataloging rules, for example, compositions with distinctive titles are generally not given uniform titles.

What the user sees in the search result is important. A search of "Bach" and "organ music" can generate several screens of search results. There needs to be enough information displayed in the initial search result to save the user from the need to delve through multitudes of screens. This begs the question of exactly what initial identifying information is shown and in what order. Users are often puzzled by search results. A possible solution to these "unanticipated" search results would be to highlight the search term in the search result.

Public catalog design needs to take into account groups of users with diverse needs. One of the MOUG members suggested that a possible approach to this situation would be a user interface that asks additional questions of the user, as in the "Ask Jeeves" service. Initial questioning could determine the type of patron ("Are you a student or faculty?"), progressing to more limiting questions such as "Do you want scores or recordings?" and finally to questions like "Do you want this song on an album with other songs?" and so forth. Data would be recombined from records, and the user might never see the actual bibliographic record. Search results could also be grouped by subject as in the "Northern Lights" search engine, e.g., "300 results in music, 200 results in civil engineering."

A subset of the WorldCat database has been made for e-books, and a genealogy interface to all of WorldCat is being considered. A similar subset could be devised for music, however, it would be difficult to determine exactly which formats or materials to include. Music's "tentacles" reach far! Perhaps taking the search interface approach would work better.

Many comments on the FRBR display have revolved around primary relationships--so will secondary relationships be displayed as well? These secondary relationships would be quite important for music, but are often haphazardly drawn. A prototype FRBR display can be seen in the Open WorldCat project (click on "Other editions..."). Usability testing and public comment will take place before making the FRBR display public. Along the way, changes will be made when necessary.

Minutes of the 2005 MOUG Business Meeting
Vancouver, British Columbia, February 16, 2005

1. Adoption of agenda

The agenda was adopted unanimously without change.

2. Approval of 2004 Arlington meeting minutes

Bushnell moved to approve; Harden seconded; approved unanimously.

3. Board reports

a. Chair (Mark Scharff)

Committee appointments: Mary Huismann has been named OLAC Liaison. Jean Harden chaired the Nominating Committee; the other committee members were Alice LaSota and Ruthann McTyre.

Candidates for Vice-Chair/Chair-Elect in last fall's elections: Neil Hughes and Rebecca Littman; 71 votes were cast. Hughes was elected. Candidates for Treasurer in last fall's elections: DJ Hoek and Holling Smith-Borne; 69 valid votes were cast, with one blank and one double vote. Smith-Borne was elected. Scharff admonished the membership to follow the voting rules: Five ballots were rendered invalid by the absence of the voter's name on the mailing envelope; three more were rendered invalid because the voters were not current on their membership dues. One of the officer elections was determined by a narrow enough margin that the result could have turned out differently if all votes had been properly cast.
Scharff thanked the Nominating Committee for the fine selection of candidates and for its good work.

b. **Past Chair (Ruthann McTyre)**

Scharff thanked McTyre for her services to MOUG as Past Chair; McTyre had to attend the MLA Board Meeting and thus delivered no report in person. Scharff also mentioned that Neil Hughes would be publicizing the MOUG Shop and querying the membership with regard to possible new products it could offer.

c. **Secretary/Newsletter Editor (Stephen Luttmann)**

Newsletter 86 (June 2004): 40 pages; 525 printed; of which 469 mailed at the presorted rate, 3 hand-delivered, and 9 mailed to foreign destinations. Total of 481 distributed, at a total cost of $910.44.

Newsletter 87-77 (September-December 2004): 26 pages, including 2-page registration form as insert; 525 printed; of which 443 mailed domestically, 10 internationally, and 3 delivered by hand. Total of 456 distributed; total cost (including annual presorted mail permit): $902.20. Membership/subscription list had been culled between nos. 86 and 87-88, but ca. 30 copies of 87-88 were sent to recent delinquents (i.e. memberships lapsing as of 2004), in the hope that this might encourage renewals/conference attendance.

In response to requests that the index to MOUG Newsletters be updated, the Board has decided to post keyword-searchable .pdf files of old newsletters on the MOUG Web site. Details to follow.

d. **Treasurer (Ruth Inman)**

As of the beginning of the year, MOUG had $14,742.83 in savings and $16,279.74 in checking. There are 200 personal memberships and 256 institutional subscribers. Seventy percent of members are current in paying dues; 74% of institutional subscribers are paid up—figures little changed from the previous year.

Inman thanked the membership for the opportunity to serve as treasurer, and remarked that with her departure and that of Ruthann McTyre, the Board had now become "ruthless."

e. **Continuing Education Coordinator (Candice Feldt)**

There were 72 attendees at this year's conference, considerably more than initially anticipated, and an increase over the previous year's figures.

Feldt called for new members for the Program Committee, and asked the membership to fill out meeting evaluation forms and recycle conference badge holders.

4. **Other reports**

a. **Reference Services Committee (Robert Acker)**

Some of the Committee's WorldCat recommendations were implemented by OCLC in its updates of April 2004. A revised set of recommendations, along with recommendations for RILM enhancements, will be submitted to the membership for consideration in the next few months. Acker also issued a call for new members.

b. **NACO-Music Project (NMP) Advisory Committee (Ralph Papakhian for Nancy Lorimer)**

Advisory Committee members: Nancy Lorimer, chair and RLIN representative; Paul Cauthen, OCLC representative; Mark Scharff, MOUG representative; Ralph Papakhian, NMP coordinator. New NACO members: Kevin Medows (Northwestern U.), Beth Flood (Kent State U.), Morris Levy (Houghton Library, Harvard). Achieving independent status: Kay Burnett (Smith College), Alan Ringwood (U. of Texas, Austin), Nancy Lorimer (Stanford U.), and Jim Alberts (Cornell U.).

Papakhian gave an overview of NACO productivity statistics, noting that NACO is the most productive of the funnel projects.

c. **MOUG Webkeeper Report (Rebecca Littman)**

Web updates are in the works; Littman issued a call for updates from committees and other interested parties.

d. **Best of MOUG Update (Margaret Kaus)**

Kaus is working with LC and OCLC on ways to update the contents in a systematic/automatic manner. This had been possible in LC MUMS, but whether it is possible in the newer LC software or, for that matter, OCLC Connexion, remains to be determined.

She conducted an informal poll on the spot as to how many attendees would purchase a paper copy of the next *Best of MOUG*; ca. half of the attendees responded that they would.

e. **OLAC Liaison Report (Mary Huismann)**

Current officers are Robert Freeborn (president), Rebecca Lucas (vice-president/president-elect), Amy K. Weiss (secretary), Bobby Bothmann (treasurer), Cathy Gerhart (past president), Lisa Bodenheimer (CAPC committee
OLAC's biennial conference was held 1-3 October 2004 in Montréal; its theme was "Expanding Access: Connecting the Global Community to a Multitude of Formats"; keynote speakers were Allyson Carlyle and Guy Teasdale. The next conference will be in Tempe, AZ, 2006; Tim Diehl (Arizona State U.) is conference chair.

OLAC was granted a representative position to CC:DA; this person will also be an ex officio member of CAPC.

Recent OLAC/CAPC initiatives: proposals regarding hierarchical geographic names and the ambiguities of pictorial representation in graphic materials; revision of Source of Title Note for Internet Resources; OLAC/CAPC Task Force on FAQ/Best Practices.

5. OCLC (Jay Weitz)

Weitz's "News from OCLC" was provided in all attendee packets. Highlights included:

- Migration dates; most notably, the retirement of Passport on May 1 and CatME on July 1.
- Connexion Client 1.20 available, with 1.40 to be released in June.

6. Old Business

None.

7. MOUG Distinguished Service Award presentation

The is the fourth year of the MOUG Distinguished Service Award. Two awardees were chosen: Ralph Papakhian and Sue Stancu of Indiana University.

The award consists of a presentation letter from the Chair, a plaque, complimentary registration at the year's conference and a lifetime honorary MOUG membership.

The text of the Ralph Papakhian's award letter is as follows:

"It is my privilege to present to you, with the approval of the MOUG Executive Committee and on behalf of the membership, this Distinguished Service Award. Your involvement with MOUG goes back to its infancy, first documented in the mimeographed issue 3 of the MOUG Newsletter (January 1979), when Olga Buth announced your appointment as Vice-Chair with this present, if understated, introduction: "Ralph is an excellent candidate for this position. He is the music cataloger at Indiana University and is presently using the OCLC data base for cataloging. Undoubtedly he will bring valuable experience to this position." By the next issue, you were a co-editor of the Newsletter. A listing of your subsequent accomplishments in MOUG would be lengthy, but some highlights have been your work on committees, becoming the NACO Music Project Coordinator in 1987 and moving the project forward from its tentative beginnings to be the largest funnel project in the PCC, and service as MOUG Chair from 1994-1996. We recognize your contributions in other quarters, too--service as Executive Secretary of the Music Library Association Board from 1988-1992; receipt of an MLA Special Achievement Award in 1992 for your role in creating and shepherding the MLA-L electronic discussion list, a tool that has had a profound impact on that association; creator of the MLA Clearinghouse; and recipient of the Richard S. Hill publishing award in 2002. You've carried the torch for music cataloging into the generalist world through active participation in discussions on the AUTOCAT electronic discussion list.

40 Music OCLC Users Group Newsletter no. 89
"Even with that impressive list of achievements, perhaps your crowning contribution to our organization has been your work in educating and inspiring music catalogers, much of it in tandem with fellow honoree Sue Stancu. As a faculty member in the Music Librarianship program in the Indiana University School of Library and Information Science, your work with the Title II-C retrospective conversion project, and position as co-coordinator and instructor in the summer Music Cataloging Workshop since 1996, you've had a hand in sending forth dozens, perhaps hundreds, of people into the profession. They have been conditioned to approach work with rigor, curiosity, and creativity; among them are many recognized leaders in music librarianship and in the larger library world. To echo words from the nomination letter, "Those persons have come to know that what they do, and how they do it, matters, whatever signals to the contrary may appear. Ralph strives to preserve the best aspects of cataloging while adapting to new rules, new needs, and new technologies." They also know that they have a friend and mentor for their career.

For all you've done and for what we know is yet to come, we honor you this day. Thanks, Ralph."

The text of Sue Stancu's award letter is as follows:

"It is my privilege to present to you, with the approval of the MOUG Executive Committee and on behalf of the membership, this Distinguished Service Award. Your involvement with MOUG goes back to its infancy, first documented in the mimeographed, 5-page issue 4 of the MOUG Newsletter (September 1979), where your name appears as co-editor of the Newsletter with Ralph Papakhian. In issue 11 or 12, the Newsletter logo, a roughly-drawn terminal emitting the theme from the Haydn "Surprise Symphony," gave way to a sleeker rendering putting forth the far-more-esoteric "Canon in augmentationem in contrario motu" from Bach's "Kunst der Fuge." You became sole editor (and MOUG Secretary) in issue 14, and kept the title until the 30-page issue 28. In subsequent years, you have remained active in MOUG through serving on committees and task forces and making presentations, the latest at this very meeting. You were one of the earliest independent contributors in the NACO Music Project, and continue to serve as a reviewer for new participants. You have also been active in the Music Library Association, with service on several BCC subcommittees and the Nominating Committee, and in the MLA Midwest Chapter, serving as Secretary-Treasurer from 1991-1993. You have numerous service activities within the Indiana University Libraries and the School of Music to your credit as well.

"These achievements are worthy of our gratitude and praise; they merit this award for their immense contribution toward the work of educating and inspiring music catalogers. Much of that has been in tandem with your fellow honoree, Ralph Papakhian. As a faculty member in the Music Librarianship program in the Indiana University School of Library and Information Science, your work with the Title II-C retrospective conversion project, and position as co-coordinator and instructor in the summer Music Cataloging Workshop since 1996, you've shaped the development of dozens, perhaps hundreds, of people entering music librarianship, among them leaders in our profession and in the larger library world. They've benefited from your penchant for critical thinking (and your expectation of it from themselves), your attention to detail, and your perseverance in the face of challenges. To echo words from the nomination letter, "Those persons have come to know that what they do, and how they do it, matters, whatever signals to the contrary may appear. Sue strives to preserve the best aspects of cataloging while adapting to new rules, new needs, and new technologies." They also know that they have a friend and mentor for their career.

"For all you've done and for what we know is yet to come, we honor you this day. Thanks, Sue."

8. New Business

None.

The meeting was adjourned at 11:55 a.m.

Respectfully submitted,
Stephen Luttmann
MOUG Secretary/Newsletter Editor
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