



MUSIC OCLC USERS GROUP

<http://www.musicoclcusers.org/>

## NEWSLETTER

ISSN 0161-1704

September 2007

No. 96

### From the Chair

Neil R. Hughes, University of Georgia

In Newport, RI, next February 20<sup>th</sup> (Wednesday of the MOUG/MLA meeting week), the Music Library Association's (MLA's) Education Committee is sponsoring a pre-conference to launch a medium-to-long term educational outreach initiative. It is designed to take the knowledge of expert music catalogers (a group including many of you) and target library school students, support staff, new music librarians, or music librarians with new responsibilities in their position who need training. At the gracious invitation of the MLA Education Committee, and because we concur that it is very important, the MOUG Board is committing MOUG resources to MLA's plan.

The pre-conference itself will have two components:

1) a model music cataloging workshop in the morning by expert presenters and involving actual trainees, and 2) a train-the-trainers portion in the afternoon, designed to explain the initiative, and to allow participants to learn more about teaching methods while also critiquing the morning's model training workshop. Target attendees for the morning component include potential instructors (again, that could be you), as well as those who will benefit from the workshop because they need basic training. Probably several of the latter will be individuals from Rhode Island and nearby environs who are not already MOUG or MLA members, so we also have a recruitment opportunity.

First things first. There *will* be a full MOUG meeting in Newport, following the recent, familiar, late Tuesday through noon on Wednesday format. Thanks to some strategic planning by the Program Committee, registration fees will be lower than those

you paid this year in Pittsburgh, without adding to MOUG's operating budget deficit. Nevertheless, in spite of the full MOUG meeting session, I strongly urge as many of you who might be interested in doing some outreach and training to get involved and to attend the whole MLA pre-conference, if at all possible.

Yes: I'm actually encouraging those of you catalogers who have real passion for your work to miss close to half the MOUG meeting, because it's in MOUG's best interests that you do so (in the Board's judgment). In light of certain alarming trends at LC and elsewhere, it seems that it is time to start putting our money where our mouths are, and make ourselves more than just an organization in which those of us who already "know" get together once a year to chat, catch up on a few new trends and products, and reaffirm that which we know. It is also time to do, so that others may know. This is not *noblesse oblige*; this is tactical maneuvering with an eye to thriving and growing. (Not to mere survival, which I don't believe is a serious issue, hysterical polemics in the library press notwithstanding.)

Lofty talk of doing is all well and good, but isn't it impractical? If all goes as planned, it is intended that those who end up being instructors (the logistics of *(continued on p. 4)*)

### IN THIS ISSUE

From the Vice-Chair/Chair-Elect .....	p.4
From the Continuing Education Coordinator .....	p.5
WorldCat Enhancement Recommendations .....	p.5
Library of Congress Plans for Genre/Form Headings, by Beth Flood .....	p.14
News from OCLC.....	p.15
Q & A by Jay Weitz .....	p.21

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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: Kerri Scannell, Lucille C. Little Fine Arts Library, University of Kentucky, Lexington, KY 40509-0224.

Communications concerning the contents of the *Newsletter* and materials for publication should be addressed to the Editor. Articles should be submitted electronically in Word. Articles should be consistent in length and style with other items published in the *Newsletter*. Permission is granted to copy and disseminate information contained herein, provided the source is acknowledged. Correspondence on subscription or membership (including change of address) should be forwarded to Deborah Morris, MOUG Treasurer, Technical Services Librarian, Performing Arts Library, Roosevelt University, 430 S. Michigan Ave, Chicago, IL 60605 (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's FEIN is 31-0951917

**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.

*For Music Scholars, Teachers,  
Performers, Librarians—*

# Notes

Quarterly Journal of the Music Library Association



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(continued from p. 1)

which will be handled by MLA's regional chapters) will recover out-of-pocket costs, and possibly even earn modest income in the form of fees-for-service each time you present a session, which is the kind of thing that really looks good on a résumé. Promotional materials will be provided by MLA and MOUG. There is already some infrastructure in place—one reason that the MOUG Board backs the plan. We hope also to open a new era in cooperation between MOUG and MLA through this venture.

For those who register only for Tuesday's MOUG meeting sessions because you plan to attend the entire MLA pre-conference, a reduced registration fee will be available for the MOUG meeting. Should you prefer only to attend the afternoon train-the-trainers portion of the MLA pre-conference, I have it on good authority that you will be granted a significantly reduced pre-conference registration fee, which has already been approved by MLA's Board of Directors. Either way, your total costs will be significantly less than they would be compared to past MOUG-conflicts-with-MLA-workshop situations, where you had to register for both and just write off the part you missed of one or the other.

I apologize that this has been a one-topic column, but please think about it seriously, if you are an experienced cataloger who wonders whether anybody else will be doing what you do and doing it half as well in another ten years. If you have questions about the MLA pre-conference, please contact Joseph Hafner (joseph.hafner@mcgill.ca) or Don Widmer (dwidmer@vandercook.edu). For those of you who just want a plain ol' MOUG meeting, well ... I really can't help you there, because this year's is going to be wonderful, and I concede that we all have some tough, albeit pleasant choices facing us. ("Shall I have the Hennessy Ellipse cognac, or the Glen Garioch 1958 scotch? The chocolate bombe, or the Ganache de Madagascar?") See Continuing Education Coordinator Bruce Evans' column elsewhere in this issue for more information. This year, breakfast will be provided on Wednesday morning to all MOUG attendees, and it will be more-than-just-continental (but no chocolate bombe). Until then, good work and good health to all.

#### **CORRECTION**

In the June 2007 issue no. 95 of the Newsletter the URL was incorrectly printed for the News from LC report (p. 12). The correct URL is <http://www.loc.gov/catdir/cps/mla2007.pdf>

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#### **From the Vice-Chair/Chair-Elect Web Redesign: Call for Task Force Volunteers and Input**

**Tracey Rudnick, University of Connecticut**

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You may know from past newsletters that MOUG's Executive Board and MOUG's WebKeeper, Nancy Sack, have been investigating low-cost commercial web-hosting services. In July 2007, the Board voted to move the MOUG web site from its current home at Indiana University (IU) to a commercial web-hosting service called BlueHost. By the time you read this newsletter, the transfer will likely have occurred. The MOUG web site's URL will remain unchanged: <http://www.musicoclcusers.org/>.

With this new web-hosting service, we will have much greater functionality than in the past. It is time to start thinking about a facelift, or even an overhaul, to improve the site's appearance and navigation. (For you web authors out there, the site's design will take advantage of today's developer tools, including cascading style sheets (CSS), server-side includes (SSI), and PHP scripts.)

With the Board's blessing, Nancy will begin the redesign. It will be an iterative process, with a task force and/or other MOUG members making suggestions, followed by the creation of one or more mock-ups, followed by more comments and mock-ups until some reasonable design has been reached.

Nancy will need your help! She is very interested in working with a task force (two to five people) who will help brainstorm ideas, look at other sites, and solicit/give feedback. Please contact Nancy by **October 15, 2007** at [sack@hawaii.edu](mailto:sack@hawaii.edu) if you are interested in volunteering.

Likewise, if you have an idea or two (e.g., new content or links you would like to see in the site, problems to be resolved), please feel free to contact Nancy by email. There will be additional opportunities to comment at the annual MOUG meeting. MOUG's web site serves its members, so your input is critical. The MOUG Board and Nancy Sack thank you in advance for your involvement.

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**From the Continuing Education Coordinator  
Bruce Evans, Baylor University**

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Though the program for Newport in 2008 has not been finalized at this writing, many of the major topics that we will cover are starting to come into clearer focus. So much of the buzz concerning where our profession is headed centers around making the whole online searching process for the user more effective and intuitive, and this topic has been the primary focus of the Program Committee. For example, there is a great push toward users being able to manipulate the way bibliographic data is presented, to having bibliographic records enriched with vendor-supplied data, to having ILSs and OCLC interoperate more seamlessly, and to make searching between OCLC and the local OPAC smoother as well. We hope to cover how OCLC is involved in these issues (an example being the development of WorldCat Local), and their relevance to those of us in the music library community.

In developing the Newport program, the Program Committee and the Board are trying to emphasize overarching, "hot" topics that are of equal weight and concern to both public and technical services music librarians. However the final program turns out, we will do our very best to make sure there is something to entice each of you to Newport.

**NOTICE OF DUES INCREASE:**

The rates below are effective starting in the 2008 fiscal year. The new rate applies to current members who renew in or after November 2007. It also applies to individuals or institutions joining for the first time after August 2007 or rejoining after a membership lapse of a year or more; new and reinstated members will be credited with membership for the upcoming fiscal year. Current members who send late renewals for the 2007 fiscal year, and new or re-instated lapsed members who join before September 2007, may pay the old 2007 rate.

Personal membership is \$20.00 (North America); institutional membership is \$25.00 (North America); international membership (outside of North America) is US\$35.00.

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**WorldCat Enhancement Recommendations for Music: July 2004; updated 2005, 2006, and August 2007**

**MOUG Reference Services Committee**

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**I. Background: Past Reports and Enhancement Requests**

MOUG's WorldCat evaluations go back to 1991 with Robert Acker's review of the EPIC service. Evaluations and enhancement recommendations of FirstSearch's WorldCat began with the February 1998 MOUG panel discussion, "A Comparison of FirstSearch WorldCat Functionality with MLA's Automation Requirements for Music Information," which resulted in the February 1998 "Final Report of the FirstSearch WorldCat Review Task Force." Recommendations were approved by the MOUG Board and presented to OCLC in 1998. Martin Jenkins presented his report, "Evaluation of WorldCat Functionality in the New FirstSearch Interface" at MOUG's 2001 meeting. Cheryl Taranto gave a "WorldCat Update" at the MOUG 2002 meeting. This report was prepared by MOUG's Reference Services committee in July 2004 (Tracey Rudnick, principal author, with contributions by Robert Acker, D. J. Hoek, Cheryl Taranto, and other committee members), presented to the MOUG Board in spring 2005, then updated in September 2005 and again in spring 2007. It draws selectively from previous reports and recommendations, and makes new observations. Deb Bendig (former Product Manager, WorldCat in FirstSearch, OCLC) and Dawn Hendricks (OCLC Reference and Resource Sharing) provided comments regarding this document in 2005 and 2006. Mela Kircher (WorldCat Content Services, OCLC) provided additional comments in 2007.

WorldCat users and MOUG members are encouraged to propose new items or send corrections/updates. It is hoped that many of the points below will be implemented as part of WorldCat's "FRBRization" (Functional Requirements for Bibliographic Records).

**II. Improvements Made by OCLC**

MOUG's Reference Services Committee is pleased to report that music searchers have been well-served by several recent enhancements to WorldCat. It is now possible to limit to specific formats (e.g., compact discs rather than just sound recordings). In April 2004, OCLC updated its indexes: title keyword searches now include 240, 7xx, and all subfields; the keyword index now includes the title and author keywords, and other important fields. This removes some of the most serious criticisms, that of indexing, from our enhancement suggestions. See documentation at

[http://www.oclc.org/support/documentation/firstsearch/z3950/z3950\\_databases/specs/worldcat.htm](http://www.oclc.org/support/documentation/firstsearch/z3950/z3950_databases/specs/worldcat.htm).

The hyphenation problem, particularly of authors (e.g., Mendelssohn-Bartholdy), has been fixed. Subfield 4 is now helpfully spelled out in the bibliographic displays. Search terms are now highlighted in the bibliographic displays, and names have been “de-duped” in the summaries.

In 2007, added entries became much easier to read with the addition of line breaks. Uniform titles (240 only) have been moved to the top of the record, just under the title field, and now sport a “uniform title” label. The “a” stopword can be overridden by using double quotes (e.g., “a major.”) The committee extends its thanks to OCLC.

### III. Recommendations for Improvement

*In priority order. Updates of items fixed appear at the end of problem descriptions.*

Note: The bulk of this document was written in July 2004. Very few changes have been made to the original recommendations; the main changes are the updates at the end of each recommendation. Consequently, the examples are snapshots of the database from 2004, and these may look a bit different in 2007. For example, in the first item, OCLC #32983675, the title has changed and the author display now has line breaks (this was one of MOUG’s recommendations. It is the nature of electronic sources to constantly change; to quote Heraclitus, no man ever steps in the same river twice. (Thanks to Bob Acker for the quote.)

#### 1. Display of bibliographic record fields: reunite the 245 field (title and responsibility).

**Problem:** The 245 subfields are split up and appear in different places in both the summary and long displays. Seemingly scrambled fields make it difficult for users to identify the musical works and composers (many users have trouble identifying the works at all). Adherence to AACR2r display order (or at least MARC order) would eliminate most of these problems. This is what many users see in their own catalogs. If AACR2r order is not possible, several enhancements could at least help users decipher records.

**Examples:** In WorldCat, the main author (100) appears *after* the 245|a (the transcribed title) in a mish-mash of other added entries, and the 245 field breaks at the statement of responsibility

(245|c). If there is unique information in |c, it now displays in a field at the bottom labeled “responsibility.” Here is a typical confusing record:

OCLC 32983675

**Title:** Trio for piano, clarinet and cello in A minor, op. 114

**Author(s):** Brahms, Johannes, 1833-1897. ; Beethoven, Ludwig van.; 1770-1827. ; Trios.; piano, clarinet, violoncello.; op. 11.; Bb major.; Mozart, Wolfgang Amadeus.; 1756-1791. ; Trios.; piano, clarinet, viola.; K. 498.; Eb major;; arr.; Ax, Emanuel. ; (Performer - prf); Stoltzman, Richard. ; (Performer - prf); Ma, Yo-Yo.; 1955- ; (Performer - prf)

**Other Titles:** Trios, piano, clarinet, violoncello, op. 114, A minor; Trios for piano, clarinet & cello

**Responsibility:** Johannes Brahms. Trio for piano, clarinet and cello in B- flat Major, op. 11 / Ludwig van Beethoven. Trio for piano, clarinet and viola (cello) “Kegelstatt” in E-flat Major, K. 498 / Wolfgang Amadeus Mozart.

The title above does not give a hint that there are more titles on this CD (but a full Title/Statement of Responsibility would). The Author(s) are impenetrable. Did Brahms and Beethoven compose the op. 11 trio together? In the Author(s) field does Mozart go with the work listed before or after his name? Is the K. 498 trio arranged by Emanuel Ax? (The answer is no.) The “Other Titles” field gives no indication of which work goes with which composer. In the Responsibility field (located way at the bottom of the record where users are least likely to look), it appears as if Brahms wrote the op. 11 trio (he did not). It is all too confusing for users. Even librarians have difficulty unwinding the information! (At least this record has a 505 contents field to help clarify content. Many records do not, e.g., #23233493.)

In the next example, the split 245 (title and responsibility) is clear enough, but these two descriptive elements should be closer to one another. While the Responsibility field may seem to repeat other author fields (“stuttering”), it has critical details that describe the item and should be placed next to the main title statement for full

context. It should not be buried below subject headings with seemingly miscellaneous data.

OCLC: 11981110

**Title:** Klaviersonaten /

*and near the bottom of the record . . .*

**Responsibility:** Beethoven ; nach Autographen und Erstdrucken revidiert und mit Fingersätzen versehen von Heinrich Schenker = Piano sonatas / Beethoven ; edited from the autographs and first editions by Heinrich Schenken ; fingering by Heinrich Schenker.

The committee recognizes that the MARC record provides many challenges (and we struggle with this in our own catalogs), but leaving the 245 statement in one field (or at least in adjacent Title and Responsibility fields) clarifies some of those relationships:

*Ideal:*

**Title [& Responsibility]:** Balladen op. 10 / Johannes Brahms. Klaviersonate a-moll D. 537 (op. 164) / Franz Schubert [sound recording]

*Alternative adjacent fields (this still is unclear to users):*

**Title:** Balladen op. 10 /

**Responsibility:** Johannes Brahms. Klaviersonate a-moll D. 537 (op. 164) / Franz Schubert [sound recording]

**Recommendation:** list 245c information with title information in one field or immediately adjacent, rather than as a separate field toward the bottom of the record so that users have a complete, instant picture of what the item contains. Also see Recommendations #2 (on added entries) and #3 (on uniform titles) to help clarify the record.

**2004 Update:** At the 2004 MOUG Public Services AskMOUG session, OCLC representative Deb Bendig asked attendees about the possibility of implementing AACR2r order in just the score and sound recording formats. Neither the MOUG Reference Services Committee nor the AskMOUG attendees favored this solution since users are likely be confused by inconsistencies between various records, especially since a single search can bring up

scores, recordings, books (e.g., libretti), and videorecordings (e.g., operas).

**9/7/2005 Update:** Bendig/Hendricks indicated that OCLC needed to look at some more examples and get a sense of how this is appearing in other places. There was still some talk at OCLC of perhaps having a “music view” or “realm,” but the challenge is in knowing what to pull in (for example, including scores/recordings but excluding books would exclude libretti or pedagogical materials). Could limit scope by LC class or some other criteria (they did this in the CD 450 library). Need further discussion in MOUG for ideas.

**2/26/2006 Update:** Bendig indicated that OCLC would put the 245 |c into the grey summary bar so that there is a complete 245 field (even for sound recordings, with their lengthy |c’s). Reason not done: wanted linkable forms from names. The grey field is “read only.” If they cannot use the \$c, they will populate it with 700s. Paperwork was started before this meeting.

**2/11/2007 Update:** not done. While single, unlinked 700s appear in the summary, title information from |b and |c does not. In short, WorldCat still does not offer a united 245 anywhere in the record. The MOUG Reference Services Committee suggested to Mela Kircher that if this cannot be done in the grey summary box, then do it in the full record. The resulting redundancy does not hurt users, but separating this information does.

## 2. **Make added entries easier to read by adding line breaks.**

Added entries are run together in one field just under the title, with poor punctuation. It is hard to read and make sense of for both novice and experienced users. Many users cannot determine which author goes with which title, and they are baffled by all the extra marks. The added punctuation obscures the punctuation provided in the original record, making it difficult for even expert users to properly read the titles. (Removing all that extra punctuation is also annoying when assembling bibliographies.)

**Recommendation:** List each added entry field (with all its name and title subfields) on its own line, as most online catalogs do. Use only the punctuation provided in the original cataloging (this will help provide cleaner displays). The

increased clarity will by far compensate for the extra vertical scrolling. For implementation examples, see “full record” displays in Endeavor’s Voyager catalog (e.g., the University of Connecticut at <http://homerweb.lib.uconn.edu>). (Ideally, name/title added entries would also be clickable and run a new name/uniform-title headings search, but that is a separate issue; see Recommendation #5 below for comments about name/title searches.)

Example of current display:

OCLC: 24020832

**Author(s):** Bourgeois, John R. ; (Conductor - cnd); Beethoven, Ludwig van,; 1770-1827. ; Marches,; band,; WoO 24,; D major.; Bach, Johann Sebastian,; 1685-1750. ; Toccatas,; organ,; BWV 564,; C major;; arr.; Saint-Saëns, Camille,; 1835-1921. ; Orient et Occident,; Grainger, Percy,; 1882-1961. ; Room-music tit-bits.; Children’s march,; band.; Benson, Warren,; 1924- ; Solitary dancer.; Grainger, Percy,; 1882-1961. ; Marching song of democracy,; band.; Piston, Walter,; 1894-1976. ; Tunbridge Fair.; Camphouse, Mark,; 1954- ; Elegy.

Same display, but faster and easier to read:

Bourgeois, John R. (Conductor - cnd)  
Beethoven, Ludwig van, 1770-1827. Marches, band, WoO 24, D major.  
Bach, Johann Sebastian, 1685-1750.  
Toccatas, organ, BWV 564, C major; arr.  
Saint-Saëns, Camille, 1835-1921. Orient et Occident.  
Grainger, Percy, 1882-1961. Room-music tit-bits. Children’s march, band.  
Benson, Warren, 1924- Solitary dancer.  
Grainger, Percy, 1882-1961. Marching song of democracy, band.  
Piston, Walter, 1894-1976. Tunbridge Fair.  
Camphouse, Mark, 1954- Elegy.

Another example (from the trio example above):

OCLC 32983675

**Author(s):** Brahms, Johannes, 1833-1897. ; Beethoven, Ludwig van,; 1770-1827. ; Trios,; piano, clarinet, violoncello,; op. 11,; Bb major.; Mozart, Wolfgang Amadeus,; 1756-1791. ; Trios,; piano, clarinet, viola,; K. 498,; Eb major;; arr.; Ax, Emanuel. ; (Performer - prf); Stoltzman, Richard. ; (Performer - prf); Ma, Yo-Yo,; 1955- ; (Performer - prf)

Redone:

Brahms, Johannes, 1833-1897.  
Beethoven, Ludwig van, 1770-1827. Trios, piano, clarinet, violoncello, op. 11, Bb major.  
Mozart, Wolfgang Amadeus, 1756-1791. Trios,; piano, clarinet, viola, K. 498, Eb major; arr.  
Ax, Emanuel. (Performer - prf)  
Stoltzman, Richard. (Performer - prf)  
Ma, Yo-Yo, 1955- (Performer - prf)

**9/7/2005 Update:** Bendig/Hendricks agree that this is a good suggestion and they will look at it.

**2/11/2007 Update:** done. Added entries now each appear on their own lines and readability has significantly improved. At first glance it seems show most title subfields; it also includes |4. The committee extends its thanks to OCLC.

**As a follow up recommendation,** it would be nice if the interface did not insert extra semicolons in fields that already contain punctuation. Even novice users notice that sort of thing, and they consider it to be a typo or system glitch; this affects their impression of the library. Also, the resulting punctuation cleanup is inconvenient for users who copy citations.

### 3. Display uniform titles (240) at the top of the record (with labels).

**Problem:** Uniform titles (especially the 240 field) are extremely helpful in identifying the contents of an item, and they are an important descriptive element. For example, OCLC #23840801 has an ambiguous title (“Three Symphonies”). Is that all of Leduc’s symphonies or just a selection of three symphonies? The uniform title “Symphonies” instantly answers the question, implying that it is all of them. The uniform title is difficult for users to find, and is not labeled so that users know that it is a uniform title. Also, the more educated users study uniform titles so they know just which terms to search (WorldCat even provides uniform title searches), but if users cannot identify the uniform titles, they cannot study or search them.

In another [not atypical] example, the “Other Titles” field is unclear:

OCLC: 18474225

**Title:** Three string quartets

**Author(s):** Haydn, Joseph, 1732-1809. ; Haydn, Joseph,; 1732-1809. ; Quartets,; strings,; H. III, 43,; D minor.; Haydn,

Joseph,; 1732-1809. ; Quartets,; strings,; H. III, 83,; D minor.

**Contents:** String quartet in E flat op. 0 -- String quartet in D minor op. 42 -- String quartet op. 103.

**Other Titles:** Divertimenti, H. II, 6, Eb major

Is “divertimenti” another work that is on the disc? Where *is* the uniform title in this record? The relationship between the uniform title and the Title field is simply not clear.

**Recommendation:** Display uniform titles (i.e., 240 fields) immediately after author and before the 245 title field in a field labeled “Uniform Title” to help users more easily identify the two titles and understand the relation between the two types of information. (The committee recognizes the MARC record is not perfect, and that users require some education. Enhancing the record arrangement would make record displays more intuitive and facilitate user education. The committee also recognizes that uniform titles may seem redundant, but redundancy is better than chaos, and many records do not even have uniform titles, so those users would not be affected by a revised field order.)

**9/7/2005 Update:** as OCLC personnel move forward with streamlining displays via FRBR implementation, they will see how uniform titles can be incorporated.

**2/11/2007 Update:** done. The uniform title (240) now appears just under the title, with a “uniform title” label. The committee extends its thanks to OCLC.

**Follow up Recommendation:** this does not seem to be true for 130. “Bible. N.T. English. New English. 1961” still appears at the bottom of the record under “Other Titles.” 130 should be treated in a similar manner as the 240.

#### 4. **Sort order: offer drop-down menus on search and results pages.**

Results are now sorted by “Number of Libraries.” This can be very useful, especially when identifying editions most likely to be available for interlibrary loan or collection development. Still, other sorts are useful and appropriate. Users frequently ask about display order and expect something alphabetical or chronological. While they can use a post-search

button, applying a sort for every search is inconvenient. In addition, sorts are not retained when a user clicks on a format limit tab (e.g., a user who sorts a set by title, then clicks on the Serials tab, would probably expect the serials to continue displaying in title order). An appropriate sort order will of course be essential should a true name/uniform-title search be implemented. (We would expect sorting by name/title heading.)

The five-hundred item limit and ban on date sorts are inconvenient, but are less important than the other sort-related comments above.

**Recommendation:** Put a drop-down sort menu (rather than a button) on the search results list screen and the initial search screen. The former allows for faster, more intuitive post-search sorting without going into an extra page (this is especially nice if one has to re-apply the sort with each display). The latter allows for pre-search sorting and saves a step. Also, clicking on a format limit button should retain the sort order. Finally, it would be nice if users could set a session sort order.

**9/7/2005 Update:** Bendig/Hendricks find this to be an interesting idea and are willing to float this past the interface designer. It is probably not possible on the search screen due to system limits. Perhaps some sorting options could be applied based on a format.

**2/21/2006 Update:** Deb indicated that the goal is to build in FRBR concepts, including ways to make uniform titles work better; this might change the need for sort order. Current implementation: uniform title first (bold), then most common version. Now piloting for user feedback. (We may want to send music user reactions.) There are many issues: back-end performance issues, looking at a new search engine, Open WorldCat, RDA Ch. 25 uniform title rewrite, etc. Glenn Patton is prepared to do work on records for consistency. See [LC] resource page. Also, send names to her or Dawn.Hendricks@oclc.org for participation in user testing; consult Kathy Glennan about cataloging issues.

#### 5. **Implement a name/uniform-title heading search with cross references.**

**Problem:** There is no way to browse a clean, easy-to-read list of name/uniform titles (100/240

or 700)a with the matching 700)t). A name/title phrase search would sort works into meaningful groups that users can easily explore. There are also no cross-references for name/uniform titles. For example, searching for a musical score of Beethoven's Moonlight Sonata yields no cross references to its uniform title or the broader heading of "sonatas" (i.e., sets that would have the sonata):

Beethoven, Ludwig van, 1770-1827. Sonatas, piano  
 Beethoven, Ludwig van, 1770-1827. Sonatas, piano, no. 14, op. 27, no. 2, C# minor

Users currently manage to find some editions or performances, but without this search they miss dozens of others. This feature is available in many local library catalogs, where users can enjoy the benefit of browsing name/title headings and cross references, and painlessly identify works that have multiple titles.

**Example:** it can be very difficult finding Bach's Orchestral Suite No. 3 (uniform title: suites, orchestra, BWV 1068, D major). A regular keyword search strategy using au: bach and (ti: suites orchestra BWV 1068) and dt="sco" yields over 200 hits, with no arrangement to facilitate item selection (e.g., complete scores, arrangements, excerpts, etc.). Indeed, a good number of these hits are individual movements (e.g., Air or Gavotte) or arrangements for other instruments. Adding "not air" (etc.) to this search is inadvisable because then relevant hits are eliminated. A more precise name/uniform-title phrase search would make it possible to easily find and select the appropriate work. For example, a name/title heading search on Bach...Suites, orchestra might display as follows:

<u>Line</u>	<u>No.</u> <u>Items</u>	<u>Name/Title</u>
1	45	Bach, Johann Sebastian, 1685-1750. Suites, orchestra, BWV 1066-1069
2	30	Bach, Johann Sebastian, 1685-1750. Suites, orchestra, BWV 1066-1069; arr. [snip]
12	58	Bach, Johann Sebastian, 1685-1750. Suites, orchestra, BWV 1068, D major
13	29	Bach, Johann Sebastian, 1685-1750. Suites, orchestra, BWV 1068, D major. Air
14	84	Bach, Johann Sebastian, 1685-1750. Suites, orchestra, BWV 1068, D major. Air; arr.
15	25	Bach, Johann Sebastian, 1685-1750. Suites, orchestra, BWV 1068, D major; arr.
16	29	Bach, Johann Sebastian, 1685-1750. Suites, orchestra, BWV 1068, D major. Gavotte; arr.
17	4	Bach, Johann Sebastian, 1685-1750. Suites, orchestra, BWV 1068, D major. Selections; arr.

Users could easily see which items have the complete work (lines 1 and 12), which are arrangements (line 2 et al.), and which are excerpts (lines 13, 14, 16, and 17). They would then easily select one or more headings and display a title list as usual. Ideally, the headings list above would allow the application of limits (so if there are only ten recordings under line one, the number of items would say "10" if limited to recordings).

**Recommendation:** Create a browseable index for paired author/title entries (e.g., 100/240 and 700a/700t) with "see" and "see also" references drawn from name/title authority records. Results should be displayed alphabetically by name/title authority entries with the option to click and see actual records, follow cross references, or limit by format before viewing records. Very likely this would require the creation of a new name/title index; criteria can be further discussed and refined. Any such search would need to have an effective browse mechanism that allows users to quickly and easily navigate all of a composer's uniform titles. (For example, users will need a way to quickly jump to a specific title in an author's name/title headings list.) For an example of a partially developed name/title search, see Endeavor's name/title browse search in Voyager's WebVoyage OPAC (e.g., <http://homerweb.uconn.edu/>, where the search is

entitled Prolific Author/Composer). There has been some indication that OCLC is implementing such a name/title index, but the committee will want to evaluate the search's effectiveness once it is implemented.

**Further Note About “Keyword Headings Searches”:** Such an index and search could pave the way for a true name/title keyword search. Only the matching paired name/title phrases (e.g., 100/240 or a 700a/700t, plus subfields, plus the equivalent authority fields) would be retrieved. Ideally, the headings (and any cross references), rather than records, would display first, allowing the users to make some choices and apply limits if needed. Such a keyword search would greatly enhance users' success, since the results would include relevant cross-reference headings that have many more keywords than the bibliographic records themselves. Here is an example:

au: beethoven and ti: symphonies

Normally this search might accidentally retrieve items with Beethoven overtures and Brahms symphonies (the desired author does not match the desired title). If the two keywords were limited to bound phrases, e.g., 100 Beethoven WITH 240 Symphonies or 700|a Beethoven WITH ITS MATCHING 700|t (not some other 700|t in the record), the results would be much more accurate. Example:

au: beethoven and ti: moonlight sonata

If regular keyword and headings keyword searches were combined, this search would find all bibliographic records with the words moonlight sonata(s), as well as cross reference headings that lead to any items that use just the collective title (“sonatas”) or the uniform title for this work.

Endeavor's Voyager, starting with version 5, now supports this kind of search.

**Comment on Uniform Title (UT) Searching in WorldCat:** Sometimes users encounter problems with WorldCat's existing UT search options. The good news is that the UT search now seems to pick up all subfields (it did not formerly). (A previous version of this report indicated that users could now do proximity or phrase searches across subfields, but apparently this was a fluke.) The following challenges

remain: (1) the UT searches are only visible to users under the Expert window (most users are not experts and they often rely on the drop-down menus in Advanced mode for index selection); (2) the UT search does not have a way to “match” the correct uniform title to the correct author; and (3) uniform titles can be found under the “Advanced Options” in the full record display, but they do not list the complete uniform title. For example, an incomplete UT of “suites” (#8904306) or “concertos” (without the instrument or connection to the correct author) retrieves items from ALL composers of that particular genre. This leads to thousands of irrelevant hits. [2007 postscript: that uniform title no longer appears at all in the Advanced Options.]

In a more specific example, a user might search for Bach's Orchestral Suite no. 3 (D major), find a likely record, click on Advanced Options, and want to click on the specific uniform title. It only shows |t, so the specific suite or composer cannot be selected. One option would be to click on “suites” and get a list of all Bach's suites headings, in alphabetical order, so that the appropriate Bach orchestral suite no. 3 could be selected. Perhaps OCLC and the committee could talk about enhancing the Advanced Options feature with regard to UTs, especially if a true name/title search is years away.

**9/7/2005 Update:** Bendig/Hendricks indicate that the name/title search remains important. “We do still most definitely have ‘implement a name/uniform-title heading search with cross references’ on our list” (email correspondence from Deb Bendig to Tracey Rudnick, dated 24 January 2006). It is high in the “FirstSearch wish list” but lower in the overall wish list in which FirstSearch participates. Even then this search/display requires actual development (scoping, specifications, etc.) and probably will not happen soon; other immediate functionality ranks higher. Bendig/ Hendricks agree that this search is extremely valuable, want it, and will keep it on the list of things to do. [The phone conversation did not include discussion about Advanced Options enhancements.]

**2/21/2006 Update:** Deb reiterated that this is a great idea, but there are issues with indexing and search/display. They have a model. Not sure if a keyword heading search is easier or better. Not sure if new interface will help (that's moving quickly). Also, under Advanced Options

(available from the record's full display) the committee asked for full uniform title string with all subfields (not just |t).

**2/11/2007 Update:** no name/title browse or keyword heading search yet. The Advanced Options display no longer lists the uniform title. (The committee also reiterated that it is not enough to have a UT search or author/title searches that do not search matched name/title subfields.)

## 6. Allow adjacency and phrase search across subfields.

Adjacency operators and phrase searches do not seem to cross subfields. Example: for the book, *The Jazz Exiles: American Musicians Abroad*, neither "jazz w1 exiles w1 american" (no quotes) nor "jazz exiles american" (in quotes) works, though one can use different search boxes for different subfields (e.g., "exiles" in one box and "musicians w1 abroad" in another box). (Thus one cannot even do a title phrase search using the first three words of the title. Users would never dream that they must omit the subtitle.)

In another example, adjacency or phrase searching would not work for a uniform title containing |t|p|o etc. since these would also have to cross subfields. For example, ut:concertos w piano w orchestra w k w 491 (Mozart is the author) fails because of the above problem.

**Recommendation:** Find some way to allow searches to cross subfields yet retain some control over proximity (via adjacency searches, phrase with quotes, or phrase indexes). Crossing subfields in a name/title phrase search (as suggested in Recommendation #5 above) will be critical. (This would also be a helpful feature in subject headings indexes containing all of the subfields.)

**2/11/2007 Update:** not fixed. It worked for a while in 2006, but Deb says that was a fluke. Note that the Expert mode Subject All search does cross subfields (words must be in exact order).

## 7. Summaries: add uniform titles to summary lists and individual summaries.

The uniform title (240 at least) does not display in the summary results lists or individual summaries, making it difficult to quickly assess an item or know why an item was pulled up in a

search. (See further comments about uniform titles in Recommendation #3.)

**Recommendation:** display 240 fields (if they exist) in summary results lists and individual summaries. While this will not answer all questions (since hits are often based on 505 or 700|a|t fields), displaying the 240 fields often helps make the contents of an item clear at a glance, thereby reducing some confusion.

**2/11/2007 Update:** Mela reports that this is possible (Deb had said this previously). However, MOUG might want to consider dropping this item since Recommendation #3 ("display uniform titles at the tops of records") was implemented.

## 8. Individual record summaries: simplify the displayed authors.

[1/23/2006 note: this problem has been partially fixed; however, it is left in this report since questions remain regarding readability.]

**Problem:** In the newly created summary information at the top of the display, multiple authors are listed just below the title, even those which must have been derived from a 7xx field. Subfields have been stripped, resulting in confusing and meaningless displays, with the same author often displayed several times (e.g., records #36145911 and #30265499).

Example of summary (where 700|a composers repeat several times):

OCLC: 36145911

**Berühmte Klaviersonaten  
Famous piano sonatas /**

Ludwig van Beethoven; Ernst Gröschel;  
Léon Spierer; Ludwig van Beethoven;  
Wolfgang Amadeus Mozart; Wolfgang  
Amadeus Mozart; Wolfgang Amadeus  
Mozart; Wolfgang Amadeus Mozart  
1992

Sound Recording : Music : Multiple forms :  
Compact disc 1 sound disc : digital ; 4 3/4  
in.

Kranzberg : Pilz,

**Recommendation:** Ideally, "de-dup" names that appear in summary. If possible, include the |4 subfield. Otherwise, consider displaying only the authors listed in 1xx fields and include all subfields to minimize confusion.

**9/7/2005 Update:** this has improved. The summary has been simplified to include 245|a|b, single (not duplicate) occurrences of name in 1xx or 7xx|a (a marked improvement), and basic 007/300 information. Questions about readability remained.

**2/10/2007 Update:** display is clean. It would be nice to have relator codes (|4), but at least they appear elsewhere in the record. This recommendation can be retired, especially since Recommendation #2 (“make added entries easier to read”) was also implemented.

## 9. Provide MARC displays or highlight search terms.

It would be nice to have MARC record displays as an option. Users often use MARC records now in their bibliographic management software. An added benefit of seeing the MARC display is to see how records are retrieved by a search. OCLC has implemented a staff (i.e., MARC) view but this is only available to staff who know the institution’s login, not to the general public or reference personnel. If OCLC is reluctant to display MARC records in fear of unscrupulous use of the data, perhaps a compromise would be to highlight search terms in the display so users can see how records are retrieved. (AACR2r display order with tags more similar to those found in online catalogs would also make it much easier for librarians to help their users “decode” their searches; see Recommendation #1.)

**9/7/2005 Update:** search terms are now highlighted (to very good effect). Bendig/Hendricks confirm that MARC view will probably not appear in the public interface. (This author still wonders if a secure button for use under certain conditions might allow convenient access to MARC records for appropriate subscribers, while protecting OCLC’s property.)

**2/21/2006 Update:** Deb confirmed that this makes records too easy to cannibalize. However, different models, e.g., a country-club model, might be an option. A committee member pointed out that this is the only way that many library school students ever see MARC records (or OPACs), since they don’t have interactive-library-system clients. Deb wondered if that problem could be solved in a different way.

## 10. Provide “all/any/phrase” drop-down menus for search boxes.

Many online catalogs and bibliographic databases now have drop-down menus next to each search box that let users indicate how or which terms should be searched: “all of these,” “any of these,” or “as a phrase.” Example: Endeavor’s Voyager OPAC (Advanced or Guide search).

**9/7/2005 Update:** this is interesting to Bendig. She has seen it and would like to explore it.

**2/21/2006 Update:** Deb: interesting. Will pass to search project, especially those working with Open WorldCat.

## 11. Stopwords

Stopword “a” cannot be overridden, so works in the keys of A major, A minor, A-flat major, A-flat minor cannot be searched. This ability has been implemented for some other stopwords by using quotation marks, e.g., “no” for Japanese drama or work numbers (e.g., “no. 34.”). There was some interest at OCLC in making this available in certain indexes (e.g., 240 and 7xx title subfields only). This may not be such an issue if an effective name/title index with cross-references from the authority file is created.

Deb Bendig and other OCLC representatives commented in a 2/9/04 phone conversation with Tracey Rudnick that they have examined this problem, especially in Oracle, but do not yet have a solution. While it is possible to allow specific indexed phrases (e.g., “a major,” “a minor,” etc.), there are too many such phrases to effectively implement this solution (e.g., “in vitro,” “vitamin A,” etc.), let alone teach users which phrases work and which do not. OCLC continues to work toward a solution.

**9/7/2005 Update:** Bendig indicated that for a long time the answer was “we can’t,” but that some developments may open up new possibilities (no promises at this time however).

**2/11/2007 Update:** the “a” stopword can be overridden by using double quotes (e.g., “a major.”)

## 12. Synonym Lists, “Concept” Searches, and Background Authority Record Searching

This item is suggested in hopes of increasing users’ successful “hit” rates (considering that most users just want to type in *their* search terms and not bother with fussy search strategies). Consider investigating Grove Music Online’s “concept” search, in which the system substitutes synonyms or common multilingual terms (e.g., oboe or hautbois; symphony or symphonies or symphonie) on the user’s request, or PubMed, which supplies alternative spellings, words and phrases from a thesaurus and synonym list in addition to the terms input by the user. Such a search, combined with keyword searching of headings (e.g., subject headings or name/title headings, complete with cross references) could significantly increase users’ success since they would be more likely to hit upon search terms that actually work. For example, a user searching for the Moonlight Sonata (Beethoven) often does not find it because s/he does not realize that the word “moonlight” does not actually appear in the bibliographic record. A keyword search that automatically searched the authority record would pull up the appropriate cross reference. (This idea needs more fleshing out and conversation than can be expressed here, but the point is that the users often do not type the terms that will find what they need. We need to make the system compensate.)

**9/7/2005 Update:** Bendig has the integration of thesauri into search functionality “in her list”; at this writing it is interesting but not high priority.

**2/21/2006 Update:** Deb: “wants it bad.” She’s doing a balanced scorecard to manage ongoing performance/success of WorldCat (success/failure rate). She sees this problem a lot. People now expect something!

**2/26/2007 Update:** the committee chatted about examples and applications with Mela.

## 13. Advanced Search (RILM and WorldCat)

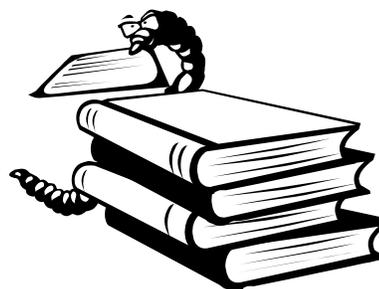
The word “advanced” is misleading; this search is just as easy as a single keyword box (or the new multi-box Basic Search offered after the July 2003 interface update), and presents several useful options that users seek when they first log in (e.g., limiting by format or language). Many librarians teach the Advanced search to their novice users as the “easier and more effective”

search method. The search could have a more inviting name (e.g., “Guided Search”). (Readers of this report are reminded that local systems administrators can set the Advanced search as the default.)

By extension, the Basic Search screen (in WorldCat for example) could simply be combined with the Advanced screen by setting the default index searches to Keyword, Author, Title, ISBN, and Year. Users could still change the indexes if needed, and would have the Limit options from the start.

**2/21/2006 Update:** Deb: more likely [that OCLC will] change entire environment. Success rate is 5% less with Advanced, and 5% less than with Expert, but is this true for music? [The Advanced search indeed does make a lot of sense for music users, hence the committee’s request.] Hard to characterize failures (e.g., they fixed failing ISBN in Keyword). Usability: once someone fails, they don’t correct or repeat (need a study on this). A committee member noted that “two to one, Advance is the default...OCLC is behind.”

**Final Note:** WorldCat and OCLC offer many exciting opportunities, as evidenced by Deb Bendig’s motivating words at the 2004, 2005, and 2006 MOUG meetings. No matter what the project—old or new—MOUG looks forward to continued conversation and collaboration with OCLC.



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### Library of Congress Plans for Genre/Form Headings

Beth Flood, Harvard University

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The first area in which the Library of Congress will implement genre/form headings is in moving images, which includes motion pictures, television programs, and videos. Moving images present a small, defined subset of headings, which will allow LC to identify and solve problems that might be encountered in larger projects. The process for creating headings

will be as follows: if a heading exists as a topical term in LCSH, the scope of the genre/form term will be identical, and the hierarchical structure will be retained except for the top terms. If a term is not in LCSH, a new term will be constructed based on MIGFG (Moving Image Genre-Form Guide), MIM (Moving Image Materials: Genre Terms) or other thesauri. Headings will reflect the original release of the work (the expression, not the manifestation) and will not include geographic subdivisions or language. CPSO has drafted a new section to the Subject Cataloging Manual, H 1913, to cover creation of headings for moving images, and they plan to create similar instruction sheets for music, recorded sound, law and other subject areas.

Currently, two LC catalogers are creating all of the records, though other LC and PCC catalogers will eventually be invited to make proposal submissions. The new genre/form terms will appear in the beginning of volume one of the printed LCSH, and they will have their own entry point on Classification Web. Headings may begin to appear on LC's weekly lists during August, and the first group of approved genre/form records will be distributed on September 3 or later. Headings can be applied as soon as they show up on the weekly lists.

Music will be one of the upcoming areas LC will address as a genre/form project. CPSO has identified several categories of terms for testing as genre/form terms. These categories include: 1) headings for which there are already topical authority records containing a classification number and no broader or related term references; 2) headings with existing authority records which include broader and/or related term references; 3) headings which do not have existing authority records; and 4) terms for free-floating subdivisions that represent musical genres or forms. In the first category, terms will be limited to those for instrumental chamber music, and will be identified via their corresponding class number (M217-M990) through the search features of Classification Web. Eventually this subset will include records with format subdivisions like "\$v Scores and parts," though the current set of terms did not happen to include such subdivisions.

LC will create records for all music headings, including headings ending in ", Arranged." This corresponds to a recent policy change which states that LC will create more authority records for topical subject heading strings followed by free-floating subdivisions, in the hope of improving validation of subject headings and reducing subject cataloging costs. For genre/form headings that currently have

no authority record, LC will first go to OCLC's FAST (Faceted Application of Subject Terminology) authority file as a source of records. Many records for former topical terms may not be as useful after creation of related genre/form terms because of the syndetic structure and notes they contain. Such topical records may be cancelled, with notification appearing in the Music Cataloging Bulletin.

When sufficient documentation and training have been put in place, catalogers outside of LC may begin participating in the conversion project. Options for the participation process could include: 1) using 655 terms after LC has created the authority record; 2) asking CPSO to create the authority record; and 3) training music catalogers in submitting subject proposals, possibly through a SACO music funnel.

Another upcoming genre/form project will address headings for recorded sound radio materials, using the Radio Form/Genre Terms Guide compiled by the Recorded Sound Section, MBRS. These materials include music and spoken word recordings as well as archival materials. Some music-related headings may appear as part of this project, though the majority of music headings will appear as part of the music genre/form project.



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## News from OCLC

Jay Weitz, OCLC

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### General News

#### **OCLC Acquires Remaining Shares of OCLC PICA**

OCLC has acquired the remaining shares of OCLC PICA Group B.V., the European-based library and information systems supplier, to become the sole shareholder of the organization. OCLC acquired 60 percent of the PICA organization in 2000. This purchase of the remaining 40 percent in OCLC PICA completes the acquisition of shares. Rein van

Charldorp will remain in his current position as Managing Director of OCLC PICA. Earlier in 2007, OCLC reorganized its management structure to achieve global integration of services and to establish teams comprising staff from various geographic locations. Cooperation between OCLC and PICA began in 1977 when the organizations began sharing data. OCLC acquired a majority of Pica shares in 2000, which led to the formation of OCLC PICA in 2002.

#### **New OCLC Discussion List for Non-Latin Scripts**

OCLC announces the creation of a new listserv called OCLC-NON-LATIN-SCRIPTS-L. The OCLC-NON-LATIN-SCRIPTS-L listserv is a discussion forum for users of OCLC non-Latin scripts, including Arabic, Bengali, Chinese, Cyrillic, Devanagari, Greek, Hebrew, Japanese, Korean, Tamil, and Thai. The new listserv has been added to the OCLC Internet List Subscription Request form at <https://www3.oclc.org/app/listserv/index.pl>.

#### **WebJunction Releases Blended Learning Guide**

WebJunction, OCLC's online community where library staff share ideas and use online resources to help them in their work, has released a Blended Learning Guide that mixes online and in-person training methods to offer libraries new approaches to library staff instruction. The Blended Learning Guide is available online from the WebJunction site: <http://data.webjunction.org/wj/documents/13893.pdf>. Several WebJunction programs—the Spanish Language Outreach Program, the Rural Library Sustainability Program, and the Learning Partner Beta Program, to name a few—have demonstrated the potential of blended learning to enhance library staff training. The Blended Learning Guide provides an introduction to potential tools and offers examples of successful programs implemented in organizations providing library staff training. The Blended Learning Guide offers quick guides of several different modes to blended learning: Discussion Boards; Online Instant Messaging/Chat Sessions; PodCasting; Rapid E-Learning Software Tools; Web Conferencing. Blended learning case studies are included, as well as resources to find more information on the topic.

#### **OCLC to Work with Zepheira to Redesign OCLC's PURL Service**

OCLC Online Computer Library Center, Inc. and Zepheira, LLC announced that they will work together to rearchitect OCLC's Persistent URL (PURL) service to more effectively support the management of a "Web of data." The software developed will be released under an Open Source

Software license allowing PURLs and the PURL infrastructure to be used in various applications for public or proprietary use. OCLC and Zepheira are collaborating to extend the open and inclusive community of PURL users. The PURL service has been hosted by OCLC for 12 years and provides persistent, stable World Wide Web (WWW) addresses for the international library and education community, government, business, and non-profit organizations, and private citizens. PURLs are Web addresses or Uniform Resource Locators (URLs) that act as permanent identifiers in the face of a dynamic and changing Web infrastructure. Instead of resolving directly to Web resources, PURLs provide a level of indirection that allows the underlying Web addresses of resources to change over time without negatively affecting systems that depend on them. This capability provides continuity of references to network resources that may migrate from machine to machine for business, social, or technical reasons. PURLs grew out of the long involvement of OCLC's Office of Research with the Internet Engineering Task Force (IETF) Uniform Resource Identifier working groups. Zepheira will redesign and build the new PURL service during 2007 to support greater flexibility, new features and the scalability to face an increased demand for PURLs. The new service, which upgrades the existing services at [purl.org](http://purl.org), will also be hosted by OCLC. The new PURL software will also be updated to reflect the current understanding of Web architecture as defined by the World Wide Web Consortium (W3C). This new software will provide the ability to permanently identify networked information resources, such as Web documents, as well as non-networked resources such as people, organizations, concepts, and scientific data. This capability will represent an important step forward in the adoption of a machine-processable "Web of data" enabled by the Semantic Web. OCLC and Zepheira are pleased to provide PURLs as a core component of the Internet infrastructure, to increase the flexibility and stability of Web-based applications and services. More information on the PURL service is available on the OCLC PURL Web site at [www.purl.org](http://www.purl.org).

#### **Don Fabricant Named OCLC Vice President**

Don Fabricant, former executive with Thomson Learning, has joined the OCLC Online Computer Library Center leadership team in the newly created position of Vice President, Library Services for the Americas. In this new position, Mr. Fabricant is responsible for sales and library services in the United States, Canada, and Latin America. He will work closely with OCLC service centers and affiliated regional service providers. Mr. Fabricant

will report to Cathy De Rosa, who was named OCLC Vice President for the Americas and Global Vice President of Marketing in a recent reorganization designed to achieve global integration of services and establish teams comprising staff from various geographic locations. Prior to joining OCLC, Mr. Fabricant was Senior Vice President of Sales for the Career and Professional Group, a division of Thomson Learning. He was responsible for sales strategy and results across all education markets including College, Vocation/Technical, Career Ed, and School markets. Mr. Fabricant joined Thomson Course Technology in December 1991 and held numerous senior management positions including Vice President of Channel Sales, Senior Vice President of the Corporate Training Strategic Market Group, and Executive Vice President of Global Sales. He holds a BA in Economics from Tufts University and an MBA from Babson College.

### **Polish Academic Libraries Choose WorldCat and FirstSearch**

Eight Polish academic libraries are subscribing to WorldCat and FirstSearch following a successful pilot. The libraries all contribute to NUKAT (Narodowy Uniwersalny Katalog Centralny), Poland's national union catalog, which serves around 60 academic and research libraries and 900 librarians. NUKAT records were added to WorldCat last year for the first time. In 2006, a large proportion of the NUKAT union catalog of records and holdings was added to WorldCat, building the world's largest and most comprehensive database of bibliographic and ownership information by a further 350,000 records. NUKAT contributed records on items published in Poland or in Polish, making the contribution an important one both for libraries within the country seeking interlibrary loans and for any institution wishing to develop their collections of Polish materials. The National Library of Poland/University of Warsaw continues to contribute the NUKAT records and will be adding around 100,000 records during 2007. The contribution of NUKAT's records and holdings precipitated a pilot of WorldCat First Search for all the NUKAT members. Over 50 per cent of NUKAT members participated and over a quarter of them subsequently made the decision to continue using FirstSearch beyond the pilot phase. FirstSearch is an ideal tool for mediated discovery. Users benefit from additional catalogue information including tables of contents, reviews, and excerpts, which allows them to quickly evaluate resource relevance and to easily ascertain where they can gain access to the content.

### **Collections and Technical Services**

#### **Connexion Client 2.00 Released in June 2007**

Connexion client version 2.00, released in late June 2007, includes the enhancements listed below:

- **Export bibliographic records in Dublin Core.** Export bibliographic records in Dublin Core Qualified in XML with the UTF-8 character set.
- **Windows Vista supported.** Use Connexion client under the Windows Vista operating system. Connexion client 2.00 is supported with Windows 2000, XP, and Vista.
- **New toolbar options and revised menu layout.** Specify to display the toolbar on one or two rows. View shorter menu lists. Previously, some of the Connexion client menus became quite long. With client 2.00, some menu items have been regrouped into submenus to make the menu lists shorter.
- **Z39.50 access to records created in your ILS.** Access bibliographic records created in your Integrated Library System.
- **New OCLC-supplied macros.** Besides the widely used GenerateAuthorityRecord macro in the OCLC-supplied macro book OCLC.mbk, use other new macros included for specific functions.
- **Institution records.** Bibliographic institution records (IRs) in WorldCat are the result of incorporating bibliographic "cluster" records from the RLG Union Catalog into WorldCat during the integration of RLG into OCLC. These records contain additional cataloging data, such as local call numbers, holdings locations within the institution, or local or copy-specific notes. WorldCat continues with the master record concept, but with this implementation, libraries that are authorized can create and maintain their own institution records linked to the master record. Many existing IRs contributed by migrating RLG libraries who request the process are being loaded into WorldCat as part of integrating the RLG Union Catalog. Institution records (IRs) are assigned OCLC numbers. The OCLC number of the master record to which the IR is linked is system supplied in the 079 field of the IR. All OCLC cataloging authorizations will be able to display IRs that are attached to master records. An indication of linked IRs for your institution as well as other libraries is shown on master records. Only authorized libraries will be able to create and maintain institution records. This functionality is available as an option to migrating RLG libraries, as well as to other libraries who order it via a custom quote

subscription. All OCLC cataloging authorizations can export IRs or derive new master or constant data records from them.

Non-Latin script enhancements:

- **Automatically switch to English mode for entering delimiter and subfield code.** When typing in a non-Latin script, entering the keystroke for the delimiter character now automatically changes the keyboard to English for the delimiter character and the alphabetical or numeric subfield code, and then automatically returns to the non-Latin script keyboard, saving you from having to manually change to the English keyboard to enter the delimiter and subfield code.
- **RLIN21 keyboards for Arabic, Cyrillic, Hebrew, and Latin.** Download and use RLIN21 keyboards which were previously created for use with RLIN21. RLIN21 Arabic, Cyrillic, and Hebrew keyboards include characters specific to each script, whereas the Microsoft keyboards include characters specific to a language written in a specific script.
- **Unicode Control Characters for Arabic and Hebrew script cataloging.** Manually enter bidirectional Unicode control characters in Arabic and Hebrew script to resolve issues with entering left-to-right multiple-digit numbers and punctuation in right-to-left fields. Enter characters using the new right-click mouse menu, Insert Unicode Control Character, or create text strings containing the characters which can be entered using a keystroke.

OCLC does not expect to discontinue 1.7X until a future release of the client is available. You are not required to upgrade to 2.00. However, OCLC recommends that you upgrade to 2.00 to have the most current features available.

### **WorldCat xISBN Service Enhances Search Results**

The WorldCat xISBN service, the OCLC service that supplies International Standard Book Numbers associated with individual intellectual works represented in the WorldCat database, is now available for commercial and high-use applications. The WorldCat xISBN service, which began as an OCLC Research project, is a machine-to-machine service that supplies ISBNs and other information associated with an individual work in WorldCat, the world's richest database for discovery of items held in libraries. It has been a supported service, available at no charge for individual, non-commercial use, since February 2007. It is now also being made available for commercial and high-use applications (more than 500 requests per day) via subscription. The xISBN

service helps a user find a resource when an ISBN assigned to any printing or edition of the work is known. Users submit an ISBN to the service to return a list of related ISBNs and selected metadata. ISBNs are related to each other using librarian-cataloged bibliographic records in WorldCat together with an algorithm that implements the FRBR model for information objects that brings together multiple versions of a work. The FRBR model keeps WorldCat users from having to browse numerous records that represent many different manifestations of a book—such as different printings, hardcover or paperback editions, audiobooks or film versions, for example—and brings them together under one record. The WorldCat xISBN service is ideal for Web-enabled search applications, such as library catalogs and online booksellers, and based on associations made in the WorldCat database, xISBN enables an end user to link to information about other versions of a source work. Among the uses of the WorldCat xISBN service: to identify a book from an online bookseller to determine if that book is available at the user's library; to confirm that no alternative versions of a work are available before a library sends an interlibrary loan request; to use a single search to check holdings of all editions of a work before making a selection for acquisition. More information about the WorldCat xISBN service is available on the OCLC WorldCat Web site: <http://www.worldcat.org/affiliate/webservices/xisbn/app.jsp>.

### **National Library of Australia to Add Records to WorldCat**

The National Library of Australia has agreed to add some 12 million bibliographic records to WorldCat, making these records visible to Web searchers worldwide. Australian libraries will use WorldCat to catalog, find and share library materials. Australian libraries that contribute their current cataloging and holdings to the Australian National Bibliographic Database and WorldCat will become governing members of the OCLC cooperative.

### **Baker & Taylor Records Now Being Added to WorldCat**

Baker & Taylor, the leading supplier of materials to public libraries, is now adding records to WorldCat. Baker & Taylor, headquartered in Charlotte, North Carolina, provides books, music, DVDs, and video games and supports collection management and technical services to libraries around the world. The titles are being added as part of the agreement between Baker & Taylor and OCLC, to partner in providing bibliographic records and expanded technical services to schools and public libraries.

Baker & Taylor records loaded into WorldCat are from two sources: Baker & Taylor's cataloging file, containing full and CIP cataloging MARC records from Library of Congress as well as full cataloging MARC records, produced by Baker & Taylor's MLS Catalogers when there was no LC record; and Baker & Taylor's product file, containing brief non-MARC records used in B&T's Order Processing System. These records are converted to MARC by an OCLC mapping process. Both types of records are then matched against WorldCat records through a batch process. When a record is matched, BTCTA is added to field 040 subfield \$d. This indicates that field 938 has been added to the matching record and contains Baker & Taylor product data (Baker & Taylor unique identifier, i.e., book number). No other editing of records occurs as part of this process. When no matching record is identified through the batch process, OCLC adds the Baker & Taylor record as a new record to WorldCat. This record contains the symbol BTCTA in field 040 subfields \$a and \$c. Added product file records are very brief and are coded as abbreviated records (Encoding Level 3). They are not created by or examined by a cataloger. This provides customers using the new Baker & Taylor/OCLC Cataloging Plus service with access to the OCLC number early in the acquisitions workflow. OCLC encourages member libraries who acquire one of these titles to upgrade and replace the record and receive credit on your OCLC bill for upgrading that record. As Baker & Taylor catalogers are performing cataloging services for customers, they will also be upgrading these records. This is an important and key feature of the Baker & Taylor / OCLC agreement. In cases of both original records and matches, a 938 field is added to the MARC record that contains the vendor code BTCP. This code is indexed; vendor records are searchable using the vendor information keyword index.

#### **Alliance Entertainment Becomes a WorldCat Cataloging Partner**

OCLC welcomes Alliance Entertainment Corporation, a major supplier of music and visual resources, as a new WorldCat Cataloging Partner. With a combined total of more than 335,000 titles, Alliance maintains the largest in-stock catalog of CD titles and DVD titles in the US, specializing in public and educational libraries. Trading partners include over 10,000 major record labels and movie studios. The Company was named the 2007 Large Wholesaler of the Year by the National Association of Recording Merchandisers (NARM). Alliance is a subsidiary of Source Interlink Companies, Inc., (NASDAQ: SORC) a leading marketing, merchandising and fulfillment company of home entertainment products which, in addition to

music CDs and DVDs, also distributes magazines and books and provides a range of in-store services to retailers throughout North America. Alliance Entertainment's headquarters is located in Coral Springs, FL and offers collection development assistance via standing orders, firm orders, and approval plans. Their highly trained staff has in-depth music & video knowledge serving to aid libraries with all of their selection needs.

#### **Brodart Company Becomes a WorldCat Cataloging Partner**

For more than 65 years libraries have been able to turn to Brodart Co. for everything from furniture to electronic ordering systems to book distribution. And now, libraries can receive OCLC MARC records with Brodart's participation in OCLC's WorldCat Cataloging Partners program. Brodart's Books & Automation Division offers libraries and schools access to books from over 80,000 publishers, and stocks its warehouse with more than two million books. Libraries select from over five million English-language titles, Spanish-language books, plus audio and video products. Brodart Books & Automation is located in Williamsport, PA and is a pioneer in cataloging and processing and collection development services, building a solid reputation through the past 65 years as a leading supplier of books and services exclusively to the library community. Their staff of library professionals designs, maintains, and consults in libraries' selection processes and workflow throughout the world.

#### **Reference Services**

##### **Using Institution Records in FirstSearch**

A new quick reference is now available, describing the use of Institution Records in FirstSearch. Institution Records were added to WorldCat this year as part of the merger of the Research Library Group (RLG) with OCLC. It provides a similar experience to the RLIN21 services' use of cluster records, which grouped individual libraries' cataloged records for the same item together. In RLIN21 one of these local cataloged records was used as the Primary Record, to be displayed first for a cluster, with a list of additional records also provided. In a similar fashion, OCLC is using the WorldCat record as the Primary Record, and providing a link to additional institution records. The Institution Records function provides the bibliographic records of specific libraries as they entered the records, including local library notes and location information. This information can be valuable to researchers, especially in when dealing with rare items. The complete text of this document can be found on the OCLC Web site

at  
[http://www.oclc.org/support/documentation/firstsearch/using/UsingInstitutionRecords/FS\\_Institution\\_Records\\_quick\\_ref.pdf](http://www.oclc.org/support/documentation/firstsearch/using/UsingInstitutionRecords/FS_Institution_Records_quick_ref.pdf).

### **Resource Sharing, Contract Services, Collection Management**

#### **WebJunction Awarded Grant from Bill & Melinda Gates Foundation**

WebJunction, the online community for library staff to meet to share ideas, solve problems and do online coursework, has been awarded a grant from the Bill & Melinda Gates Foundation to replace software, enhance site functionality and provide for long-term sustainability of services to benefit the library community. The grant, for \$12.6 million over four years, will allow OCLC to replace and add software—including a new learning management system, content management system and portal software—that will provide added functionality and flexibility for WebJunction members and community partners. The grant will also provide support needed to help WebJunction become self-sustaining within OCLC by improving its current revenue-generating services and creating new services that will assist libraries of all types. The sustainability of WebJunction is essential to its mission to help libraries thrive in changing and challenging technological environments today, and into the future. Introduced in 2003, the WebJunction community continues to grow rapidly and now includes more than 29,000 registered members, and a growing number of partner organizations. In its first four years, WebJunction has hosted more than 300,000 unique visitors to the site. Many planned site enhancements are a response to user feedback and studies of the WebJunction.org site, and many are the result of the growth and popularity of the site. For more information on WebJunction, visit [www.webjunction.org](http://www.webjunction.org).

#### **Art Images from Clark Art Institute Now Available via CAMIO**

Now available via CAMIO®—Catalog of Art Museum Images Online—are nearly 5,000 art images representing the Sterling and Francine Clark Art Institute's collection. The Clarks' collection includes 19th-century French art, with more than 30 paintings by Renoir and works by Monet, Degas, and Pissarro. It also contains exceptional examples of European and American paintings and sculpture, collections of master prints and drawings, English silver, and early photography. New art images available via CAMIO also include works by Mary Cassatt, Eugène Delacroix, Paul Gauguin, Francisco Goya, Winslow

Homer, John Singer Sargent, Frederic Remington, Auguste Rodin, J. M. W. Turner, Vincent van Gogh, and many more. The Sterling and Francine Clark Art Institute developed from the private collection of Sterling and Francine Clark. Opened in 1955, it is one of only a few institutions in the United States that is both a public art museum and a research and academic center supported by a distinguished art library. CAMIO is a premiere resource for works of art from prominent museums around the world. Showcasing a wide range of fine and decorative art, CAMIO provides high-quality art images for students, faculty, researchers, and library visitors to use in art history and studio art programs, as well as lectures, presentations, and class projects. Learn more about CAMIO, available from OCLC, at <http://www.oclc.org/camio/about/default.htm>.

#### **WorldCat Resource Sharing Automatic Deflection Now Available**

As of June 2006, WorldCat Resource Sharing automatically deflects resource sharing requests based on policies defined in the Policies Directory. Users of the Policies Directory may set deflection criteria for borrowing requests so the requests will bypass the Request Manager. Deflection is based on the request service type, group membership, and format type requested. With deflection enabled, the Request Manager "skips" lenders based on deflection policies and automatically moves requests to the next lender, reducing the amount of time an unfilled request remains in the "Pending" status. This reduces processing time because library staff members do not see requests they cannot fill, resulting in speedier delivery of library materials to users. Several FAQs on deflection are available at the Policies Directory Frequently Asked Questions page. In addition, detailed instructions on how to create deflection policies are available at the OCLC Resource Sharing Enhancements page (<http://www.oclc.org/resourcesharing/support/enhancements/default.htm>).



*Multiple Phonogram Copyright Dates*

**Q:** I've got a CD of Bach's "Two- and three-part inventions" performed by Glenn Gould, OCLC # 70809787. The dates on the item are p2005, 2006 and c2006. It was originally released in 1966. I know the DtSt will be "r." However, I wasn't sure whether to use 2005 or 2006 as the first date or to put a range of dates in the 260 subfield \$c. For a score with parts with multiple dates, I have used a date range and DtSt "m." Right now I've got Dates 2005, 1966 and the 260 subfield \$c p2005-06. The master record only uses the 2006 date, but I thought we were supposed to use the earliest copyright date on the item. Can you use multiple dates like this for a sound recording? If not, which date do I use, 2005 or 2006?

**A:** In most such cases, it would be the most recent phonogram copyright (p) date alone that would be chosen as the date of publication. Offhand, I can't think of any instance where a single-part sound recording would legitimately have a range of dates in field 260 subfield \$c (setting aside such instances as "[XXXX or XXXX]" and "[between XXXX and XXXX]," cataloger supplied approximations allowed under 1.4F7). When you have a multipart monographic resource published over time, the date of publication of the earliest published part will likely be the Date 1, and the publication date of the last-published part likely to be Date 2. Besides such explicit designations as "copyright renewal" and the like (LCRI 1.4F6), I'm not aware of a rule or rule interpretation that would have us use earlier

copyright dates over a later copyright date when a copyright date is deemed to be important (see 1.4F5, for example). Remember that for sound recordings, "c" copyright dates can apply only to printed text and could be used as an inferred date of publication only in the absence of a stated date of publication or a "p" phonogram copyright date (LCRI 6.4F1).

*Date Coding for "Greatest Hits" Collections*

**Q:** Is it appropriate to infer DtSt (and relevant Date 2s) from the 245 title field? For example, if you have a 245 title like this for an item published in 2006 (with p2006 on container): "Greatest hits, 1971-1980." In this particular example, let's pretend that the program notes give no information beyond this, no recording dates, no original release dates. In these particular cases, when I've done original cataloging, I have felt I cannot assume anything about what I see in the title. I can't tell if these are recording dates or release dates. So, I'd be likely to just have this in the fixed fields: s/2006. But, what is correct according to OCLC practice? Should I assume these earlier dates are release dates with nothing else to go on? In that case, my fixed fields should look like this: r/2006,1971. What do you think?

**A:** A sound recording that collects such "greatest hits" in the so-called "popular idiom" implies the re-release of at least some of the material contained therein. In the particular case you cite, you actually know even more information from the title, if it is accurate and truthful. All of the original recordings predated the CD era, which began in late 1982/early 1983, so we have a change in recording medium at the very least, DtSt "r". In the absence of any more specific details, such dates in the title give one enough information to supply as Date 2 the earliest original release date and the coding of "r" in DtSt (because it is higher in the DtSt hierarchy than code "p"). Although there might occasionally be a bibliographically significant difference between a sound capture date and an original recording release date or the date that a song registered as a "hit" on the charts, the chances of seriously misrepresenting the resource in this way feel pretty negligible to me. On the contrary, these seem to be fairly reasonable inferences from even the most rudimentary information in a case such as this.

*HD and Blu-ray Discs*

**Q:** Do you have any suggestions for special cataloging treatment for HD (<http://www.dvdforum.org/hddvd-tech.htm>) and Blu-ray (<http://www.blu-ray.com/info/>) CDs? It would

seem appropriate to mention this detail in the 500 physical description note, and I would think that the 007 subfield \$d should probably be coded "u" instead of "f". Can you think of any other things that need to be added to the record?

**A:** Using what we find in the recent "New Sound Recording Formats" document from LC as hints to preferred practice, here are my suggestions, all of them subject to revision as we learn and discuss more. Use field 500 to state the name of the particular format ("Blu-ray Disc," "HD DVD," or whatever is appropriate). Should there be any additional system requirements spelled out on the resource, they should be formulated into a 538 "System requirements" note or a 500 quoted note, depending upon what makes sense in the situation. The 300 field would not change for either audio or video versions of either format. For the sound recording version of either disc format, coding the REC 007 subfield \$d (007/03) as "z" conforms with LC's recommendation for treating DVD-Audio; the remaining codes would be standard. For the videorecording versions, only the VIS 007 subfield \$e (007/04) would differ from the standard; it still seems safe to code it "v" for HD DVD, but I think I'd code it "z" for Blu-ray Discs. Nothing else really screams out for change, as far as I can tell.

#### *Accompanying Material for Sound Recordings*

**Q:** Why do sound recordings have supplementary material information in a note, but not in the 300 subfield \$e?

**A:** AACR2 actually allows either of these options (1.5E1/6.5E1, 1.7B11/6.7B11; and in fact, 1.5E1 allows two more, but let's ignore those), but give no guidance about when to prefer one over the other. Various aspects of this question have been dealt with in recent *MOUG Newsletter* Q&As (see "Accompanying Material: Field 300 or Note" in *MOUG Newsletter* No. 93 (September 2006) p. 16-17 [not yet on the MOUG Web site]; and "A DVD/CD/Booklet Package" in *MOUG Newsletter* No. 91 (December 2005) p. 12-14, the third part of that convoluted question [<http://www.musicoclcusers.org/Newsletter/91Dec2005.pdf>]). The most relevant factor in determining whether to describe accompanying material in field 300 subfield \$e or in a note may be the question of how substantial the material is. When an opera CD is accompanied by a complete libretto, for instance, describing it in field 300 makes sense. If we're talking about a single CD-sized sheet of sparse program notes, we might mention it in a 500 note.

You will need to use your judgment. Recalling a bit of sound recording history in this instance may be instructive in some way. In the era of vinyl LPs (and earlier), accompanying material such as program notes were often printed on or bound into the container, and it made little sense to describe that material in field 300. There were certainly many cases where separate and independent sheets or booklets of accompanying material were included, and when these were substantial, they were often described in field 300. In the CD era, rare is the disc that doesn't come with a separable sheet or booklet (the cover of which is read through the clear plastic of the jewel case -- see LCRI 6.0B1), although not every one of those would be worth describing in field 300. Again, use your judgment.

#### *Directors of Opera Sound Recordings*

**Q:** I am cataloging a NetLibrary e-audiobook that happens to be a sound recording of an opera, and have a question. I have noticed on records for audiobooks that the director is entered in the 508 rather than the 245 subfield \$c. I know that on videos, directors and producers are entered in the 245 subfield \$c. Should I be moving the director to the 245 subfield \$c on these audiobooks or should they be entered in the 508?

**A:** Here's what AACR2 6.1F1 says about statements of responsibility for sound recordings: "Transcribe statements of responsibility relating to those persons or bodies credited with a major role in creating the intellectual content of the sound recording (e.g., as writers of spoken words, composers of performed music, collectors of field material, producers having artistic and/or intellectual responsibility) as instructed in 1.1F. If the participation of the person(s) or body (bodies) named in a statement found in the chief source of information goes beyond that of performance, execution, or interpretation of a work (as is commonly the case with "popular," rock, and jazz music), give such a statement as a statement of responsibility. If, however, the participation is confined to performance, execution, or interpretation (as is commonly the case with "serious" or classical music and recorded speech), give the statement in the note area (see 6.7B6)." LCRI 6.1F1 adds this: "The rule allows performers who do more than perform to be named in the statement of responsibility. Accept only the most obvious cases as qualifying for the statement of responsibility." On the one hand an opera director has substantial "artistic and/or intellectual responsibility" for a recorded production, but on the other hand, an opera director's participation could be thought of as "confined to ...

interpretation." It's a tossup and reference to rule 6.7B6 and its LCRI doesn't really add anything useful in the context of your question. We could break the tie, though, by looking at LCRI 1.1F1, which reads in part: "If there is doubt whether a statement is of bibliographic significance, proceed as follows: (a) If the statement is in the chief source, transcribe it. (b) If the statement is not in the chief source, do not transcribe it." In other words, if the opera director's name is noted on the disc label, transcribe it in the statement of responsibility. If the opera director's name appears only on the container, include it in a credit (508) note. In either case, an added entry would be appropriate.

#### *Direct Stream Digital and 5.0 Surround*

**Q:** How are other libraries handling "Direct Stream Digital (DSD)" (see OCLC #65431122) and "5.0 surround" (see OCLC #69370309), two sound recording formats we have recently come across? The OCLC numbers are for compact discs that apparently have been recorded using specialized equipment. Is there a standardized way to identify these types of recordings such as phrasing in the 300 field, subfield \$b, or in a 500 note? Are any of the subfields in the 007 fields affected?

**A:** OCLC #69370309 has a note that reads "Hybrid super audio CD." Here is what Sony (<http://www.sonymusic.com/sacd/faq/index.html>) says about this format: "A Hybrid SACD contains two separate layers. One layer carries the normal CD information and the other layer contains the high density SACD information - a multichannel mix and/or stereo mix. A Hybrid SACD can be played on any CD compatible player. However, if played on a standard CD player, only the CD layer will play. The SACD layer can only be played on a SACD player." If I am interpreting this record correctly (not having the CD in hand to examine), I would probably follow the Library of Congress guidelines on cataloging SACD (<http://www.loc.gov/catdir/cpsa/soundrec.pdf>) and include the designation SACD in field 300 subfield \$b ("digital, stereo., SACD"), then include a 500 field reading "Hybrid super audio compact disc, 5.0 surround." There's no obvious explanation of "5.0 surround" on the Dolby Web site (<http://www.dolby.com/resources/sitemap.html>) that I can find. But from what I can gather here and elsewhere, it designates five-channel surround sound, rather than the more common "5.1" that is often seen on videos, presumably because the ".1" represents the low-frequency effects channel that would be unnecessary for many audio CDs. As to the Sound Recording 007 field, use the standard values for

compact discs with the following possible exceptions: subfield \$e (007/04) can be coded "s" because the CD apparently does have that designation, but one could argue that "z" might better represent the surround aspect (I'd lean toward simply "s"); subfield \$m (007/12) should probably be coded "z" for "Other."

OCLC #65431122 should be treated similarly to the above, with SACD in the 300 (removing the "multi-ch."). Direct Stream Digital (DSD) seems to be the encoding technology used in SACD (see <http://www.answers.com/topic/direct-stream-digital> for a technical explanation and the Sony site at <http://www.sonymusic.com/store/SACD.htm> for a brief note). Again without having the CD in hand, I would suggest following those LC guidelines with a 500 note "Super audio compact disc, Direct Stream Digital (DSD)." The further quoted explanation in the next 500 field seems like a good idea (for the Hybrid SACD above, too, if there is something quotable on that resource). I'd go with the same 007 recommendations as above.



**MUSIC OCLC USERS GROUP**

**Application for New Members**

Personal Membership is \$15.00 (North America); institutional membership is \$20.00 (North America); international membership (outside North America) is \$30.00. Membership includes subscription to the *Newsletter*. New members receive all newsletters for the year, and any mailings from date of membership through December (issues are mailed upon receipt of dues payment). We encourage institutional members to subscribe via their vendor.

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INSTITUTION NAME: \_\_\_\_\_

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E-MAIL ADDRESS: \_\_\_\_\_

A check payable to MUSIC OCLC USERS GROUP must accompany this application. Rates are as follows:

\$20.00 Personal Membership (North America)

\$25.00 Institutional Subscription (North American)

\$35.00 Personal Membership or Institutional Subscription (outside North America)

Please complete this form, enclose check, and mail to: Deborah Morris, MOUG Treasurer, Technical Services Librarian, Performing Arts Library, Roosevelt University, 430 S. Michigan Ave., Chicago, IL 60605

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