



MUSIC OCLC USERS GROUP

NEWSLETTER

ISSN 0161-1704

IN THIS ISSUE :

2018 Distinguished
Service Award4

From the Reference,
Discovery and Collection
Coordinator 5

2018 Annual Meeting
Summary Reports 6

Minutes (Draft), 2018
Business Meeting 19

News from OCLC23

News from LC 26

Questions & Answers
by Jay Weitz 31

FROM THE CHAIR

Alan Ringwood
University of Texas



In times of significant and rapid change—such as the one libraries and librarians are currently experiencing—it can be beneficial to stop once in a while and appreciate those things that have demonstrated their ability to adapt and thrive over an extended time period. Those who attended the 2018 MOUG meeting in Portland this past January did just that during the MOUG 40th anniversary celebration. Attendees enjoyed dinner and camaraderie while listening to testimonials honoring forty years of MOUG’s continuous existence. A highlight of the evening was the screening of the MOUGat40 oral history video, which captures the memories and reflections of some of the many people who have contributed to MOUG’s success and helped make MOUG the vibrant organization that it is today. The video is available on YouTube (search MOUG@40) if you would like to see it or see it again. Many thanks to the MOUGat40 anniversary team (Autumn Faulkner, Michigan State University; Michelle Hahn, Indiana University–Bloomington; Anna Lo-Prete, Indiana University–Bloomington; Casey Mullin, Western Washington University; and

Mark Scharff, Washington University, St. Louis) for coordinating this memorable event.

Of course, there was much more to the 2018 meeting than feasting and reminiscing. The 2018 Program Committee assembled a compelling and enlightening program on a variety of relevant topics. Please see the session summaries elsewhere in this issue for details. Thank you to all who made the meeting a success: the Program Committee; the presenters; OCLC for their support, especially through Jay Weitz’s and Jay Holloway’s attendance and participation; MLA’s convention managers for their indispensable assistance; the good people in the MLA Business Office for managing MOUG’s online meeting registration; my esteemed Board colleagues; and all of our meeting attendees.

There have been a number of changes on the Executive Board recently. Molly O’Brien (University of Massachusetts–Dartmouth) completed her term of service as Continuing Education Coordinator, having planned and presided over two outstanding annual meetings. Jennifer Vaughn (Syracuse University) completed her term as Secretary/Newsletter Editor.

(Continued on page 3)

MUSIC OCLC USERS GROUP

MISSION STATEMENT

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

Thanks to all who contributed to this issue. The Newsletter is a publication of the Music OCLC Users Group. It is published three times a year: June, September, and December. Editor: Ann Shaffer, Knight Library, University of Oregon, Eugene, OR 97403-1299.

Communications concerning the contents of the Newsletter and materials for publication should be addressed to the Editor. Articles should be submitted electronically in Word. Articles should be consistent in length and style with other items published in the Newsletter. Permission is granted to copy and disseminate information contained herein, provided the source is acknowledged. Correspondence on subscription or membership (including change of address) should be forwarded to Jacob Schaub, MOUG Treasurer, Anne Potter Wilson Music Library, Vanderbilt University, 2400 Blakemore Ave., Nashville, TN 37212. (Dues in North America are \$30.00 for personal members, \$40.00 for institutional subscriptions; outside North America, \$45.00 for personal members, \$50.00 for institutional subscriptions; back issues for the previous two years are available from the Treasurer for \$5.00 per copy.) A copy of the quarterly financial report is available from the Treasurer on request. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

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

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

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

EXECUTIVE BOARD

Chair

Alan Ringwood
Head, Music & Multimedia Resources
University of Texas Libraries
Phone: 512-495-4191
E-mail: a.ringwood@austin.utexas.edu

Past Chair

Casey A. Mullin
Head of Cataloging and Metadata Services
Western Washington University
Phone: 360-650-7458
E-mail: casey@mullingroup.com

Treasurer

Jacob Schaub
Music Cataloging Librarian
Vanderbilt University
Phone: 615-322-3022
E-mail: jake.schaub@vanderbilt.edu

Past Treasurer

Tomoko Shibuya
Music Metadata Librarian
Northwestern University
Phone: 847-491-7583
E-mail: t-shibuya@northwestern.edu

Secretary/Newsletter Editor

Ann Shaffer
Music and Dance Librarian
University of Oregon
Phone: 541-346-1850
E-mail: ashaffer@uoregon.edu

Continuing Education Coordinator

Rahni Kennedy
Music and Media Catalog/Metadata Librarian
Southern Methodist University
Phone: 214-768-3700
E-mail: rbkennedy@smu.edu

Reference, Discovery and Collection Coordinator

Nara Newcomer
Head of Music/Media Library
University of Missouri-Kansas City
Phone: 816-235-1679
E-mail: newcomern@umkc.edu

OCLC Liaison

Jay Weitz
Senior Consulting Database Specialist
OCLC Online Computer Library Center
Phone: 614-764-6156
E-mail: weitzj@oclc.org

From the Chair

(Continued from page 1)

Jennifer produced six informative issues of this newsletter and took detailed and accurate minutes at Board meetings and the annual business meeting. We wish them all good things in their future endeavors. Our newest officers are already hard at work. Continuing Education Coordinator Rahni Kennedy (Southern Methodist University) is making preparations for the 2019 meeting in St. Louis, and Secretary/Newsletter Editor Ann Shaffer (University of Oregon) has produced the publication you are now reading. In other Board news, Tomoko Shibuya (Northwestern University) is now Past Treasurer, Jake Schaub (Vanderbilt University) serves as Treasurer, and Casey Mullin occupies the office of Past Chair. Not everything is in flux, though. Nara Newcomer (University of Missouri–Kansas City) continues as Reference, Discovery and Collection Coordinator; and Jay Weitz remains our OCLC liaison. There is one other change to note: Upon assuming the office of MOUG Chair, I relinquished my role as E-ballots Manager. Molly O'Brien has been appointed to that position, and she will conduct MOUG's elections and other occasional surveys of the membership.

Speaking of elections, later this year MOUG will hold its officers election. This year we will be electing a Vice Chair/Chair-Elect; a Treasurer-Elect; and a Reference, Discovery and Collection Coordinator. Thank you to our Nominating Committee members (Beth Iseminger, Independent music cataloger, Chair; Anne Adams, Harvard University; and Casey Mullin) for their time and effort to identify potential candidates.

This year's ballot will include a proposal to increase membership dues and simplify the dues structure. Current dues are as follows:

- \$30 Personal membership (North America)
- \$45 Personal membership (outside North America)
- \$40 Institutional membership (North America)
- \$50 Institutional membership (outside North America)

The higher rate for members outside North America was intended to defray the greater cost of mailing the *Newsletter* to those members. The proposal eliminates that distinction, since MOUG actually has very few members who are located outside North America and the associated mailing costs are negligible. Consequently, the proposal comprises just two membership categories:

- \$40 Personal membership
- \$50 Institutional membership

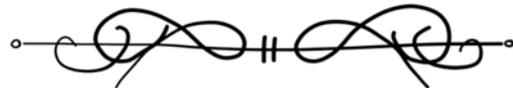
Why raise dues now? The previous dues increase occurred in 2008. Since then, MOUG migrated to a new web hosting service, which allows us to have a searchable online member directory and an automated membership

renewal process. Two positions were added to the Board, resulting in increased travel expenses when Board members' institutions do not provide financial support to attend Board meetings (Board members receive no other remuneration from MOUG for their service). Inflation has also affected MOUG's expenses, and there has been a general downward trend in membership and subscriptions.

Members of the Board realize that raising dues is not a popular course of action, but we believe it is in the best interest of MOUG's long term financial health. Rest assured that your Board members are ever vigilant about controlling expenses, and we strive to be good stewards of MOUG's funds and to offer good value for your membership. (On that last point, it may be worth noting that the extension of the annual meeting from two half-day sessions to 1½ days occurred without a proportional increase in the registration fee.) If you have any questions or concerns about the dues proposal, please feel free to contact me or any member of the MOUG Board (see page 2 of this publication for contact information). Because our Treasurer needs the outcome of this proposal to prepare renewal notices, which typically are distributed mid-November, this year's election will take place earlier than usual, during the month of September. Please watch for the election announcement on MOUG-L sometime in August.

The MOUG-OLAC Collaboration Task Force, which is charged with evaluating ideas for greater collaboration between our organizations and developing a plan for their implementation, was formed in March and has been conducting its work online. MOUG's representatives are Nara Newcomer, Molly O'Brien, Treshani Perera (University of Kentucky), and your humble author. OLAC-MOUG Liaison Autumn Faulkner and OCLC Liaison Jay Weitz also serve on the task force, and two of OLAC's representatives (Bruce Evans, Baylor University; and Mary Huisman, St. Olaf College) are also active members of MOUG. So, there are many people on the task force who are familiar with MOUG and its mission. The task force will be submitting their report to the MOUG and OLAC Executive Boards around the time that this issue arrives in your mailbox. Updates on this initiative will appear in this newsletter and on MOUG-L.

That's all from me for now. Thank you for your time and attention. I wish you all a pleasant summer.



Decoration by Stevie Biffen from the Noun Project

MOUG Announces 2018 Distinguished Service Award Recipient

The Executive Board of the Music OCLC Users Group (MOUG) is honored to name **Mark V. Scharff** (Washington University in Saint Louis) as the fifteenth recipient of MOUG's Distinguished Service Award. This award was established to recognize and honor those who have made significant professional contributions to music users of OCLC. The MOUG Executive Board selects recipients based on nominations received from the membership.

Through his years of tireless and devoted service to the profession, Mark's name, voice and spirit have become synonymous with music cataloging and with MOUG. His time in the profession dates back to 1989, with stints at the University of Iowa and Indiana University-Bloomington. In 1992, he began his tenure as Music Cataloger at Washington University in Saint Louis, where he has remained to this day, carefully ensuring the highest quality of music bibliographic metadata in one of our nation's finest research libraries.

Mark's service ethic knows no bounds. We highlight just a few of his many accomplishments here. In 2003, he answered the call for MOUG Board service, and ably served from 2003 to 2007, including as Chair from 2004 to 2006. He has been an independent contributor to the NACO-Music Project (the name authority funnel project that flourished under MOUG's auspices for many years) since 1991 and a reviewer since 1994. He has also served on the NMP Advisory Committee both as a regular member and as Chair. In 2010, he succeeded the late Ralph Papakhian as NMP Coordinator. With a steady hand, he has bravely led this intrepid group of music catalogers through all the trials and tribulations of RDA implementation, and continues to promote and represent the funnel (and thereby the interests of the music community) at the national level.

Capitalizing on his deep expertise in the area of music authority control, Mark has served on several Program for Cooperative Cataloging task groups. He has also served the American Library Association and the Music Library Association in numerous capacities, the most recent of these being: as Member-at-Large on the MLA Board of Directors; as Chair of the MLA Descriptive Cataloging Subcommittee from 2008 to 2012; and as MLA Liaison to the ALA Committee on Cataloging: Description and Access during that same period. These recent appointments coincided with the early development of RDA, and he has written and responded to numerous proposals since RDA

was in draft form.

Most importantly, Mark has earned the utmost respect from his peers. Friend and colleague Kathy Glennan writes: "I have valued Mark's commitment to the profession, his interest in solving cataloging problems at the national level, his sense of humor, his responsiveness to colleagues, and his ability to meet deadlines." Shelley Rogers, another friend and colleague, writes: "Mark stands out as a leader in MOUG whenever cataloging expertise is sought. He's like that old commercial ("When E.F. Hutton talks...") and everyone in the room leans closer to listen to what he has to say. We know he will have a thoughtful, learned opinion when he speaks." When he is not dispensing wisdom, he is asking probing, thoughtful questions that draw out the wisdom of others. His gregarious nature acts as a welcoming beacon to newer members of the profession, and he is always ready to expound on topics of mutual interest, often late into the night with drink in hand. Through his countless good deeds, Mark has shown a vested interest in our collective success, and MOUG is what it is today thanks to his presence.



*Mark Scharff at MOUG 2018.
Photo courtesy of Gerry Szymanski.*

FROM THE REFERENCE, DISCOVERY AND COLLECTION COORDINATOR
Nara Newcomer
University of Missouri-Kansas City



MOUG needs *your* help to improve WorldCat Discovery for music! We continue to work with OCLC to implement priorities, especially from the 2016 MLA-MOUG OCLC Search & Discovery Task Force Report <http://musicoclcusers.org/wp-content/uploads/OCLCSearchandDiscoveryTaskForceReportRevised070516.pdf>

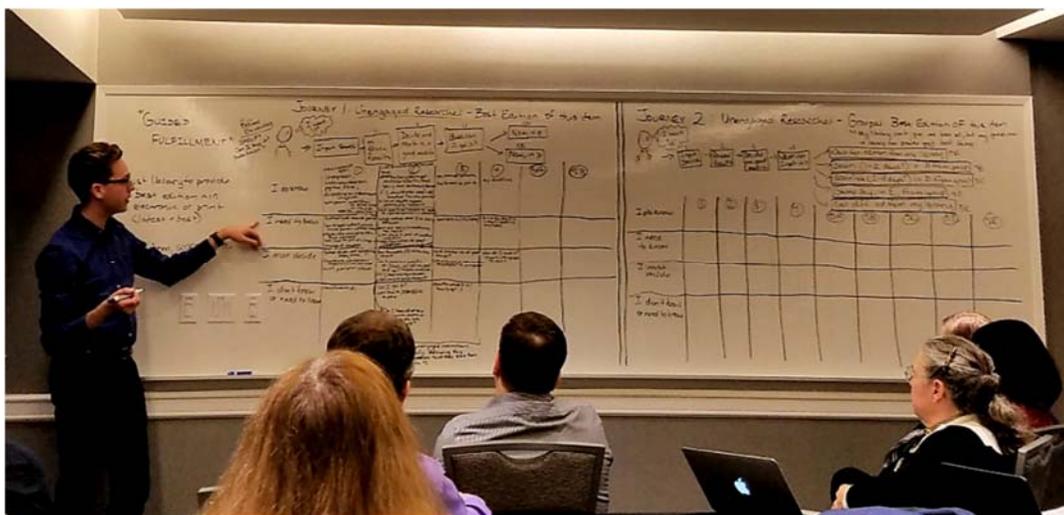
Specific examples of problems are valuable to OCLC to help them diagnose and fix issues, as well as prioritize: problems that occur more often or have worse consequences float to the top. Each week this summer, we will share one problem on MOUG-L and ask for your examples. For the advance planners and overachievers among us, the entire list of issues is already on MOUG's website. <http://musicoclcusers.org/add-your-voice-to-improve-worldcat-discovery-for-music/>

MOUG RDC Committee members and other MOUG'ers have recently provided structured input on OCLC products and services on multiple occasions. In January, we gathered in person in Portland. Jay Holloway (Product Manager, End User Services, OCLC) guided us in exploring the search and fulfillment journey for music scores – that is, the paths users take to get an actual score in hand – and what they need to know at each stage. Because MOUG'ers had more to contribute than we could

fit in the allotted time, Jay led a virtual follow-up session in February.

In April, four MOUG RDC Committee members met virtually with four OCLC employees to discuss 245\$c display in WorldCat Discovery – specifically, the lack thereof – and resulting problems and solutions. As you may know, 245\$c is designated for “the first statement of responsibility and/or remaining data in the field that has not been coded in one of the other subfields” and may contain important information not found elsewhere, such as details of responsibility and additional titles. The problems are made worse when records lack relator codes or terms, and because WorldCat Discovery doesn't currently display 7xx title subfields. OCLC's Jay Holloway initiated the virtual meeting, and it was a good conversation about why and where 245\$c data should appear in WorldCat Discovery.

Finally, welcome to new RDC Committee members: Emily Vickers (Eastern Washington University), joins Heather Fisher (Saginaw Valley State University) and Matt Ertz (University of Louisville), who are both serving a second term. They join continuing members Monica Figueroa (University of North Carolina-Chapel Hill), Marty Jenkins (Wright State University), Jennifer Olson (University of Hartford), and Nurhak Tuncer (City Colleges of Chicago).



Jay Holloway leads scores fulfillment discussion in Portland. Photo credit: Michelle Hahn.

**The Life-Changing Magic of OpenRefine:
The Open-Source Art of Data Decluttering and Organization**

Maristella Feustle (University of North Texas)

In the lead-off session of the MOUG 2018 meeting, Maristella Feustle demonstrated the capabilities of OpenRefine, an open-source tool for cleaning and standardizing raw data. The “magic” includes automated editing, catching data inconsistencies that would not be obvious to the human eye, and matching data to outside vocabularies such as the Library of Congress Name Authority File. The resulting cleaned, standardized data can then be used for many data-driven programs, such as MarcEdit or Tableau.

Feustle gave a brief history of the tool and explained its basic functionality. Consistently open-source, OpenRefine began as Freebase Gridworks, then became Google Refine, and is now OpenRefine. OpenRefine utilizes GREL (General Refine Expression Language), for which familiarity with regular expressions is helpful. Although it runs in a browser window, data lives on the local computer (accompanying tip: back up your data!). Noting it is easy to accidentally close a browser window, Feustle provided the handy tip of entering the first three numbers of the “home” IP (127) in the browser bar to reopen.

Three questions frame decisions for using OpenRefine: 1) What do you use it for? 2) What do you want your data to do? 3) How much intervention does data require to get there? Feustle demonstrated decisions and specific processes for three projects: working tabular data, exporting from MarcEdit, and a BIBFRAME project. The audience was provided a link to the files in case they wanted to follow along.

The first project used imported tabular data as the basis for demonstrating basic transformations: moving, editing, sorting, faceting, and clustering. For tabular data--data in rows and columns--there may be little cleanup needed at the point of import to end up with readable columns beyond specifying that the first row should be a header row. Cleanup prior to import should include checking encoding of diacritics and special characters. With data in a nested format, like XML, there may be many columns to work with.

The data transformation features demonstrated illustrate that the cleanup process is often multi-step, or, as Feustle put it, data can require “cleanup before cleanup.” For example, splitting data into columns is often a necessary prerequisite to data reconciliation with the name authority file. Clustering can be used as a step to identify similar names based on text strings or phonetic match (use with caution) and has the ability to search without regard to punctuation. Faceting also pulls together like terms and is an easy way to see stray data for cleaning. Other cleanup may include removing trailing, leading, or consecutive whitespace. The data reconciliation stage, where it is possible to compare names against the Library of Congress authority file in VIAF. Results can vary. Reconciliation speed can be limited by the size of the local source file and computer memory; this can be mitigated by splitting a file into smaller ones or allocating additional memory to OpenRefine.

Tabular data is only one of several formats that can be ingested into OpenRefine. Others include XML, EAD in XML, basic text files, JSON (JavaScript Object Notation) via MarcEdit, raw MARC via MarcEdit exported as JSON/TSV (Tab Separated Values), and RDF (particularly useful for working with BIBFRAME). As BIBFRAME develops, OpenRefine will be useful in sorting out nested tags in multiple columns. Data can be exported into multiple formats including TSV, CSV (Comma Separated Values), or JSON.

A lot of transformation relies on GREL for pattern matching, and the slides, which will be posted on the MOUG website, provide basic GREL operations such as find and replace so there is no need to start from scratch. A nice feature of OpenRefine is that it keeps a record of everything you do, so if you need to perform the same edits repeatedly, you can extract commands as JSON to apply to additional datasets (a process identified in the presentation as “lather, rinse, repeat”). One use case is updating names in headings that have

(Continued)

Reports from the MOUG Annual Meeting

January 30-31, 2018, Portland, OR

changed since the data was created, such as when death dates added to name authority records, by using the clustering feature.

Time did not permit a full demonstration of the BIBFRAME 1.0 project, but there was ample fodder for questions after the presentation. Several of the questions during the Q & A addressed versions. Various editions are basically interchangeable, and even release candidate versions will be useful. Releases do not follow a regular schedule, meaning it may be months or years between stable releases. Backward compatibility is present. Many of the extensions are useful and are available on GitHub. In particular for library work, the RDF extension opens reconciliation

services and added-value components. Feustle's suggestion is to check OpenRefine.org and GitHub for updates. Addressing the question of what vocabularies in addition to VIAF and LCSH can be used for music resources, Feustle notes that although no one has been sufficiently ambitious yet, it would be great to have LCMPT and LCGFT. Data sources that are currently utilizable for reconciliation--VIAF, ORCID, and Open Library--can be found at <http://refine.codefork.com>.

*Reported by: Rebecca Belford
(Brown University)*

Engaging in Small Data Rescue

Anna Kaijas (Boston College)

Anna Kaijas, Senior Digital Scholarship Librarian at Boston College, began her presentation with some background information on the data refuge (also known as data rescue) movement prior to speaking about specifics related to the event held at Boston College.

The movement began as a process to preserve government data by external institutions and various professional groups to create reliable and trustworthy copies of government-hosted sites and data sets. Increasing amounts of born-digital data has led to federal and state institutions declaring changes to collection policies regarding public data. See a recent announcement by the Library of Congress regarding its Twitter archive: <https://bit.ly/2py4fc6> The academic community has been called upon to preserve and provide access to government data that may not be available elsewhere through websites for federally-funded programs and agencies. An article by Jacobs and Jacobs (2017) invites libraries and librarians to lead this initiative – “a rare opportunity” - to make a difference in how government data is collected and preserved long-term. A video featuring collaborators from UPenn Program in Environmental Humanities and Penn Libraries showed one of the early data rescue events that took place in Philadelphia involving librarians, scientists, campus community, and the general public to preserve climate data stored on federal servers before the new administration took over. The specific event targeted National Oceanic and Atmospheric Administration (NOAA) data that would benefit both academic and exter-

nal researchers and scientists conducting important research in climate science.

While web archiving programs and initiatives have been in place since the early 2000s, web crawling algorithms have not always focused on preserving raw data stored on websites. Data rescue initiatives and events since 2015 have been primarily focused on preservation of born-digital federal government data through programs such as Project ARCC (2015-), Data Refuge (2016-), Endangered Data Week (2017-), DataRescue Boston (2017-), and Libraries+ Network (2017-).

Kijas reminded the audience of the MLA-L thread in January 2017 on current data rescue efforts in music libraries (<https://list.indiana.edu/sympa/arc/mla-l/2017-01/msg00161.html>), which led to a discussion on the topic during the Orlando annual meeting in 2017. Music librarians were indeed thinking about how performing arts and cultural data could be archived, which federal agencies were in jeopardy of losing publicly-accessible data, and how to begin data archiving at institutional level. Kijas stated that her goal today was to provide direction and insight on how to plan and execute a data rescue event targeting performing arts data, similar to the one she organized at Boston College. Sites to consider could include federal agency websites such as the NEH, NEA, and IMLS

(Continued)

that fund arts, humanities, and library programs and grants. The scope of the Boston College event was to capture IMLS and NEH data archives since 1965 via data.gov. The goal was to preserve legacy and current data providing justification for and impact of funding received for humanities, arts, and cultural heritage programs. For those interested in duplicating a similar event, planning documentation and workflows can be found via <https://datarefuge.github.io/workflow/>. During the small data rescue event at Boston College, 96 datasets and 640MB of data were harvested from the NEH and IMLS websites. 12 participants were involved representing librarians, faculty, and other campus partners. For detailed workflows and APIs used for pulling data off agency websites, please see Kijas' presentation slides: <https://t.co/FM7ADFrTj7>

As part of her lessons learned and future directions section of presentation, Kijas stressed the importance of scalable and sustainable data rescue events for small to mid-sized libraries. If one lacks resources to plan and execute a local event, Kijas encouraged the audience to get involved with upcoming Endangered Data Week events (endangerreddataweek.org) in the area to identify local data sets, find community partners for future events, and promote attendance by faculty and students to identify data that may be of interest to campus community. A detailed reflection of event planning and execution can also be found here: <https://libraries.network/blog/2017/6/16/engaging-in-small-data-rescue>

*Reported by: Treshani Perera
(University of Kentucky)*

Acquiring New Music from Unconventional Sources: PDF Copies in the Library

Chuck Peters (Indiana University)

Chuck Peters of Indiana University presented his session at MOUG on Tuesday, January 30, 2018. This presentation addressed the issue of non-print scores in music libraries by using a survey to gather information from various music libraries. The main areas included how libraries discover, acquire, catalog, preserve, and provide access to music scores produced in digital format. He also examined the impact PDF scores can have on the libraries acquiring them. This included such things as acquisition procedures, cataloging policies and workflows, archiving and preservation, and patron use. Chuck began his pilot study in April and May of 2017 and sent out a survey to university, college, and conservatory libraries in November and December of 2017.

The survey included five sections: 1) identification; 2) collection development, receiving, and cataloging; 3) archiving, printing, and circulating the digital files; 4) budget; and 5) permission for use. Identification supplied the information about the institution and persons replying to the survey. The collection development, receiving and cataloging areas covered how items arrived and how they were handled and cataloged for the collection (i.e. in-house or commercial binding; preserving digital copies, etc.). Based on the survey results, more than half of the libraries

handle the collection development in the music library itself. Most of the libraries received and cataloged the materials outside the music library. Of the libraries that had scores bound, many sent them out to commercial binderies, while a significant amount had scores bound in-house. Most libraries did not have a special provision for non-print scores in their collection development policies either. The majority of libraries that received digital files, made printouts of the scores and had those bound. The impetus for purchase of these scores mostly came from faculty and students. As for cataloging, most of the institutions replied that they use MARC records and over half catalog them in OCLC.

The results for archiving, printing and circulating of the files showed that over half of the respondents kept digital files on a server. Most made copies and had them available for circulation. None of the participants made the digital file part of the circulating collection. The majority of the respondents had not analyzed the cost of these items and none had a separate annual budget either. As for permissions, many of the libraries did not request permission to display the files or make additional copies of the digital file.

(Continued)

Reports from the MOUG Annual Meeting

January 30-31, 2018, Portland, OR

The overall consensus of the survey is that libraries do want to collect non-print scores, but the process involves many pieces that need to work together and recommendations need to be documented with best practices on how to handle these unique parts of the collection. Chuck encour-

aged librarians to take the survey if they had not already done so.

*Reported by: Patty Falk
(Bowling Green State University)*

21st Century Tools for 18th Century Scores and Imprints

Barbara Strauss (Moravian Music Foundation)

In 2014, a confluence of funding, technological developments, and available staff allowed the Moravian Music Foundation (MMF) to proceed with a catalog conversion of a large body of eighteenth-century scores and imprints. For two hundred seventy-five years, this collection had effectively been hidden from the public; scholars had to visit the archives in Bethlehem, Pennsylvania and Winston-Salem, North Carolina to search and access the collection. Barbara Strauss, catalog project manager at the MMF, detailed the conversion project via a recorded presentation.

Barbara summarized six phases leading to the present-day collection of the MMF: creation of the source documents from 1735 to the 1850s, primarily in Moravian settlements in North Carolina and Pennsylvania; storage in cabinets and cupboards from the 1850s to the 1950s; locating and gathering these musical resources beginning in the 1930s; cataloging in card and book catalogs starting in the 1970s; initial preservation efforts during the 1990s; and transfer online beginning in 2004.

Plans for the catalog conversion began long before the project's 2014 start date. That year, an estate gift provided funding, two staff members provided background knowledge and hours dedicated to the project, and technological advances provided pathways to complete the work efficiently and cost-effectively. The project had two primary goals: to create an online catalog that recorded all information found in the existing card and book catalogs, including musical incipits; and to employ existing technologies to result in a catalog able to be maintained by a small staff without the need for local server space.

The MMF utilized a combination of vendors and available tools to complete the project. As a first step, Backstage Library Works produced the bibliographic records, working from collection-specific instructions for recording data such as provenance and former owner. The foundation opted to extend their OCLC services to include WorldCat Discovery, branded as GemeinKat, and local staff added copy-specific information and local holdings records. The next step added the bibliographic records to the RISM online catalog, using MarcEdit to prep the records for batch loading and IAML's Plain & Easie Code together with the Music Encoding Initiative software Verovio to transfer musical incipits.

While Barbara's recorded presentation cut off at the fifteen minute mark, her written narrative provided a concluding summary. They met the project's primary goals, creating a hosted online catalog with comprehensive information including incipits. The project cost around \$800,000, involving two full-time catalogers, two part-time catalogers, and four part-time incipit writers. Twenty major collections resulted in 21,400 bibliographic records, and fifteen minor collections will be converted and added during 2018. For additional project background and details, see the articles by Barbara Strauss in the September 2016 issue of *Notes* and by David Blum (Barbara's colleague at the MMF) in the October-December 2017 issue of *Fontes Artis Musicae*.

*Reported by: Melissa Moll
(University of Iowa)*

**Ask Everything!
Combining Hot Topics, Ask OCLC, and Ask LC**

*Damien Iseminger (Library of Congress)
Jay Holloway (OCLC)
Jay Weitz (OCLC)*

This year the MOUG “Ask Everything!” session was moderated by Matthew Ertz from the University of Louisville and consisted of panel members Damian Iseminger from the Library of Congress and OCLC representatives Jay Weitz and Jay Holloway.

The first question asked about how WorldCat Discovery had revised its relevance algorithm and how these revisions had affected the WorldCat interface. Jay Holloway answered that Discovery had updated to a version that would allow the best possible matches to appear in searches and hence quantify the overall effectiveness of the algorithm. The updated version, however, had created key problems for WorldCat searches, such as locally held materials and key words not being visible and difficulties finding various format types. Holloway added that a more extensive Discovery note discussing these revisions and their effects was available at the OCLC Community Center.

The second question asked about the extent to which cataloging language played in Discovery’s relevance algorithm. The particular issue that prompted this question was the prevailing incident of non-English language bibliographic records ranking higher in WorldCat searches. Jay Holloway responded that search results found through the Discovery algorithm were loosely based on cataloging language but were also based on other factors, such as whether the record was locally held, the number of holdings it had, and whether the record was recent and available to the user. Someone speculated that if cataloging language had a more prominent role in the relevance algorithm, then more English language holdings would rank higher in the search results and ILL requests would be transferred more easily. Holloway asserted that Discovery hoped to make larger changes to address this issue. Jay Weitz added that some bibliographic records that appeared to be non-English were actually assumed to be in English if they did not have a subfield b. Weitz contended this because subfield b had not always existed, and English had been the primary cataloging language.

The next question that arose was whether Discovery had plans to make the site more customizable. Jay Holloway noted that the header on Discovery was now customizable. As for further plans for making the site customizable, Holloway stated that Discovery planned to pinpoint any underlying problems and determine which ones were ubiquitous (such as subject headings customization) on a case by case basis and address these issues.

Another question involved what protocol to follow if one saw PCC-coded bibliographic records that had been enhanced by catalogers at non-PCC institutions with unauthorized 7XX fields. Jay Weitz affirmed that non-PCC institutions should not be able to add unauthorized 7XX fields. If one noticed that these fields had been added, however, he or she should report these changes to ibchange@oclc.org. OCLC could then use the OCLC number to trace the history of changes to the bibliographic record and find out who was responsible for those changes.

Michelle Hahn asked about whether catalogers who worked under a PCC code ever made changes to bibliographic records without realizing that they were making changes to a PCC-coded record. Jay Weitz maintained that this situation should never occur, as all PCC institutions should know their staff and give the correct levels of authorization to individual users.

Michelle also asked about whether any succession planning was in store for PCC, particularly because many people from PCC institutions were retiring. The consensus was that succession training was still in store for PCC, and PCC wanted to hear if an institution was failing to provide effective training. Damian Iseminger added that the Library of Congress had experienced waves of retirement over the past few years, but the cooperative office consulted regularly with the music office, and PCC training had been stellar as far as the music division was concerned.

(Continued)

Reports from the MOUG Annual Meeting

January 30-31, 2018, Portland, OR

The next question asked about what catalogers from non-PCC authorized institutions were allowed to do to PCC authority records that needed revisions. Jay Weitz asserted that a database enrichment table in chapter 5 of the bibliographic standards clearly spelled out what institutions could and could not do to records without PCC authorization. If catalogers from these institutions saw any changes that they could not correct, they were to report these changes to bibchange@oclc.org.

Someone else asked about appropriate relationship designators for the entity “big band leaders” and whether the terms “conductor”, “performer”, or both were the most appropriate designators. Damian Iseminger noted that using both “conductor” and “performer” to describe big band leaders was fine, as he believed that only using the term “performer” was too broad. But ultimately the decision on what relationship designators to use for such entities rested with individual institutions.

Jay Weitz noted that OCLC would be having a Virtual Ask QC with office hours on the last Wednesday of every month from February to June. Virtual Ask would open with a 10-15 minute presentation followed by a question and answer session, both of which would be presented through Web Ask, and would serve beyond June if they proved useful to users. Someone asked if each Virtual Ask QC presentation would be recorded and available after the fact. The consensus among Holloway and Weitz was that they could record and make only the presentations available, as the question and answer sessions would most likely have too much dead space.

Another question someone asked was why OCLC was duplicating fields that contained diacritics and whether reporting this issue to bibchange@oclc.org was the best solution. Jay Weitz confirmed that reporting the issue to bibchange@oclc.org was the best solution and that this issue had always resurfaced no matter how many times the OCLC staff had tried to fix it.

Robert Bremer asked about the possibility of transferring 260 fields to 264 fields in RDA records and whether this process would compromise data integrity. Jay Weitz noted that 264 fields were more preferred in RDA because they allowed for more possibilities for specifying entities with copyright distribution information. He then answered that the transfer of fields was possible and that catalogers should concentrate on the indicators in field 260 and use the set of vocabulary terms in subfield b and any existing subfields that would be translated into field 264. Following this process would

ensure that data integrity remained intact.

Someone else asked about whether a non-Connexion person could download records from OCLC into a spreadsheet. Jay Weitz said he did not think so, but Jean Hardin noted that one could download linked data and revise it through MARCedit.

A question was asked about a FLASH tutorial introduction to MARC which used to be available through the OCLC Connexion Client tutorials section, and whether there was any chance it might be reincarnated into another form. Jay Weitz said that this was a good thing to submit through the feedback link in the tutorial section. Jay Holloway mentioned that the FLASH tutorial format may no longer be supported on the site.

Next, Damien Iseminger was asked if he knew when the new subfields for authority records would be usable. He said the new subfields cause problems with the ancient infrastructure of the authority file; sometimes when they are used, they actually decompose the authority file, and that the work is just another workflow on an already overwhelmed person’s desk.

Another question for Damien centered on recommendation against using the German ß character in the authority file. Damien said that first of all, there isn’t really an official copy of the authority file in Voyager because records are sent to various NACO nodes in a constant process of back & forth. The ß character causes a record error, which causes the entire load to fail in distribution, and then someone must comb through the file to find out where the fail happened. Therefore, it’s

(Continued)



Created by Takao Umehara
from Noun Project

better to just not use that character.

A third question for Damien was about MARC records for medium of performance terms. Damien said that since the medium of performance terms are hosted in ClassWeb, you can see the MARC view there, and you can download the authority record set. That is how Gary Strawn's toolkit checks medium of performance terms.

Damien was asked whether the new hires at LC signaled a thaw in the hiring deep-freeze. He answered that the Music Division had been in the hiring queue for a long time, and they were very lucky to get three hires instead of two. Because of budgetary pressures and the fact that hiring people costs more now than it did several years ago, LC might still be on the standard of 'do more with less', even though there has been a huge wave of retirements.

Next, Jay Weitz answered a question about upgrading AACR2 records with encoding level I. You are allowed to upgrade them to RDA; however, if it's a PCC record, you will be limited as to what you can do.

Next came a question about the order of instruments in access points as compared to 382 fields. The policy statement for RDA 6.28.1.9.1 gives a specific order of instruments for access points, but Damien Iseminger pointed out that we should not assume that an LC record using a certain order of instruments means that it is a precedent. Music cataloging at LC is, to an extent, decentralized and split between different divisions. Sometimes the divisions don't talk to each other about how they do things and this may be an example of something that fell through the cracks. Email the LC music section about specific records, and hopefully more guidance will be forthcoming.

A question for the floor had to do with local recital records, of which the cataloger had CDs first, then added DVDs to the bib record, then added the program, then added the streaming audio, and then wondered at what point should a new bib record be made? There were several opinions expressed:

Jean Harden: UNT doesn't make MARC records for recitals, they have metadata only.

Michelle Hahn: Catalog them in OCLC, with all the performances of one recital in one place with hyperlinks / separate 3XX fields for each part, because linked data puts related things together. She said her shop also crosswalked

the recital records into MODS for digital repository. She feels that having a separate MARC record for each thing would clutter up your database.

Damien Iseminger: A bibliographic record is just a bibliographic record, and contains all the flavors of the LRM record, but is not a manifestation itself.

Some other people mentioned archival control and the fact that since different systems handle things like this differently, you should see what your system can do.

Mark Scharff: Don't catalog recitals! His institution made one decision to put all forms onto one bib record, then the policy changed to separating the records, then they changed again back to the previous decision. Part of the decision you make should be based on the way your local system retrieves records, especially since some use a single item type header, which will display incorrectly.

Michelle Hahn: Her previous workplace used MARC Holdings, which is a good place to separate out things like that.

Unidentified speaker: if the streaming files were publicly available, format matching might work better.

Kathy Glennan: The main point is to understand how things work in your institution, because local data doesn't matter so much; however, commercial data is a different thing. It is unwise to base cataloging policy decisions on what the local system does. You should try to divorce policy decisions from system concerns whenever possible.

Unidentified speaker: From a database point of view, if they are on separate records, you have more options for manipulation. If they are on the same record, you are really limited.

Reported by:

*Chelsea Hoover
(University of Arkansas)*

*Janice Bunker
(Brigham Young University)*

College of Music Recordings at the University of North Texas

Jean Harden (University of North Texas)

The University of North Texas (UNT) College of Music (CoM) produces between 500 and 1,000 performances each year, including recitals, ensemble concerts, and performances of dramatic works, many of which are recorded. Collection and description of, as well as access to, the recorded sound objects is made possible by an enviable, collaborative effort between the CoM and the UNT music library. Harden outlined the eight steps that result in the comprehensive description and accessibility of recorded performances.

The first step in the process seeks permission from the performer(s) to have the recording archived in this manner. The permission process is approved by UNT legal counsel and managed by the head of recording services. Keeping such recordings in an archive is justified by the expectations outlined in the National Association of Schools of Music (NASM) handbook, supported for doctoral degree performances by a requirement in the Doctor of Musical Arts (D.M.A.) handbook, and the UNT Graduate School's requirement that such recorded performances are submitted to the library for archiving to allow performers of required recitals to graduate.

Step 2 is the creation of the sound recording itself. Degree recitals for the CoM and guest recitals (with permission) are recorded for audio content, as well as others who have requested and paid for the service. Video recording is also a fee-based option. Spoken word events, such as lectures and non-music performances, are not usually recorded. Performances that will be recorded in many of the possible locations can be recorded remotely by a central control room that is wired to those locations. Venues, which are not connected in that way, may be included via manual recording. This requires fewer audio engineering personnel.

Next is the step that makes the recordings available in the UNT recording services archive via a content management system (CMS), ExpressionEngine. This CMS stands alone from those of the University and the library, and has been partially customized for this process but is optimized

for audio and video recordings. ExpressionEngine allows for precursory metadata input.

The fourth step transfers the recorded content from on-campus events to the library through a networked drive. Though content was previously recorded onto physical media and transferred physically to the library, that is no longer the case, and all content is transmitted over the network. The fifth step transfers recordings made at off-campus locations to the library directly from the recording, usually collected on a physical medium and physically transmitted, then processed by the audio preservation lab for ingest to the archive.

Metadata, based on Dublin Core and following data uniformity guidelines allowing for consistent application, is created by student workers based on performance program information in step six. Any oddities are given a specific data element that alert Harden to a need for additional consideration. The digital library maintains its own CMS, separate from ExpressionEngine, where recording files and metadata are entered at step seven. At that point, Harden checks over the metadata, addresses any marked needs, and "publishes" the content and metadata in the CMS to allow users to find and access the recordings.

While the UNT recording services archive is accessible to any UNT member, the digital library is accessible to anyone on campus, and to active members of UNT off-campus by logging in. At the time of this session, over 5,000 recordings were made visible through this process, being accessed between 14,000 and 19,000 times per year. The scanned performance programs that accompany these recordings were used approximately 35,000 times in the previous year. These usage statistics justify the expense of the labor and the digital storage.

*Reported by: Michelle Hahn
(Indiana University)*

Merging a Vinyl Record Collection Digitally and Physically: New Opportunities for Teaching, Learning, and Research to Connect Academic Library Users

Marc Stoeckle (University of Calgary Libraries and Cultural Resources)

Marc Stoeckle, recently celebrating a year in his position at the University of Calgary where he is the first music librarian in 20 years, has taken on the mantle of rescuing 40,000 vinyl recordings by proposing a project to make them more accessible and therefore restoring their significance within the collection. He outlined this effort for the MOUG audience.

Of the 40,000 recordings, only 1,000 in the collection were cataloged, making the other 39,000 entirely hidden from library users. Yet LPs do exist, and are experiencing a re-emergence of their own. To engage the UCalgary community, Stoeckle set up a vinyl listening station as part of the university's end-of-term StressLess week, proving to be a popular outlet for stress relief.

The project set out to meet several goals. First of all, to get the collection cataloged in some way to make it findable to users. Then, to make surrogate, digital scans of the disc sleeves, making the images discoverable as well, therefore useful for research and study in art, communication, and cultural studies, to name a few areas. For the

sound objects themselves, Stoeckle intended to create a listening space where users would be able to hear a recording while simultaneously played and digitized remotely from a nearby editing suite, or later via an online access platform. In order to accomplish this, a TransVinyl phono amplifier would manage the concurrent digitization and streaming while also retrieving metadata from Gracenote. Making discoverability and access easier, library users will be able to engage with the physical objects directly and with the content in a digital form, thereby increasing the usage, prominence, and value of the collection.

Stoeckle put it best in his session abstract: "Once completed, this project will provide access to course material, digitized material and include playlists curated by students and faculty. This analog/digital project will create easy accessibility, patrons as creators, online sharing and most importantly, new opportunities for teaching, learning and research."

*Reported by: Michelle Hahn
(Indiana University)*

A Metadata 'Connexion' from Sharepoint to WorldCat

Felicia Piscitelli (Texas A&M University)

Felicia Piscitelli discussed a 2012-2014 CLIR "Cataloging Hidden Collections" grant-funded project led by librarians from Texas A&M University, the Universidad Iberoamericana, and the UNAM-IIB-Hemeroteca Nacional de México. The project, "Discovering a New World: Cataloging Old and Rare Imprints from Colonial and Early Independent Mexico," investigated whether native or near-native Spanish-speaking students could, with no cataloging background and minimal training, learn to create discovery-level records for collections by entering bibliographic data into custom templates hosted on Microsoft's Sharepoint platform.

The project focused on improving the discoverability of materials from the Mexican Colonial Collection at Texas A&M's Cushing Memorial Library and Archives. This collection includes materials from the late 15th through the late 19th centuries, and covers a variety of subjects (from military science to religion), languages (including Spanish, Latin, Aztec, French, and Italian), and places (resources come from not only Spanish-speaking regions, but also countries such as the Philippines, Italy, and Germany).

Aside from entering basic descriptive metadata, the thirteen participating students would create access points

(Continued)

Reports from the MOUG Annual Meeting

January 30-31, 2018, Portland, OR

for materials in stages of increasing difficulty, from uncontrolled keywords based on the students' understanding of the materials to terms from controlled vocabulary lists and headings from sources such as the Virtual International Authority File (VIAF). Students would input metadata into the templates, which would be exported into Excel spreadsheets. The spreadsheets would in turn be converted via MarcEdit into MARC records that could then be loaded into Texas A&M's ILS, Voyager, to be edited and batch exported to OCLC.

The students created over 1,600 records for books and pamphlets and over 600 records for single-sheet items. However, a problem arose while attempting to export the records from MarcEdit to Voyager: Voyager could not compile the records from the .mrc file. After studying the problem, the investigators determined that the records contained hexadecimal "ghost" characters created by transitioning from Excel to MARC. These characters included extra spaces, unneeded punctuation marks, and incorrectly-formed diacritics.

Using a combination of Excel's editing tools (such as "find and replace"), OpenRefine, MarcEdit's "Clean Smart Characters" function, and UE Studio, they were able to clean up the records and remove the offending characters. At this point, they decided to bypass Voyager and upload the records to Connexion's local save file for additional editing and character validation. This method was successful, allowing the participants to add 150 completed records to WorldCat, with more to come.

Felicia offered some tips for avoiding "ghost" characters: first, avoid copying or cutting and pasting, because this can lead to introducing hidden HTML code; second, always use the ALA character set for diacritics; and finally, export the file as UTF-8. A summary paper about the project can be found at <https://www.clir.org/wp-content/uploads/sites/6/piscitellietal.pdf>.

*Reported by: Amy Strickland
(University of Miami)*

DAHR to MARC: Leveraging Existing Discographic Data to Expedite Cataloging

*Jennifer Vaughn (Syracuse University/Radio Free Europe/Radio Liberty)
David Seubert (University of California, Santa Barbara)*

During this session, Jennifer Vaughn (Syracuse University/Radio Free Europe/Radio Liberty) and David Seubert (University of California, Santa Barbara) discussed how extracting information from the Discography of American Historical Recordings (DAHR) could catalyze everyday music cataloging procedures.

The presentation began with a brief history of the DAHR, noting that it originally began as the Encyclopedic Discography of Victor Recordings (EDVR). It was owned by two independent collectors, and encompassed recordings created by the Victor Talking Machine Company (now under the ownership of Sony). Thereafter, the project was relocated to the University of California, Santa Barbara in 2003 and was digitally available in 2008. In addition to these modifications, several collaborative efforts took place, including a partnership with the Library of Congress in 2011 which added audio streaming functionality, inclusion of the other published labels directed by the American Discography Project (ADP) in 2013, and finally the addition of MARC records in 2017.

Jennifer Vaughn notes that the current scope of DAHR contains approximately 172,000+ master recordings from six differing American labels: Berliner, Victor, Columbia, Zonophone, Okeh, and Decca. The timeline of these recordings start as early as 1892 through 1941 (soon to be 1971) and contains more than 25,000 Library of Congress Name Authority Records as well as roughly 6.5 million data points in the online resource. The types of authoritative information that can be extracted from DAHR include sources of information such as recording ledgers, company card files, disc labels, and trade catalogs.

Vaughn mentions that DAHR has always been conceptualized as a potential cataloging tool and describes why music catalogers should use the DAHR to MARC (DtM) tool for the following reasons:

(Continued)

Reports from the MOUG Annual Meeting

January 30-31, 2018, Portland, OR

- DAHR already contains nearly all data used in a MARC catalog record, just not in one place or in the right syntax. People have been cutting and pasting DAHR data into catalog records for years.

- DAHR has used LC name authorities since 2005; so much of the research aspect of cataloging has been done by UCSB editors already.

- DAHR was always conceptualized as a potential cataloging tool.

- There is now a critical mass of content to make the programming of the DtM tool possible and economical.

- There is a need for greater cataloging of 78 rpm discs. Most collections are still under-described and not properly staffed.

(Information provided by Jennifer Vaughn and David Seubert on slide 4 of their “DAHR to MARC: Leveraging Existing Discographic Data to Expedite Cataloging”)

David Seubert later talked about the development of the DAHR to MARC (DtM) tool and how it works. The tool was created and funded by the Packard Humanities Institute to abstract bibliographic information from DAHR. The tool, still in beta form, can be a powerful cataloging resource for both original and copy cataloging purposes. By utilizing the DtM cataloging tool, one is able to copy and paste RDA compliant MARC records found in DAHR into OCLC Connexion.

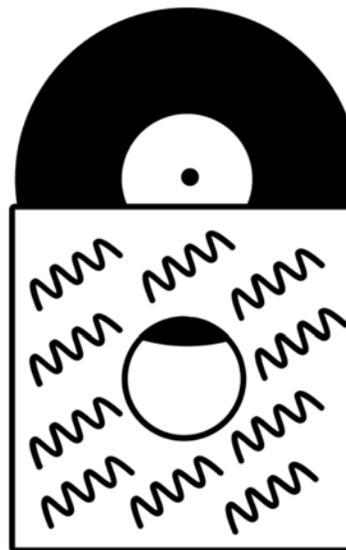
This tool can significantly expedite the time needed to catalog materials that are found in the DAHR database. Vaughn reported that the only disadvantage of using this resource is that there is still some information that may need to be edited for each record, depending on each circumstance. Information about the tool can be found at this news post: <http://victor.library.ucsb.edu/index.php/resources/detail/411> titled, “MARC records to be added to DAHR.” Here, there is a link to details on how to use the two known deficiencies, information regarding further development of the tool, and a section devoted to community requests and fulfillment of inquiries. Starting in September of 2017, the tool was capable of interpreting single-sided records. At this time, the tool was tested solely by Jennifer Vaughn at Syracuse University. Shortly after, in November of the same year, an expansion of the tool allowed double-sided records to be interpreted, and the tool was officially announced publicly during the same month.

The session continued with Vaughn demonstrating exactly how the tool worked. During this portion of the presentation, images were displayed that showed the

DAHR Editor’s interface. In this demonstration, Vaughn detailed how the tool interacted and processed information such as matrix data, content pertaining to the talent record, and takes/issues. The demonstration contained useful behind-the-scene data elements and clear visualizations of the matrices. The browse function of the tool was also demonstrated. The tool is capable of searching by label and series information, as well as batch searches for copying purposes.

In conclusion, Vaughn reported that the usage of the DtM tool was a success when implemented at Syracuse in the fall of 2017. She said the tool was exceptionally useful for non-music specialists at Syracuse University. By using the tool, non-music specialists could adapt the USBC’s DAHR in order to catalog Victor LP’s with greater ease. She mentioned that at first the DtM tool was only used in copy cataloging capacities, but eventually migrated to full cataloging processes. It was noted that the process significantly reduced time needed to catalog commercially available content found on DAHR, reducing 30 minute cataloging tasks to 5 minutes. Lastly, Vaughn stated that, “DAHR is really adaptable and willing to change programing to adapt to its users.” For American 78 and rpm sound recordings, the DAHR to MARC tool is a remarkable achievement.

*Reported by: Ryan Johnson
(Indiana University)*



Created by James Strange
from Noun Project

Discovery Services Update Summary

*Nara Newcomer (University of Missouri-Kansas City)
Jay Holloway (OCLC)*

During the Discovery Services Update session, Nara Newcomer (MOUG Reference, Discovery, and Collection Coordinator) and Jay Holloway (OCLC EUS Product Manager and MOUG Public Services Liaison) presented 2018 MOUG attendees with updates on WorldCat Discovery and FirstSearch and encouraged attendees to engage with those services. They reminded that each discovery layer brings something unique to the search process: WorldCat Discovery enables cutting edge research, while FirstSearch helps users power their way through the WorldCat system with worldwide visibility.

The session began with a 2017 year-in-review of **WorldCat Discovery**, which boasts best in class search relevance algorithms. Of special note, re-platforming of the search engine is currently underway. WorldCat Discovery has helped to streamline academic research: users can now utilize the back button in order to return to previous faceted searches, course reserves have been overhauled, and improvements have been made to full text links. Reporting broken links, moreover, is now straightforward and clearly defined, with a form in place for users to detail any problems they have encountered.

Updates to WorldCat Discovery are librarian driven and feature clustering toggle and persistent filtering (filters are now honored for subsequent searches), expanded default score and default configurations, and permalink redirection and simplification. Examples of particular resonance to MOUG members and attendees illustrated current updates and improvements. For instance, significant work has been done on display of MARC field 382, or medium of performance field, from its most basic iterations to instances of greater complexity. Improvements were also made on nested searches: parentheses were added around each search box by default. While this is not a music-specific problem (there was much support on the OCLC Community Center), these improvements are direct results of the work of the MLA/MOUG Joint Task Force on WorldCat Discovery.

Updates were also made to online access within WorldCat Discovery. Within the search results, knowledge base links are clearly defined with a “View eBook” button, while MARC 856 field links use the default “Access Online.” Primary and secondary links are now differentiated, with “other links” collapsed from view. The full description now features links to more information related to the resource.

Over the next few years, OCLC plans to build on their impact, advocating for smarter research as they investigate the student research journey. Capturing students earlier in the research process will lead to less frustration and more success. Users will be the hard focus of this future work, with the express goal to elevate the discovery experience. In so doing, OCLC plans to look at search innovation (including machine learning, voice recognition, and artificial intelligence), the user experience (exploratory searching, course reserves, fulfillment), and collections (open access, special collections, and workflow efficiencies).

FirstSearch is here to stay! Results from a recent survey showed that 85% of respondents are satisfied with FirstSearch. When asked “If you were to change one thing about FirstSearch, what would you change?” 24% responded that the search interface needs to be modernized, while 20% of respondents replied nothing/like at it is. In response to the survey results, OCLC lead to a data-driven, user-first decision to refresh the FirstSearch interface with cleaner lines and more white space, making it easier to navigate search results.

Newcomer and Holloway encouraged attendees to engage in these discovery services by participating in in various discussion sessions and committee work, including a MOUG Reference, Discovery, and Collections discussion immediately following the presentation. Newcomer also encouraged those interested in joining the MOUG Reference, Discovery, and Collections committee to do so by March 5, 2018. Additionally, attendees will have the opportunity to engage with OCLC product teams by at-

(Continued)

tending quarterly product insights sessions, collaborating through the OCLC Community Center portal, and joining numerous focus groups, and recruiting new users. The WorldCat Discovery Community Center features discussions, opportunities to submit and vote on enhancements, discovery notes and shorts, and current news related to the discovery layer.

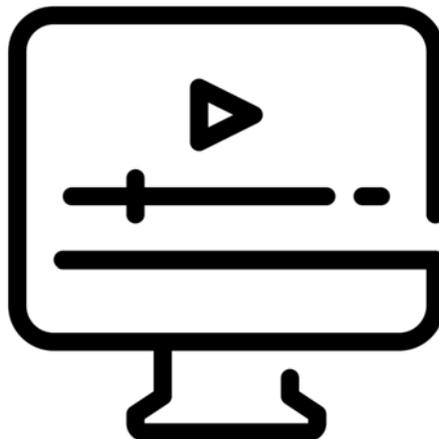
*Reported by: Monica Figueroa
(University of North Carolina-Chapel Hill)*

Streaming now: MOUG!

Did you know that MOUG is on YouTube?

Thanks to the efforts of our hard-working social media coordinator, Michelle Hahn, MOUG now has its own YouTube channel. There you can find the teaser video that was shown at the #MOUGat40 reception at our Portland meeting, as well as the full videos of each of the MOUG oral histories gathered in anticipation of MOUG's 40th anniversary. Subscribe to the channel, and you'll automatically receive updates whenever new content is added.

https://www.youtube.com/channel/UC8u_gvld-TOYnw5UIXXOmvQ



Created by Iconstock
from Noun Project

Minutes, MOUG Business Meeting
—DRAFT—
January 30, 2018, Portland, OR

The meeting was called to order by Chair Casey Mullin at 4:00 p.m.

1. Adoption of Agenda
 - a. The agenda was adopted without change.
2. Approval of Minutes from the 2017 Orlando business meeting.
 - a. Minutes were distributed electronically in advance of the meeting, and were also published in the June 2017 issue of the MOUG Newsletter.
 - b. A motion was made and seconded to approve the minutes as corrected; the motion passed.
3. Board reports
 - a. Chair (Mullin)
 - i. Election results
 1. Elections for the positions of Secretary/Newsletter Editor and Continuing Education Coordinator (CEC) were held in October-November 2017.
 2. Candidates for Secretary/Newsletter Editor: Colin Bitter, Ann Shaffer.
 3. Candidates for CEC: Heather Fisher, Rahni Kennedy.
 4. Results: Ann Shaffer was elected Secretary/Newsletter Editor, Rahni Kennedy was elected CEC.
 5. Thanks to all candidates for their willingness to stand for election.
 6. Thanks to the 2017 Nominating Committee (Colin Bitter, Alan Ringwood, Mac Nelson).
 - ii. Appointments
 1. Nancy Sack was reappointed as MOUG Listserv co-owner.
 2. Anna LoPrete was reappointed as Web Editor.
 3. Autumn Falkner was appointed as the new MOUG/OLAC Liaison.
 4. Michelle Hahn was reappointed as Social Media Coordinator.
 5. Program Committee
 6. 2018 Nominating Committee
 - a. Program and Nominating Committee are forthcoming.
 - iii. Ralph Papakhian Travel Grant winners
 1. 7 winners this year: Enrique Caboverde III, Ryan Johnson, Dustin Ludeman, Treshani Perera, Dan Ray, Wanda Rosinski, and Katherine Willeford.
 - iv. Recognition of first-time attendees
 1. Both Ralph Papakhian Travel Grant winners and first-time attendees were asked to stand and were recognized.
 - v. #MOUG@40 Update
 1. Mullin thanked many that were involved in planning effort (including Autumn Falkner, Mark Scharff, Jennifer Vaughn, Anna LoPrete, and Michelle Hahn).
 2. New logo for MOUG
 - a. There were no submissions for the logo contest that was held in the fall.
 - b. The Board discussed the matter and provisionally decided to commission designs that will be included on the ballot in fall of 2018.
 - vi. Other activity
 1. Proposal to increase dues on 2018 Fall ballot
 2. Dues increase would take effect for 2019 membership year
 3. Context: the last dues increase was in 2008, ten years of inflation, increased footprint of meeting (length increased), larger Board, and new website with increased functionality that costs more to maintain.
 4. Individual membership would go from \$30 to \$40, institutional membership from \$40 to \$50, and the fee structure for institutions would additionally be simplified by removing North America versus outside North America rates, as there are very few member institutions outside North America, and domestic and international postage rates are approaching parity.
 - vii. Acknowledgment and thanks
 1. Mullin described himself as a facilitator and advocate for those who do the heavy lifting, and thanked Board members and membership.
 - b. Vice-Chair/Chair-Elect (Ringwood)
 - i. MOUG--OLAC Merger Discussions
 1. Recent conference call with MOUG and OLAC colleagues.

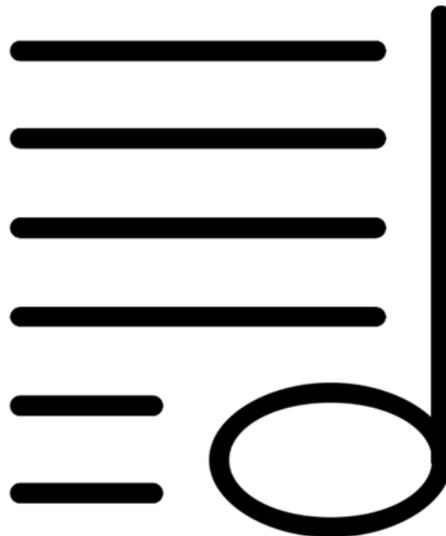
2. Shift in focus from merging to determining how MOUG and OLAC can best collaborate in mutually beneficial ways.
 3. Some possibilities include: Advertising exchanges, sharing member registration rates, joint conferences, webinars—see the white paper for more ideas.
 4. Joint task force will be appointed to decide which goals to actively pursue.
- ii. Newsletter Survey
 1. In September, survey was conducted in order to determine if members had interest in electronic publication of the MOUG Newsletter.
 2. 156 members were invited to participate, 112 surveys were returned
 - a. 80 responders wanted the newsletter in electronic format, 21 wanted both.
 - b. No change is on the immediate horizon—this will remain a topic of active concern to the Board.
 - c. Institutional members' needs also need to be determined, including viable means of providing access to an electronic Newsletter.
 - d. Comments and questions are welcomed
 - iii. Revision of RPTG eligibility requirement
 1. Stipulation that applicants have to be first-time attendees to receive a Ralph Papakhian Travel Grant was removed.
 2. Board determined that the benefits of changing the requirements outweighed the drawbacks.
 3. First-time attendees are preferred, as opposed to required.
 - iv. Website matters and MOUG publicity
 1. Calendar of news items was created and sent to Web Editor Anna LoPrete to be included on the website on a rotating and regular basis to ensure coverage of important MOUG events.
 - v. Ringwood was thanked for his report.
- c. Secretary/Newsletter Editor (Vaughn)
 - i. Business as usual: Submitted regular liaison reports to the MLA Board, produced 3 issues of the MOUG Newsletter, took minutes for Board and Business meetings.
 - ii. Vaughn was thanked for her report and for her time serving as Secretary/Newsletter Editor.
 - d. Treasurer (Shibuya)
 - i. 1-page report distributed in registration folders for examination.
 - ii. Donations were up this year, most were made to the Papakhian Grant fund.
 - iii. Personal membership is strong: as of 1/19/18, there are 177 personal members, and renewal rate is 90%. Thank you!
 - iv. Institutional membership has dropped to 105 from 148 in 2017.
 - v. Due to some one-time unexpected fees and penalties that had to be paid to the State of Ohio for incorporation renewal, MOUG had an operational deficit of \$506 (which is still very small).
 - vi. Shibuya thanked MOUG for the opportunity to have served as treasurer.
 - vii. Shibuya was thanked for her report and for her service to MOUG as treasurer.
 - e. Treasurer-Elect (Schaub)
 - i. Thanked Shibuya for training for new position.
 - ii. Schaub was thanked for his report.
 - f. Continuing Education Coordinator (O'Brien)
 - i. For the 2018 MOUG Meeting, there were 95 registrants, 15 were 1st-time attendees.
 - ii. Expect a call for program proposals shortly.
 - iii. Meeting evaluations
 1. Link is on meeting registration folders, link will also be emailed via MOUG-L.
 - iv. Please consider joining the 2019 Program Committee—open to all.
 - v. O'Brien thanked MOUG for the opportunity to serve.
 - vi. O'Brien thanked for her report and her service as CEC.
 - g. Reference, Discovery and Collections Coordinator (Newcomer)
 - i. RDCC Committee was reformed last year.
 1. Thanks to all who have served: it was an active and successful year.
 2. There is now a call for new members (the work is done exclusively remotely).
 - a. Contact Newcomer if you are interested in serving on the RDCC Committee, or come to WorldCat Discovery Interest Group session 12-1 PM, January 31.
 - ii. OCLC Community Center: find out about updates and make comments and suggestions and see those of others.

2017 Business Meeting Minutes

1. Account and login required: <https://www.oclc.org/community/home.en.html>.
 2. Worldcat Discovery was the focus this past year.
 3. OCLC made several important changes to WorldCat Discovery in response to MOUG's input, including display preference for Medium of Performance, nested searching implementation, and ability to display editions and formats as a cluster group or as individual records.
 - iii. Rebecca Belford was thanked for her continuing service on OCLC's FirstSearch Advisory Group.
 - iv. Newcomer was thanked for her report.
- h. Other reports
- i. OLAC Liaison (Faulkner)
 1. OLAC Conference (Richmond, Virginia, October 2017)
 - a. 131 attendees, 65 of which were first-time.
 - b. Part of membership meeting was dedicated to Nancy B. Olson, OLAC founder, who is in hospice care.
 - c. Seeking volunteers interested in helping plan the next OLAC conference, the date of which isn't 100% settled; discussion ongoing among OLAC Board about sustainable conference models and affordable venues, issues which have disrupted the usual biennial conference schedule.
 2. CAPC activity
 - a. Task force to unite OLAC Best Practices documents has been formed; work ongoing.
 - b. Joint MLA/OLAC Working Group recommendations regarding non-RDA terms for 336, 337, 338 and 34x fields: Catalogers should use expanded and more granular vocabularies, using separate fields and appropriate source codes.
 - c. CAPC is seeking applications for member and intern positions: contact Bruce Evans with questions.
 3. OLAC-MOUG merger white paper discussion.
 - a. See Vice-Chair/Chair-Elect's report for notes on this conference call.
 4. Get involved with OLAC
 - a. Seeking volunteers for Website Steering Committee (contact Annie Glerum) and applications for OLAC Research Grant for a research project related to AV cataloging (applications due in spring, watch OLAC-L).
 5. Faulkner was thanked for her report.
 - ii. LC report (Damian Iseminger)
 1. Iseminger presented highlights of the report distributed electronically (www.loc.gov/catdir/cpsoc/MLA2018.pdf), and the report will also appear in the June issue of the MOUG Newsletter).
 2. Iseminger was thanked for his report.
 - iii. OCLC report (Weitz)
 1. Weitz presented highlights of the report distributed to attendees.
 2. Five librarians named for the 2018 class of IFLA OCLC fellows.
 3. The Boston Symphony Orchestra is using ContentDM for musical history celebration.
 4. Weitz was thanked for his report.
 - iv. Fundraising Czar (Mullin, for Luttmann)
 1. Last year MOUG received \$650 in donations from the membership. This was matched at two-to-one, yielding a total of \$1950.
 2. Please remember MOUG when you write checks or make PayPal clicks for your favorite charities. The continued strength of our organization relies in no small part on its ability to nurture new members.
 - v. Web Editor (LoPrete)
 1. Banners on the website were changed more frequently, and used to draw attention to new posts.
 2. Editor figured out how to turn off comments feature on news posts—no more spambots.
 3. Collaborated with Social Media Coordinator to create a permanent home for 40 Days of MOUG vignettes.
 4. Created and updated MOUG 2018 conference page.
 5. Presentation materials will be posted on website.
 6. Let LoPrete know if you have website suggestions.
 7. LoPrete was thanked for her report.
 - vi. Social Media Coordinator (Hahn)
 1. Treshani Perera thanked for taking over as SMC during the period immediately after Hahn's 2017 accident.

2. Anna LoPrete thanked for doing four days of MOUG history posts while Hahn travelled.
3. MOUG oral histories will be posted after MOUG annual meeting, a teaser will be featured at the MOU-Gat40 reception.
 - a. More interviews are still sought.
4. Distinguished Service Award
 - a. The Executive Board of the Music OCLC Users Group is honored to name Mark V. Scharff (Washington University in St. Louis) as the fifteenth recipient of MOUG's Distinguished Service Award.
 - b. Reading of dedication on plaque.
5. Announcements and questions from the membership
 - a. Tracey Snyder announced that sparkly bows are available for the MOUG@40 reception if you are 40 years old like MOUG.
6. Comments to the good of the order
 - a. No comments.
7. Adjournment
 - a. The gavel was passed to incoming Chair, Alan Ringwood.
 - b. A motion to adjourn was made, seconded, and passed unanimously.
 - c. The meeting was adjourned at 5:27 PM.

Respectfully submitted,
Jennifer Vaughn
Secretary/Newsletter Editor (2016-2018)



Created by Danil Polshin
from Noun Project

NEWS FROM OCLC

Compiled by Jay Weitz

OCLC Virtual AskQC Office Hours

The first Virtual AskQC monthly Office Hours took place on Wednesday, 2018 January 31. OCLC Metadata Quality staff were available for one hour while members of the OCLC cooperative logged in via WebEx or phone in to ask questions. "AskQC" (AskQC@oclc.org) is the longstanding address to which catalogers have sent questions to OCLC quality control staff about cataloging policies, standards, and practices. Metadata Quality staff will hold these office hours on the last Wednesday of each month through June 2018, at which point we will decide whether to continue. At each office hours session, OCLC staff will begin with a brief 10-15 minute presentation on a topic of interest to catalogers. Following that, staff will be available to take questions. Topics include WorldCat quality issues and cataloging questions. Questions about MARC, RDA, BFAS, and how to apply those standards and guidelines are welcome. Questions about OCLC product functionality (how to use Record Manager or Connexion) are out of scope and will be deferred to our product colleagues. Various Metadata Quality staff members will be available each month depending upon individual schedules.

Join us for Virtual AskQC Office Hours, the last Wednesday of every month, through Wednesday, June 27, 2018, 1:00 pm (Eastern Standard Time, New York, GMT-05:00), for one hour:

Join via WebEx: <https://oclc.webex.com/oclc-en/j.php?MTID=me115cb922941e78dda5ebbe7ca6499eb>, Meeting number (access code): 717 335 904.

Join via phone: 1-877-668-4490 Call-in toll-free number (US/Canada) or 1-408-792-6300 Call-in toll number (US/Canada).

Because of a technical glitch, the January 31 office hour was not recorded, but all the other recorded sessions, as well as supporting materials from every session, will be available on the "AskQC" page of the OCLC website, https://help.oclc.org/WorldCat/Metadata_Quality/AskQC.

'Syndeo,' A Suite of Services Designed to Facilitate Library Collaboration

OCLC introduces Syndeo™, a flexible suite of services specifically designed to facilitate national and regional library collaboration. Syndeo, which means "I connect" in Greek, supports OCLC cooperative cataloging, resource sharing, and library management services necessary to run individual institutions along with the technology and infrastructure required of a national library. Syndeo provides improved efficiencies with support for in-region workflows, including authority file management and copy cataloging from more than 400 million records in WorldCat. Syndeo offers greater visibility of regional collections to searchers worldwide by registering collections in WorldCat, and the suite reduces maintenance costs with a new, state-of-the-art infrastructure.

Many national libraries and strategic library organizations around the world currently use OCLC services to facilitate collaboration. For example, Library and Archives Canada (LAC) (<http://www.bac-lac.gc.ca/eng/Pages/home.aspx>) recently launched Voilà (<https://www.oclc.org/en/news/releases/2018/201804dublin.html>), Canada's new

National Union Catalogue that will make the country's documentary heritage more widely accessible and available to library users in Canada and around the world through WorldCat. Later this year, LAC will begin implementing OCLC WorldShare Management Services (<https://www.oclc.org/en/worldshare-management-services.html>) as its library services platform to manage its collection.

Syndeo brings together metadata management services that support regional workflows as well as resource sharing, discovery, and other services into one suite that can be customized to meet the needs of specific regional groups or national libraries. Syndeo runs on the OCLC WorldShare platform, a global, interconnected web architecture that provides an environment for managing activities and delivering services as well as providing an access point through which libraries connect to WorldCat. More about Syndeo is on the OCLC website at <https://www.oclc.org/en/syndeo.html>.

News from OCLC

OCLC and Rittenhouse Offer Seamless Management of eBooks in the R2 Library

OCLC and Rittenhouse Book Distributors, Inc., a leading provider of health science ebooks, have partnered to automate the maintenance of your R2 Library ebook holdings in WorldCat. This means that (with your authorization) Rittenhouse will provide weekly updates to OCLC with your library-specific holdings data (including new and deleted titles) so that OCLC can automatically:

Keep your WorldCat holdings up-to-date for both purchased and Patron-Drive Access (PDA) collections.

Ensure seamless access to your titles without the need for library staff intervention.

Deliver MARC records with customizable ongoing updates.

To learn how to make your R2 Library collections easier to find, access and manage, please visit <http://oclc.org/R2Library>.

OCLC to Support Interoperability Between Talis Aspire Reading Lists, WMS

OCLC and Talis (<https://talis.com/>), the UK-based organization that creates resource management solutions for educators, have signed an agreement that will enable faculty at institutions that subscribe to both Talis Aspire Reading Lists and OCLC's WorldShare Management Services (<https://www.oclc.org/en/worldshare-management-services.html>) to create reading lists for students with improved integration through their libraries.

Talis Aspire Reading Lists (<https://talis.com/reading->

[lists/](#)) are designed to improve student learning experiences, and support teaching and learning strategies. The reading list services make it simple to create and manage resource lists including library content listed in WorldShare Management Services (WMS), OCLC's cloud-based library services platform. While locating library content from within WMS, faculty will be able to bookmark both print or electronic content and quickly add the citation to their course reading list.

Public Libraries in Norway add to WorldCat through the Norwegian Library Center

The Norwegian Library Center (Biblioteksentralen SA) is working with OCLC to enable public libraries in Norway to load records of their collections into WorldCat. The Norwegian Library Center is a public cooperative owned by 416 municipalities, 15 counties, the Norwegian Association of Local and Regional Authorities, and the Norwegian Library Association. It is the primary supplier of books and metadata to public libraries in Norway.

Public libraries in Norway make use of the Norwegian Library Center's centralized library catalog system, BIBBI, which comprises 283,000 bibliographic records; 16,000 records are added to the catalog each year. By adding their records to WorldCat, these public libraries in Norway increase visibility of their collections around the world and support a variety of network services, such as global resource sharing, collection evaluation, and collection management.

Libraries cooperatively contribute, enhance, and share bibliographic data through WorldCat, connecting

people to cultural and scholarly resources in libraries worldwide. Each record in the WorldCat database contains a bibliographic description of a single title or work and a list of institutions that hold the item. Institutions share these records, using them to create local catalogs, arrange interlibrary loans, and conduct reference work. Libraries contribute records for titles not found in WorldCat using OCLC shared cataloging systems.

WorldCat gives people the ability to view library collections from anywhere in the world, giving them access to a rich assortment of information much deeper than what can be found through a basic internet search. There are 491 languages and dialects represented in WorldCat, and 62 percent of records are in languages other than English. Collections represented in WorldCat span more than 5,000 years of recorded knowledge. This unique collection of information encompasses records in a variety of formats—books, e-books, DVDs, digital resources, serials, sound recordings, musical scores, maps, visual materials, mixed materials, computer files, and more.

Leveraging Wikipedia: Connecting Communities of Knowledge

The vision statement of the Wikimedia Foundation states, “Imagine a world in which every single human being can freely share in the sum of all knowledge.” Libraries need not see Wikipedia as competition; rather, failing to leverage its omnipresence in the online world constitutes a missed opportunity. As a senior program officer at OCLC, Merrilee Proffitt has encouraged collaboration between Wikipedia and cultural heritage institutions, leading to increased visibility and user engagement at participating organizations.

In *Leveraging Wikipedia: Connecting Communities of Knowledge*, edited by Merrilee Proffitt, she brings onboard a raft of contributors from the worlds of academia, archives, libraries, and members of the volunteer Wikipedia community who together point towards connecting these various communities of knowledge. This book will inspire libraries to get involved in the Wikipedia community through programs and activities such as:

- Hosting editathons;

- Contributing content and helping to bridge important gaps in Wikipedia;
- Ensuring that library content is connected through the world’s biggest encyclopedia;
- Working with the Wikipedia education community; and
- Engaging with Wikipedians as allies in a quest to expand access to knowledge.

Speaking directly to librarians, this book shows how libraries can partner with Wikipedia to improve content quality while simultaneously ensuring that library services and collections are more visible on the open web. It is published by ALA Editions, the American Library Association, and may be ordered at <https://www.alastore.ala.org/content/leveraging-wikipedia-connecting-communities-knowledge>.

Descriptive Metadata for Web Archiving

The RLP Web Archiving Metadata Working Group, working with Jackie Dooley, RLP Program Officer, has written three publications focused on descriptive metadata for web archiving. The work arose in part from two recent surveys—one of end users of archived web content and the other of web archiving practitioners—both of which showed that lack of a common approach to creating metadata was the most widely shared challenge across the web archiving community.

In response, OCLC Research established the Web Archiving Metadata Working Group (<https://www.oclc.org/content/research/themes/research-collections/wam.html>) to develop recommendations for descriptive metadata. Their approach is tailored to the unique characteristics of archived websites, with an eye to helping institutions improve the consistency and efficiency of their metadata practices in this emerging area. The working group recognized the importance of gaining a clear understanding of the needs of users of archived web content, and took this into account throughout the project.

The work was done in consultation with the International Internet Preservation Consortium, the Society of American Archivists Web Archiving Section, and the Internet Archive's Archive-It program, and with much community input and feedback. The result of this community collaboration is three new publications that cover recommendations to help institutions improve the consistency and efficiency of their metadata practices (<https://www.oclc.org/content/research/publications/2018/oclcresearch-descriptive-metadata/recommendations.html>), a literature review of user needs (<https://www.oclc.org/content/research/publications/2018/oclcresearch-descriptive-metadata/literature-review.html>), and a review of web harvesting tools (<https://www.oclc.org/content/research/publications/2018/oclcresearch-descriptive-metadata/harvesting-tools.html>).

NEWS FROM THE LIBRARY OF CONGRESS

Editor's note: Excerpts from the report of the Library of Congress appear below. The full report is available at <http://loc.gov/catdir/cpsol/MLA2018.pdf>.

MUSIC DIVISION

The primary goal of the Music Division in FY 2017 was building and stewarding the national collection. This goal was supported through updating the top desiderata list, identifying research areas to be enhanced, identifying particular items or collections to be acquired, analysis and prioritization of the special collections to facilitate decisions about offsite storage, and the rehousing of 382,752 items in storage grade folders and containers.

As of February 2018, there are 62 FTEs in the Music Division in six sections: Administrative (5), Acquisition and Processing (18), Reader Services (14), Bibliographic Access (16), Concerts (5), and Digital Projects (4). For 11 months of the year, there was also an additional full-time temporary GS-9 archivist.

New staff or reassignments: Benjamin Barba, Cataloger; Christopher Holden, Cataloger; Kyle Shockey, Cataloger; Damian Iseminger, Supervisory Librarian; Alyssa Scebbi, temporary Technician; Anita Weber, temporary Archivist; Nick Brown, Music Specialist (concerts); and Tom Barrick, Collections Officer.

Acquisition Highlights

- Piano holograph score of Rachmaninoff's *Symphonic Dances*, op. 45. This purchase will reside and magnify the existing American-era Rachmaninoff manuscripts the Library owns.
- The Billy Strayhorn materials (8,000+ items): this collection of mostly manuscript music is one of the most important collections acquired in years coming from the Ellington/Strayhorn milieu, promising a wealth of research possibilities on many levels.
- The music scores and parts archive of the radio show *A Prairie Home Companion*, numbering approximately 13,000 items.

Creating, Managing, and Distributing National Collection Metadata

The Division's Music Bibliographic Access Section (MBAS) created bibliographic metadata for music materials accessible via the Voyager ILS.

Cataloging statistics for FY 2017

New General collections items inventoried: 20,241

Full level, original and copy cataloged items: 8,549

Unpublished materials cataloged: 567

Titles re-cataloged or revised: 10,197

Additional copies surplus: 3,258

Name and subject authority records created: 4,147

Name and subject authority records revised: 5,256

The section benefited enormously from the hire of three new music catalogers and a new section head in January 2017. With these additional hires, the section was able to significantly reduce its backlog of newly acquired and copyright deposit materials. For all intents and purposes, the backlog of new materials in MBAS should no longer be considered a part of the Library's arrears.

The new hires allowed other MBAS specialists to focus on providing metadata for the unique materials of the Music Division, often in the context of digital scanning projects. Materials included rare music manuscripts classed in ML96, liturgical chant books from the 10th-16th centuries, and incunabula classed in M1490.

Perhaps the most important project the section is undertaking is the retro-conversion of 4 card catalogs located in the Division Reading Room. Phase 1 of the project, completed in 2012, consisted of the scanning of all reading room catalogs, with text transcription provided for 4 of the catalogs. FY2017 focused on phase 2 of the project, the deduplication of card images. The section is on track to have phase 3, the generation of MARC records from selected card images for the ILS, completed at the end of FY2018. The section estimates that approximately 500,000-750,000 records will be added, greatly increasing accessibility to the collections.

International Standard Music Number (ISMN) news

The section also maintains the online presence of the U.S. International Standard Music Number Agency. It continues to be active, and the online ISMN system operates smoothly with little staff intervention. A second Music Division staff member began training in all aspects of ISMN administration in August. The U.S. ISMN Public Archive makes available, world-wide, catalog records created for all scores issued ISMN in the United States. The Archive is refreshed periodically to include newly created records and changes made to records created previously. As of the end of this fiscal year, 6,500 records

could be viewed and used by the public. Please see <https://memory.loc.gov/diglib/ihas/html/ismn/ismnhome.html> for more information. The ISMN Agency's importance lies in its fostering music publication in the U.S., and several important publishers were signed up this year: notably Cayambis Music Press which specializes in art music of Central and South America.

Contributions to Metadata Standards

Several members of the section are involved with metadata initiatives at the Library. Six specialists have been participating since June 2017 in the BIBFRAME 2.0 pilot project, intended as a linked data implementation for metadata produced through cataloging activities and as the replacement for MARC. One of these specialists is also the official LC representative to the Performed Music Ontology (PMO), a linked data extension for music materials being developed for BIBFRAME 2.0. This is a part of the grant-funded project Linked Data for Production, or LD4P. Specialists are also involved in the review of MARC proposals with the Network Development and MARC Standards Office (NDMSO), the review of SACO proposals with the Policy and Standards Division (PSD), and in the review of policy statements for the application of RDA to music materials, also with PSD.

Sharing the National Collection: Digitize Collections for User Access

The Music Division launched 4 new online presentations in FY17. "Early American Sheet Music" (2,491 items) adds to the Library's already significant offerings of sheet music online (over 87,800 items) by providing some of the music printed from the colonial era to 1820. This project was especially well received by scholars in the Society for American Music who commented on it on their listserv.

Also launched were the Giuseppe Cambini Quintets (99 items). The Library holds the preeminent collection of manuscripts from Italian composer Cambini (1746-1825?), and many of these have not been published before and are available publicly for the first time through this Web site.

The Totenberg/Wilk Holocaust Materials (105 items) include documents, letters, telegrams, drawings and photo albums, all bearing testament to the Totenberg family in Poland before and during the Holocaust and to Roman Totenberg's unwavering efforts to rescue those left behind.

Also of note is The Albert Schatz Collection (12,253 items), a highly-requested collection of opera libretti from the 17th and 18th centuries.

Of particular note, over 2,400 items were scanned to be added in early FY18 to the already existing Leonard Bernstein Collection web site to commemorate the Bernstein Centennial. This will increase the number of items on the site by 172% and will include music sketches, scrapbooks, writings, photos, and correspondence, vastly increasing the research value of the site.

The Music Division continued to scan materials from the Federal Theatre Project Collection, one of its most highly-used collections, and has completed the scanning of the posters and the costume designs.



Created by Creaticca Creative Agency
from Noun Project

NATIONAL AUDIO-VISUAL CONSERVATION CENTER, RECORDED SOUND SECTION

Building the National Collection

One of NAVCC's key challenges in the area of collections development and acquisitions has been the need to continue improving the workflows and systems requiring collaboration across all NAVCC sections for the acquisition of born-digital collections. This was greatly facilitated by the hiring of two new Digital Conversion (Project) Specialists in the Moving Image and Recorded Sound Sections. These two staff members were brought on board in January 2017, and began similar work as that being performed by the Digital Conversion (Projects) Specialist for the American Archive of Public Broadcasting (AAPB) program.

A total of 33,247 physical audio items were acquired in FY2017, which represents a significant decrease from recent years. During the past two years, the Library has placed great emphasis on the need for arrears reduction of physical formats, which requires a balance between the number of items acquired, number of items described, and number of items removed from the collections. The Recorded Sound trend over most of the last decade was to acquire significantly more items than were physically cleared from the collection. As a result of the increased emphasis in arrears reduction in recent years, Recorded Sound began analyzing the interplay between acquisitions, description, and deaccessioning, and is deliberately making choices to reduce the arrears, including acquiring fewer items each year.

Recorded Sound Acquisitions

In FY2017, Recorded Sound acquired 33,247 physical audio recordings, 41 manuscript items, and 5,679 born-digital recordings.

The Library of Congress and the WGBH Educational Foundation in Boston moved forward in FY2017 with achieving the goals of the American Archive of Public Broadcasting (AAPB), a collaborative project administered by the two institutions to preserve the most significant public television and radio programs of the past 60-plus years and to coordinate a national effort to save at-risk public media before its content is lost to posterity. During FY2017, deeds of gift were signed to add to the AAPB collection five new collections of pub-

lic radio and television content. These agreements covered the following collections:

- Full-length interviews from the Peabody-award winning *Eyes on the Prize* documentary series from Washington University;
- Master audio recordings from KBOO-FM radio in Portland, Oregon;
- Video recordings of Alaskan Indian cultural programs from KYUK/Bethel Broadcasting;
- Award-winning radio broadcasts from Southern California Public Radio station KPCC;
- Master files from Vision Maker Media celebrating their 40th anniversary of support for American Indian and Alaska Native film projects.

Recorded Sound Preservation

Recorded Sound staff rehoused the remaining celluloid cylinders (approximately 1,100) in a newly-designed archival cylinder box which reduces the amount of contact between the playback surface and the container, and has a smaller storage capacity footprint. Additionally, staff rehoused many items which had exhibited mold, including 285 7-inch reels, one 10-inch 78rpm disc, 501 10-inch reels, 86 dictabelts, one 12-inch lacquer disc and 59 cassettes from various collections.

Recorded Sound reached out to Preservation Directorate staff to discuss the condition and potential "playability" of the Voyager Golden Record, a recording on the National Recording Registry. That discussion led to a desire to further understand the chemical make-up of the disc. The Preservation Directorate expects to obtain some new equipment that will help with this effort in FY2018. Assessing the most appropriate housing options will be a future activity.

Creating, Managing, and Distributing National Collection Metadata

Cataloging statistics for FY 2017:

Accession records created (physical formats; in MAVIS, not ILS): 88

Accession records created (born digital; in MAVIS, not ILS): 2

Full level (includes original and copy cataloging, physical and born digital): 16,386

Minimal level (physical formats): 8,270

Titles re-cataloged or revised (physical formats): 2,683

MAVIS title records created (physical formats): 12,497

MAVIS title records created (born digital): 6,367

Main Recorded Sound Collections: 4,859

AAPB audio: 1,508

MAVIS titles re-cataloged or revised (physical formats only): 533

Significantly more sound recordings were processed over the previous fiscal year, which directly impacted cataloging output. While the number of revised descriptive (ILS and MAVIS) and authority (ILS only) records was comparable to the previous fiscal year's statistics, all other figures increased significantly. Compared to FY2016, in FY2017 the Recorded Sound Processing Unit created 4,234 more ILS full-level records, 5,046 more ILS minimal/brief-level records, 7,716 more MAVIS descriptive records, and 3,260 more National Authority Records. The increased number of MAVIS descriptive records is particularly notable, as it reflects a very successful workflow redesign implemented this fiscal year, as well as substantial staff effort.

Contribute to Metadata Standards

Three Recorded Sound catalogers completed their participation in the initial BIBFRAME pilot, describing CDs containing one work and providing feedback on the tool, which led to improvements. A fourth cataloger was added to the team as participation in the second BIBFRAME pilot began. It is hoped that more templates than the one for one-work CDs will be created, as there are relatively few such items left to describe.

The Recorded Sound Processing Unit Head continues to serve on an ISO task force to revise the ISRC (International Standard Recording Code) and serves as co-chair of the ARSC Cataloging Committee, which has been performing tasks to support the LD4P performed music project and RDA-related efforts related to sound recordings. One of the RS catalogers also served on an EIDR Tiger Team, providing significant insight into issues concerning music data.

AMERICAN FOLKLIFE CENTER

Building the National Collection

During FY2017, the AFC archives accessioned 38 new collections and collection accruals documenting expressive culture in the United States and around the world, totaling 277,930 items. There were 61,516 purchase items and 216,414 non-purchase items. These numbers exclude the Veterans History Project. Materials document 50 states, the District of Columbia and Puerto Rico, as well as 18 foreign nations in North America, South America, Europe, Asia, and Africa.

In keeping with recent years, born digital material continues to occupy a significant percentage of our annual acquisitions (59% in FY 2017) and derives mostly from StoryCorps, including collections acquired through the new StoryCorps.me app. All of the FY17 accessions have been tracked in AFC's "Sidney" database and analog case files and, upon accession, received at least minimal cataloging in the enterprise systems,

that is, an aggregate number and record in the Library's Online Catalog. All of the collections have been transferred from Acquisitions to the processing staff.

Stewardship of the National Collection

AFC storage projects focused on moving collections to more suitable locations. Staff prepared and transferred ca. 230,000 slides and negatives to cold storage at Fort Meade. Using a new tool to create batch MAVIS records, AFC staff prepared and transferred more than 9,000 AV carriers to the National Audio Visual Conservation Center, in addition to regular processing work.

A major digital processing project in FY17 made one of AFC's largest legacy digital collection accessible and served as a proof-of-concept for the division to begin inventorying its digital collections in a way that will make them more discoverable. Processing staff also worked with a vendor on a project to make a tool that

News from the Library of Congress

allows for batch uploading of audiovisual inventory records into Library systems. The tool has allowed processors to more efficiently process audiovisual materials.

Creating, Managing, and Distributing National Collection Metadata

AFC's collection-level cataloging backlog is drawing down. With at least 80 percent of the archives' collections now discoverable through the ILS, the remaining work is largely evaluating duplicate collections and other anomalies. In addition to traditional cataloging and finding aid work, staff created or edited nearly 10,000 recordings in the DMTool, the data management tool for ProjectONE.

Senior cataloger Margaret Kruesi was a member of the NISO working group which produced this recently released publication: NISO TR-06-2017, Issues in Vocabulary Management. Staff also worked on the AFS Ethnographic Thesaurus (AFSET) editorial committee, reviewing subject terms to be added and communicating with various users. Staff worked with StoryCorps on its controlled vocabulary, which is based on the AFSET.

Sharing the National Collection: Digitize collections for user access

After two major reformatting projects in FY16, AFC did not put forward any digitization proposals during the past fiscal year, instead focusing on ingesting and preparing those digital files for online access. In FY17, AFC began a comprehensive survey of its audio-visual holdings with an eye toward new digitization asks in FY18. In January AFC put online six new extensive guides to the Lomax Family collection: <https://www.loc.gov/collections/alan-lomax-manuscripts/articles-and-essays/guides-to-lomax-familycollections/>



Created by Adrien Coquet
from Noun Project

QUESTIONS AND ANSWERS

Jay Weitz, OCLC



Not So FAST

Question: In the past, we have been told that if we change even one subject heading we should delete all the FAST headings so that they will be regenerated. Lately I am updating quite a few records that already have FAST headings but no LC subject headings. I assign LC subject headings that I think are the ones from which the FAST headings would derive. Do I need to delete all the FAST headings for regeneration in this case also?

Answer: Not too long ago, the following announcement was distributed to PCC participants:

We would like to provide updated information about how catalogers should treat FAST headings in OCLC records when updating LCSH. A monthly process monitors additions or changes to LCSH and makes applicable changes to FAST headings. Because of this, catalogers do not need

to edit FAST headings when they change LCSH. Please note, if a cataloger would like to change the FAST headings, this is okay, and the monthly process will look at those changes, updating or correcting the FAST headings as necessary. However, with cataloger entered changes, no attempt will be made to synchronize the LCSH and FAST headings.

We are in the process of documenting this in Bibliographic Formats and Standards and on the FAST website, so in the future we can point to documentation on this process. For further questions, please contact Diane Vizine-Goetz at fast@oclc.org.

BISAC Instinct

Question: I didn't like the BISAC headings at first, but I have begun to appreciate what they can do for searching, since they cover the higher levels of subject hierarchy in common-usage terms. I like to teach LCSH by explaining that a book on poodles will not have a heading for "dogs," let alone "pets." BISAC provides a more general search, so that keywords "travel Mediterranean" can bring up Sicily, the Greek islands, the French Riviera, etc. etc. I find many records in which BISAC headings are coded with subfield \$x (or sometimes subfields \$z or \$v) in place of the space-slash-space used in the BISAC list. Because of the way they're handled in our catalog, we prefer the slash as given in the original list. Does OCLC have a preference/ruling about how these should be entered?

Answer: The BISAC site itself (<http://bisg.org/page/BISACFaQ>) confirms the construction with slashes separating the parts of the heading:

Heading - the English language description attached to each code, i.e. the subject heading itself. The heading description is constructed in two, three, or four parts, with each part (or level) separated by a forward slash (/). A two-part heading

would consist of the section name (e.g., HISTORY) and a subheading presenting a major aspect of the section, such as "Medieval". Such a term would read "HISTORY / Medieval". Many headings consist of only two levels; however, for more detail in some subject areas, a third level is added. An example of such a term is "HISTORY / Military / Vietnam War". Occasionally four levels are used, e.g., "HISTORY / Africa / South / Republic of South Africa".

We should consider this "/" convention to be the BISAC equivalent of the "--" convention in LCSH, reflecting display. In machine-readable form, however, the usual subfielding conventions should apply to the subdivisions in BISAC headings (as well as other schemes). This seems to be the more forward-looking practice, in terms of both the Linked Data future and the indexing present (subfields \$v properly in the WorldCat Genre-Form index and subfields \$z in the WorldCat Geographic Coverage index, for example). You have the option of displaying the headings as you wish in your local system, with the separating punctuation of your choice (as your system allows).

The General Theory of URI Relativity

Question: I have run across a couple of older records that have an 856 41 leading to Alexander Street Press resolver URLs. These are on records for published physical CDs. Are we supposed to leave these in?

Answer: The Second Indicator value “1” in field 856 says that the link is to a version of the resource represented by the bibliographic record, in the case you describe, an electronic version of the audio compact disc. The guidelines in Bibliographic Formats and Standards field 856 (<https://www.oclc.org/bibformats/en/8xx/856.html>) say, in part: “Input generally-accessible URIs whenever possible. Do not input an institution-specific URI in field 856 in WorldCat master records unless no other URI is available.

Instead, it may be possible to omit the institution or proxy server data, leaving only the base URI or the base URI plus item identifier. Sometimes it is possible to otherwise manipulate the URI to result in a useable address.” As you haven’t identified a specific bibliographic record example, I can’t comment on the propriety of the particular URI, but that’s OCLC’s general recommendation. It so happens that the April 25 AskQC Virtual Office Hours session was devoted to “URLs in a Shared Cataloging Environment,” presented by my colleague Robin Six. A recording of the session plus supporting materials should be available on the AskCQ site at https://help.oclc.org/WorldCat/Metadata_Quality/AskQC soon.

Approaching Zero

Question: I would like to hear your comments about plans for the use of subfield \$0 for URIs in bibliographic records

Answer: Here are some of the things OCLC has done regarding URIs in subfield \$0:

- Validated subfield \$0 in all bibliographic fields where MARC defines it.
- Adjusted subfield \$0 validation to accommodate URIs in the 2017 OCLC-MARC Update.
- Updated BFAS (<http://www.oclc.org/bibformats/en/>

[controlsubfields.html](#)) to account for the expanded uses of subfield \$0.

- Continued to hope that clear guidelines on the appropriate uses of subfield \$0 will be made available.

Several of our colleagues are currently participating in discussions about ways to populate both subfield \$0 and the future subfield \$1 (for which see MARC Proposal No. 2017-08, <http://www.loc.gov/marc/mac/2017/2017-08.html>).

A One-Part Question

Question: I have in hand the solo oboe part for Telemann's Concerto in D minor; the publisher number is Sikorski 254. The only OCLC records I can find are for full scores with parts, but the music selector I work with has verified that only the solo part was purchased, not the full score. I'm finding it difficult to tell if I should import one of the OCLC records (probably #7973499) and note in our local holdings that we have only the solo part (like I would for a monograph set with volumes missing), or, if the fact that the solo part is distributed as a standalone (Hal Leonard 50483903) indicates that I should derive a new record. For some reason, I feel less sure about this determination for a score than I do a monograph, and I'd really appreciate some advice.

Answer: Although you may certainly use one of the existing records for the score alone or the score and parts together, the creation of a separate record for the part alone is also perfectly legitimate.

This is noted in BFAS Chapter 4.1 (<https://www.oclc.org/bibformats/en/input.html#generalguidelines>) under the heading “Analytical versus comprehensive entry,” which says in part: “If a record for an item as a whole exists, you can create a record for a part and vice versa. This includes the legitimately separate records for musical scores, parts, and scores and parts.”

Omniscience Would Know Better

Question: It looks to me as if using the letter “u”, as in “199u” or “19uu” or similar, to indicate a decade or century span of years (1990-1999 and 1900-1999) in the fixed field Dates, is no longer appropriate for RDA records. Is that true? Here’s what I looked at:

- RDA 1.9.2.4: For a probable range of years, record the range. Record “between,” followed by the earliest probable year, then use “and” and the latest probable year, followed by a question mark. That instruction, and the following examples, make it clear you do not use hyphens to indicate missing years, you use “between/and” and specific years. Two of the examples are [between 1970 and 1979?] and [between 1800 and 1899?]. In AACR2 we would have used [197-?] and [18--?], but that is no more. In AACR2, those hyphens in 260 happened to translate directly to where you put one or more of the letter “u” in Dates, i.e., “197u” and “18uu”. No hyphens ... uh, how do we handle that in Dates now? (Oddly enough, there is no instruction at 1.9.2 for how to record a certain range of years, but my cataloger’s judgment says you can infer that the same would be used without the question mark if you knew it had to be a certain decade or a certain century.)
- LC-PCC PS 2.8.6.6: Lots of information on how to determine a date when the item lacks a publication date. Only the last point (E.2.) uses “u”—four of them, for the “not after” solution. Note that there is no example in that long PS for a certain or probable decade or century. D.2. in the PS has a range of years, but they are specific years ([between 1993 and 1999]) and that is not problematic. I’d say not covering a decade or century situation in the PS is unfortunate and a major oversight.
- BFAS at DtSt (last updated 26 July, 2016.) At code “s”, Single date, the first three examples do use “198u”, “19uu”, and “197u”, but all three are labeled “Pre-RDA.” After all the examples, there is this: “Do not use code s for the following: Single items having a probable range of years. Use code q.” (Hmm, BFAS does not acknowledge the possibility of a certain range of years, either.) At code “m”, Multiple dates, there are three more examples of using “u”. All of them are also labeled Pre-RDA. At code “p”, there is one, but not labeled as Pre-RDA. At code “r”, Reprint/reissue, there are four examples,

but three of them are for completely unknown dates (four characters “u”)—which I see as a different situation—and the other is labeled “Pre-AACR2”. Continuing at code “t”, Publication and Copyright date, there is one example with “u”, where the 260 has “[198-?]” and thus “198u” in Date 1. This usage is also not labeled “Pre-RDA,” yet I’m pretty sure it is—certainly the “[198-?]” is pre-RDA. The examples for code “n”, unknown dates, consists entirely of the letter “u”, but that again is a different situation. Besides, one example is a naturally occurring object, one is pre-AACR2, another is pre-RDA but does not say so (the presence of a GMD gives it away), and I’m not sure what is going on with the other example. Finally we get to code “q”, which does have one use of using multiple characters “u”, but the date in 260 is “[19th and early 20th century]” thus Dates are “18uu,19uu”. Not sure how RDA would have us handle that—how early is “early”? Do we guess at a probable ending date, and record, say, “[between 1800 and 1920?]”. Certainly the example, with “19uu”, is implying a much longer range of dates than “early” 20th century; it’s not any better than my guess at a 1920 ending date. This example is also not labeled as pre-RDA, yet I think it should be. In short, BFAS is as silent as the PS on what to do with Dates when you have a range of years covering a decade or century, certain or probable, in RDA. And it looks like there are a few pre-RDA examples that are not labeled as such and should be.

- A dates cheat sheet from Mark Ehlert. It is dated July 2013, back when he was at Minitex. It is based on Annie Glerum’s RDA Copy Cataloging Cheat Sheet (no date for that is given). That date is from very early in the RDA implementation, about the same time Kathy Glennan was advising us that the relationship designator “composer” was not important to record if the composer was the main entry—that died soon enough. A time when everyone was flailing around, doing their best to decide what to do. The Minitex document does continue to use “u” for unknown dates in a decade or century. Thus “[between 1990 and 1999]” uses “199u”; “[between 1800 and 1899]” uses “18uu”; “[between 1970 and 1979?]” uses “197u”; and “[between 1900 and 1999?]” uses “19uu”. At least this document admits there is the possibility of

(Continued)

being certain of a decade or century. (It also uses “uuuu” for the “not before” and “not after” options, correctly.) But it’s nearly five years old now, and based on something that may be a bit older. I think it is obsolete. What do you think?

I have two major beefs about RDA. First is that it expects you to be omniscient: to know the identity of all entities and their exact relationships, when so often you do NOT know. Second, and the point here, is that at the time of implementation, it was not finished. There were gaping holes everywhere in 2013, and LC’s so-called “test” was a whitewash.

Answer: Did you not get the memo that all of us catalogers were officially granted omniscience? I know I’ve filed it away, but I don’t know where. And don’t get me started about the perpetually unfinished nature of RDA. Particularly as we await the completion of the 3R Project that will thoroughly revamp RDA and its organization, just as some of us were acclimating ourselves.

Regarding the use of the character “u” in Fixed Field Dates 1 and 2, it isn’t that it’s not appropriate for use in RDA records, per se; it’s more that in RDA cataloging there are considerably fewer instances in which you would not at least hazard a guess as to some sort of date, particularly in light of the multiple Policy Statements (and the best practices that echo them) saying some variant of “Supply a date ... if possible.” As you point out, under RDA we can no longer use the hyphenated uncertain dates – that alone eliminates large swaths of what we’d formerly have coded with character “u” in one formulation or another.

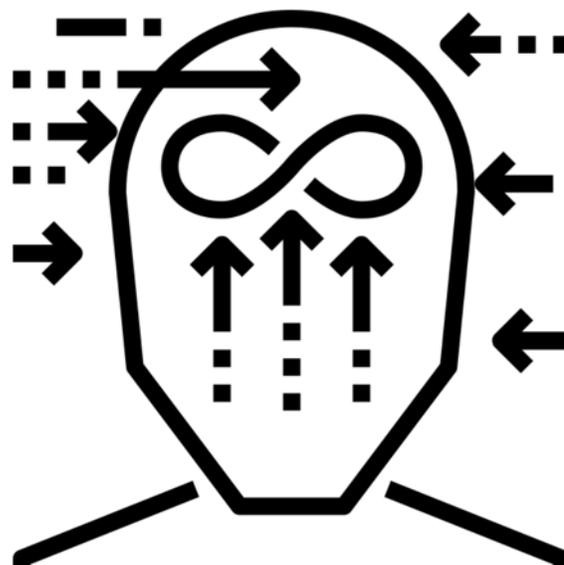
RDA 1.9.2, Supplied Dates, limits the ways we can express different varieties of uncertainty by encouraging statements that include specific known and probable dates rather than including the AACR2 1.4F7 options of hyphens and/or question marks to indicate probable or certain decades and centuries. So for instance the AACR2 “probable century” of “[18--?]" is expressed in RDA as “[between 1800 and 1899?]" and so on.

The RDA 1.9.2.5 formulation of “not after ...” (for the latest possible known date elaborated upon in the Production, Publication, Distribution, and Manufacture dates areas of RDA 2.7, 2.8, 2.9, and 2.10 and their PSs and BPs, respectively, is one of the few RDA instances where the character “u” would be used (four of them in Date 1, as found in PS 2.8.6.6, the example under E.2, and in PS 2.10.6 under C.2).

The RDA 1.9.2.4 option of “between ... and ...” was also commonly used under AACR2 1.4F7, although in AACR2 it was limited to dates fewer than twenty years apart. Under RDA, the twenty-year limitation no longer applies; additionally a probable date range is followed by a question mark.

The instruction for a range of certain dates is found in RDA 1.9.2.5, “Earliest and/or Latest Possible Date Known.” It’s the same “between ... and ...” construction but without the question mark included in the range of probable dates. The MARC coding formulation under both AACR2 and RDA for a range of certain dates as well as a range of uncertain/probable dates would be the earlier date as Date 1 and the later date as Date 2.

Several of the DtSt examples in BFAS, including all of those under value “t” and some under value “q” and elsewhere, clearly reflect pre-RDA practices in the 26X fields even though we neglected to label them as such. We’ll try to fix those up and be more clear. Our individual and collective transitions to RDA continue to be unending processes of learning, unlearning, relearning, and learning again. It’s a constant struggle to remain up-to-date. So to speak.

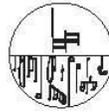


Created by Becris
from Noun Project

For Music Scholars, Librarians, Performers, Faculty Members

Notes

Quarterly Journal of the Music Library Association



Your Indispensable Companion For:

- Scholarly Articles
- Book Reviews
- Digital Media Reviews
- Advertisements for Books, Recordings, Scores, Journals, and Other Services
- Score Reviews
- Video Reviews
- Lists of New Publications

SUBSCRIBE NOW

Annual U.S. membership in the Music Library Association (includes a subscription to NOTES): Individuals, \$130.00; Institutions, \$165.00; Students, \$65.00; Retirees, \$95.00; Corporate Members, \$480.00; Corporate Patrons, \$778.00. Non-U.S. addresses add \$10.00 to all memberships and subscriptions. All payments must be in U.S. funds, payable to the Music Library Association, Inc., and sent to the Business Office: 1600 Aspen Commons, Suite 100, Middleton, WI 53562. For availability and pricing of back issues, contact the MLA Business Office.



Personal membership \$20
Institutional membership \$25
Contributing membership \$50

Visit <http://olacinc.wildapricot.org>
and click "Join Us"

Founded in 1980, OLAC is an organization for catalogers concerned with all types of nonprint materials, including a wide range of digital and physical resources like video and sound recordings, websites, maps, multimedia, streaming media, graphic materials, and realia.

Through conferences, workshops, publications (including OLAC's notable best practices guides), and the electronic discussion list, catalogers exchange information and enjoy expert and practical advice on cataloging audiovisual resources.

For more information, visit
<http://www.olacinc.org>

Ann Shaffer
 MOUG Newsletter Editor
 University of Oregon Libraries
 1501 Kincaid St.
 Eugene, OR 97403-1299

ADDRESS SERVICE REQUEST

MUSIC OCLC USERS GROUP
Application for New Members

Personal Membership is \$30.00 (North America) and \$45 (outside North America); institutional membership is \$40.00 (North America) and \$50.00 (outside North America). Membership includes subscription to the *Newsletter*. New members will also receive 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. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

NAME _____
 PREFERRED ADDRESS _____

CITY _____ STATE _____ ZIP _____ COUNTRY _____
 WORK PHONE () _____ FAX NUMBER () _____

INSTITUTION NAME _____
 POSITION TITLE _____
 E-MAIL ADDRESS _____

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

- _____ \$30.00 Personal Membership (North America)
- _____ \$45.00 Personal Membership (outside North America)
- _____ \$40.00 Institutional Membership (North America)
- _____ \$50.00 Institutional Membership (outside North America)

Please complete this form, enclose check, and mail to: Tomoko Shibuya, MOUG Treasurer, Music Metadata Librarian, Metadata & Discovery Services, Northwestern University Libraries, 1970 Campus Dr., Evanston IL 60208.