WorldCat Local Enhancement Recommendations for Music

Music OCLC Users Group (MOUG) Reference Services Committee
August 2009, rev. April 2010

Summary of Initial Enhancement Recommendations

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Recommendation: Display personal names and all subfields (1xx, 7xx) to minimize ambiguities.

E. Problem: Uniform titles do not display, hindering identification of works in the bibliographic record. Titles in 7xx fields do not display at all; subfields in field 240 are omitted. 8
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DRAFT

Introduction

As a result of the report on WorldCat Local by Cathy Gerhart at the 2008 annual meeting of the Music OCLC Users Group (MOUG), the MOUG Reference Services Committee (Stephen Luttmann, Chair; Rebecca Belford; Rebecca Littman; Daryll Stevens) undertook to compile a list of enhancement suggestions with regard to WorldCat Local's music-related functionality. The following is a preliminary report addressing what the Committee believes to be **the most immediate and significant opportunities for enhancement**. The committee is already working on additional recommendations related to the search and display of music; these too will be sent to OCLC in the near future.

In addition to Cathy Gerhart's report, the Committee also wishes to acknowledge the work of Kathy Glennan and Steve Henry, who identified several topics of concern, not all of which, regretfully, could be included in the first iteration of this report; as well as the "Report of the WorldCat Local Special Collections and Archives Task Force" of December 2008.

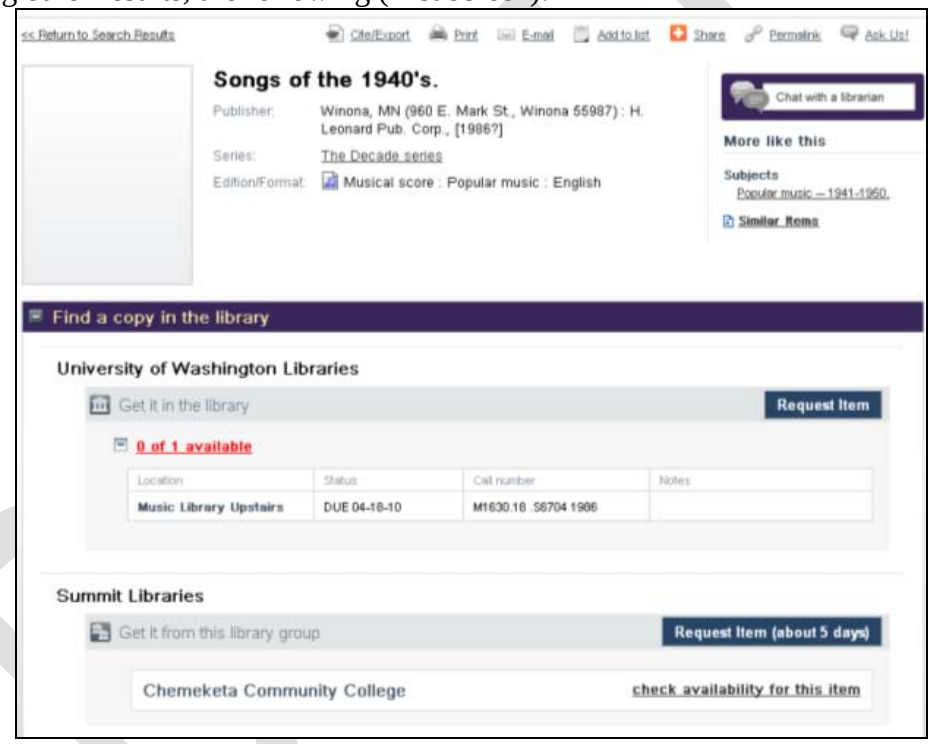
The Committee invites the users of WorldCat Local and members of MOUG to send comments and suggestions regarding the OCLC product and this report, and looks forward to providing further recommendations in the future.

DRAFT

I. DISPLAY ISSUES

A. First-screen ("above-the-fold") issues

***Problem**:* First screen of bibliographic records lacks crucial information or links to details.
As befits a utility enabling users to identify libraries at which a desired item is held, WorldCat Local's apparent intention to have "Get This Item" functionality on the first screen's worth of a retrieved bibliographic record (i.e., "above the fold") is sensible. However, with music and music-related items it is frequently the case that the relevancy or usefulness of an item cannot be determined on the basis of information that is found on the first screen of its bibliographic record in WorldCat Local, i.e. above the "Get This Item" portion of the display. This is particularly true of contents information. A Keyword search for the song "April in Paris" (i.e., 'kw:april in paris') yields, among other results, the following (first screen):



It is only below the fold that one discovers that the volume contains the songs "I'll remember April" and "The Last Time I Saw Paris," but not "April in Paris," at which point the user will have either requested the volume in vain, or will have to backtrack from the Contents field in order to make the request. Of course, the savvy user could construct a search such as "ti:april in paris"–but not all contents fields are enhanced to enable this kind of searching.

The same problem occurs with regard to essay collections. Richard Taruskin is a major scholar in the debate over the interpretation of the works of Dmitri Shostakovich. A likely search executed with the intent to find a work about composer Dmitri Shostakovich by noted scholar Richard Taruskin might be 'kw:taruskin shostakovich' finds *Russian and Soviet Music: Essays for Boris Schwartz* (OCLC #10483779), which contains essays about Shostakovich, and an essay by Taruskin – but the Taruskin essay is manifestly not about Shostakovich:

Contents: Canon for Boris: a musical toast (on the notes of his name) / Howard Shanet – Introduction / Malcolm Hamrick Brown – The melodies of the ninth-century Kanon for St. Demetrius / Miloš Velimirovič – Glinka's tour of folk modes on the wheel of harmony / Ruth Halle Rowen – Robert Schumann's Russian poems / Edward V. Williams – "The present in the past": Russian opera and Russian historiography, ca. 1870 / Richard Taruskin – Balakirev: the years of crisis (1867-1876) / Edward Garden – The Russians in Paris (1889-1914) / Elaine Brody – French music in Russia (1894-1913): a listing of references from the index of the Russkaia Muzykalńaia Gazeta / prepared by Claudia Jensen under the supervision of Elaine Brody – Dostoevsky in music / Gerald Abraham – The Czech Quartet in Russia / Lev Ginzburg – Half time for Nikolai Roslavets (1881-1944): a non-love story with a post-Romantic composer / Detlef Gojowy – On translating a Russian opera / Joseph Máchlis – The punch in Shostakovich's nose / Laurel E. Fay –The three faces of Lady Macbeth / Royal S. Brown – At the birth of Shostakovich's Eighth Symphony / Grigory Schneerson – Shostakovich's song cycle From Jewish Folk Poetry: aspects of style and meaning / Joachim Braun – Notes on the Soviet avant-garde / Joel Sachs – A bibliography of the writings of Boris Schwarz / K. Robert Schwarz.

Recommendations:

1. *Ensure that Contents field begins on first screen and before "Get This Item"; or provide first-screen link to field.*
2. *Consider including a first screen link to complete bibliographic record.*

B. Locating search terms

Problem: User cannot quickly find search terms in a bibliographic record.
It is difficult to see where search words appear in results, especially with lengthy contents or summary notes. Allowing users to choose to view highlighted search terms would make it easy to identify whether the bibliographic record they are looking at contains the work they are interested in. Looking at the item found in the keyword search for April in Paris without highlighting search terms makes it difficult to determine the usefulness of the item:

Across the alley from the Alamo – Anniversary song – Amapola – Bewitched – But beautiful – Blueberry Hill – Boogie woogie bugle boy – The breeze and I – Candy – Come rain or come shine – Cruising down the river – For sentimental reasons – Daddy – God bless the child – Harlem nocturne – How are things in Glocca Morra – Have I told you lately that I love you – How high the moon – I could write a book – I don't want to set the world on fire – I'll be around – I'll remember April – I'm beginning to see the light – Imagination – It's a grand night for singing – It's a most unusual day – Juke box Saturday night – June is bustin' out all over – The last time I saw Paris – Lilli Marlene – Mairzy doats – Managua, Nicaragua – A nightingale sang in Berkeley Square – Moonlight in Vermont – Oh, what a beautiful mornin' – Oklahoma – The old lamplighter – Old devil moon – The old soft shoe – Opus one – People will say we're in love – Poinciana – Polka dots and moonbeams – Saturday night is the loneliest night of the week – Red roses for a blue lady – Seems like old times – Shoo fly pie and apple pan dowdy – Speak low – So in love – A string of pearls – A Sunday kind of love – Tuxedo Junction – The surrey with the fringe on top – Swinging on a star – There must be a way – The things we did last summer – The third man theme – When you wish upon a star – Wunderbar – You can't be true dear – You'll never walk alone – You'd be so nice to come home to.

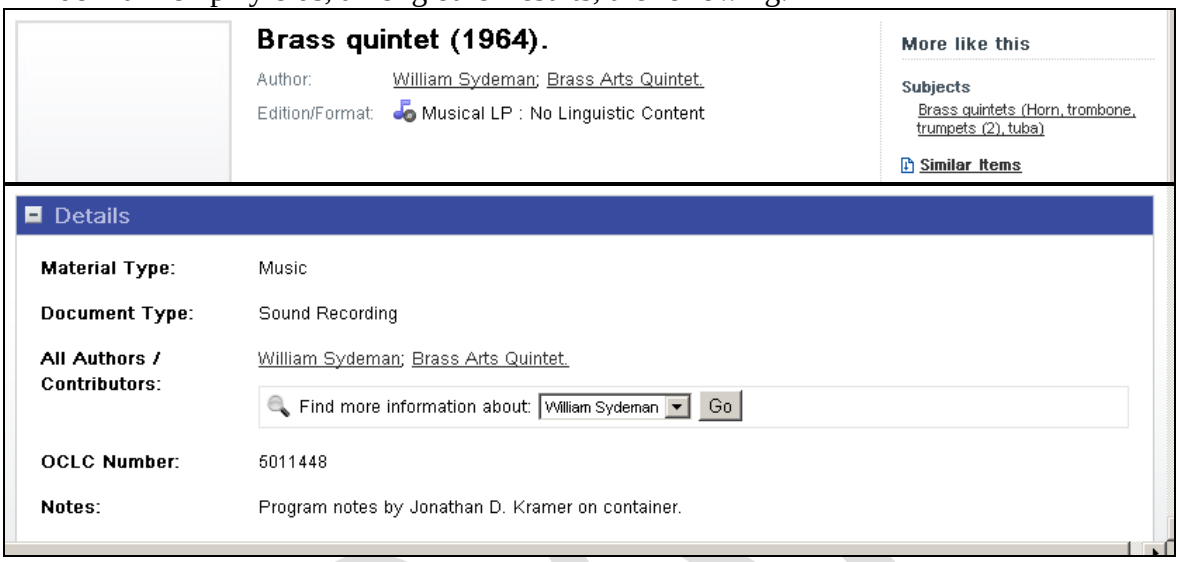
Highlighting search terms would instantly show that this item does not contain the song "April in Paris":

Across the alley from the Alamo – Anniversary song – Amapola – Bewitched – But beautiful – Blueberry Hill – Boogie woogie bugle boy – The breeze and I – Candy – Come rain or come shine – Cruising down the river – For sentimental reasons – Daddy – God bless the child – Harlem nocturne – How are things in Glocca Morra – Have I told you lately that I love you – How high the moon – I could write a book – I don't want to set the world on fire – I'll be around – I'll remember April – I'm beginning to see the light – Imagination – It's a grand night for singing – It's a most unusual day – Juke box Saturday night – June is bustin' out all over – The last time I saw Paris – Lilli Marlene – Mairzy doats – Managua, Nicaragua – A nightingale sang in Berkeley Square – Moonlight in Vermont – Oh, what a beautiful mornin' – Oklahoma – The old lamplighter – Old devil moon – The old soft shoe – Opus one – People will say we're in love – Poinciana – Polka dots and moonbeams – Saturday night is the loneliest night of the week – Red roses for a blue lady – Seems like old times – Shoo fly pie and apple pan dowdy – Speak low – So in love – A string of pearls – A Sunday kind of love – Tuxedo Junction – The surrey with the fringe on top – Swinging on a star – There must be a way – The things we did last summer – The third man theme – When you wish upon a star – Wunderbar – You can't be true dear – You'll never walk alone – You'd be so nice to come home to.

Recommendation: Highlight search terms within results, with option to remove.

C. Essential data not displayed

Problem: Essential information for music-related resources and discovery does not display. Notes indicating performers, recording information, and production do not display anywhere in the bibliographic record. Ian Kemp is a British musicologist whose frequent writings on the German composer Paul Hindemith include one core monograph. A Keyword search on "hindemith kemp" yields, among other results, the following:



Even with the "details" display the WorldCat Local bibliographic record, gives no indication as to why this record was retrieved: neither the names Hindemith nor Kemp appear. Reference to the same bibliographic record as displayed in the FirstSearch or Connexion interfaces reveals that the name Mildred Kemp appears in the Participants (511) field – she is the trombonist of the Brass Arts Quintet. The name Hindemith appears in the With (501) field; the bibliographic record pertains to the partial contents of an LP. Display of these fields:

```
With:   Poulenc, F.  Trio, trumpet, trombone & horn.--Levy, F.  Brass
        quintet (1966)--Hindemith, P.  Plöner Musiktag. Morgenmusik.
Performers:  The Brass Arts Quintet : Vincent Schneider, French horn;
        Mildred Kemp, trombone; David Camesi and Thomas Lisenbee,
        trumpets; Herbert Price, tuba.
```

The loss of the 511 (participant/performer) field is particularly regrettable in music searching. Ensembles frequently change personnel without changing their corporate names, and names of individual personnel are not always accounted for by name headings. Whether a particular recording of the Miles Davis Sextet features Jimmy Cobb or Philly Joe Jones on drums, for instance, can be answered only with recourse to the information in the 511 field. This is also the field that identifies Cobb and Jones as drummers. The precise identification of responsibilities on a recording is especially crucial with regard to videorecordings, where additional credits frequently appear in the 508 (creation/production) field. The patron searching for the DVD of *La Traviata* featuring Anna Netrebko finds this record; screens with description are displayed below:

La traviata

Author: Giuseppe Verdi; Willy Decker; Brian Large; Francesco Maria Piave; Wolfgang Gussmann; All authors

Publisher: Hamburg : Deutsche Grammophon, 2006.

Edition/Format: DVD video : Italian View all editions and formats

Summary: Opera in 3 acts of a beautiful courtesan dying of consumption and her love for a poor nobleman.

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More like this

Subjects
Love -- Drama.
Courtesans -- Death -- Drama.
Operas.

Details

Genre/Form: Filmed operas., Feature films., Fiction films., DVD-Video discs.

Material Type: Videorecording

Document Type: Visual material

All Authors / Contributors: Giuseppe Verdi; Willy Decker; Brian Large; Francesco Maria Piave; Wolfgang Gussmann; Anna Netrebko; Helene Schneiderman; Diane Pilcher; Rolando Villazón; Thomas Hampson; Salvatore Cordella; Paul Gay; Herman Wallén; Luigi Roni; Dritan Luca; Wolfgram Igor Derntl; Friedrich Springer; Carlo Rizzi; Alexandre Dumas; Deutsche Grammophon (Firm); Konzertvereinigung Wiener Staatsopernchor.; Mozarteum-Orchester.; Wiener Philharmoniker.; Österreichischer Rundfunk.; Nihon Hōsō Kyōkai.; Bayerischer Rundfunk.; Unitel Classica (Firm); Unitel Film- und Fernsehproduktionsgesellschaft mbH.

Find more information about: Giuseppe Verdi Go

OCLC Number: 72440235

Language Note: Sung in Italian; subtitles in Italian, English, German, French, Spanish, and Chinese.

Notes: Title from container. Based on: La dame aux camélias by Alexandre Dumas. Program notes based on an article by Norbert Christen inserted in container.

Description: 1 videodisc (132 min.) : sd., col. ; 4 3/4 in. + 1 booklet (12 p. : ill. ; 18 cm.)

Details: DVD; region 0; widescreen presentation; aspect ratio 16:9; PCM stereo.; DTS 5.1.

Responsibility: music by Giuseppe Verdi ; libretto by Francesco Maria Piave ; a co-production of ORF, NHK, BR, Unitel GMBH and Classica ; staged by Willy Decker.

Abstract:

Opera in 3 acts of a beautiful courtesan dying of consumption and her love for a poor nobleman.

Of all the named authors/contributors, only three are identified as to function in the record as it displays in WorldCat Local: Piave (librettist), Decker (director), and Large (video director).

Responsibility:	music by Giuseppe Verdi ; libretto by Francesco Maria Piave ; a co-production of ORF, NHK, BR, Unitel GMBH and Classica ; staged by Willy Decker.

Otherwise it is anyone's guess as to which singer is singing which role, or which people coresponsible for the production, but not as singers, serve which function. This information is split between the 511 and 508 fields, both of which display in the Connexion and in FirstSearch interfaces (in the Participants field, and collapsed into the Responsibility field, respectively):

511	0		Anna Netrebko (Violetta Valery) ; Helenne Schneiderman (Flora Bervoix) ; Diane Pilcher (Annina) ; Rolando Villazón (Alfredo Germont) ; Thomas Hampson (Giorgio Germont) ; Salvatore Cordella (Gastone, Visconte de Letorières) ; Paul Gay (Barone Duophol) ; Herman Wallén (Marchese d'Obigny) ; Luigi Roni (Dottore Grenvil) ; Dritan Luca (Giuseppe) ; Wolfram Igor Derntl (Domestico di Flora) ; Friedrich Springer (Commissionario) ; Konzertvereinigung Wiener Staatsopernchor ; Mozarteum Orchester Salzburg (stage music) ; Wiener Philharmoniker ; Carlo Rizzi, conductor.
508			Set design, Wolfgang Gussmann ; video director, Brian Large ; costume design, Wolfgang Gussmann, Susana Mendoza ; lighting director, Hans Toelstede ; dramaturgy, Klaus Bertisch ; choreography, Athol Farmer.
518			Recorded live at the Salzburg Festival in the Festspielhaus Salzburg, 2005.

WorldCat Local display also omits the 518 field, which identifies when and where the recorded performance took place. (In the FirstSearch interface this is collapsed into the Note(s) field.) Given the tendency of performers of any degree of renown to record the same works on different occasions, and for a given recording to appear on multiple labels, display of this information is crucial in order to determine *which* recording by Artist X of Song Y is present on the item represented by the bibliographic record.

Recommendation: Display fully the 508, 511, and 518 fields in the "Details" section of the bibliographic record (notes for creation/production, performer/cast, event/place information).

D. Distinction among names shared by multiple people

***Problem**:* No distinction in display between names shared by multiple people.
Following a search, names in the author facets column are collapsed into a single name, despite the fact that those names represent different authors. This makes it impossible to tell which author one is selecting from a list. For example, following a keyword search for John Adams, the top option in the author facet appears as John Adams. However, that John Adams represents the president, the composer, and over 40 other John Adams differentiated only by date. If the authorized form of names were displayed separately, in their entirety, including dates and other details (subfield $d, $q, etc.), users could differentiate between different people sharing the same name.

While end users may not be able to distinguish which of the 20th-century John Adams corresponds to the composer, they will be able to eliminate others without difficulty.

Nor do end users have difficulty distinguishing between "senior" and "junior" composers in the father-son pairs frequently encountered in so-called classical music using the current AACR2 rules, e.g.

Strauss, Johann, 1804-1849 [i.e. "Johann Strauss, Sr."]
Strauss, Johann, 1825-1899 [i.e. "Johann Strauss, Jr."]

In addition to displaying full forms of names in facets, displaying names in their entirety within a bibliographic record would provide further confirmation that a user has selected the right item and would provide a solid foundation for related searches.

Recommendation: Display personal names according to authorized headings in order to minimize ambiguities and enable differentiation among names.

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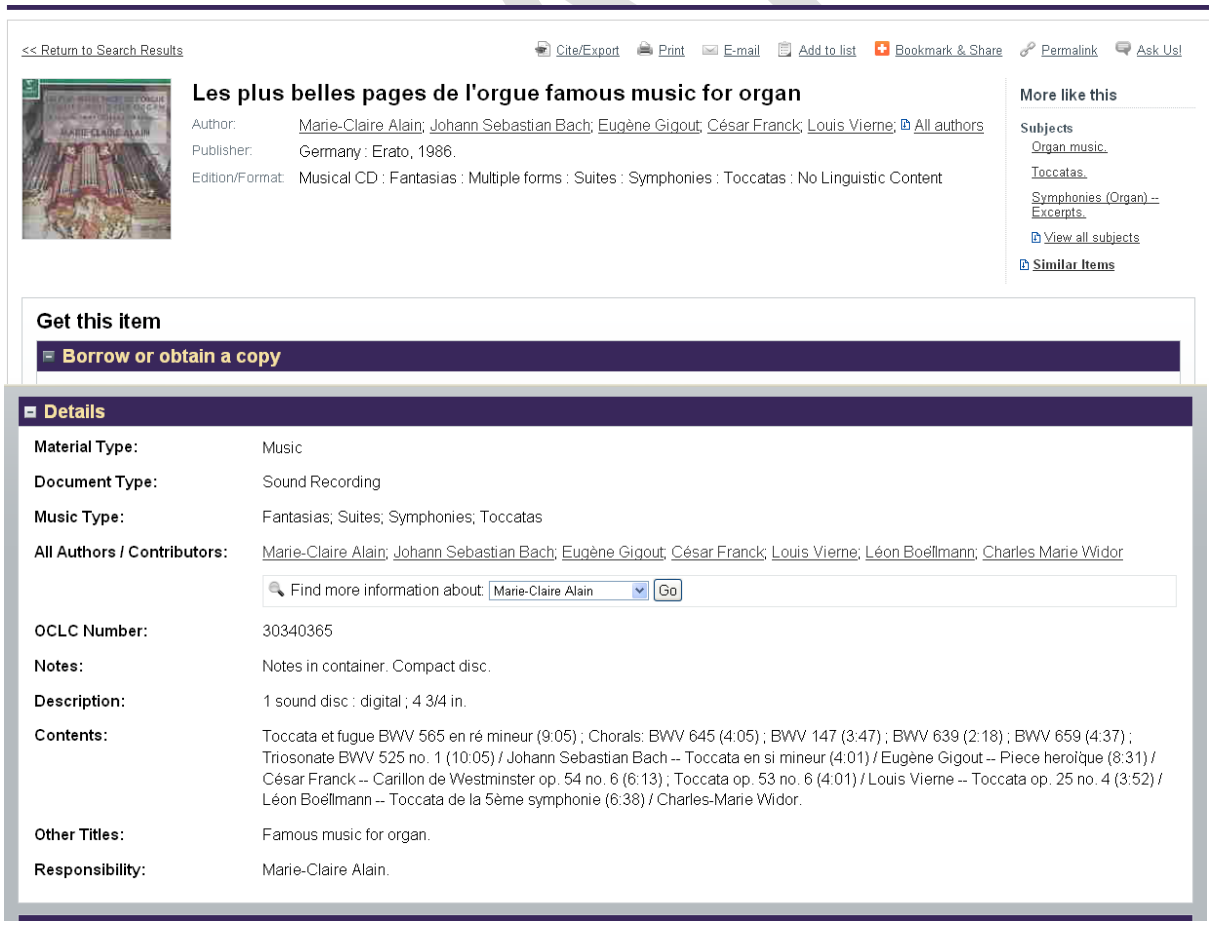
E. Display of uniform titles

Problem: Uniform titles do not display, hindering identification of works in the bibliographic record. Titles in 7xx fields do not display at all; subfields in field 240 are omitted.

Uniform titles in various parts of the bibliographic record are not adequately displayed. Uniform title subfields and analytic/added entry uniform titles do not display anywhere in the records. This is an instance of searchable fields that do not display, leading to unexplained search results, and difficult identification of a work. If the uniform titles were displayed, a user could determine why a record was returned in a search and whether the displayed record contains the desired work. Uniform titles often contain information needed to identify a work that is not contained elsewhere in a bibliographic record.

1. Analytic/Added-Entry Uniform Titles

These titles currently do not appear at all; display in their entirety would indicate whether an item contains a musical work and explain search results. Here, a user searches ‘kw:Bach Wachet auf’ seeking the common name of a well-known chorale by Bach. In one of the resulting records, “Wachet auf” does not appear anywhere, although the CD does contain the work. (It’s the second work on the CD, identified as the Chorale, BWV 645, in the Contents field.)

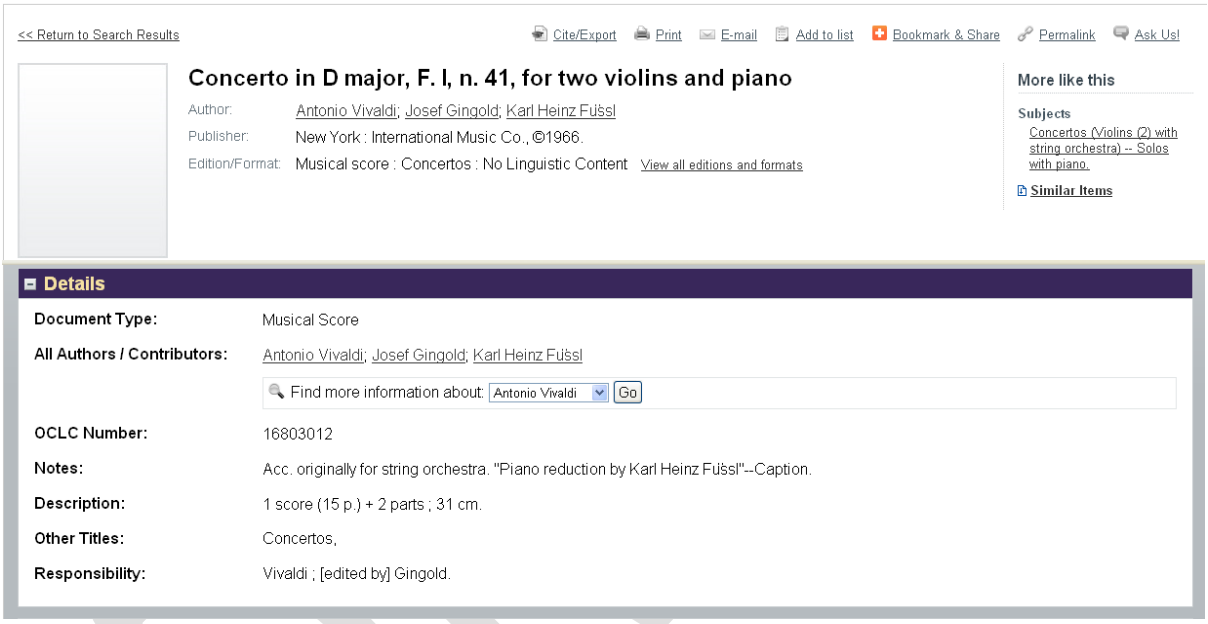


If the uniform title-author pair were displayed in the record, identification of both the search terms and the musical work would be easy:

> Bach, Johann Sebastian, 1685-1750. Choräle von verschiedener Art, BWV 645-650. Wachet auf, ruft uns die Stimme

2. Uniform Title in 240

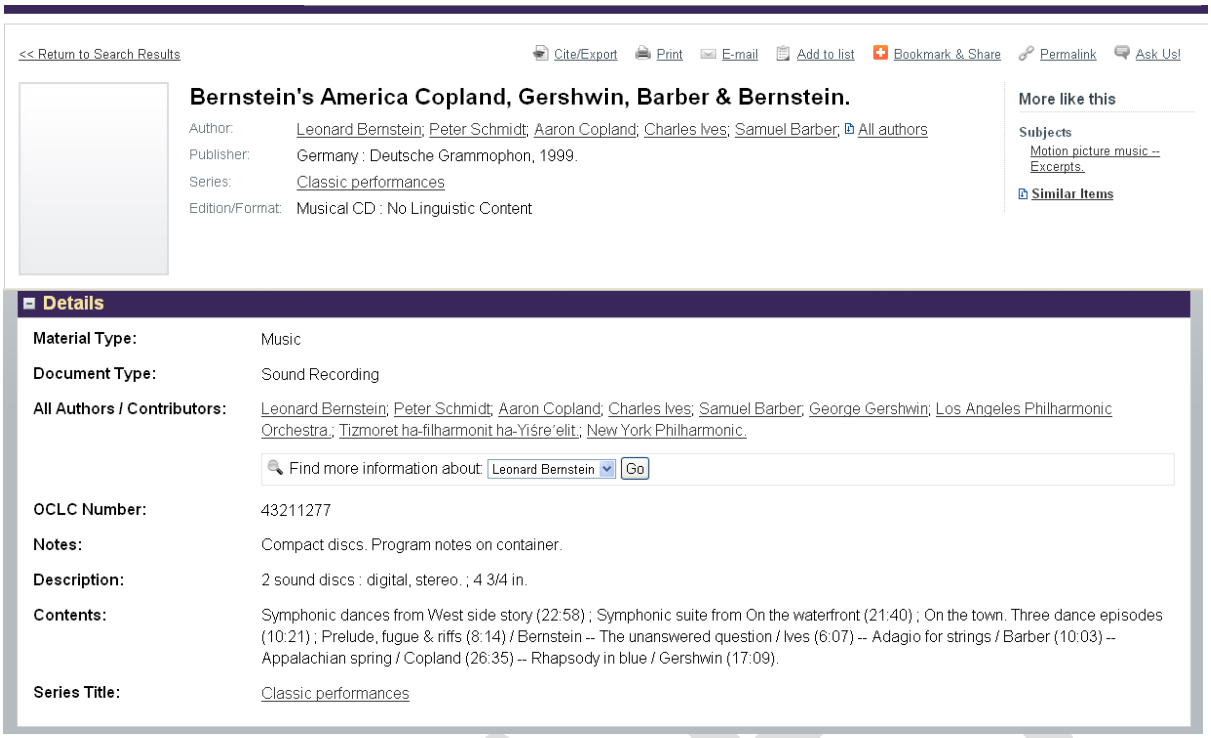
This is a particular problem for composers whose works are accessed through works numbers derived from multiple systems and catalogs. Often, these works are known by a particular catalog number and key. Even in a record display for a score for a single work, the omission of the complete uniform title from the 240 field can make identification difficult. If a user knows one of Vivaldi's many violin concertos by the most prevalent and recent system (RV numbers), a typical search might be 'kw:Vivaldi concerto RV 512 violins'. One result retrieved by this search:



The information needed to distinguish this concerto, RV 512, does not appear anywhere in the record, because only subfield "a" of field 240 displays under "Other titles," namely, "Concertos." The complete display would provide the needed confirmation:

> Vivaldi, Antonio, 1678-1741. Concertos, violins (2), string orchestra, RV 512, D major; arr.

Even in cases where a work can be determined from the detailed description, the suppression of subfields in the display in "Other titles" is a problem: identification of many musical works is dependent on additional details. The musically educated end user can infer that the previous item does not correspond to Vivaldi's original instrumentation (see, for example, the Notes field), although frequently this and other relationships (e.g. excerpt vs. whole work) is information communicated clearly *only* by the complete uniform title of the work in question. Worse, only the 240$a of the *first* work on an album with multiple works appears under "Other Titles," along with any 740 fields. As a result, it is impossible to tell from the following WorldCat Local display whether Aaron Copland's *Appalachian Spring* appears in its entirety or excerpted suite, unless one already happens to know the timings of both versions:



In fact only the suite is present. This is evident in the complete uniform title:

Copland, Aaron, 1900-1990. Appalachian spring. Suite; arr

Recommendations:

1. *Continue to display the uniform title in field 240; add display of all subfields.*
2. *Display analytic and added-entry uniform titles, together with the names of composers/authors when present (complete 7xx ... . $t … or 730 display).*
3. *Reserve "Other title" information for title-only fields (those not paired with a name)*

F. Display of musical works and expressions together with their composer

***Problem**:* Musical works and expressions do not appear together with their composers, often rendering identification of works impossible.

Not only are all fields of a uniform title necessary to identify a musical work or expression, seeing the composer with the title is integral to identification. With a work such as a Vivaldi concerto, it is already obvious that all fields of a title need to display to indicate *which* concerto. It is also necessary to see the composer to identify *whose* concerto. The current display does not have sufficient information:

Author: Antonio Vivaldi [at top of bibliographic record]
Other titles: Concertos [at bottom of record, following list of holding libraries]

The following answers the questions of which concerto and what composer:

Vivaldi, Antonio, 1678-1741. Concertos, violins (2), string orchestra, RV 512, D major; arr.

Titles like symphony, concertos, quartet, are meaningless for identification of a work in themselves. Even with all fields displayed for all uniform titles, regardless of where they appear in

the bibliographic record, it is still impossible to determine what musical work is represented without knowing the composer. This is especially critical for sound recordings containing multiple works. Without the composer's name displayed adjacently, there is no meaningful identification of the musical work, and indeed the same title could appear multiple times if associated with multiple composers:

> Symphonies, no. 1, E minor

Displayed in full with the composer (also in full) removes ambiguity:

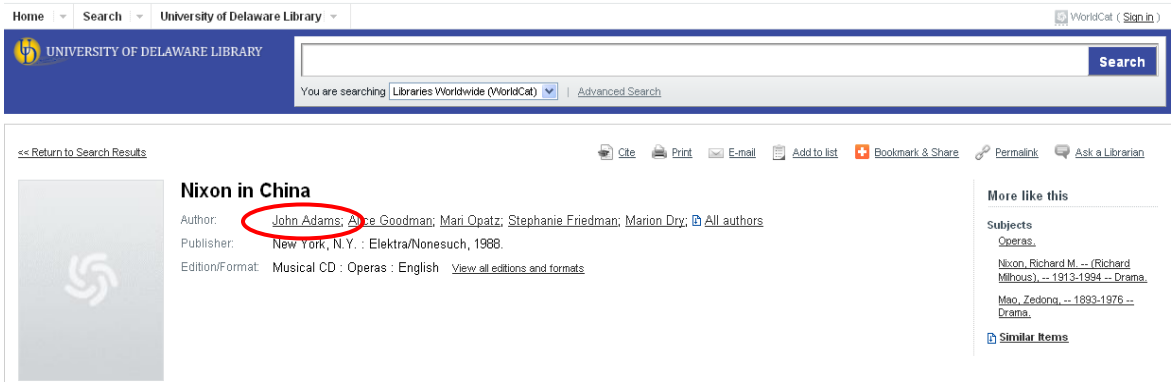
> Ippolitov-Ivanov, Mikhail Mikhaĭlovich, 1859-1935. Symphonies, no. 1, E minor
> Taneev, Sergeĭ Ivanovich, 1856-1915. Symphonies, no. 1, E minor
> Sessions, Roger, 1896-1985. Symphonies, no. 1, E minor
> Price, Florence, 1887-1953. Symphonies, no. 1, E minor

Recommendation:
Display analytic and added-entry uniform titles, together with the names of composers/authors when present (complete 7xx ... . $t … or 730 display).

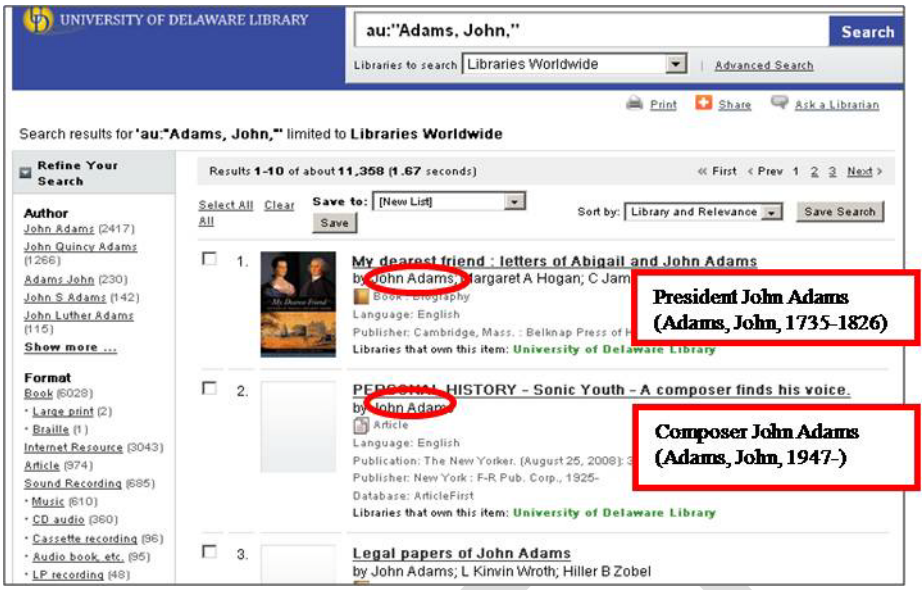
II. FUNCTIONALITY OF HYPERLINKS

A. Functionality of name hyperlinks

***Problem**:* Name hyperlinks lead to works by multiple people with similar names.
The Keyword search 'kw:nixon in china' in all WorldCat Local interfaces invariably retrieves (and certainly when relevancy-ranked) the CD recording of the opera of that title by John Adams (OCLC #17849781). The first field in the record, as displayed, lists a series of "authors":



Clicking on the "John Adams" hyperlink does not result in a list of items relevant to the John Adams connected with this opera (the composer of its music, in fact). Not only are subfields associated with names absent from display, they are absent from linking functionality. The search on the John Adams hyperlink generates an author phrase search for "Adams, John" but no additional fields associated with the authorized form of the name (au:"Adams, John,"), resulting in a list of works by additional individuals:



Of the first ten results from the author link in the bibliographic record (default location/relevancy ranked) using the University of Delaware interface, only one pertains to the composer. Eight refer to the second president of the United States (John Adams (1735-1826), and one refers to the author of a 2006 article on bipolar disorder. In a search *beginning* with John Adams, the results of the John Adams hyperlink under the author facet are similarly intermixed, referring to the president, the composer of *Nixon in China*, and numerous article authors in a variety of disciplines named John Adams.

Making each author a hyperlink for *one specific author* (authorized form of name, as a phrase), rather than as keywords or a truncated phrase search, displayed with dates for easy identification, would prevent the confusing result of works authored by "John Adams" by different individuals from following a single hyperlink.

This use of hyperlinking is not helpful, and counterintuitive with regard to patron expectations. Certainly nobody clicking on "Senate" in the first sentence of the Wikipedia article on "United States Congress" would expect, or find useful, a list of entities containing the word "Senate"; the user would expect an article on the United States Senate and nothing else. A user clicking on this link would have one of two expectations:

- information identifying the John Adams relevant to the item (i.e., who is he?)
- a list of items by or about the John Adams relevant to the item

Neither of these is fulfilled by the current manner of hyperlinking.

Ironically, the subject heading hyperlinks *do* work as expected; clicking on the second one in the example above even results in a list of results identified as 'su:Nixon, Richard M. (Richard Milhous), 1913-1994 Drama.'

> *Recommendation: "Name" hyperlinks (1xx and 7xx) should lead to other bibliographic records containing the same authorized name heading with matching subfields, e.g., $d.*

DRAFT

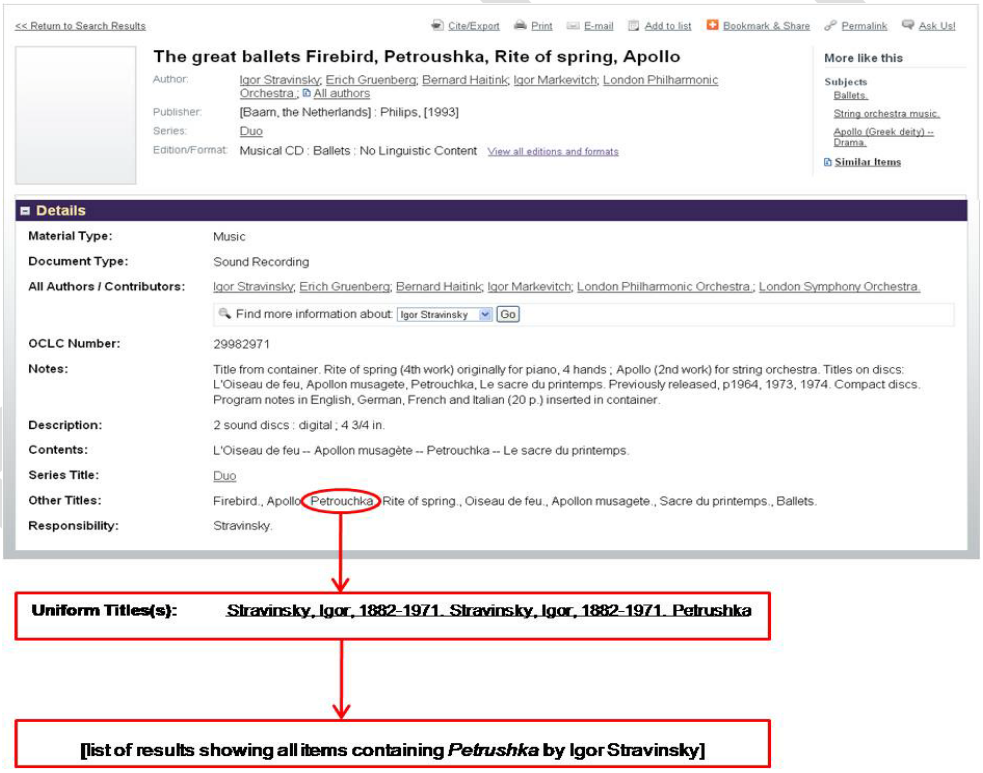
B. Functionality of author-title hyperlinks

Problem*:* Uniform titles and author-title pairs cannot be used as hyperlinks to search for other manifestations of the same work.

Failing a greatly more rigorous implementation of FRBR principles, and in the absence of an automatic means of contextualizing the user's search history (here, defining the "View all editions and formats" link according to the work the user had previously searched for), it would seem that the best solution is the one traditionally employed in library catalogs: treating the author-title pair (100/240 or 7xx 1x) as a single entity. In a Web environment, this would mean treating such pairs as *bound hotlinks* that could be used to navigate quickly and directly to other editions and formats of one single work. In order for this feature to work, uniform titles must be displayed in their entirety and bound to the author/composer. All of this information is essential for the identification of musical works and navigation to other manifestations of those works. In this particular case, the following single hyperlink

Stravinsky, Igor, 1882-1971. Petrushka

would serve the user in locating all items containing *Petrushka* by Stravinsky with admirable efficiency:

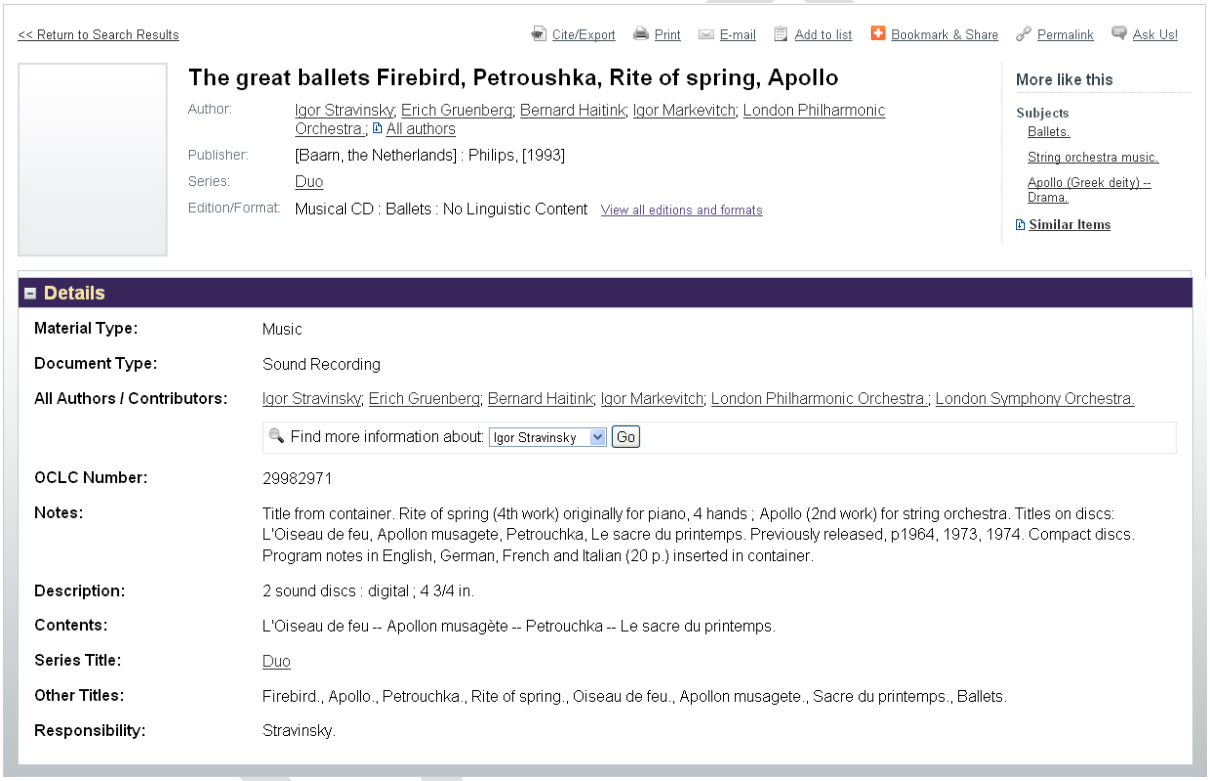


Even better, this information is already present as a 700 12 in the MARC record of the item. One possibility to take advantage of this functionality would be to collect the author-title links under a heading such as "View other editions/formats of the works in this item."

Recommendation: All controlled author-title pairs (100/240, 700 12) should be bound hotlinks in order to enable quick searches for specific works

View all editions and formats

The "View all editions and formats" link in the Editions/Formats field is problematic for several reasons. Often it doesn't appear at all. It is also very much a misnomer in the context of recordings: A user might just as well expect to find other recordings by the recording artist(s) on the CD as other recordings of the work(s) on it. Finally, the link functions only for the work identified in the 240 field of the MARC record or, failing that, the first work of a multi-work recording or score. For example, in the following record, the link draws off the 240 ("Ballets. $k Selections" – of which only the $a appears in the "Other titles" field), and thus leads to other recordings, scores, DVDs, etc. of Stravinsky ballets, but not necessarily those that contain any of the works on this particular CD. Consequently, a patron who retrieved this record as part of a search for, say, *Petrushka* and clicked on the "View all editions and formats" link in the hope acquiring more recordings of that particular ballet would be greatly inconvenienced (*Petrushka* appears on only three of the first ten items on the results list) and more than a little frustrated.



Clarification of "view all editions and formats" would improve functionality and reduce frustration for the user.

III. NAVIGATION AND SEARCH RECOMMENDATIONS

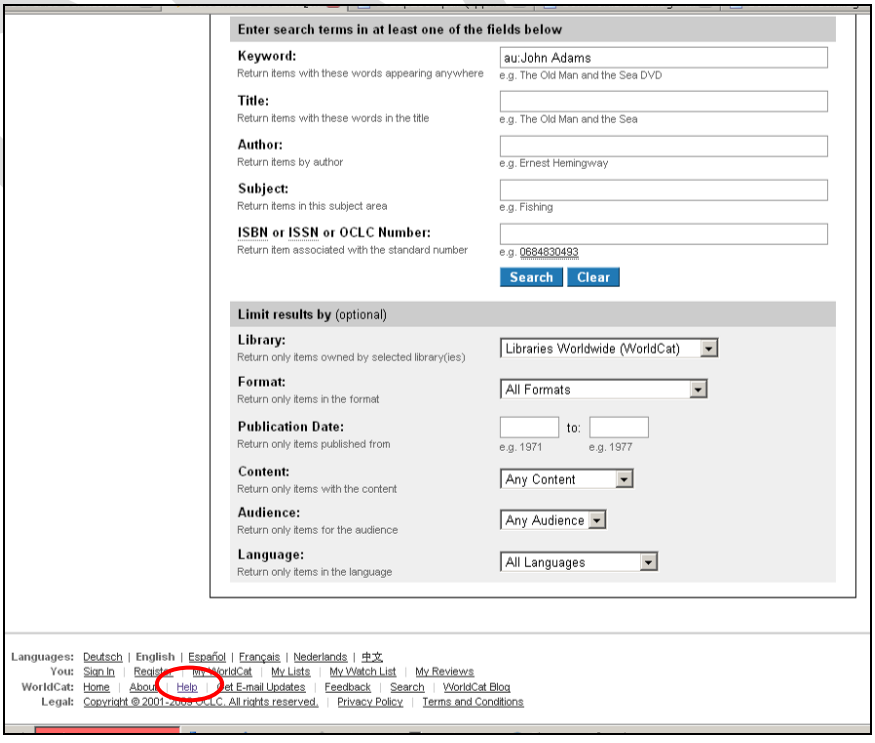
A. **Navigation between results** To increase navigability and eliminate need for use of the 'back' button, add **Next/Previous** links to move between detailed displays within results.

B. **Prelimits in advanced search.** The current Format limit relies on a drop-down box, which allows for selection of only one format. However, music users frequently need *both* score *and* CD, or *both* CD *and* DVD, etc. Consider implementing the format check-boxes currently available in FirstSearch advanced search interface, or enable use of CTRL+left click to select multiple options within the drop-down menu.

C. **Add Boolean "not" (or "and not").** Add the ability to exclude ("and not" or "not") or combine keywords, formats, language, etc. in the initial advanced search interface. There is also no option in the results list to exclude formats, authors, subjects, etc. from the facets. For example, a user who wants all formats except journal articles must add and remove multiple facets for every format except "article." Being able to begin by selecting formats in the advanced search screen (as is available in FirstSearch WorldCat) could speed the search process. Allowing "not" for keywords would similarly reduce initial search time or number of results (e.g. Bach NOT Johann, in a menu obvious to a user, instantly eliminates over 70,000 records from a large number of results). Allowing combined searches within a menu—CD or DVD—could also save the need for repeated searches.

D. **Parenthetical (nested) searching** should be offered in combination with command line searches. This feature is offered in FirstSearch WorldCat to enable powerful, precise searches, and would allow users who are aware of this feature to do expert searches without needing to exit WorldCat Local and log in to FirstSearch WorldCat.

Outcome: The addition of this functionality was announced in the November 8, 2009 WorldCat Local install update; this provides a tremendous increase in searching precision.

E. **Operator symbols vs. real-word operators.** The use of Boolean operators does not rely on the standard AND, OR, NOT, using instead "+", "OR" or "|", and "+". The use of nonstandard symbols, if continued, is one argument for increasing the prominence of the help feature.

F. **Location of help link.** The help section that addresses searching is not near the search boxes. It requires scrolling to the end of the page and is difficult to locate. The link to the help feature should be more prominently displayed on the advanced search screen to allow those users wanting a more sophisticated search mechanism to get help.