



View of the National Underground Railroad Freedom Center from the Cincinnati Riverfront; Image courtesy of Michelle Hahn

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**Publication Note: Beginning with no. 184 (March-April 2016), the MLA Newsletter will be published six times per year on a trial basis.*



Shortly after I started as Music Librarian at Tufts University, I decided I wanted to learn how to make wheel-thrown pottery. (The photo is of me at a workshop given by British master potter Phil Rogers a couple of years ago.) I found my new hobby to be fascinating, fun, and incredibly frustrating. Much like my experience decades earlier of learning how to play the piano, making pottery is a skill that develops incrementally. Both brain and body need to be engaged. Practice, both frequent and focused, is required for improvement. Awareness of one's path, what's getting better, and what requires further attention is critical to your growth.

I find the evolving change in our Association quite similar to these experiences of piano-playing and pottery-making. Change is occurring, albeit incrementally, and it is both fascinating and frustrating. I'd like to keep this analogy and context in mind as I begin this "Thank You" column that is traditional for the post-conference President's Report.

The 85th MLA Annual Meeting in Cincinnati was by all accounts a tremendous success. First congratulations go to the Program Committee, chaired by Katie Buehner. Not only did they field the plethora of creative

ideas and educational session proposals, distilling them into three days of meaningful benefit, they picked up a number of additional responsibilities now that there is no longer a formal Local Arrangements Committee (in our evolving convention planning process), insuring that a smooth convention experience for MLA members was maintained. The friendly support and warm generosity of the Midwest Chapter was also much appreciated in our time of changing practices. Thanks go to outgoing chair Sheri Stormes and incoming chair Keith Cochran. This was the final conference for Convention Manager Jim Farrington, who will be transitioning these next two months with Diane Steinhaus and incoming Assistant Convention Manager Wendy Sistrunk, as they look forward to locating the site for our 2019 conference. To them all: perpetual appreciation for their unending efforts shepherding the ongoing cycle of MLA meetings.

Hearty thanks need to go to Corporate Member Alexander Street, for partially underwriting the expense of streaming and recording of presentations in the Pavilion/Caprice room of the Hilton Netherland Plaza (a most remarkable hotel with a most accommodating staff!) Those videos can be viewed [online](#). And, of course, kudos to the staff of the MLA Business Office, Jim Zychowicz and Katie Cummings, who maintained their customary excellent support from first day to last.

This was also the final conference for Administrative Officer Paul Cary, who has ably trained and handed over his extensive duties to Paula Hickner (who now begins training our new Assistant Administrative Officer Janelle West). Much of the ongoing evolution and modernization of the Association's services is owed to the detail-oriented industriousness of our AO's. The ability of that varsity team to keep the "mechanics" of the Association operating smoothly as MLA marches boldly in new directions, adding services and supporting new functions, is nothing short of trophy-worthy.

Also subject to the unfolding cycles of MLA are the members of the Board. It is difficult to describe the bond that is created by working so closely with colleagues towards the betterment of this Association that we all cherish. I am grateful for that experience and the time I have spent with Planning Officer John Shepard, Fiscal Officer Tracey Rudnick, and Parliamentarian Damian Iseminger. I and the remaining members of the Board (Laura Moody, Andrew Justice, Darwin Scott, and Lisa Shiota) look forward eagerly to our opportunity to work and connect with new Members-at-Large Gerry Szymanski, Hermine Vermeij, and Suzanne Lovejoy. *(continued next page)*

Lastly I want to thank Vice President/President Elect Mark McKnight, whose willingness to step into this role is yet another sign of his dedication to service in MLA that I have admired for many years. I am confident as we share increasing leadership responsibilities over the coming year that MLA will continue to grow and adapt to our ever-changing profession with confidence and vision.

Wait! Hold the phones! I lie: that was NOT the last thanks I wanted to give! THANK YOU to ALL the members of MLA – this Association is a professional home for so many, a source of succor and delight, because of the energy YOU contribute to making MLA a thriving, transforming, rewarding, and evolving community. The fact that this Newsletter is moving from quarterly production (Sept./Oct., Nov./Dec., Jan./Feb., Mar./Apr.) to bi-monthly (!) is yet another example of the progress and productivity of MLA's membership, and how we adapt in order to continuously support our community. Cheers to us all!

Catch a Glimpse of MLA 2016



Top: Beth Christensen enjoys a treat at the Graeter's Ice Cream break; Bottom: Attendees visit the exhibits in the Hall of Mirrors at the Hilton Netherland Plaza, Cincinnati, Ohio. (continued on p. 15)



Left: Mac "Sun King" Nelson dons a piece of art deco décor at the Hilton Netherland Plaza; Below: Morris Levy poses in tribute to the 2016 MLA Exhibitors; Images courtesy of Grover Baker and Gerry Szymanski.



MLA PRESENTATIONS ONLINE

All submitted conference presentation materials, including video of sessions held in the Pavilion Room, are now available on the MLA website's [topical pages](#).

MEETING STATISTICS

The 2016 meeting of the Music Library Association saw 440 registered attendees (no, that's not a tuning joke!), including 29 students and 20 first-time attendees. Over 150 more joined us via live-stream on the first day.

The Guidebook app was downloaded to 293 mobile devices, where users were most interested in checking out the "Bridging Emerging and Established Approaches to Music Research" and "Scores Publishing and Distribution: Adapting to a Changing Landscape" presentations. Of course, the item most often added to personal to-do lists was the Friday afternoon Graeter's ice cream break!

ARL/MLA DIVERSITY & INCLUSION INITIATIVE: 2014-2017 COHORTS

The Diversity & Inclusion Initiative (DII) is a scholarship opportunity for library school students from under-represented racial and ethnic minority groups. MLA also provides annual support for conference attendance. The Cincinnati meeting was the first for the 2015-2017 cohort—welcome!

2015-2017 Cohort

Opetoritse Agbejuleoritse
Adefolalu

University of Illinois at Urbana-Champaign

Avery Boddie

University of Maryland, College Park

Morgan Davis

University of North Texas

Jessica Redhouse

University of Arizona

2014-2016 Cohort

Dhyana Berry

Simmons College

Victoria Castillo

University of North Texas

Treshani Perera

University of Wisconsin-Milwaukee

Zoua Sylvia Yang

University of Wisconsin—Milwaukee

To learn more about the participants, visit the [ARL/MLA DII website](#).

Coming next time In MLA IN CINCINNATI: PART 2: a transcription of the "MLA Presidents Speak!" oral history session, lyrics from Song Parodies at the reception, stories featuring our outgoing Conference Manager and from our newest members about attending MLA, and more photos of the fun! Stay tuned!



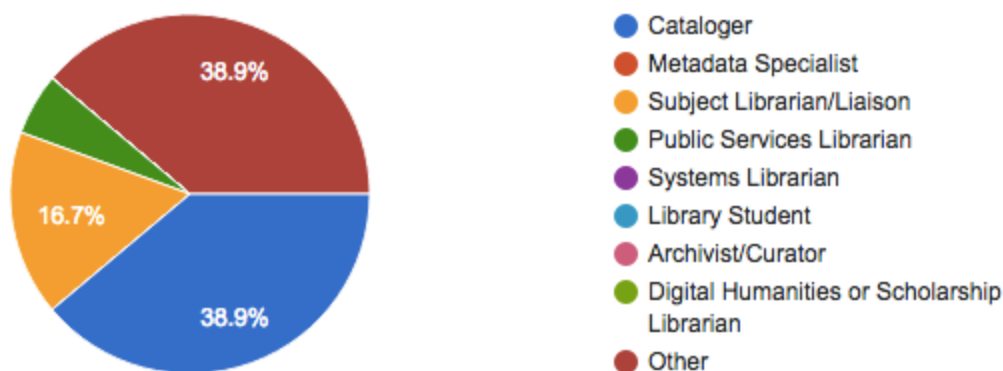
SUMMARY FOR APPROACHES TO DIGITAL SCHOLARSHIP HANDS-ON WORKSHOP SERIES

Submitted by Anna Kijas, Kathy Glennan, Francesca Giannetti, and Janelle Varin

Digital scholarship is still a new area in many of our institutions and as our programs develop and user needs grow, librarians will need to engage with faculty and students interested in creating digital projects and apply new technologies in their research. This will require that we bring an understanding of various tools and methods associated with information technology and digital humanities, as well as a variety of approaches that are discipline-specific. The workshops offered in the [Approaches to Digital Scholarship Hands-on Workshop Series](#) focused on applying digital scholarship tools and methods to music research and librarianship in areas of digital curation, web archiving, data visualization, and linked data.

The goal of these workshops was to bring hands-on training to MLA members attending the annual conference so that they could apply concepts and use tools in a learning environment. The five 90-minute sessions were held on March 5, 2016 with two concurrent workshops in the morning and three concurrent workshops in the afternoon. These sessions were co-sponsored by the Digital Humanities Roundtable, Emerging Technologies and Services Committee, and the Cataloging and Metadata Committee. Several of the sessions are summarized below.

Approximately 60 members attended the combined sessions and based on post-workshop feedback from 18 members (30% of attendees), attendees identified primarily as: Cataloger (38.9%), Other (38.9%), Subject Librarian/Liaison (16.7%), and Public Services Librarian (5.6%).



The “Other” category included: E-resources Librarian, Database Management Librarian, Access Services Librarian, Digital Library Assistant, and faculty.

Kathy Glennan’s Lenny-athon, a hackathon to create RDA compliant entity records using the RIMMF (RDA in Many Metadata Formats) software was attended by 20 members. During the course of the workshop, participants worked with 40 existing MARC bibliographic records to create over 200 entity records associated with Leonard Bernstein. The resulting “r-ball”, or set of linked data, contains works (for example, West Side story and the Bible’s Book of Lamentations), expressions (including the 1985 recording of Bernstein conducting the New York Philharmonic in Mahler’s Symphony no. 7), and manifestations (such as the 2015 publication, [Leonard Bernstein and his Young People's Concerts](#)). In addition, the Lenny-athon r-ball includes over 600 relationships. For example, the linked records associated with Candide include: Voltaire, Bernstein,

Dorothy Parker, Lillian Hellman, Stephen Sondheim, Richard Wilbur, and Hugh Wheeler, as well as two scores and one recording. Background information about the event is available on the [Lenny-athon page](#), and the completed set of linked data is available for download [here](#). A good time was had by all!

In Francesca Giannetti's session "Approaches to Visualizing Data with Spatial and Temporal Tools," participants discussed some of the motivations for using maps and timelines as an exploratory tool during the research process, as a way to expose collections, as well as to present findings and arguments. Workshop participants created an interactive digital map in CartoDB using a dataset on the Breitkopf & Härtel Concert Program Exchange developed by Michelle Oswald of the Curtis Institute of Music.

Spatial analysis is a logical approach for librarians and academic faculty wanting to explore a geographic aspect of their sources in a more purposeful and deliberate fashion. As many researchers have remarked, reading and noting location information is one thing; plotting it on a map may lead to perceptions and insights that were hitherto only intuited, or entirely hidden. Although not quite as straightforward as word clouds, maps may offer a kind of gateway experience to more complex forms of digital or computational analysis. Plus, maps have a lot of appeal to humanities professors wanting to integrate a visual component to their course assignments.

One of the questions raised during the workshop had to do with the selection of software. When choosing a mapping tool, the decision really must rest on what one hopes to accomplish. CartoDB was used for most of the workshop because it offers a very generous free plan; one only needs to provide an e-mail address to get started. The visualization wizard provides a nice assortment of options for customization, including pop-up windows in which one can include text and images. The Torque visualization is fantastic for animations (as is Heatmap) if one's dataset includes a date column. And it is easy to share and embed CartoDB maps. One potential limitation to be aware of is that CartoDB does not currently support raster data, which is to say that one could not import a scan of a historic map or schematic plan. For such uses, one might look instead to MapWarper, QGIS, or Palladio. Palladio was suggested for the portion of the workshop devoted to timelines, but it is another excellent, free mapping tool. One thing that is easier to accomplish in Palladio than in CartoDB is the point-to-point visualization, if one's data include a start and end location (e.g. place of birth and place of death). More information on this workshop is available on Giannetti's [blog](#).

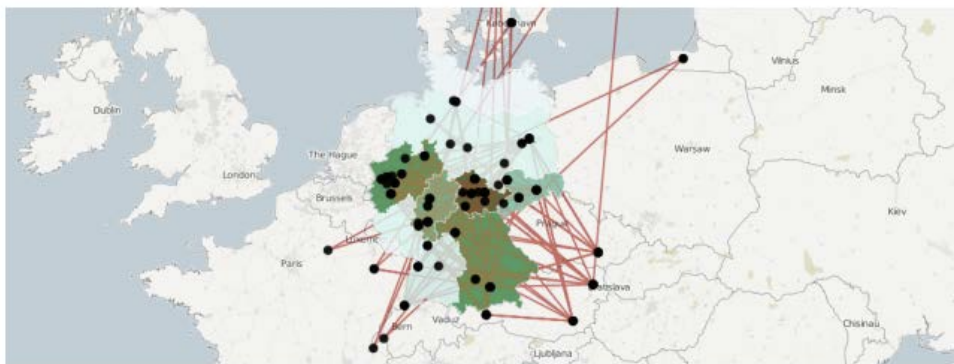


Image courtesy of Francesca Giannetti

In the final session of MLA's Hands-on Digital Humanities Workshop Series, "Text Mining for Music Research," Janelle Varin demonstrated how to use the free online textual analysis suite [Voyant Tools](#) to approximately 9 members. After choosing a digitized text available from the Internet Archive, participants uploaded or copied and pasted the text into Voyant Tools via the interface. Voyant offers several tools on their site, and each was described briefly before we began analyzing the text frequency of our chosen works. With each member (or pair of members) working with their own text, we walked through the necessary steps for exporting word frequency lists and analyzing the data using spreadsheets. Although no breakthroughs were arrived at, members acquired the necessary skills to put their ideas into practice! A tutorial by Varin also available on [YouTube](#).

A number of suggestions were provided in the post-workshop survey about the selected workshop topics, potential future topics, usefulness of topics/tools in one's work, levels of expertise as well as schedule/space considerations. A common response was that the sessions could have been longer (2 hours or more) due to the nature of the topics, hands-on work, and questions that arose during the sessions. Several members mentioned the need for programming more hands-on digital humanities/scholarship sessions at future MLA meetings. Another suggestion made was to not schedule these related sessions concurrently, because of the high interest in attending multiple sessions and to put them in spaces with better technology/equipment. Several members would have liked more intermediate/advanced sessions offered, as well as future sessions on quantitative data for library research, large-scale text and data mining, data cleanup, and more RIMMF. The materials from these sessions are available on the MLA [handouts page](#), and/or on the Digital Humanities Roundtable [documents page](#).



Photos from the Lenny-a-thon, courtesy of Kathy Glennan

MLA 2017 IN ORLANDO



the Canadian National Branch of IAML. Our colleagues from all over the Americas are invited to join us!

Click on the video to view the invitation, or visit the [MLA 2017 website](#) for details!

The MLA Program Committee invites everyone to propose program content until Friday May 27, 2016. More information, as well as the process for submitting proposals can be found on the [MLA 2017 proposal page](#).

Separate calls for business meeting requests will be issued in the future. Contact Program Chair Kirstin Dougan (dougan@illinois.edu) for details.

The 2017 meeting of the Music Library Association will be held in Orlando, February 22-26. This meeting will also be the first ever Pan-American Regional IAML meeting in collaboration with CAML,

2016 Conference Wrap-Up: Award Winners

VINCENT H. DUCKLES AWARD

The Vincent H. Duckles Award for the best book-length bibliography or other research tool in music is presented to **Edward Komara** and **Greg Johnson** for *100 Books Every Blues Fan Should Own* (Lanham, MD: Rowman & Littlefield, 2014). The authors, one the former and the other, the current Blues archivists at the University of Mississippi were charged with what could best be described as their “dream desert island scenario:” to compile their list of the top 100 books about the Blues, requiring them to actually read many, many books on the topic. The authors’ essays are delightful and extremely informative reading. The methodology and organization are clearly explained. The volume includes a healthy amount of added value, including a playlist that demonstrates something about each entry and a chapter describing the

resources used to compile the list of 100 titles. The arrangement of the listing – by time coverage – allows the reader to construct a clear understanding of Blues history. Komara and Johnson’s book honors Duckles the bibliographer and Duckles the historiographer by providing this doorway into the world of Blues scholarship. It is a special pleasure to award the Vincent H. Duckles Award to Edward Komara and Greg Johnson.

EVA JUDD O'MEARA AWARD

The Eva Judd O'Meara Award for the best review in Notes is awarded to **Richard Taruskin** of the University of California, Berkeley for his review of *Bewitching Russian Opera: The Tsarina from State to Stage* by Inna Naroditskaya (New York: Oxford University Press, 2012) in Notes 70/3 (March 2014): 423-426. Taruskin’s decades of work on



Russian music and his deep understanding of the repertoire, literature and language, and Russian history, are of singular help in understanding Naroditskaya's scholarship and contribution to the field. Taruskin firmly establishes a context in which to understand Naroditskaya's revisionist view of the history of Russian opera and Catherine II's place in it. His beautifully written review is a joy to read and downright funny at times, and serves to educate and pique the interest of the reader. It is with great pleasure that we recognize Richard Taruskin for his exceptional review by presenting him with this year's Eva Judd O'Meara Award.

RICHARD S. HILL AWARD

The Richard S. Hill Award for the best article on music librarianship or of a music-bibliographic nature is awarded to **Jennifer Oates** (Queens College, CUNY) for her article, "Engaging with Research and Resources in Music Courses," *Journal of Music History Pedagogy* 4/2 (Sept. 2013): 283-300. Drawing from existing literature on music history pedagogy and information literacy, Oates describes creative and practical techniques for introducing library resources to students within the context of music history classes. Her article will be extremely useful to music librarians and faculty teaching music history and research methods courses. Oates provides concrete ideas on how faculty can incorporate their music librarian into their class, and how to use their music library. She offers creative ideas for assignments and how to progressively build students' knowledge and research skills. It is with great pleasure that we recognize Jennifer Oates for her exceptional article by presenting her with this year's Richard S. Hill Award.

DENA EPSTEIN AWARD FOR ARCHIVAL AND LIBRARY RESEARCH IN AMERICAN MUSIC

Louise Toppin (University of North Carolina, Chapel Hill) was awarded \$1525.50 for:

"Bibliography of the Concert Works by Composers of the African Diaspora" research to result in an extensive fully annotated published bibliography of vocal music by composers of the African Diaspora accompanied by an online database.

Jessica Stearns (University of North Texas) was awarded \$1525.50 for:

"Christian Wolff's Notation and its Context" research which explores the innovative, social, and improvisatory nature of experimental notation in the context of the New York School – comprising John Cage, Morton Feldman, Earle Brown, and Wolfe – New York's cultural environment in the mid-twentieth century.

WALTER GERBOTH AWARD

Awarded to an MLA member who is in the first five years of their professional library careers, this award is to assist research-in-progress in music or music librarianship.

The MLA Walter Gerboth Award goes to **Dr. Sonia Archer-Capuzzo** for her project "Constructing a Biography of Lev Aronson." The project will build toward sharing the legacy of Lev Aronson (1912-1988). He was a cellist, teacher, and composer who was born in Germany, grew up in Latvia and Russia and survived imprisonment in five concentration camps during World War II. He then immigrated to



the United States, winning a position as principal cellist of the Dallas Symphony Orchestra. Archer-Capuzzo's research will result in the first Grove article on the influential cellist and teacher and ultimately a comprehensive biography. As Dr. Archer-Capuzzo wrote in her proposal, "Aronson's story of survival and resilience, and his passion for music and education, should not be lost." The research project includes interviews with living acquaintances and former students of Aronson's who provide a direct connection to his musical life and career. The Gerboth award will support recording and transcription of those interviews. Additionally, the funding will support translations of materials in Aronson's collection located at the University of North Carolina at Greensboro. Most of these materials were written in German or Yiddish, and the translations will bring this repertoire into the public realm. Aronson corresponded extensively with cellist Rudolph Matz, with whom he co-authored *The Complete Cellist*, an important cello technique study.

Dr. Archer-Capuzzo holds both an MLIS (2011) and a DMA- Clarinet, secondary concentration in Ethnomusicology (2008) from the University of North Carolina at Greensboro.

KEVIN FREEMAN TRAVEL GRANT

An annual grant to support travel and hotel expenses to attend the Music Library Association annual meeting. Recipients must be either a student, recent graduate, or a colleague new to the profession.

Rachel Wishkoski is an MLIS student at the University of Washington Information School (graduating June 2016). Her background in ethnomusicology and volunteer work at the University of Washington Ethnomusicology Archives stood out, as did her experience with audio preservation with the Garfias Collection of reel-to-reel field recordings at the University of Washington Music Library. She is also currently

working on a volunteer research project on Cloud Music Services with the University of Washington iSchool. In recent years she received recognition with an award to attend a meeting of the Pacific Northwest Chapter of MLA and as a recipient of the Ohio State University Ethnomusicology Field Research Grant.

Joshua Dieringer is currently enrolled as a student at the University of Wisconsin-Madison in the viola performance and MLIS programs. He is currently maintaining several positions as the circulation assistant at the Mills Music Library, as the Orchestra Librarian with the University of Wisconsin-Madison Orchestras, and as the Catalog Editor at the Memorial Library at the University of Wisconsin-Madison. Previously he held a paraprofessional position as the Circulation Assistant at the Music and Dance Library at The Ohio State University. He is also performing as a violist in several ensembles. He identifies music and multimedia cataloging as well as metadata as primary fields of interest, hoping to "interact with experts and absorb the latest ideas and trends in the music library field" through attendance at the MLA National Meeting.

Patrick Sifuentes presented an application with strengths in promoting inclusivity and diversity. In particular, his work as a charter member of the MLA Diversity Committee is extremely important. He will bring a unique perspective focused on social responsibility to the MLA national meeting. Sifuentes is a recent graduate (May 2014) and currently looking for work in a music library setting. He was recently selected as a recipient of the Association of Research Libraries/Music Library Association Diversity Inclusion Initiative, which placed him at Northwestern University as a Library Fellow. Attending the national meeting will provide a timely opportunity for networking and making connections. In particular, he mentioned wanting to "build upon previous relationships, establish new ones, and continue committee service" as

primary goals for attending this year's meeting. Sifuentes received two strong letters of recommendation, both of which highlighted his community-minded approach to librarianship.

Matthew Testa is newly employed as a Project Archivist at the Special Collections in Performing Arts at the University of Maryland (May 2015 – present) and recent graduate from the University of Maryland MLIS program (2015). As he is currently in a one-year term position, he will be searching for a permanent professional position in the upcoming year. Testa also mentioned that he has an interest in music archives and sees the MLA meeting as a place to connect with others in the archives community. Testa has an impressive resume, including internship experience at the Library of Congress Music Division, as a Graduate Library Assistant at the Michelle Smith Performing Arts Library at the University of Maryland and previous work experience as a Course Instructor in music at McGill University. His resume also lists some research activity including a review in Notes and a presentation on open access music journals at the Fall Meeting of the Music Library Association's Atlantic Chapter.

Charlotte Plank enrolled in the MLIS program at Kent State University, is currently working and interning in music libraries and performing as an organist in her community. She has experience working in a variety of library settings including the Oberlin Conservatory, Oberlin Conservatory's Special Collections James & Susan Neumann Jazz Collection, and more recently within the cataloging department at the Performing Arts Library at Kent State University where she has focused on original and copy cataloguing of sound recordings. She has recently received several awards including a scholarship to attend the 2015 Music Cataloging Institute at University of North Texas and was a recipient of the 2015 Northern Ohio Technical Services Librarians (NOTSL) Scholarship.

Laura Thompson is a new librarian at Central Michigan University Library where music is one of

several subjects she has been assigned. Some of her duties in this position include reference, teaching and original music cataloguing. She has been involved in the professional association as past president of the Students of MLA Group. Her past work experience includes several positions in various areas of music librarianship, including Reference Assistant, Serials Assistant, and Acquisitions Assistant at the Cook Music Library. She has cataloging experience working as Library Assistant at the Archives of Traditional Music and serving as a sound recordings cataloging intern at the Cook Music Library. She was one of five picked to participate in an opportunity to catalog and study manuscripts at the Biblioteca Musical Greggiati in Ostiglia, Italy in 2014.

LENORE F. CORAL IAML TRAVEL GRANT

A grant to help support travel and conference fees for an MLA US IAML branch member to attend an annual IAML meeting. Priority will be given to members attending their first or second IAML conference who have not received this award in a previous year; applicants for the travel award should have little or no support from their home institution or library.



MLA board awarded the Lenore F. Coral IAML Travel Grant to two applicants, **Reed David** (University of Alaska, Anchorage) and **Nurhak Tuncer** (City Colleges of Chicago). These two

applicants are presenting jointly at the IAML 2016 Rome conference on the topic "The Cataloging of Self-Published Items in Libraries." Both members are newer to MLA, and the committee also wished to honor Lenore's wont of "introducing younger MLA/IAML members to the global world of music librarianship."

A. RALPH PAPAKHIAN SPECIAL ACHIEVEMENT AWARD

The Music Library Association presents the A. Ralph Papakhian Special Achievement Award to a member who has provided extraordinary service to the profession of music librarianship in a focused timeframe or in a focused area.

This year, MLA presents the Papakhian Special Achievement Award to **Mark Puente**.



Mark has been MLA's most diligent advocate for issues of equality in music librarianship. Recognizing a need for greater diversity in music librarianship, Mark worked on a demographic study of our profession to gather concrete data on the ethnic and racial make-up of our membership. He co-authored an article in Notes which served as a call to action. His efforts led MLA toward working with the Association for Research Libraries on a successful IMLS-funded grant to support studies in music librarianship for individuals from minority populations. The inspiration for and much of the work for this grant proposal came from Mark. The recipients of these grants have enriched and

broadened our association. Mark's efforts, however, did not stop at securing funding. Mark also serves as an active and effective mentor to the recipients, advising and encouraging them as they work toward a new career.

Mark's efforts have moved MLA forward in its efforts towards diversity, equality, and inclusion. Thanks to Mark Puente, MLA is finally making progress, and continues to make progress, in this important area.

MLA CITATION

The Citation is MLA's highest honor for distinguished service to music librarianship. The 2016 recipient of the MLA Citation is **David Gilbert**.



He has served the profession as editor, leader, mentor, and visionary. Over 25 years as a music librarian at institutions both large and small, he has diligently maintained a standard of service and scholarship in spite of challenges, which remains a model to others. In 30 years as an MLA member he has served on the Board of Directors, edited the Music Review column for Notes, chaired a strategic planning task force, acted as IAML liaison, and was one of the Association's first Sustaining Members.

An enthusiast of French music, he has edited and written prefaces for new editions of scores and provided pre-concert talks for an engaged public.

A tireless advocate for new librarians and diversity in the profession, he has mentored both music and library school students and helped launch the ARL/MLA Diversity & Inclusion Initiative. Attentive to his patrons and professionally generous to his fellow music librarians, his quiet yet consistent support has made a lasting impact on music librarianship and the future of the Music Library Association.

BEST OF CHAPTERS COMPETITION

Submitted by Jacey Kepich, Best of Chapters Award Committee

In departure from recent tradition, the Best of Chapters Award Committee selected just one winner for the 2015 - 2016 competition: **Jonathan Manton's** presentation "Sounds of Stanford and the Bay Area: Embedding the Stanford Digital Repository into Teaching and Learning." The committee's decision enabled Jonathan to devote more time and detail to his presentation in Cincinnati, which was included in the livestream lineup. The committee suggested livestreaming to share with as wide an audience as possible what represents the "best" of MLA.

Since 2005, the Stanford Digital Repository (SDR) has enabled preservation and access to digital information resources created within the Stanford community. As the former Sound Archive Librarian at the Archive of Recorded Sound, Jonathan worked with faculty and students in the Stanford Music Department and Program of Writing and Rhetoric to introduce students to the SDR and teach them to use the self-deposit tool.

As shown in his presentation, Jonathan taught students the benefits of using the SDR, specifically in regard to preservation and access. He

emphasized that the SDR is not intended as a backup storage service, but a place for contributing completed projects, such as publications, articles, reports, theses, and oral histories. In his first example, students deposited field notes and performances for music ethnography, which Jonathan deemed "prime examples" of SDR material. The SDR provided improved accessibility and visibility of content compared to the third-party platform course participants had previously used. In his second example, Jonathan was able to combine library instruction with his experience in the Archive for Recorded Sound to assist students in the production of sound recordings. He helped students understand why digital materials needed to be preserved in a curated environment such as the SDR, explaining how items and their metadata were indexed into Searchworks (Stanford's online catalog) and Google, a notable "selling point" for students.

One of the challenges Jonathan faced was encouraging his community to use the SDR. As he discovered, the mere existence of a self-deposit tool did not guarantee people would use it. Therefore, Jonathan facilitated class discussions on digital stewardship, incorporating relevant topics such as preferred preservation formats and copyright.

The thoroughness and instruction-centered approach of Jonathan's research made his presentation a standout. Even as other sessions at MLA highlighted how libraries are transitioning to a world of linked data, Jonathan demonstrated the relevance and impact of showing students how libraries can assist the creation, curation, and sharing of scholarly resources.

Johnathan's presentation may be viewed [online](#).





Outside the Great American Ballpark, Cincinnati, OH; Image courtesy of Michelle Hahn

After a great week in Cincinnati (Home of the Cincinnati Reds baseball team), MLA would like to say thank you to our personnel who are "...rounding third and heading for home", and welcome to our new personnel:

Outgoing Board Members

Past President: Michael Colby
 Assistant Administrative Officer: Paul Cary
 Members-at-Large: Damian Iseminger, Tracey Rudnick, John Shepard

Outgoing Special Officers

Convention Manager: Jim Farrington
 Web Manager: Ray Heigemeir
 Advertising Manager: Anne Shelley

Outgoing Committee Chairs

Best of Chapters Award: Amy Kimura
 Dena Epstein Award: Joan O'Connor
 Kevin Freeman Travel Grant: Carolyn Doi
 Lenore Coral IAML Grant: Holling Smith-Borne
 Publications Awards: Ruthann McTyre
 Awards: Walter Gerboth Award -- Kathy Abromeit
 Cataloging & Metadata: Beth Iseminger
 Marketing Subcommittee: Janelle West
 Emerging Tech. & Services: Stephen Henry
 Nominating: Damian Iseminger
 Public Services: Tom Bickley

Outgoing Coordinators

New Members Forum: Zoe Rath
 Technical Services Roundtable: Kerri Baunach

Outgoing Editors

Copyright Website: Michelle Hahn
 MLA Technical Reports: Mark McKnight

Incoming Board Members

President-Elect: Mark McKnight
 Assistant Administrative Officer: Janelle West
 Members-at-Large: Suzanne Eggleston Lovejoy, Gerry Szymanski, Hermine Vermeij

Incoming Special Officers

Web Manager: Katie Buehner
 Assistant Convention Manager: Wendy Sistrunk

Incoming Committee Chairs

Best of Chapters Award: Alan Asher
 Dena Epstein Award: Angela Pratesi
 Kevin Freeman Travel Grant: Rebecca McCallum
 Publications Awards: Renee McBride
 Walter Gerboth Award: Rebecca Belford
 Cataloging & Metadata: Tracey Snyder
 Content Standards Subcommittee: Mary Huismann
 Emerging Tech. & Services: Jonathan Manton
 Public Services: Sara Manus
 2017 Program: Kirstin Dougan

Incoming Coordinators

New Members Forum: Brendan Higgins
 Technical Services Roundtable: Charles Peters

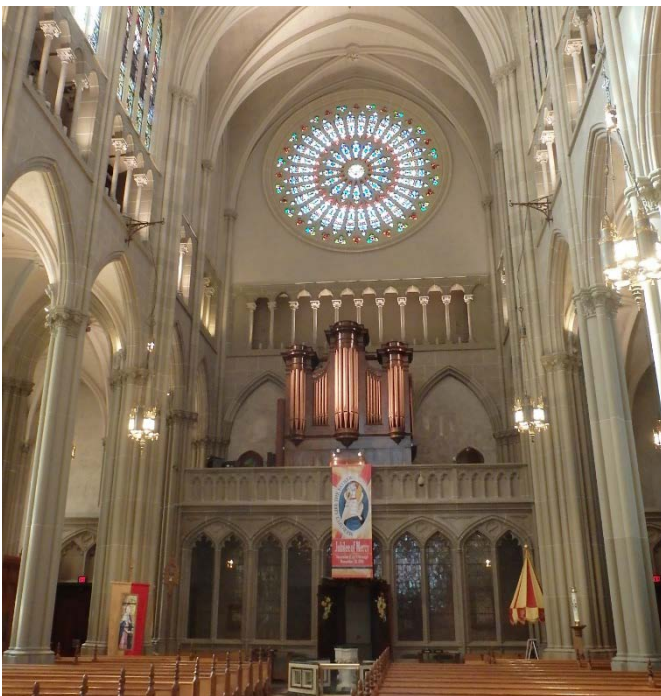
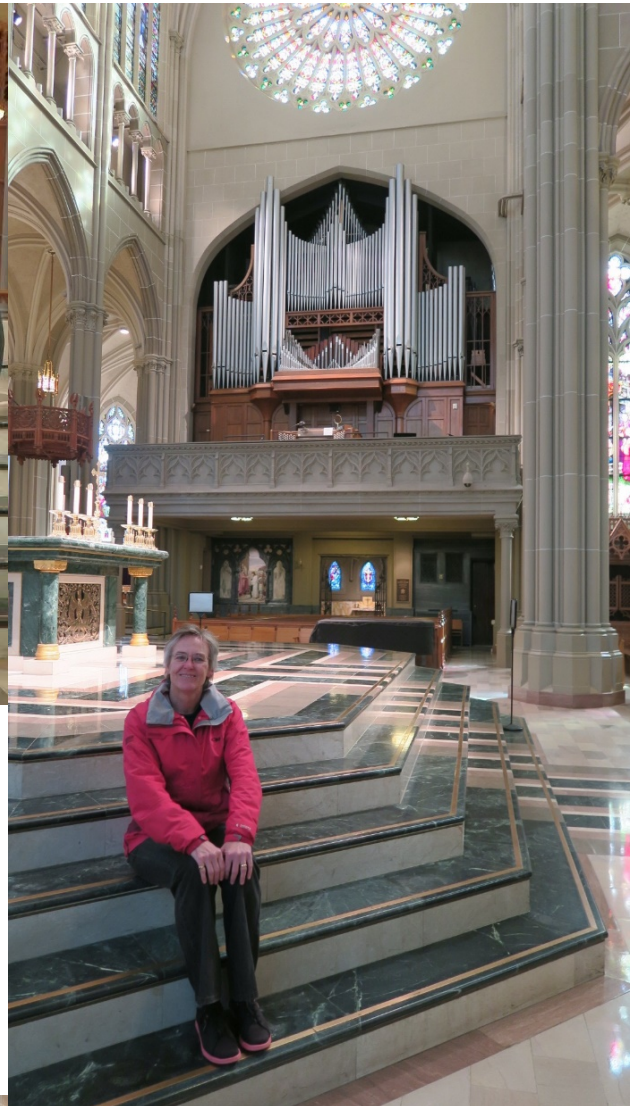
Incoming Editors

Copyright Website: Marci Cohen
 MLA Technical Reports: Jon Saucedo

**Thanks also to our many committee members who are rotating on or off of committees this year! Your service to MLA is very much appreciated!*

MLA ORGAN CRAWL

Above: Organ Crawlers at St. Mary's Cathedral Basilica of the Assumption, Covington, KY (pictured from left to right: David Lesniaski, Donna Arnold, Chuck Peters, David Gilbert, Renee McBride, Kerri Baunach, Janet Scott, Elin Williams, Carla Williams, and the church organist). At right: McBride poses with one of the Cathedral Basilica's organs. Below: Both of the organs at the Cathedral Basilica. Images courtesy of Renee McBride.





Left: Dr. John A. Deaver, organist, gives organ crawlers a view of the inside of the organ at Trinity Episcopal Church, Covington, KY. Image courtesy of Renee McBride.



The MLA Organ Crawl would like to thank all those whose support made this tour happen, including organist Greg Schaffer (upper left) and docent Stephen Enzweiler from the Cathedral Basilica, organist Dr. John A. Deaver (upper right) from the Trinity Episcopal Church, and Bowling Green State University Libraries for sponsoring the transportation (bottom). Images courtesy of Janet Scott.

MATCHING FUND CAMPAIGN!

Until June 30, 2016 donations made to the MLA Diversity Fund will be matched by Judy Tsou. She has challenged us to raise \$10,000 during this time!

Qualifying donations must either:

Be equal to or greater than \$50, given at one time or in installments between March and June;

or

Be equal to or greater than a \$10 monthly gift, recurring for at least a year

Continue to support diversity in the Music Library Association today through the [Diversity Fund](#)!

MLA BUSINESS & BOARD MEETING MINUTES POSTED

The final version of the November 19, 2015 online Board meeting minutes, and a draft of the Cincinnati Winter Board meeting minutes are now [online](#). An updated Index to Board Policies is also posted.

The final version of the 2015 Denver business meeting minutes, and a draft of the 2016 Cincinnati minutes are [online](#) as well.

NOTES, NOW!

[Take another look](#) at some content from *NOTES* via your institutional subscription to Project Muse or JSTOR! This installation of *Notes*, now features several reviews written by previous recipients of the Eva Judd O'Meara Award.

PUEENTE, FELLOWS FEATURED IN ARL NEWS

The ARL/MLA Diversity and Inclusion Initiative fellows were featured in [ARL News](#) after attending the 2016 MLA meeting in Cincinnati. **Mark Puente**, who "...spearheaded the establishment of the ARL/MLA DII and is a primary leader of the initiative" was also highlighted for being the latest recipient of the A. Ralph Papakhian Special Achievement Award.

CHAPTER INFO AVAILABLE

Check out the latest from MLA's regional chapters by visiting their sites, blogs, newsletters, and social media. And if you are not yet a member of your local chapter, take some time to join up! Visit the [Regional Chapters listing](#) on the MLA website for more information and links to chapter sites.

DENA EPSTEIN COMMITTEE CALL

The Dena Epstein Award Committee is accepting applications to fill one vacancy. If you are interested in joining this rewarding committee, please send a CV and a statement of interest by Monday, May 2 to [Angela Pratesi](#).

The ideal applicant will have an interest in and experience working with American music. Grants are awarded to support research in archives or libraries internationally on any aspect of American music.

This is a 3-year appointment. Read the [committee's charge](#), and information about [the award and its history](#). Members need to belong to MLA and must commit to attending the MLA annual meeting when feasible.



Didn't win the MLA Cincinnati mini flask in the Silent Auction? Why not head to the MLA shop for the full-sized one instead!

<http://www.cafepress.com/shopmla>

MLA ARCHIVES UPDATE

This is a reminder to **outgoing officers, committee chairs, roundtable coordinators, organizational liaisons, and publication editors** to submit relevant materials to the MLA Archives.

For guidance on what to submit to the Archives, access to the transfer form, and information on where to send your materials, please see the [MLA Archives webpage](#).

SPECIAL UPDATE: We are now able to accept electronic files submitted on flash drive, CD-R, or via Dropbox!

Relevant links

[MLA Archives on the MLA website](#) – quick guide to submitting materials
[Guidelines for Transfer of Official Documents to the MLA Archives \(PDF\)](#) – full details of submitting
[Transfer of Documents Form \(PDF\)](#) – to be included with materials

Where should materials be sent?

Materials must be accompanied with the official [Transfer of Documents Form \(PDF\)](#) and sent to:

Vincent J. Novara, Curator
 MLA Archives
 Michelle Smith Performing Arts Library/SCPA
 8115 Alumni Dr.
 University of Maryland
 College Park, MD 20742-1630

Is there a deadline for submission?

No, but do try to get this done eventually. It is important that MLA maintains a good record of its activities for future music librarians.

Questions?

Any questions pertaining to the submission of files to the MLA Archives should be directed to the MLA Archivist, Sandy Rodriguez, 816-235-2229 or rodriguezs@umkc.edu.

NEWS FROM IAML

IAML has a new logo! Read all about the design process and the winning designer in "[IAML's New Logo](#)".

***Fontes Artis Musicae* is now available online** to members through Project Muse on the IAML Website. Members may also opt to receive the journal electronically instead of in print. For more information, see the [IAML News blurb](#).

The IAML website now offers added benefits for IAML members! By logging in, members may now:

- Update email and address information
- Participate in elections
- Access *Fontes Artis Musicae* online
- Search for other members

Instructions for accessing the members-only content are available [online](#).

IAML elections are coming in May! The positions of President-Elect and four Vice Presidents will be elected via online ballot (paper ballots available [on request](#)). CVs and photos of all candidates are available on the [IAML website](#). Members are instructed to keep an eye on IAML-L or the website for voting information.

"...we will stand together in our ongoing pursuit of music, libraries, archives, and education. We can be proud of these pursuits, which are a strong and active force for human good. Fear, hate, and violence are no match for them."

--IAML President, Barbara Dobbs Mackenzie, in response to recent terror attacks across the world

Please send citations for items published or premiered to column editor John Baga via e-mail at jbaga@uga.edu, following the citation style employed below. Citations are limited to current MLA members.

Articles

Belford, Rebecca (University at Buffalo)

"Author-Supplied Metadata for Music Composition Dissertations in ProQuest." *College Music Symposium* 55 (2015). <http://dx.doi.org/10.18177/sym.2015.55.sr.10890>.

Clark, Joe C. (Kent State University)

"Library as Place: What Students Value in a Performing Arts Library." *Music Reference Services Quarterly* 18, no. 3-4 (2015): 139-156. <http://dx.doi.org/10.1080/10588167.2015.1093882>.

Clark, Joe C. and Amanda L. Evans. "Are Audio Reserves Still Relevant in Libraries?" *Journal of Interlibrary Loan, Document Delivery & Electronic Reserve* 25, no. 1-2 (2015): 1-14.

<http://dx.doi.org/10.1080/1072303X.2015.1076552>.

Dougan, Kirstin (University of Illinois Urbana-Champaign)

"Music, YouTube, and Academic Libraries." *Notes* 72, no. 3 (2016): 491-508.

<http://dx.doi.org/10.1353/not.2016.0009>.

Holden, Chris (East Carolina University)

"The Definition of the Work Entity for Pieces of Recorded Sound." *Cataloging & Classification Quarterly* 53, no. 8 (2015): 873-894. <http://dx.doi.org/10.1080/01639374.2015.1057886>.

Hunter, David (University of Texas at Austin)

"Worlds Apart?: The Slave Trade, Handel and Opera in 18th-Century London." *Opera* 66, no. 12 (2015): 1546-50.

Jackson, Paul T. (Trescott Research)

"E-Resource Round Up: Research and Retrieval of Information Residing within Program and Liner Notes." *Journal of Electronic Resources Librarianship* 26, no. 4 (2014): 282-289.

<http://dx.doi.org/10.1080/1941126X.2014.971677>.

Kishimoto, Kevin (University of Chicago) and **Tracey Snyder** (Cornell University)

"Popular Music in FRBR and RDA: Toward User-Friendly and Cataloger-Friendly Identification of Works." *Cataloging & Classification Quarterly* 54, no. 1 (2016): 60-86.

<http://dx.doi.org/10.1080/01639374.2015.1105898>.



Moore, Tom (Florida International University)

Brenenson, Stephanie, Hammill, Sarah J., Boulos, Valerie L., Rogers, Jamie, Moore, Stephen Thomson, and Brandie Thomas. "You're Suing Me? Best Fair Use & Copyright Practices." (2016). *Works of the FIU Libraries*. Paper 43. <http://digitalcommons.fiu.edu/glworks/43>.

"A Conversation with Dan Trueman." *Sonograma* 29 (January 2016). <http://sonograma.org/2016/01/a-conversation-with-dan-trueman/>

"International Festival Composers of Today." *Sonograma* 25 (January 2016). <http://sonograma.org/croniques-de-concerts/international-festival-composers-of-today/>

"Les Canards Chantants: Raising Solo Voices in Song." *Early Music America* 21, no. 4 (Winter 2015): 53.

"Boston Early Music Festival." *Early Music America* 21, no. 3 (Fall 2015): 60-61.

"Adventures in the Recording Studio." *Early Music America* 21, no. 3 (Fall 2015): 53.

"Fifty Unknown Flutists." (2015). *Works of the FIU Libraries*. Paper 25.

<http://digitalcommons.fiu.edu/glworks/25>.

Pierce, Deborah L. (University of Washington)

"Redefining Music Appreciation: Exploring the Power of Music." *College Music Society Symposium* 55 (2015). <http://dx.doi.org/10.18177/sym.2015.55.sr.10871>.

Books and Book Chapters

Hunter, David (University of Texas at Austin)

The Lives of George Frideric Handel. Woodbridge, UK: Boydell and Brewer Press, 2015.

MacAyeal, Greg (Northwestern University)

"Support System: Establishing, Sustaining and Growing a Framework for Assessment." In *Proceedings of the 2014 ARL Library Assessment Conference: Building Effective, Sustainable, Practical Assessment, Seattle, WA August 4-6, 2014*. Edited by Sarah Durso, Steve Hiller, Martha Kyrillidou, Angela Pappalardo: Association of Research Libraries, 2015. <http://libraryassessment.org/bm~doc/proceedings-lac-2014.pdf>.

Oates, Jennifer (Queens College)

"Scotland, the 'Celtic North,' and the Sea: Issues of Identity in Bantock's Hebridean Symphony (1915)." In *The Sea and the British Imagination*. Edited by Eric Saylor and Christopher Scheer. Woodbridge, UK: Boydell and Brewer Press, 2015.

Scott, Rachel Elizabeth (University of Memphis) and Anna B. Neal

"Digital Sampling: Borrowing from Cultural Institutions to Enhance the Performing Arts Library." In *State of the Profession: Performing Arts Librarianship in the 21st century*. Performing Arts Resources Vol. 31. Edited by Kenneth Schlesinger. New York: Theatre Library Association, 2015.

Our best wishes to all those pursuing new or additional opportunities.

Patrick Sifuentes, Public Services Music Librarian, Northwestern University

Matthew Vest, Music Inquiry and Research Librarian, UCLA

Andrew Justice, Head of the Music Library, University of Southern California

Megan Shove, Technical Services Assistant, The Juilliard School

Ethan Helm, Senior Circulation Administrator, The Juilliard School

*Not on the list but think you should be? Contact our [Placement Officer!](#)

In Recognition

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Thank you!

Encoding Standards Subcommittee Business Meeting**Friday, March 4, 2016****4:00-5:30 PM**

Members present: Anne Adams, Catherine Busselen, Ralph Hartsock, Chris Holden, Karla Jurgemeyer, Keith Knop, Lisa McFall, Karen Peters, Jim Soe Nyun, Hermine Vermeij, Jay Weitz, Steve Yusko

Members absent (excused): Thom Pease, Matthew Wise

Non-members present: Margaret Corby, Kathy Glennan, Jean Harden, Chris Hertzog, Kevin Kishimoto, Nancy Lorimer, Deb Morris, Tomoko Shibuya, Tracey Snyder

1. Minutes of the 2015 joint Metadata and MARC Formats Subcommittees were approved without change.
 2. Outgoing members Lisa McFall and Ralph Hartsock, who are rotating off the Subcommittee at the end of this meeting, were thanked for their service. This was followed by a call for new members, with applications due by 11:00AM Saturday, March 5, 2016.
 3. Report on previous year's MARC activity: work was done on one Proposal and three Discussion Papers, which were presented at MARC Advisory Committee (MAC) meetings at ALA Midwinter:
 - a. MARC Proposal 2016-20, defining \$r and \$t, and redefining \$3 in the (Bibliographic and Authority) MARC 382 Field.
 - b. MARC Discussion Paper 2016-DP01, defining \$3 and \$5 for the (Bibliographic) MARC 382 Field. Some concern was expressed that \$3 has been used in North American to record descriptive metadata (eye-readable labels) as opposed to recording structural metadata intended to link fields. It was further noted that \$8 will become available later this year for recording structural metadata.
 - c. MARC Discussion Paper 2016-DP02, clarifying code values in (Bibliographic) MARC Field 008/20 (Format of Music). It was suggested that an additional code (perhaps "p") be added for piano scores, rather than using code "z" for these.
 - d. MARC Discussion Paper 2016-DP03 (co-sponsored by OLAC), adding a 1st indicator 6 in the (Bibliographic) MARC 028 Field to record distributor numbers for music and moving image materials, and making corresponding clarifying changes to the MARC 037 (Source of Acquisition) Field.
- MAC approved the Proposal, and the Discussion Papers will be returning this summer as Proposals, with few changes recommended. Volunteers will be needed to turn the Discussion Papers into proposals, including addressing any issues raised. The Chair has posted a detailed report on the CMC Blog at: <https://drive.google.com/file/d/0BxViFaIR72G1eUpOOGxxVVRfSzQ/view>
4. Report on ALA Midwinter (from the ALCTS Metadata Interest Group):
 - a. ALA Metadata Standards Committee (under LITA/ALCTS/RUSA) is working on Principles for Evaluating Metadata Standards, a sort of best practices that includes criteria for critiquing the standards. Will be presented in final form this summer, with some testing.
 - b. The Digital Public Library of America (DPLA) is putting forward some rights vocabularies; note that these are not something that they are looking to try with BIBFRAME.

More details on both of these, including links to the draft Principles for Evaluating Metadata Standards, are included in the Chair's CMC Blog post (mentioned above).

5. Report on previous year's metadata work:
 - a. Work has been done on the Music Metadata Requirements (MMR) site: [http://www.musiclibraryassoc.org/mpage/cmc meta resources](http://www.musiclibraryassoc.org/mpage/cmc_meta_resources). Noted that we should broaden the site's scope to include MARC.
 - b. Feedback given for PBCore 2.1: rewrite of schema reworking documentation, and creating documentation when none had previous existed. 2.1 has now been released.
 - c. Feedback given to Christy Crawl regarding ProMusicDB.
 - d. Feedback given on MADS/RDF update: noted that RDA elements in MARC were being accommodated for name entities but not so much for titles/musical elements of titles (such as opus numbers). Request that these elements be included in the schema were received too late to be included in this update, but they will be included in the next version (timetable unknown, but should be fairly soon).
6. Update on MLA BIBFRAME work and plans for future workflow to provide input to LC:
 - a. Final BIBFRAME Task Force meeting was held on March 3.
 - b. MLA's future work on BIBFRAME will likely best be done by one or more Working Groups rather than Task Forces (more informal, with less constraints) consisting of a core of people with expertise (likely drawn from members of the BIBFRAME Task Force) together with others from within and outside of CMC (who will develop expertise). Will build on work done by LC's LD4P (Linked Data for Production) and Linked Data for Performed Music Initiative. LC is awaiting approval next week of a grant that would fund an LD4P Ontology product. The grant has four components, of which the development of use cases is where MLA/CMC has the best potential to make a contribution. The other components are remediation for conversion, ontology development (including development of an external vocabulary for medium of performance, possibly hosted by MLA?), and a PCC component for profile development (possibly with ARSC?). This will be discussed further tomorrow, and Tracey will be issuing calls for participation after the grant is approved (and even if it's not).
7. Update for work on PBCore 3.0: report submitted by Thom Pease (**see Addendum I below**). PBCore primarily impacts those who deal with recorded audio and TV/radio. An AMIA/PBCore subcommittee recommended that PBCore 3.0 not be pursued for at least three years: the EBUCore standard is already doing a lot of what they were intending to do with PBCore, so the intention now is to develop something complimentary to EBUCore work. Making a list of PBCore users; will send out a survey to assess the state of PBCore use and ongoing use requirements. Thom Pease also provided a brief update on RFTF (**see Addendum II**). At some point, we will be asked to comment on these, but not so much this year.
8. New business:
 - a. Ideas for further MARC development/MARC-related issues:
 - i. 382 is not perfect, but has been tweaked a lot of late. Best to leave alone for now?
 - ii. Investigate the hold-up (LC?) in implementing 382 \$e in authority records.
 - iii. Discussed whether form of music notation should be moved from the 546 \$b to the 348. Various opinions on the matter suggest that a Discussion Paper may be in order; needs to be referred to a discussion group.
 - iv. Let Kathy Glennan know if the MARC mapping in the RDA Toolkit is not correct.

- v. Discussed machine generation of 382 and 655 fields from existing 650 fields. In at least some cases, these may need human evaluation; suggested using a different indicator (or other means) to indicate that these were machine generated and may need human evaluation. Issue should be referred to a discussion group (including Casey Mullin). Noted that MARC discussion paper 2016DP-12 (Designating Matching Information in the MARC21 Authority Format) is coming back as a proposal and might be of use with this issue?
- vi. Mapping 245 \$c in BIBFRAME. Jay: OCLC has done a lot of work to try to parse 245 \$c to try to determine if there was additional title information there to try to match things correctly. Could adapt some of that work to future conversion. There is an ALA group that has to do with removing ISBD punctuation from subfield borderlines to make it easier to differentiate. Find some way to differentiate primary title information from other titles. Nancy Lorimer: add 700s to cover 245 \$c works. See how it pans out into MARC proposals. Kathy Glennan: hesitate to take the lead on this, but discussing it might not be a bad idea in case someone else puts it out there. Jim: we'll put it on our "Watch List."
- vii. Conversion issue: parsing 245 \$c in BIBFRAME when (additional) works are listed there. A group at OCLC has done a lot of work trying to parse 245 \$c in such cases, and is looking at the possibility of defining new subfields for subsequent statements of responsibility. Also, there is an ALA group looking at removing ISBD punctuation from subfield borderlines to make this information easier to differentiate. Further discussion suggested in preparation for suggestions/ideas from other bodies. The Chair indicated that this issue should be put on our "watch list."
- b. Stay tuned for the possibility of engagement with further developments with PBCore. Thom Pease is currently involved in these discussions.
- c. Gauging interest in reviewing/evaluating various non-BIBFRAME schemas such as Schema.org, MusicBrainz, and Music Ontology. Should definitely review Schema.org: it may not do everything we want, but it's beginning to be used more and more, and extension schemas can be applied (could develop if we want to). We know now that there is no intention that BIBFRAME cover every aspect of bibliographic data, so it may be worthwhile to look at other options, e.g. Europeana. We could look at MusicBrainz in conjunction with BIBFRAME, too. Important not to reinvent the wheel if something worthwhile is already out there.
- d. Other topics from the floor/table
 - i. Could look at Discogs, too, in regards to (c.).
 - ii. Kevin Kishimoto notes that a lengthy article on music ontology has been published in the Journal of Knowledge Organization and has promised to send a reference. (Citation: Madalli, Devika P., B. Preedip Balaji, and Amit Kumar Sarangi. "Faceted Ontological Representation for a Music Domain." Knowledge Organization 42, no. 1 (February 2015): 8-24. Computers & Applied Sciences Complete, EBSCOhost (accessed March 5, 2016).)

Meeting adjourned at 5:21 p.m.

Respectfully submitted,

Karen Peters, with grateful acknowledgement to Lisa McFall for her helpful input.

Addenda:**I. PBCore Update by Thom Pease**

At AMIA in Portland, there were updates by all the groups involved with the AMIA PBCore subcommittee, including the website, the schema team, the documentation team, controlled vocabularies, education, and communication working groups. There was much rejoicing about the launch of PBCore 2.1, and they thanked everyone that provided input. As a result, not only was the schema improved, but also the documentation.

It was decided that for the immediate term, not to pursue PBCore 3.0, for at least three years. There will be more work supporting mapping towards an EBUCore schema in RDF, which would let PBCore piggyback on that work, since they are so similar.

On February 19, I participated in a conference call with a couple members of the PBCore Outreach Working Group of which I am a member.

We were just formed from the AMIA PBCore Subcommittee, and we have a number of initiatives to query the users of PBCore. Outreach would be to producers of audio and audio-visual content, as well as public and private organizations, libraries and archives which hold this content, and organizations/associations. First, we're making a list of known PBCore users, a list of PBS and other media organizations, and other entities. We're looking to make a survey and get it out and results back before AMIA in Pittsburgh. This survey will assess the state of PBCore use and ongoing user requirements, and with the cooperation of AMIA signal the intent for broader PBCore community outreach.

II. Radio Preservation Task Force Report by Thom Pease

Radio Preservation Task Force conference organized under the auspices of the Library of Congress's 2012 National Recording Preservation Plan. While metadata and access were a frequent topic of conversation throughout the conference, the metadata session was a particularly interesting forum, focusing on short presentations by a number of presenters. Casey Davis (WGBH) and Rachel Curtis (Library of Congress) talked about the American Archive of Public Broadcasting and their use of PREMIS and PBCore. They talked about their use of Minimum Viable Cataloging which should allow teams of graduate student interns to spend 15 minutes at a time to enhance metadata for the records representing 40,000 hours within their Archival Management System. They expect this will take six years. The AMS system is the back-end behind the public catalog, and is built on a Blacklight/SOLR index. There will be a number of National Digital Stewardship residents at various public media stations over the course of this next year. One of them, Mary Kidd, who is working at New York Public Radio (WNYC), talked about analyzing production workflows in her organization which is both producing lots of new content and archiving decades of historic material. She is scanning hard drives and identifying various information silos throughout the organization.

The common thread of each was to try to get all of the information about audio content throughout the organization into PBCore XML and into their datastore.

There was an interesting session on podcast archiving. Jeremy Morris and Andrew Bottomley from University of Wisconsin-Madison talked about how to give access and still respect the copyright's owners' rights, and what users in the future might want in terms of design and metadata from such a database. Particularly interesting was the dynamic nature of RSS feeds and overwriting of content, such as when podcasts are updated; users may want the original ads or underwriting credits.

William Vanden Dries is tasked by the NRPB with creating a collection database of institutions and collectors that hold radio content. He is doing through the aegis of ARSC and Indiana University where he is affiliated. One of the biggest takeaways of the session was the best things that people working with metadata can do is create tools which federated search (the example cited was footage.net for stock footage) and APIs to be run on large sets of data.

Content Standards Subcommittee Business Meeting Saturday, March 5, 2016, Cincinnati, Ohio

Members present: Tracey Snyder (chair), Elizabeth Hille Cribbs, Jean Harden, Beth Hobart, Mary Huismann, Damian Iseminger, Morris Levy, Steve Mantz, Jennifer Olson, Charles Peters, Ray Schmidt, Tomoko Shibuya, Amy Strickland, Jay Weitz (OCLC Representative)

Members attending virtually: Sonia Archer-Capuzzo, Peter Lisius, Sophie Rondeau, Valerie Weinberg (LC Representative)

Members not present: Chris Diamond, Michi Hoban (LC Representative)

About the subcommittee

- Introductions
 - CSS introductions were made around the table
 - Mark Scharff (NMP Coordinator) and Linda Blair (BIBCO Music Funnel Coordinator) are ex officio CSS members
- Formed in 2015
- Merger of two former subcommittees—Descriptive Cataloging Subcommittee and Authorities Subcommittee
- Task groups carry out work

Membership

- Welcome new members (Mary, Peter, Jennifer, Sophie)
- Thank outgoing members (Elizabeth, Jean, Beth, Steve, Chuck, Ray, Amy)
- Applications due to subcommittee chairs Saturday 11 AM
- Mary will be the new chair of CSS
- Tracey will be the new chair of CMC

Communication

- MOUG-L and NMP-L for questions and answer

- CMC blog for announcements and links
 - Comment-enabled
 - Subscribe to the blog to get updates directly
 - To get to the CMC blog, access this page (<http://www.musiclibraryassoc.org/blogpost/1258266/Cataloging-and-Metadata>) from the MLA website
- CMC website for resources (<http://www.musiclibraryassoc.org/mpage/cmc>) contains links to various CMC and other cataloging resources

Education

- RDA online courses (Sonia)
- Music cataloging webinar (Sonia, Mary)
- Music cataloging workshop (Jean)
- Music cataloging book (Jean)
 - Jean's book manuscript is due this summer and hopefully will be published by AR Editions in time for MLA 2017
- Speakers at MLA 2016: (Beth, Chuck, Morris, Tomoko)
- RDA webinar (Elizabeth)
- Future webinars and screencasts
 - Screencasts
 - Informal screencasts (Jing) for "how-to's" (little things it's easier to see than explain)
 - Vimeo page (MLA; contact Katie Buehner)
 - Possibly advertise Jean's book, electronic documents (Chuck)
 - Webinars
 - Possible topics
 - Librettos (Morris, Valerie)
 - Round-robin update from previous webinars (a "mid-year Town Hall")
 - American Libraries Live (Kathy Glennan explained her participation in one of these sessions moderated by Dan Freeman)
 - Chat and Twitter are monitored throughout by the moderator so session is very interactive
 - Could partner with ALA Editions or pursue on own

Finite projects

- DCRM(M) review
 - Several CSS members reviewed the draft and gave input via CC:DA task force
 - Nancy Lorimer reported that the text went to the RBMS Bibliographic Standards Committee for final proofing with a deadline of February 19 (but deadline not met). Only half a page of comments were received, and once Nancy finishes her review the document is finished. All bodies (RBMS, MLA and their respective committees) need to approve. The document will then be available as a PDF on the RBMS website (free) and Catalogers Desktop. Although the document is AACR2-based, it may be used with RDA.
- OLAC RDA Playaways guide

- Jennifer provided an update on the group's progress. It is hoped that a major portion of the document will be available by ALA 2016 with the entire guide ready for community comment by ALA Midwinter 2017.
- MARC 008/20 (Format of music) discussion
 - This discussion was covered in the ESS meeting; Chuck served on the group writing the MAC paper
- Hungarian string quartets—input on preferred titles for Vocabularies Subcommittee
 - CSS was asked to provide input on whether and how the types of compositions document should be revised to include an entry for “negyes” – which doesn't quite fit the cognate definition (but whose source of information had a German cognate). The decision was to add it as a type but only use it in a preferred title for a work when “quartet” or its cognates do not appear on resources or in reference sources.
 - Question: does this set a precedent, or an “end-run” around the rules? Carefully considering each on a case-by-case basis would prevent setting a precedent. However, there are potentially many more of these problems lurking with Eastern European music.
 - Kathy noted that a 2015 RDA revision proposal treats this topic and will support using terms for types of composition from the language of the cataloging agency in preferred titles as of the April Toolkit update. Best Practices will need to address this issue in consultation with VS

Resources

- OLAC RDA DVD/Blu-ray guide
- OLAC RDA streaming media guide
- PCC SCT RDA sample records
 - Record set recently updated
- Gary Strawn's authorities toolkit
 - Note: this would be a good screencast topic! (break into chunks by topic, basic or advanced, 5 minutes or less)

ALA/CC:DA news

- Tracey's notes on CMC blog
- BIBFRAME pilot at LC (Valerie)
 - The pilot ends in a few weeks, then will move into phase 2.
 - “Lots of sand in the sandbox”
 - Waiting to hear from the LD4P folks about the grant
- Authorities Phase 3B (final phase of conversion of the NAF to RDA)
 - postponed pending a test of the process
 - NARs will be recoded to RDA if 1XX does not have any RDA-contrary elements
 - ISNIs will be added in 024
- RDA governance and RSC representation (Kathy)
 - Need to create a new North American model, which will add a level of hierarchy
 - Probably will include representatives from the former JSC constituencies plus the national library in Québec; specialist members may be brought in as needed
 - Specialist work will be done by working groups (like the Music Working Group)

- Mexico will be in the Latin American group
- The new organization should be in place by 2019
- FRBR-LRM (Kathy)
 - comments are due in short order
 - we should focus on treatment of aggregates, popular music responsibilities, challenges with fictitious responsibilities (e.g., Camilla and the Chickens – a fictitious group, not capable of creation)
 - Suggestion: become familiar with FRBRoo to help with creating use cases for aggregates (also CIDOC CRM)

RDA revision proposals (ALA/CC:DA and JSC)

- Sources of SORs
 - Title page information is privileged; can't scrap this for fuller information elsewhere
- Recording Relationships
 - Amy and Chris served on the task force
 - dealt with "contained in" and "container of" relationship structured descriptions (deferred)
 - dealt with recording extent of resources consisting of more than one carrier type (i.e., accompanying material) (rejected but ALA and CCC will resolve the issues)
- Machine-Actionable Data
 - Mark was on the task force that produced a massive discussion paper on extent of carrier and extent of content
 - RSC will task a new group to carry on this work
 - RSC acknowledged that RDA needs to support both machine-actionable and human-readable data in RDA chapter 3
- Aggregates
 - Valerie is on this task force
 - investigations will continue
- Fictitious, pseudonymous, and nonhuman entities
 - Mark serves on this task force
 - Fictitious, nonhuman entities embraced after RDA allowed them but FRBR-LRM is swinging the pendulum away; discussion paper was rejected by RSC
 - Note that RSC is heavily aligned with CIDOC (museum community that deals with "real world" objects and whose world view does not include these entities)
 - Does NOT include pseudonyms
 - Our ultimate task is to connect the "nomen" to the resource, regardless of what happens in the "back room" (i.e., *Wizard of Oz* magic aka linked data)

RDA revision proposals (JMWG/RMWG)

- 6.14 Title
- 6.15 Medium of Performance
- 6.16 Numeric Designation
- 6.28 AAPs
 - Damian will provide a blog post outlining these proposals

RDA relationship designators

- JSC/RSC announced moratorium
 - This was not anticipated!
 - Terms in the works were allowed to continue
- Finalizing set of in-process proposals (DJ, music producer, etc.)
 - MLA/OLAC group led by Amy worked on defining the terms, producing use cases
- Ideas for after the moratorium (cover artist, associated recording artist, musical artist, etc.)
 - Ensemble director (requested by Chuck, for local ensemble where director is not necessarily the conductor; there's a relationship between person/performance not just person/group)
 - Minor revision proposals can still go through for April; when the list is finalized it will be submitted to the RSC for the August update
 - We are encouraged to continue development of new terms but we just can't submit them at this time

LC-PCC Policy Statements

- 6.27.1.9 — Meistersinger (Libretto) AAP
 - reinstates AACR2 practice
- 6.27.4.4 — Blue shades (Compilation) VAP
 - VAP with the same title as the work in a collection; add "compilation" as qualifier to distinguish
- 6.28.3 — Order of expression elements in AAP
- 6.14.2.5.2.1 — Duet(s) for Duo(s) in preferred title
 - continues current practice

RDA Best Practices

- RDA Toolkit
 - Tracey thanked everyone for their work on Best Practices maintenance, but particularly Casey Mullin (Supplements editing) and Elizabeth (Toolkit editing)
- Supplements on CMC website
 - URL for supplements will be changing with August Toolkit update
 - Most current version of the Supplements on the CMC website
- Timeline for edits/updates
 - Updated quarterly
 - April update contains the RSC-approved revisions; CSS decision to use August update for the Best Practices reaction to these April RSC revisions due to the strict editing deadlines
- Summaries of updates on CMC blog
 - A blog post outlining the changes is made for each Best Practices update
- Chapters 9-11 (persons, families, corporate bodies)
 - Suggestion to provide guidance for creating authority records (standard terms for 372, 374, etc.); add use cases to the wiki
- Popular music (AAPs)
 - Lively discussion!
 - Tracey has forwarded the article that she and Kevin Kishimoto wrote (<http://dx.doi.org/10.1080/01639374.2015.1105898> or

<https://ecommons.cornell.edu/handle/1813/41641>) to Gordon Dunsire (RSC chair) who indicated his unofficial support (nothing in FRBR-LRM prevents any of the positions in the article)

- Validity of using Best Practices to codify AAP practice versus an LC-PCC PS?
- Proposal won't take any more time to do than what we are currently doing under RDA; will save time and reduce cataloger burden
- Songwriter versus Composer – song-level versus album level – composition versus transcription of performance
- Keep in mind how other popular music resources operate (Discogs, AllMusic, Amazon, etc.) – this is what users expect library sources to be like
- Must keep in mind RDA's international audience
- What exactly constitutes popular music? Does it include world music? Popular music of much earlier eras?
- MARC issues (130) to resolve – is this just a shortcut way to avoid 130s?
- Conversation needs to continue!

Respectfully submitted,
Mary Huismann and Tracey Snyder

Vocabularies Subcommittee and Genre/Form Task Force Joint Business Meeting Friday, March 4, 2016, 1:30-3:00pm

Members present:

Vocabularies Subcommittee: Casey Mullin (Chair), Rebecca Belford, Kirk-Evan Billet, Reed David, Emma Dederick, Matt Ertz, Kenneth Kauffman, Kevin Kishimoto, Jacob Schaub, Ann Shaffer, Hannah Spence (via Skype), Jennifer Vaughn, Janelle West, Brad Young, Maarja Vigorito (LC Representative), Jay Weitz (OCLC Representative)

Genre/Form Task Force: Nancy Lorimer (Chair), Ralph Hartsock, Beth Iseminger, Marty Jenkins, Casey Mullin, Karen Peters, Sheila Torres-Blank, Hermine Vermeij

Absent: Marc McKnight, Thomas Pease

Visitors present: approximately 30

Mullin thanked outgoing VS members Emma Dederick, Kenneth Kauffman, and Kevin Kishimoto for their service.

VS Chair's report (Mullin)

Mullin alerted the meeting to his ALA liaison reports from Annual 2015 (San Francisco) and Midwinter 2016 (Boston), both available on Google Drive.

Annual 2015: <https://drive.google.com/file/d/0B5MJM6hP4HZFOHpPOGY1SmhxaU0/view?usp=sharing>

Midwinter 2016: <https://drive.google.com/file/d/0B5MJM6hP4HZFaW1HU1AtcW1sSTA/view?usp=sharing>

Mullin summarized the past year's work, which utilized a working group system, and he deemed it a success. Each working group (hereafter designated as a "task group," per new CMC nomenclature) is led by either the chair or a coordinator from within the subcommittee, and focuses on a particular maintenance or project area. Reports of particular groups' activities during the past year are summarized below. Each subcommittee member is required to serve on at least one group; additional group assignments are encouraged so long as the member can commit to the additional work. Assignments carry over from year to year until the member's term ends, or a re-assignment is requested by the member (this should ideally occur only during the transition time around the Annual Meeting). For the coming year, each group will have vacancies, to be filled by new subcommittee members and continuing members seeking new/additional assignments.

Genre/Form Task Force Chair's report and business (Lorimer)

Lorimer summarized the final year of work for the Task Force, which is given in greater detail in its final report (<http://www.musiclibraryassoc.org/blogpost/1258266/240127/Genre-Form-Task-Force-Final-Report>). The remaining music genre/form terms held over from original release (in February 2015), whose final disposition was not yet resolved by the time of the 2016 Annual Meeting, will be proposed through the SACO Music Funnel by Lorimer—or dismissed from consideration if appropriate—in consultation with the Vocabularies Subcommittee. Further LCGFT project areas will be taken up by the VS vocabularies maintenance task group as soon as the moratorium on music genre/form term proposals is lifted later in 2016.

Lorimer and the Task Force members were heartily thanked for their more than seven years of dedication in bringing the music portion of LCGFT to fruition. The Task Force was officially discharged at the 2016 MLA Annual Meeting.

LC Liaison's report (Vigorito)

Vigorito reported that LC music catalogers are "merrily" applying the new music LCGFT terms in current cataloging. The lack of terms for experimental and avant-garde musical genres does present a problem. Lorimer acknowledged the existence of this problem in the development of the music terms, and VS will monitor this as an area for future vocabulary development.

Types of Composition List Task Group (West, and all)

Janelle West, who coordinated the work of the TOC task group, gave a report summarizing the group's activities over the past year. The group (with the help of the CMC Webmaster) added nine new entries and cross-references to four entries in the TOC list. The group also prepared a number of minor editorial changes to the document, including those stemming from recent renumbering of the RDA instructions.

The subcommittee, with ample input from visitors in the room, then engaged in a discussion regarding the need for an operational definition of the term "cognate," for the purposes of applying RDA 6.14.2.5.2.1 and thereby determining in which cases an English-language term for a type of composition should be prescribed by the TOC list. Two primary factors have led to the current situation: a lack of codified procedures bequeathed from previous groups who maintained the TOC list; and, the ambiguity of the meaning of the term "cognate" in RDA (it is not defined in the Glossary).

The Vocabularies Subcommittee will need to determine whether “cognate” should be understood by its dictionary definition (i.e., a term “descended from the same language or form” as another term (per dictionary.com)), or by the connotation more commonly construed by music catalogers (i.e., a term that bears graphic and semantic similarity to a term in another language). Accordingly, VS as a whole will undertake a project in the coming months to articulate this operational definition, and further to prepare a complete set of working procedures for maintaining the TOC list and vetting proposed additions and modifications.

Another ongoing task for the group is to review the TOC list regularly for needed revisions that stem from updates to RDA, the LC-PCC PSs and MLA Best Practices, as well as from other revisions within the list itself.

West was thanked for her report and for her leadership of the task group.

LCMPT Maintenance Task Group (Kishimoto, and all)

Kevin Kishimoto, who coordinated the work of the LCMPT Maintenance task group, gave a report summarizing the group’s activities over the past year. The group undertook 3 projects:

- 1) Revision of terms for electronic media.
 - Status: SACO proposals were submitted on February 28, 2016
- 2) Revision of terms for clarinets.
 - Status: SACO proposals were submitted in October 2015 and approved on List 1512 (January 26, 2016)
- 3) Revision of and possible additional terms for jazz ensembles.
 - Status: SACO proposals were submitted on January 14, 2016

LCGFT project areas will be taken up by VS as soon as the moratorium on music genre/form term proposals is lifted later in 2016. Accordingly, the group has been renamed the “LCMPT/LCGFT Maintenance Task Group.” Priorities for the coming year include:

- Addressing the “flute problem,” that is, terms that stand for all instruments of a type AND for the most common member of that family. This is a common feature in thesaurus construction and most likely cannot be avoided; however, scope notes can and should be clarified and re-worded as appropriate
- Adjusting the voice/singer hierarchy in LCMPT
- Adjusting the Part songs hierarchy in LCGFT
- Harmonization of performance terms with pre-existing sound recordings hierarchy in LCGFT
- Vetting and preparing proposals for music genre/form terms “held over” from initial release in LCGFT and deferred by the Genre/Form Task Force

Kishimoto was thanked for his report and for his leadership of the task group. As he is rotating off the subcommittee, Kirk-Evan Billet has been appointed the new coordinator for this task group.

Thematic Indexes List (MLATI) Task Group (Schaub, and all)

Jacob Schaub, who coordinated the work of the MLATI task group, gave a report summarizing the group's activities over the past year. The group (with the help of the CMC Webmaster) added eight new entries to MLATI. Four of these permit thematic index numbers for variant access points only; the other four will permit index numbers in both variant and authorized access points, once LC grants authorization for AAP use. One pending addition (for Gaetano Brunetti) will require access point cleanup, which LC will tend to.

Two discussion items followed the report. The first concerned the desired protocol for publicizing modifications to MLATI. In the past, LC reported new thematic catalogs to the Music Cataloging Bulletin. Ray Schmidt (former chair of the Authorities Subcommittee) sent reports to MCB during the period when that group maintained MLATI. Going forward, VS will report MLATI changes to MCB as they are made, in a manner similar to how TOC updates are reported. Whereas Schmidt would wait on publicizing a new entry until LC issued its decision on AAP usage, VS will publicize a new entry even when AAP usage is pending. It was questioned whether MLA should still seek LC approval on AAP usage, as MLATI is solely maintained by MLA. However, the National Authority File is hosted by LC, and given the authority file maintenance that can result from index numbers being added to AAPs, LC's buy-in is still desired when the content of AAPs are in question. VS will reconsider this issue periodically as it gains more experience as the maintaining body of MLATI.

The second discussion item concerned the treatment of newly-published thematic indexes. Should VS wait until a community member makes a proposal, or can it be more proactive in adding new indexes to MLATI as soon as they are published and therefore available for use as a reference source? A question was raised about the need for determining literary warrant of new thematic index numbering system; do publishers and reference sources cite the index numbers? While this is an important factor to consider, it is not seen as absolutely essential. Rather, physical access to the new index by a member of the MLATI task group is what is always required in order to properly vet the catalog and verify a supplied citation. By default, a new entry (however its existence is brought to VS's awareness) will permit VAP usage, but AAP usage will still require LC authorization (see preceding paragraph).

Lastly, Kathy Glennan (ALA Representative to the RDA Steering Committee) suggested registering MLATI as an RDA vocabulary. The first iteration of MLATI (created by Damian Iseminger and the Authorities Subcommittee, and hosted on the old BCC website) did feature Linked Data-friendly RDFa markup. Registering an RDA vocabulary will require similar marking up of MLATI's current content. VS agreed to undertake this endeavor as a long-term project.

Schaub was thanked for his report and for his leadership of the task group.

LCMPT/LCGFT Best Practices Task Group (Mullin)

Mullin reported on the activity of this task group over the past year. In a remarkably productive year, the group prepared: the first version of the document *Best Practices for Using LCGFT for Music Resources* (released June 2015); and an extensive revision and expansion of the document *Best Practices for Using LCMPT* (released February 2016), dropping the qualifier "Provisional" from the title.

Mullin has been in contact with Janis Young, LC Policy and Standards Division, regarding how MLA's best practices will dovetail with forthcoming LC manual content. Its *Genre/Form Terms Manual* (<https://www.loc.gov/aba/publications/FreeLCGFT/freelcgft.html>) has been released, with a placeholder instruction sheet for music. A separate *Medium of Performance Terms Manual* is anticipated. The best practices task group will remain in a holding pattern while LC PSD prepares its music content. It is likely that VS will follow a 1-2 year revision cycle for each of its documents, assuming separate MLA documents are desirable and necessary after LC content is available.

Though not music-specific, a draft of the LC *Demographic Group Terms Manual* is available at <https://www.loc.gov/aba/publications/FreeLCDGT/freelcdgt.html>. Mullin gave a brief introduction to LCDGT at the CMC Town Hall during the MLA Annual Meeting. Music catalogers are encouraged to begin applying LCDGT in current cataloging.

Working Group on Developing and Refining Algorithms to Derive LCGFT/LCMPT from LCSH (Mullin)

Mullin reported on the activity of this working group over the past year. Following on the preliminary work done by the former Subject Access Subcommittee just prior to the 2015 MLA Annual Meeting, the current VS group evaluated several iterations of a program written by Gary Strawn (Northwestern University) to derive LCMPT terms in 382 fields from LCSH music form/genre/medium headings in 650 fields. The latest version (and associated natural-language documentation) was completed by Strawn in May 2015, and the documentation and test results are available on Google Drive. The VS group was in a holding pattern for much of the rest of the year, while other more pressing business (e.g., the best practices documents) occupied its members' attention.

During the coming year, the retrospective faceted term project will move back to the "front burner," focusing on LCGFT terms. Concurrently, the ALA Subcommittee on Genre/Form Implementation is beginning work in this area across disciplines. They will prepare a mapping of LCSH form subdivisions to their corresponding LCGFT (and possibly also LCDGT) terms. Similarly, the VS group will prepare a mapping for music LCSH subdivisions. The two groups will collaborate as needed, with Mullin as liaison. As suggested at last year's SAS business meeting, a white paper arguing the case for pursuing programmatic generation of LCMPT and LCGFT (and other controlled terms as appropriate) from existing LCSH headings should be prepared and submitted to PCC—with copy to LC and OCLC as well—in order to solicit PCC's support for a large-scale (national) conversion project similar to the conversion of the LC/National Authority File to RDA. Based on the aforementioned developments at the ALA level, and on the universal desire to enhance faceted access to library resources, it was decided that MLA should be a signatory to any such white paper prepared by the appropriate ALA body, rather than authoring it itself.

Also discussed at last year's meeting is the need to articulate "functional requirements," "possibilities and parameters" and other assumptions about how the new faceted genre/form/medium metadata should be utilized in discovery environments for users seeking music resources. There are strong tie-ins with best practices, further development of the vocabularies, retrospective efforts, and broader efforts to advocate for and articulate music discovery requirements. All of these aspects will inform the VS project group in its ongoing work.

The status of this group as a “task group” (internal to VS) or “working” group (CMC-wide, but anchored within VS), is to be determined. The need for participation by non-MLA members (Strawn in particular), suggests the latter. The group has been provisionally renamed the “[Task/Working] Group on Deriving Faceted Music Terms From LCSH.”

Respectfully submitted,
Casey Mullin

Summaries: CMC Sessions

Creating Metadata for Rare and Archival Materials: Standards and Practices

MLA Annual Meeting 2016, Cincinnati, OH

Summary written by Chuck Peters, Indiana University

Session presenters: Nancy Lorimer, Stanford University; Elizabeth Surles, Rutgers University; Maristella Feustle, University of North Texas; Elizabeth Hobart, University of North Carolina, Chapel Hill

In this session, descriptive standards were introduced and discussed, including Descriptive Cataloging of Rare Materials (Music) (DCRM(M)); Describing Archives: a Content Standard (DACS), with its use in Encoded Archival Description (EAD); and finding aids. Various cataloging options were demonstrated, along with suggestions for choosing the best descriptive formula for specific cataloging needs.

The slides from this session are available to download from the Music Library Association website, under “Annual Conference Materials” (<http://www.musiclibraryassoc.org/?AnnualConferMaterial>)

Nancy Lorimer (Head, Metadata Dept., Stanford University), traced the history of DCRM. AACR2 chapter two and ISBD(A) (“A” for Antiquarian), led to the publication of Bibliographic Description of Rare Books in 1981. This was followed by Descriptive Cataloging of Rare Books (1991), and eventually led to Descriptive Cataloging of Rare Materials (Books) in 2007.

DCRM appears in six forms: for Books, Serials, Graphic materials, Cartographic materials, Manuscripts and Music. Procedures for describing notated music are applied to any resource that is rare in the cataloging agency’s estimation, and which need additional description for various reasons. These reasons could include the need to identify editions or impressions, for example, or the added language necessary to describe artifacts. The procedures in DCRM(M) allow for lengthier production or publication statements and permit catalogers to transpose the order of bibliographic elements for clarity.

Rare music is defined as music that is being cataloged according to DCRM(M). Although descended from AACR2, DCRM(M) is compatible with RDA, incorporating instructions in the PCC Bibliographic Standard Record (BSR) instructions for rare materials. Bibliographic records cataloged with AACR2 will contain field 040 \$e dcrmm; those cataloged under RDA will contain a second \$e rda.

Lorimer pointed out that DCRM2 is on its way and will likely be linked to the rules in the RDA Toolkit, in the way that MLA Best Practices are now.

Elizabeth Surles (Archivist for the Institute of Jazz Studies, Rutgers University), gave a crash course in DACS and its use in describing archival collections. Archival description may be more meaningful than bibliographic description when the desire is to focus on items that are unique, have lasting value, or need to be described in the context of a collection.

Surles pointed out that DACS, while providing the means to describe archival materials, includes instructions for the description of the creator(s) of archives as well, and organized in Part II of the rules.

DACS can trace its background to AACR, when in 1967 rules for description addressed collections. The Society of American Archivists adopted DACS in 2004; another edition and revisions have since been released. Surles pointed out that DACS is “the de facto standards manual for describing archival collections in the United States.”

DACS is governed by eight Guiding Principles, ranging from the unique qualities of the collection and “respect des fonds” (provenance and original order), to hierarchical arrangement, levels of detail and descriptions of creators.

Descriptive elements under DACS are divided into the following sections: Identity; Content and structure; Conditions of access and use; Acquisition and appraisal; Related materials; and Notes and description control. As Surles said, “DACS is not output specific and provides guidelines and requirements for all levels of archival description, from the broadest to the most granular.” She said “DACS accommodates the uniqueness of archival holdings with an emphasis on the context and provenance of the materials being described.”

Maristella Feustle (Music Special Collections Librarian, University of North Texas), explained that EAD is the machine-readable framework for archival description. Originally a project at UC Berkeley in 1993, it is written in XML and resembles the conventional cataloging of MARC, but is arranged hierarchically to better serve archival needs. It is the companion to Encoded Archival Context (EAC), which is Part II of DACS.

To illustrate how EAD might be useful in organizing archival collections, Feustle contrasted general library collections with archival materials: the library can be thought of as one big collection organized hierarchically; while an archive is a collection of collections, each one organized into its own hierarchy. EAD addresses the DACS guiding principles: for example, to provide flexibility in description and arrangement, and to meet the need to describe the creators of collections.

EAD is made up of 146 elements. A document consists of three areas: the header, with information about the document; the front matter, with information about the collection; and the description, with actual contents of the collection.

Documents can be hand coded, but this may not be necessary. Institutional templates exist, as well as Library of Congress encoded examples. EAD may be exported from a variety of sources as well, such as Archon or Archivists’ Toolkit, among others.

Elizabeth Hobart (Special Collections and Humanities Cataloger, University of North Carolina at Chapel Hill), discussed cataloging choices for collections, pointing out that although DRCM(M), DACS and EAD had been

discussed as popular standards for describing archival materials, it is possible to catalog special collections using more general rules such as RDA. Each standard has pros and cons, and so it's important to understand the choices in order to select the right one for the job.

Items whose value lies in the content may be best described with general cataloging rules such as RDA or AACR2. When the value is artefactual, DCRM(M) is likely a better choice.

Collections may be approached in terms of the total, or from the perspective of individual items. Hobart said "archival description is the best choice for describing a collection as an aggregate. In cases where you need to differentiate between individual items, bibliographic cataloging is the best option."

The nature of the collection will of course influence the decision of how to treat it. There are other concerns, for which it is wise to consult with colleagues: First, cataloging staff will want to consider the amount of staff time available to commit to the labor of processing and cataloging. Collection development or curatorial personnel will know whether additional information or access is to be included in the cataloging, and they will also know of any commitments made to the donor regarding cataloging, deadlines, housing, etc. Public services staff will have a good idea of how patrons use the catalog for special collections or finding aids, which may assist in informing the desired level of discoverability.

As Hobart stated: "There is no single right answer in selecting descriptive standards. In consultation with your colleagues, consider what will be best for your materials and for your patrons."

Cataloging and Metadata Town Hall

MLA Annual Meeting 2016, Cincinnati, OH

Summary written by Amy Strickland, University of Miami

Session presenters: Beth Iseminger, CMC Chair (Harvard University); Casey Mullin, Vocabularies Chair (New York Public Library/BookOps); Kathy Glennan, ALA representative to the RDA Steering Committee (University of Maryland); Kevin Kishimoto, member of the Vocabularies Subcommittee (University of Chicago); Tracey Snyder, Content Standards Chair (Cornell University); Jim Soe Nyun, Encoding Standards Chair (University of California, San Diego); and Linda Blair, BIBCO Music Funnel Coordinator (Eastman School of Music).

The Cataloging and Metadata Town Hall was held on Friday, March 4th at the annual MLA Conference in Cincinnati, Ohio. The full session can be viewed at <http://www.ustream.tv/recorded/84081035>.

Beth Iseminger, outgoing chair of the Cataloging and Metadata Committee, opened the Town Hall by thanking the BIBFRAME Task Force (2014-2016) and the Genre/Form Task Force (2009-2016) for their efforts over the past few years. She then announced that Mary Huisman will be the chair of the Content Standards Subcommittee for the 2016-2020 term, while Tracey Snyder will be the chair of the Cataloging and Metadata Committee for the same term.

Casey Mullin introduced the audience to the new LC Demographic Group Terms Thesaurus. This thesaurus was created to address the need to separate information on creators, contributors, and intended audiences from LC Subject Headings, just as medium of performance, genre/form, and geographical terms have been liberated from LCSH. Two of three pilot phases have been completed, and there are currently 800 terms in the thesaurus. The thesaurus is available both in Classification Web and through the Library of Congress's Linked

Data Service. Terms can be used in both bibliographic and authority records, although they are limited to MARC field 374 (occupation) in authority records for persons. A draft of the LCDGT manual is available at <https://www.loc.gov/aba/publications/FreeLCDGT/freelcdgt.html>. Catalogers are encouraged to try out the thesaurus, and they may propose new terms—if they are required for current cataloging—via the normal SACO process or via a temporary survey (<http://surveymonkey.com/r/LCDGTproposals>), which will be available through the end of May.

Kathy Glennan gave an update on two major new influences on the continuing development of RDA. First, the Joint Steering Committee (JSC), which has been renamed the “RDA Steering Committee” (RSC), is moving toward a more international membership. The RSC will consist of six regional representatives, loosely based on the United Nations regional groups. North America will have only one representative, instead of the current three, so there are plans for a North American RSC-equivalent to consolidate North American interests. The work of the RSC will rely more heavily on working groups, including the Technical Working Group and the Translations Working Group.

Second is the development of the FRBR-Library Reference Model (FRBR-LRM), which is a combination of FRBR (Functional Requirements for Bibliographic Records), FRAD (Functional Requirements for Authority Data), and FRSAD (Functional Requirements for Subject Authority Data). Kathy described FRBR-LRM as a high-level conceptual model that focuses on user tasks instead of library operations. Eleven entities have been defined and organized into a hierarchy: the remaining entities from the previous versions of FRBR, FRAD, and FRSAD have been repurposed or subsumed under these eleven. Other changes include a revised list of attributes, the treatment of aggregate works, and the notion of a “representative expression” that may be used as a basis for describing a work. FRBR-LRM will serve as a guide for further RDA development, and expansions and other changes will likely be needed in the future. More information about FRBR-LRM may be found at the RSC website and the IFLA website; Kathy also encouraged attendees to contact her directly if they have questions.

Kevin Kishimoto and Tracey Snyder presented “RDA Gold: Popular Music Edition.” Kevin and Tracey stated the need to reform the current practice of creating authorized access points for popular music: in RDA, a bibliographic record for a popular song or album cannot have the performer as the creator *unless* he or she also wrote the song or all of the songs on the album. While this practice follows strict RDA guidelines, Kevin and Tracey suggested that it does not meet the needs of users. They also noted that many performances of popular music entail decisions by the performers that lead to wildly variant works; these decisions could be viewed as the performer acting in a “creator” role (the same argument is made for jazz performances).

Kevin and Tracey proposed a possible solution: allow the cataloger to consider a popular music recording as a work itself, and to credit the most prominently named musical artist as the creator. A “based on” relationship can be established between the recording and the original work:

Big Brother & the Holding Company (Musical Group). Summertime

Based on (work): Gershwin, George, 1898-1937. Porgy and Bess. Summertime.

Yankovic, Al, 1959- Fat.

Based on (work): Jackson, Michael, 1958-2009. Bad.

Their presentation ended with Kevin and Tracey performing a highly entertaining medley of cataloging parody tunes, presented as if they had been written by MLA members. They included “Why, RDA?” (Damian Iseminger; “YMCA” by the Village People); “Bibs” (Jay and the Cooperative; “Kiss” by Prince and the Revolution); and “Under BIBFRAME” (Sandy Rodriguez & Jim Soe Nyun; “Under Pressure” by Queen and David Bowie).

Kevin and Tracey’s full discussion of this issue, “Popular Music in FRBR and RDA: Toward User-Friendly and Cataloger-Friendly Identification of Works,” was published in *Cataloging & Classification Quarterly* (Volume 54, Issue 1, 2016). They also did related presentations at MOUG 2014 (<http://musicocclusers.org/wp-content/uploads/KishimotoSnyderLightning2014.pptx>) and at IAML 2015 (http://www.iaml.info/sites/default/files/pdf/iaml_2015_presentation_slides_snyder_kishimoto.pdf).

Jim Soe Nyun introduced the new “Metadata for Music Resources” website. The site focuses on music metadata, but also includes more general metadata resources. It consists of six sections: Issues & Trends, Sample Metadata, Training, Workflow & Documentation, Management Tools, and Bibliography. Jim added that future development for the site may include more BIBFRAME resources, MLA ontology work, and perhaps resources for traditional cataloging. The site is available on the MLA website under the Cataloging and Metadata Committee section (http://www.musiclibraryassoc.org/mpage/cmc_meta_resources).

Linda Blair discussed the BIBCO Music Funnel, which is part of the Program for Cooperative Cataloging (PCC). The standards for bibliographic records created by all BIBCO Funnels are set forth by the PCC’s RDA BIBCO Standard Record (BSR) document, and include RDA Core, Core if, PCC Core, and PCC Recommended elements. Goals of the BIBCO Music Funnel include increasing the number of music catalogers participating in the BIBCO program and the number of BIBCO records created for scores and sound recordings, as well as collaborating with the NACO Music Project, the Cataloging and Metadata Committee, and other music catalogers who participate in BIBCO to facilitate information sharing and problem solving in the music cataloging community. The BIBCO Music Funnel is looking for new members, especially NACO contributors who are independent in both names and name-titles, and any music catalogers who are or have been BIBCO contributors either independently under AACR2 or as part of a BIBCO member institution. More information can be found at the BIBCO Music Funnel website (http://www.musiclibraryassoc.org/mpage/cmc_bibco), and anyone interested is welcome to contact Linda directly.

Music Discovery Requirements in Action

MLA Annual Meeting 2016, Cincinnati, OH

Summary written by Kerry Carwile Masteller, Harvard University

Session presenters: Nara Newcomer, University of Missouri, Kansas City; Jessica Harvey, University of South Carolina; Nancy Lorimer, Stanford University; Patricia Sasser, Furman University; Christopher Holden, East Carolina University

This session, cosponsored by the Emerging Technologies and Services Committee and the Cataloging and Metadata Committee, discussed the history, current status, future development, and practical applications of the Music Discovery Requirements, <http://committees.musiclibraryassoc.org/ETSC/MDR>.

Nara Newcomer and Jessica Harvey opened with "MDR Background and Current Directions." Newcomer began by exploring discovery as a concept, noting its increasing importance in discovery layers that help unite library catalogs, institutional repositories, and subscription databases. She described discovery as a puzzle, with three interlocking pieces: "Formulate," standards like RDA and AACR2; "Encode," standards like MARC, MODS, and EAD; and "Index and Display," the Music Discovery Requirements. Missing any one of these pieces can obscure the whole picture. She invited us to consider what Mary Wallace Davidson termed the "magical forces of discovery": the "aha!" moment of finding something new; the delight of learning a new musical work; the potential for interaction between composers, works, and performers. A study of UKMC Conservatory students Newcomer conducted with David Lindahl and Stephanie Harriman reinforced the importance of browsing in discovery: students looking for notated music liked open-stack, classified browsing, while those looking for recorded music preferred online services for quick skimming and lists of related items (results forthcoming in *Music Reference Services Quarterly*). The library catalog was identified as useful for known-item searching. With these preferences in mind, the challenge for developers of library discovery systems is to keep the ultimate goal of serendipity in mind, while still making known-item searching work.

The Music Discovery Requirements (MDR) are one part of MLA's long history of work with and advocacy for music discovery. Formulated in 2012, the MDR exists to help anyone creating or implementing discovery interfaces that will include music materials; its focus is on musical works (not secondary literature), and the audience is not just music specialists, but vendors, programmers, and system administrators. The MDR includes content guidelines, indexing and display requirements, and MARC mapping, based on a FRBR model. However, the world of metadata has changed a lot since MDR's introduction: updates were clearly necessary. MLA issued a charge to revise the MDR with a particular focus on RDA and MARC updates, the incorporation of genre/form and medium of performance terms, and updates to the appendices. The task force was urged to create an HTML version. Finally, they were instructed to develop a procedure for ongoing revisions.

Jessica Harvey, chair of the MDR Update Task Force, gave a report on the work of the task force in the world of rapidly-evolving standards. Several areas require more work, including further consideration of how archival description and finding aids are treated in the MDR. BIBFRAME is the first new, young standard the task force has addressed: while they're not quite ready to make recommendations for BIBFRAME itself, they see great value in being part of early development. An HTML version of the MDR needs to be navigable by users: scripting may allow them to view only the recommendations that apply to their standard or question. The task force also needs to develop an update method and schedule flexible enough to respond to rapid changes in standards.

Next, Nancy Lorimer offered a view of the future with "Music genre in the wild: Possibilities for music discovery with LCGFT, LCMPT & other LC vocabularies." The Genre/Form and Medium of Performance vocabularies are still very new; many catalogs use them, but they're often mixed with subject headings, or have required a great deal of custom programming. The discovery requirements for genre and medium of performance suggest distinguishing between these vocabularies and topical subjects in searching and faceting, indexing them separately (but possibly also providing a combined index), allowing customization of what

genre thesauri are used (including locally-developed vocabularies), and facilitating machine-actionable, granular description of expressions for medium of performance.

Locating genre/form and medium of performance terms in LCSH causes several problems: it's difficult to find terms when they can be in different combinations, and users may not be able to find everything in one search. Pre-coordination allows an infinite number of subject headings; therefore there should be an established subject authority record for each possible heading...but we can't do that! The solution lies in the LCMPT and LCGFT. The vocabularies are based on a hierarchical thesaurus structure: the top LCGFT term is "Music." Below that level, every term has at least one--and possibly more than one--broader term. Audience ("children's songs"), language, time period, and creator characteristics ("Music by African American composers") remain in the LCSH.

An example demonstrates how an existing LCSH is reworked using LCMPT and LCGFT: the subject heading "Sonatas (Cello and piano), Arranged. Scores and parts," becomes the medium of performance terms "cello, 1" and "piano, 1," plus the genre/form terms "Sonatas," "Arrangements (Music)," "Scores," and "Parts (Music).

Even with improved vocabularies, challenges remain for discovery! If your users can't read and understand the search results, then they haven't really found the items: attention to display customization and legibility can help. Medium of performance discovery is a work in progress: should users be able to select from a list of instruments? That's usable for solo works, but many of our searches combine instruments. Could we employ multiple medium of performance facets? It's possible, but requires a lot of behind-the-scenes customization. Genre/Form terms display, but even with faceted search it's difficult to understand their hierarchy. An ideal display would show a term's position in the hierarchy, and allow users to move up and down the levels as needed (from "Surf Music" to "Rock Music"). A fully-faceted search interface would allow users to successfully find songs (genre), for solo soprano voice (medium of performance), composed by women (contributor characteristics), in the 20th century (time period).

Other challenges include dealing with inconsistent legacy data, training for both users and librarians in new thesauri and search techniques, and customizing displays through facets or linked data. However, genre/form and medium of performance terms allow infinite combinations of terms without new authority records, increased discovery through improved displays and faceted searching, hierarchies that allow searchers to move to the correct level of granularity, and cleaner, more flexible data for use in both MARC and linked data applications.

Patricia Sasser's presentation, "One Little Change: User-Driven Discovery," explored how librarians at Furman University made music materials more discoverable in their Millennium system. They recognized that if the OPAC didn't reflect how people used the library, people wouldn't use the OPAC.

All three of Furman's libraries present students with a keyword search bar, and students tended to begin their searches in very similar ways: by typing one or two keywords, then realizing they needed to limit their results. Librarians reassess the catalog's scopes (e.g. scores; books; Music Library) periodically to make sure they fit,

based on circulation data, research transactions, and in-library usage statistics. Analysis showed that at the Maxwell Music Library, use of print reference was increasing, while electronic reference usage remained static. It made sense to make it easier for music library users to find Music Library print reference sources in the catalog. But since the "Reference" scope, applied at the bibliographic level, excluded items assigned the location "Music Library Reference" at the item level, Millennium's scopes couldn't accommodate the need. In order to get around the limitations of the system, Nancy Sloan heroically updated over 800 bibliographic records by hand, creating a new bib-level location, "Music Library Reference." For now, this appears as a limit on the advanced search page, but it meets a user need and opens the possibility of creating a scope in Millennium's drop-down menus in the future.

Finally, Christopher Holden gave an introduction to his application of MDR's format recommendations in the Blacklight catalog at East Carolina University. Musical works tend to have multiple formats (scores, recordings, etc.) on multiple carriers (LP, CD, etc.). East Carolina University's legacy catalog had difficulty with a number of common music discovery needs, especially since the OPAC could only assign a single format per record. Giving *Become Ocean* (CD + DVD) the format "sound recording" meant a user looking for "video" wouldn't find it. Cataloging streaming audio as "electronic" meant users searching for "sound recordings" would get incomplete search results.

A shift to Blacklight allowed librarians to improve discoverability using MDR recommendations. Blacklight allowed multiple formats per resource, solving the multiple carrier and accompanying media problems, while clarifying the distinction between carrier and content. Work in progress includes adding 006 fields to records with multiple formats and basing the format facet on the MARC record, rather than a system-defined item type. However, in the process of remapping the facet, librarians found that MARC fields weren't always up to date, and many required cleanup. The Music Library owned 700 globes!...because they were really LPs with outdated MARC records. In this case, batch cleanup was fairly easy. On the other hand, many DVDs were coded as laserdiscs, but a fix required more time-consuming analysis: some laserdiscs really are laserdiscs. Finally, librarians continue to debate refinements to distinguish types and carriers, based on what's most friendly for users; for the moment they both remain in the format facet.

The session closed with a question-and-answer period, including a comment from Mark Scharff that all of us will be using our metadata in new ways in the future, so the time to look at and clean up metadata is now. Finally, we were reminded that grassroots improvements based on user feedback, system developments, and discovery requirements can benefit not only our own library branches, but institutions and discovery platforms as a whole.



Left: Casey Mullin and Sally Bauer attend the closing reception. Right: Kimmy Szeto, Kevin Kishimoto, Tracey Snyder, and Bruce Evans enjoy the hotel restaurant and bar; Images courtesy of Tracey Snyder and Bruce Evans.



Practical Applications of Linked Data**MLA Annual Meeting 2016, Cincinnati, OH**

Summary written by Keith Knop, Florida State University

Session presenters: Kimmy Szeto, Baruch College; Karen Hwang, Pratt Institute/Linked Jazz Project; Steven Folsom, Harvard University (formerly from Cornell University); James Soe Nyun, University of California, San Diego

The second plenary session of the conference was Practical Applications of Linked Data. Presenters were Kimmy Szeto (Baruch College), Karen Hwang (Pratt Institute/Linked Jazz Project), Steven Folsom (Harvard, formerly Cornell), and James Soe Nyun (University of California, San Diego).

Kimmy Szeto began the session by introducing its overarching theme (“Are we there yet?”) with an overview of libraries’ current involvement with metadata and the structures we have built to support it. As we include an ever-growing number of digital objects in these structures, designed largely with physical items in mind, the weaknesses of the system have become apparent; in particular it has become obvious that much of our information remains quarantined away from the wider internet. Linked data is a solution, providing web access to data in a structured, standardized way.

BIBFRAME is one library response to the need for linked data, but many of our projects go beyond simply bibliographic information. Accordingly we turn to other schemas to fill the gaps, using the mixing and matching allowed by standardization to custom tailor our metadata to our projects. “Data curation” is in large part an act of adjusting these various schemas so they play well together, as the next two presentations illustrate.

Karen Hwang presented on Linked Jazz (linkedjazz.org), a project of the Pratt Institute School of Information that began in 2011. The jazz world features a complex web of personal and professional relationships documented variously in photos, letters, liner notes, and oral histories, and other resources; the Linked Jazz project is an attempt to document those relationships using linked data, enabling researchers to dynamically explore the social networks of jazz artists.

The current nucleus of the project is a set of over fifty digitized oral history transcripts drawn from multiple universities and institutions. A transcript analyzer program uses natural language tools to match names against a preloaded list of 9,000 musician name authority records and create basic relationships between them and the speaker being recorded. Partial names or names with no matches can then have authority data linked or created by the user.

Linking the names to an authority file allows related data to be brought in from other open data resources, such as DBPedia (a project that extracts structured, machine-actionable data from Wikipedia) and MusicBrainz (an open music metadata project). For example, between DBPedia, MusicBrainz, and the Virtual Internet

Authority File (VIAF), the project was able to pull in gender data for over 70% of the names in the Linked Jazz musician list. Each resource can be used as a stepping stone to acquire data from additional resources. Ongoing projects include development of a linked jazz ontology, incorporating links to collections at Tulane and the Library of Congress, and pulling in additional data about musicians such as instruments played.

The Linked Jazz dataset, along with an API and query information, is available for researchers and developers to download and explore, but users can also interact more casually with the data using the network visualization tool (linkedjazz.org/network), which shows the relationships between musicians as a graph. Hovering over a musician's portrait gives access to a Wikipedia link and a sample of their music, where available. Clicking on a portrait displays only the relationship graph for that musician, with links to the transcript sections that detail the relationship and links back to the complete transcript. Also available to the general public is the 52nd Street crowdsourcing tool, which allows users to read transcript sections and contribute more specific relationship data than the default "knows of" relationship.

Next, Steven Folsom described a Cornell University pilot project involving posters and event flyers dating from 1977–1984 in the Cornell Hip Hop Collection. These ephemera contain a lot of information, including performers, venue, dress code, and date, and the collection already has substantial non-MARC metadata to draw on. Unlike Linked Jazz, which is built mainly on open linked data resources, this project was undertaken as part of the Mellon-funded Cornell/Harvard/Stanford Linked Data for Libraries (LD4L) project and explored the viability of using BIBFRAME 1.0 standards to convert existing library metadata to a linked-data-friendly format and connect it with other ontologies.

Descriptions of the collection were done in BIBFRAME, with other ontologies being used to augment or extend functionality in areas where BIBFRAME was still weak. Events and related entities were described using Music Ontology, Event Ontology, and Schema.org. Names were tracked using a combination of the FOAF ("friend of a friend") schema and BIBFRAME authority data, retrieved from the LC Name Authority File, DBPedia, or local authority records. Additional data came from MusicBrainz, distilled through the Linked Brainz RDF mapping project.

As a proof-of-concept experiment, this project did not end with a complete publicly-visible interface, but did produce some valuable takeaways. BIBFRAME 1.0 was sufficient, though not ideal, for describing the collection, and feedback from this and other LD4L projects has been incorporated into BIBFRAME 2.0 development. It was also possible to map large parts of existing metadata into RDF, which then allowed more relationships to be brought in through interactions with other ontologies and databases. However, the workflow involved a good deal of manual preparation and processing and relied on software that was not always stable. Fully harnessing the relationship-exploring potential of the project would also require the existence of more URIs that could be linked to and linked back from.

A follow-up question from Kathy Glennan asked how the complex graphs produced by linked bibliographic data can be manipulated to produce usable visualizations. Folsom replied that UI does not necessarily need to be revolutionary; a more traditional catalog display can use fielded searches that are grounded in the underlying graph without necessarily using the graph as a UI.

Finally, James Soe Nyun discussed MLA involvement in linked data projects, beginning with those that produce *linkable* data: the NACO Music Project (formerly administered by the Music OCLC Users Group), the Medium of Performance Thesaurus, and the Genre/Form Task Force. The products of all of these initiatives are available via the Library of Congress's Linked Data Service (id.loc.gov), which provides stable URIs for data and a basic visual exploration interface in addition to traditional narrower/broader term links.

The BIBFRAME Task Force has concluded its duties, which included testing MARC-to-BIBFRAME converters for medium of performance terms (still very much a work in progress), genre/form access points, and work access points. Work has also been done on developing BIBFRAME profiles—the forms one fills out while describing materials—for music. The successor will be a new BIBFRAME projects group, which will continue developing a Medium of Performance ontology, probably separate from but usable within BIBFRAME, and refining the profiles for music. Other tasks will include developing use cases for linked data in music and continued development of ontologies and MARC conversion tools. While the new group will need people familiar with BIBFRAME, input will be needed from others including archivists, reference and public services librarians, and catalogers; everyone is encouraged to get involved.

Summaries: CMC @ ALA Midwinter Meetings

ALA Midwinter 2016 in Boston

Highlights from OLAC-CAPC (Cataloging Policy Committee of the Online Audiovisual Catalogers)

Report by Beth Iseminger, CMC Chair

Presentation: Kathy Glennan, ALA Representative to the RSC

The JSC (Joint Steering Committee for the Revision of RDA) is now the RDA Steering Committee. The RSC is undergoing a long-term reorganization. Within the next three years or so, the Library of Congress, Canadian Committee on Cataloguing, and American Library Association representatives will be consolidated, and there will be one North American representative. It is possible CC:DA will continue to exist, and any RDA concerns CAPC might have could be funneled through CC:DA to the North American representative.

CAPC's [RDA proposal](#) to create new elements for optical disc storage format and recording method was not approved by the RSC. Some concerns with the proposal included: different instructions that should have been revised; the granularity was too extensive (35 new definitions proposed for the glossary); and the elements should apply to more than just optical discs, so the proposal should be broader. “Stamped” and “burned” were the only terms added to the glossary. The RSC did note that the encoding format vocabulary is problematic, and there may be an RSC working group to rework it.

CC:DA Report (Kelley McGrath)

Kelley asked if the RSC is pulling back from vocabularies in RDA. Kathy Glennan responded that the RSC is interested in registering vocabularies needed to support RDA. The RSC is on the verge of publishing almost everything as RDA vocabulary. Existing instructions involving RDA-specific vocabulary will be retained but the vocabulary will be deprecated to allow substitute vocabularies instead. The RSC is moving toward applications profiles, so that RDA could refer to outside vocabularies like LCMPT or the IAML medium of performance list for instrumentation terms.

One RDA proposal that CAPC is contemplating involves region encoding. Region encoding is in a subfield where every other element has a vocabulary that is specified in \$2, but there is no vocabulary for region encoding. Perhaps CAPC could create one.

Library of Congress Report (Janis Young)

New legislation limits the term of the Librarian of Congress to 10 years, with possible reappointment.

NACO AV Funnel Coordinator Report (Peter Lisius)

The University of Alabama is independent for personal names, and the University of Akron is independent for personal and corporate names. Funnel Coordinator Peter Lisius is hoping to recruit more reviewers, but the funnel also needs more independent contributors first. One goal for the funnel is to create a best practices document for NACO AV records.

Video Game Genre Task Force (Cate Gerhart)

The task force's white paper is mostly complete. They are asking LC to agree that video games have identifiable genres.

Joint MLA/OLAC Playaways RDA Best Practices (Robert Freeborn)

The group divided the AACR2 playaways guide into its component sections, then divided it up among themselves to rewrite it for RDA. They are hoping to have most of it finished by ALA Annual 2016 and complete and ready for comments by ALA Midwinter 2017.

ALA Midwinter in Boston

CC:DA Meeting

Tracey Snyder, Music Library Association liaison to CC:DA

Please see the [CC:DA blog](#) for the complete [agenda](#) and links to many reports and documents.

After introductions, adoption of the agenda, and approval of the minutes of the previous meeting, the chair, Dominique Bourassa, gave a [report on CC:DA motions and other actions](#), July-December 2015 (mainly the approval of several RDA revision proposals, discussion papers, and responses to papers from other constituencies; also the appointment of a task force to review Descriptive Cataloging of Rare Materials

(Manuscripts)).

[Library of Congress Report](#) (Dave Reser)

Reser reported on personnel changes (including the recent retirement of Librarian of Congress James Billington), a recent change in organizational structure, a plan to fill vacancies within ABA, an increase in the federal budget, recent improvements to the Cataloger's Desktop interface, continued development of the ALA-LC romanization tables, maintenance of the LC-PCC PSs, a delay in the upcoming Phase 3B of the conversion of the LC/NACO Authority File to RDA (which will entail the addition of many ISNI identifiers but no changes to 1XX headings), the continued enhancement of LC's online catalog, and news related to BIBFRAME (including development of tools, the pilot at LC, and the recently issued [BIBFRAME AV Assessment](#), which is the successor to the 2014 [BIBFRAME AV Modeling Study](#)).

[RDA Governance Changes: the North American Perspective](#) (Kathy Glennan)

Glennan, the current ALA representative to the RDA Steering Committee (RSC), confirmed that in late 2015 the Committee of Principals changed its name to the RDA Board and the Joint Steering Committee changed its name to the RDA Steering Committee, and that the representation on both of those groups will be changing.

There will be a transition to a new structure from now to 2019. The RSC will have 6 permanent members, based on UN regions, plus the chair, secretary, examples editor, chair of the RDA Board (ex officio), ALA Publishing representative (ex officio), technical team liaison, translations team liaison, and wider community engagement representative. There will be two standing working groups (technical and translations); other working groups are reviewed yearly until tasks are finished (e.g., aggregates, archives, music, places, relationship designators, fictitious entities, RDA/ONIX framework, capitalization instructions). There will be a greater reliance on working groups, with the music group as a model of a successful and productive working group.

Each geographic region will develop its own structure, and Glennan is seeking input on what the North American representation structure should look like. Although there will be a single North American member of the RSC, that person will represent ALA, the Canadian Committee on Cataloguing (CCC), and the Library of Congress (LC), and possibly also Bibliothèque et Archives nationales du Québec (BAnQ). A small group could potentially be created encompassing representatives from these organizations in addition to the main RSC representative. Glennan acknowledged the challenges inherent in this proposed structure and shared a projected timeline for implementation. The impact on CC:DA should be minimal, and in fact, this may be an opportunity for CC:DA to rethink its processes.

[Report on JSC/RSC Activities, July-December 2015](#) (Kathy Glennan)

Glennan reported that the final meeting of the JSC took place in November 2015 and that the first meeting of the RSC will take place in November 2016. Usual deadlines for the work of CC:DA will remain in place. The RSC will extend its [Working Principle](#) through the next year to avoid investing substantial resources in making changes to RDA that may be overturned due to the incorporation of FRBR-LRM.

Glennan's report summarizes the revision proposals and discussion papers that were considered by the JSC, as well as outcomes and follow-up work needed. Revisions resulting from this year's proposals will take effect in the RDA Toolkit in the April 2016 update.

MLA members may be interested to know that the proposal generated by OLAC to add new elements in Chapter 3 for optical discs was rejected, although the terms "stamped" and "burned" will be added to 3.9.1.3. MLA members will also want to pay attention to the conversation around conventional collective titles in RDA, which was the subject of a discussion paper by the British Library. The JSC/RSC did not reach consensus on this (although they did approve the elimination of "Laws, etc." as a conventional collective title) and expects to receive a paper from the RSC Music Working Group in 2016 exploring issues related to conventional collective titles for music.

The numerous revision proposals and discussion papers submitted by the JSC/RSC Music Working Group generally fared well, affecting areas in 6.14, 6.15, 6.16, and 6.28. The JSC/RSC Aggregates Working Group submitted a discussion paper on RDA and FRBRoo and the treatment of aggregates and will continue its work in the coming year. The JSC/RSC Fictitious Entities Working Group submitted a discussion paper on the disposition of fictitious, pseudonymous, and nonhuman entities in RDA and the anticipated FRBR-LRM, which received full support from ALA in its advancement of the idea that RDA should continue to allow fictitious and nonhuman entities to be considered creators of works. However, this paper was rejected since it does not conform to the anticipated FRBR-LRM model, and the group was advised to begin modeling these types of entities using Nomen.

The JSC/RSC issued a moratorium on relationship designator proposals to allow the RSC Relationship Designators Working Group to complete its work before any more new terms are considered. Glennan will work with representatives from OLAC and MLA to finalize in-process audiovisual relationship designator proposals dating from earlier in 2015.

In ALA/CC:DA, the Task Force on Relationship Designators in RDA Appendix K is discharged, and its work will be referred to the RSC Relationship Designators Working Group; the Task Force on Machine-Actionable Data Elements in RDA Chapter 3 will not be discharged until the RSC creates a new working group to take on this work; the Task Force for Recording Relationships in RDA is discharged, and its work will be referred to the RSC Aggregates Working Group. A new CC:DA task force will need to be charged to continue the work that was begun as an auxiliary project of the Task Force for Recording Relationships in RDA, concerning resources consisting of more than one carrier type. A new CC:DA task force will need to be charged to review FRBR-LRM in 2016.

[RDA data capture and storage](#) (Gordon Dunsire)

Dunsire, chair of the RDA Steering Committee (RSC), gave a presentation on what the future may hold for RDA in terms of recording metadata and creating Linked Data. He began with a review of the available methods for recording relationships between various types of entities. He talked about the idea of OCR possibly serving the

purpose of transcription, and imagined a future where catalogers scan title pages and rely on OCR transcriptions and crowdsourced corrections, reducing the burden on catalogers and users to be conversant with elaborate transcription rules.

Dunsire named the new entities that will be introduced in FRBR-LRM (FRBR Library Reference Model) when it is released in the spring of 2016 — Place, Time-span, Agent (which will include both Persons and Collective Agents (Families and Corporate Bodies)), and Nomen (which will include identifiers, access points, and more) — and mused on which of the techniques for recording relationships will apply to the new entities. He also talked about the changes that will be necessary in RDA to incorporate FRBR-LRM. The RDA Toolkit structure is being reviewed, and a reorganization is being planned.

Report from ALA Publishing Services (Jamie Hennelly)

Hennelly reported that the RDA Toolkit has a healthy renewal rate and that there has been an increase in consortial purchasing of subscriptions and in international usage. A revised print version of RDA will not be issued this year, but it is possible that print revisions will be issued every other year. The planned RDA Essentials is expected in April 2016 but will probably be revised soon after because the text is only current as of April 2015. Hennelly discussed various translations of RDA that are in the works, including Catalan and Norwegian. The Finnish translation was released in December, and the Italian translation will be released in March.

Report from the PCC Liaison (Lori Robare)

Robare summarized the activities of PCC's Standing Committee on Standards and Standing Committee on Training, including the following highlights. The Standing Committee on Standards submitted proposals for relationship designators prior to the declared moratorium on relationship designator proposals and will be examining outstanding policy issues related to relationship designators in authority records. The Standing Committee on Training has compiled a list of available Linked Data training resources and will be evaluating and possibly adapting existing RDA refresher training resources.

Report of the MAC Liaison (John Myers)

Myers reported that MAC (MARC Advisory Committee) discussed two proposals, both of which passed, and 16 discussion papers, which will return as proposals or reworked discussion papers.

See the report of MLA's liaison to MAC (Jim Soe Nyun) for details on the proposals and discussion papers that were discussed, especially those related to music (new and redefined subfields in field 382, code values in field 008/20 (Format of Music), recording distributor numbers, etc.):

<https://drive.google.com/file/d/0BxViFaIR72G1eUpOOGxxVVRfSzQ/view>.

ALA Midwinter 2016**Report on Meetings Regarding MARC and Other Encoding Standards**

Submitted by Jim Soe Nyun, MLA Liaison to MARC Advisory Committee and MLA Representative to Metadata Interest Group

MARC Advisory Committee (MAC)

These sessions are advisory to the MARC Steering Group. If MAC's recommendations are approved by the Steering Group they may take slightly different forms from what was discussed at MAC. The two sessions of the committee meeting examined two formal MARC proposals and sixteen discussion papers. MLA had one of the papers and three of the discussion papers:

[Proposal No. 2016-02](#): Defining Subfield \$r and Subfield \$t, and Redefining Subfield \$e in Field 382 of the MARC 21 Bibliographic and Authority Formats: Approved

[Discussion Paper No. 2016-DP01](#): Defining Subfields \$3 and \$5 in Field 382 of the MARC 21 Bibliographic Format: Most discussion centered on the typical North American uses of \$3, and revealed its use both as a sort of eye-readable label, as descriptive metadata, versus its use to associate two or more MARC fields, as structural metadata. Subfield \$8 is defined in MACR21 for structural uses, but it has not caught on in North America, nor is it validated for use in many OCLC fields. MLA was not asking for any uses of the \$5 different from what would be encountered in other MARC fields. In the end MAC recommended that the paper be developed into a formal proposal. Aside: Jay Weitz revealed that later this year OCLC plans to validate \$8 in all the fields where the MARC format defines it for use.

[Discussion Paper No. 2016-DP02](#): Clarifying Code Values in Field 008/20 (Format of Music) in the MARC 21 Bibliographic Format: Three commenters suggested that we define a further code, maybe "p," for piano scores instead of lumping it into "z" for "other." As this was a topic of discussion in the working group that wrote the paper, this should be something we can accommodate easily in a formal proposal. Approved by MAC to go ahead as a proposal.

[Discussion Paper No. 2016-DP03](#): Recording Distributor Number for Music and Moving Image Materials in the MARC 21 Bibliographic Format: MLA secured OLAC's co-sponsorship of this paper. At the meeting OLAC noted that this would lead to some extra work on the part of video catalogers, but they were willing to support this paper. Recommended by MAC to develop into a proposal.

Some other things of direct MLA interest:

[2016-01](#): Coding 007 Field Positions for Digital Reproductions of Sound Recordings in the MARC 21 Bibliographic Format: This Canadian proposal was approved with a minor change to the definition of "sound recording." MLA and the British Library advanced alternative definitions in advance of the meeting, and the CMC representative preferred the BL definition. MAC agreed to use the BL wording.

2016-DP06: Define Subfield \$2 and Subfield \$0 in Field 753 of the MARC 21 Bibliographic Format: This OLAC/GAMECIP discussion paper was prompted in the room directly to proposal status and approved. It described needs for subfields \$0 and \$2 in MARC field 753 to record URI and source for computer system access details. It was proposed with the gaming community in mind but will have wider applicability.

2016-DP07: Broaden Usage of Field 257 to Include Autonomous Regions in the MARC 21 Bibliographic Format: This OLAC-sponsored paper asked to broaden the use of field 257 for certain entities like Hong Kong and Palestine. It was well-supported and will return as a proposal.

2016-DP08: Remove Restriction on the Use of Dates in Field 046 \$k of the MARC 21 Bibliographic Format: This OLAC-sponsored paper identified a confusion as to why the current format forbids the use of this subfield when the date appears in other fields. MAC approved bringing this back as a proposal.

2016-DP10: Defining Field 347 (Digital File Characteristics) in the MARC 21 Holdings Format: CONSER identified a need to record differences in digital file characteristics for materials cataloged according to the provider-neutral guidelines. MAC agreed that this should return as a proposal.

Discussion Paper No. 2016-DP15: Media Type and Carrier Type in the MARC 21 Authority Format: This German proposal was not embraced by many in the room but raised some interesting points. There could be some cases where a work may have an authority record but manifestations may no longer exist, for instance a historically-important holograph that has been lost over time. Lacking a physical manifestation the authority record could record aspects of the original carrier, when known. (A participant noted that the FRBR-LRM work is developing a branch to the FRBR tree for unique resources like manuscripts, so that they would no longer need to artificially conflate manifestation and item. Though not exactly the same thing the discussion paper echoes that development in the FRBR model.) Based on the ambivalent response, the DNB may or may not opt to bring this back as a formal proposal.

MAC will issue formal notes for the meeting that will cover the remaining topics.

OCLC linked data round table: Stories from the front

Roy Tennent Intro

Reinhold Heuvelmann

GND and URIs: [slides](#)

Kirk Hess, LC update

Spoke about technical issues related to LCs BF work. They have a BF editor in 0.3 preview mode; it has REST hooks, look different from 0.2. He does work on both the editor and converter. LC will be supplying a SPARQL endpoint for the BF test of the 1.0 vocabularies (ca. 900 items cataloged).

OCLC Person Entity Lookup Pilot

Began October 22. Seven partners: Cornell University, Harvard University, the Library of Congress, the National Library of Medicine, the National Library of Poland, Stanford University and the University of California, Davis. Works with inputs of identifiers and return piles of sameAs information in Phase One. Phase Two in December allows a search on name string. Future will include possibilities for fuzziness. At Cornell, working on how to use external links, eg, for disambiguation; uses Blacklight to do things such as facet. Uses OCLC work IDs to cluster in current sprint. Uses real-world-object data from record in display. Entity pilot populates disambiguation display with information from linked records, including images associated with an entity (e.g. a portrait). Entity pilot API. Entity maintenance still limited. Wish list...editing based on querying, human interface to data

Jeff Mixter, OCLC research engineer

Presented on work related to OCLC's EntityJS project. Working with concepts similar to Google's Knowledge Vault, which draws information from myriad sources and gives them a confidence rating, adapting the model to bib and authority data or user contributed like wiki data. They are working with Worldcat, VIAF and FAST, no priors, going directly to confidence-scored triples. You can harvest text, not just linked data with this method. Generates enhanced MARC records with URIs and moves to knowledge vault of triples. The project began with ArchiveGrid data. Has knowledge card with piles of associated information from many LD sources. Has links out integrated into user interface. Some resources don't have links. Users can pick from link suggestions from Wikipedia. Needs to push into data verification, but user contributions are currently cached. Look out for a pilot about to be released.

ALCTS Metadata Interest Group

Began with a business meeting, which included a report from the MLA liaison about various metadata activities in MLA, with a focus on work within the Encoding Subcommittee and the BIBFRAME Task Force.

Some points from the business meeting:

- There will be a meeting at annual and a program, Diverse and inclusive metadata: Developing cultural competencies in descriptive practices' Topics could include: Strategies for evaluating inclusivity or exclusivity of metadata; Tools and educational resources for developing inclusive metadata; Strategies for working with diverse communities.
- There will be a virtual preconference on metadata automation.
- The group has a listserv that most didn't know about.
- At ALA Annual the Interest Group will have three officer openings.

The above was followed by two presentations:

Presentation 1: [Kevin Clair and Jennifer Liss on the draft *Principles for Evaluating Metadata Standards*](#)

- Developed a year ago a draft checklist for evaluations metadata standards, and has morphed into this document
- The drafters mean for the document to apply to all manner of metadata, including things like RDA
- Will look at these to help them develop a framework for looking at standards that might be evaluated by the Metadata Standards Committee. Includes looking at vocabularies.
- Comments include privacy, cultural bias, questions about serializations (ignored intentionally), how to communicate this to developers
- Thinking about evaluating VRA Core in RDF using this template (at the later meeting of the Metadata Standards Committee, thoughts were that VRA Core would be too large and complex to test the standards on)

Presentation 2: Emily Gore, Digital Public Library of America, on standardized rights statements

- Rightsstatements.org in development, end of February for release
- Background on DPLA...many states and regions being added
- A requirement for DPLA resources is a rights statement
- Current statements are all over the place and aren't necessarily statements stating usage rights
- Only 5% open access, plus 3 Creative Commons, plus others that are open, but unclear
- Want to get things labeled, but also those that are correct representations of legal rights
- Looking at Europeana Rights statements and their processes for rights, ca. half of their resources are in public domain or able to be reused
- Working to map DPLA model with international rights standards
- Some white papers already up on site
- The rights statements will be in broad categories: In copyright, no copyright, unknown. (Europeana also address orphan works in response to EU laws)
- Several categories of statements in each category. NOTE: These are not licenses!
- Includes both statements and statement codes
- Rights statements plus CC licenses can be used in conjunction to identify rights
- Will roll out training soon
- See current versions: [Bit.ly/rights-data-model](http://bit.ly/rights-data-model), available in SKOS/Turtle
- Will provide guidance on how to employ these statements
- DPLAfest in DC in April
- Lawyers have said DPLA should NOT take on transforming rights statements
- Accuracy is the hardest part...it's hard where campuses don't have lawyers...mention of some tools developed to assess risk
- No work yet to incorporate changes in copyright status. Future versions may include automatic status changes, e.g. when copyrights will expire, something lighter than W3C model

Library of Congress BIBFRAME Update

[Presentation slides](#)

Sally McCallum introduced program and presenters.

Beacher Wiggins on LC BIBFRAME pilot

- BIBFRAME pilot is launched, a little bumpy to start, problems with converting ten million records for acquisitions to search against, also with editor.
- Materials from their test are [available online](#)
- Key element is testing of BF editor.
- Paul Frank worked on applying labels according to content standard.
- Testers are working in both encodings, BIBFRAME and MARC, partly because there's no good BF to MARC conversion.
- Assessing what training needs to look like, including depth of Rdf knowledge necessary.
- Metadata for about 900 records done so far.
- This first test will go on for 1-2 months more
- They will work next on further developments with assessing model and vocabulary.
- Likely 1-2 years longer for the pilot

Sally McCallum on BF vocabulary development

- Current LC BF test is working with BF vocabulary 1.0
- Papers with proposals for vocabulary modifications sent out for comment
- Also looked to the BIBFRAME AV Modeling Study discussion paper for directions
- Received expert reviews of the BF 1.0 vocabulary from Carol Jean Godby From OCLC and Rob Sanderson
- Version 2.0 includes many changes. Many things have moved to classes from properties. They are working on modeling events. Holdings annotation moving to item level in model.
- Some issues: BF "Authority" unpopular and needs changing...there are RDF issues, including distinguishing data type and object properties...distinguish type by class... move towards incorporation external vocabularies or enable future adoption separate administrative from descriptive metadata...looking at adapting RDA rules about naming properties where they don't make sense
- Ahead: BIBFRAME 2.0 pilot, tool reengineering, participant in upcoming LD4P grant, adding AV media, did follow up AV Preserve report which revealed that many things in MARC aren't useful to the user, looking at PREMIS

Tiziana Possemato, Casalini Libri, vendor approach to BF data

- Discussed using the [ALIADA \(Automatic Publication Under Linked Data Paradigm Of Library Data\) framework](#) to provide linked data elements in vendor records
- They can now include identifiers in heading strings

- Discussed conversion of data to RDF via ALIADA framework, a collaboration between several institutions
- They can use many ontologies, including BIBFRAME
- Can create FRBR/BF layer from Bib and authority records, work cluster and person cluster with links to instance titles
- Personal cluster includes variant names and associated works
- BIBFRAME-UP three layer architecture: person works layer, instance layer, item layer.

Overviews of three projects that will be included in the upcoming Linked Data for Production (LD4P) grant: This development out of the Linked Data for Libraries (LD4L) pilot has been submitted to the Mellon Foundation, and a positive response is anticipated. The following are components of a much larger grant effort. One projected component will involve MLA working with PCC, ARSC to develop the BF ontology for use for performed music.

Jennifer Baxmeyer, Princeton, working on BF annotations, “De-framing Derrida”

- Jacques Derrida’s 16,000 title library went to Princeton. He annotated many of his books, and many have inscriptions
- This LD\$P project would work to encode annotations and make available to a scholars, adapting and extending the BF holdings model
- Will deliver RDF dataset for Derrida annotations

Melanie Wacker, Columbia, on Art and Museums

- Many libraries own art, which may be described in MARC.
- Many sites have both libraries and museums and have their own descriptive methods
- Looking to see if BF can bridge the gap.
- Source is spreadsheet with art-focused description and controlled vocabulary.
- Will test work on set of 112 art objects in various formats.
- Various art issues in art description.
- Did lit review which will be in final report.
- Focus on data modeling, tools, developing use cases, developing art parts of BF 2.0

Chiat Naun Chew, Cornell, rare books, hip hop LPs

- LD4L moving to LD4Labs and LD4P projects.
- Has worked already with VIVO, special collections in hip hop.
- Has interest in extending BF, looking authorities alternatives, creating RDF natively.
- One branch of the project would work on the Afrika Bambaata LP collection. Original cataloging of LPs may include annotations.
- Work on linking hip-hop flyers to discs in RDF.

John Chapman, OCLC update

- OCLC is working on BF modeling, developing production services, visualization, working with LC.
- Completion of Common Ground paper contrasting BF and Schema.org.
- Talk of BF moving to work, manifestation, item model.
- WorldCat person entity pilot, API sends one ID and gets back sameAs information, users can enter text, information returned also includes data like dates.
- They have demo web apps that show what APIs can do.
- Mentioned Entity.JS showing identities management based on an ArchiveGrid dataset; will include ways for users to edit.

Eric Miller, Zepheira update

- Presented ways to expose current metadata to potential future patrons.
- Works with BF framework to move to web exposure with unitary intersection of multiple vocabularies.
- Libhub initiative to publish much content, working on exposure, SEO.
- This program is an option for those who may not have infrastructure to carry this out.

LITA/ALCTS Metadata Standards Committee

Good, full notes up at: <http://connect.ala.org/node/249183>. Digested version below, and also for those who can't access the link.

Discussion of [Principles for Evaluating Metadata Standards](#)

The group acknowledged that the document started out life closer to “manifesto.” A stated purpose of this committee is to provide feedback on metadata standards and vocabularies, and this document has morphed into a tool that can be referenced when carrying out evaluations. There was initially some confusion about the purpose of the Principles. An introduction will aim to clarify their use.

Comments:

- Several early comments have been posted to the Metaware site and include a thorough analysis and comments by Diane Hillman (linking to [her blog](#)).
- One early commenter emphasized issues of personal privacy, as did a commenter in the room, referencing how traditional authority work guidelines limit how much information is recorded about a living person, similar to the French National Library’s practice to hide personal information. The committee agreed that privacy was important and will consider how to incorporate it into the Standards.
- Openness came up in several comments. Openness can include freely licensing or sharing metadata, but it can also pertain to whether the documentation for a standard is clear and enables its use, and even to the language of the documentation itself, which might exclude those who do not know the language (a case of both openness and possible bias). The committee admitted that it needs to clarify exactly what it would like to stress.

- Another commenter pointed out the term “network” as a term whose meaning the authors took for granted.
- Diversity issues surfaced at the morning’s ALCTS Metadata Interest Group and they also emerged here, where they received a fair amount of attention. The upcoming ALA would provide a chance to hear more about diversity issues, but it would come too late for the projected development cycle of the Principles. Perhaps one or more of the speakers could be pulled into looking at the draft?
- An aim for these guidelines emerged in the discussion, that they would point out ways standards and vocabularies could be better. They wouldn’t use a pass/fail model.
- The Standards would strive to re-purpose good work already out there rather than try to reinvent it. They could use Tim Berners-Lee’s 5 Star Linked Data Principles. And instead of developing a glossary of concepts used in the Principles they could point to existing definitions.
- Do the Principles apply only to linked data standards and vocabularies? Consensus was that they could be used broadly, not just for metadata on the web.
- Where to go next? Develop a checklist of principles? Consensus was that this was too much to take on immediately. However, reviewing a metadata standard against the Principles might lead organically towards something approaching a checklist, something that could be developed in the future.
- The formal comment period will remain open for a short time longer. The plan is to prepare formal responses to the comments as well as incorporating ideas into the Principles. This work should be completed by ALA Annual.

Testing the Draft Principles: applying the draft document to a standard: The VRA Core 4.0 RDF Ontology was mentioned in the earlier Metadata Interest Group meeting, but the committee began to think it might be too complex. The DPLA rights statements might be a more manageable—and still meaningful—target. It’s a vocabulary and not a schema, but would still be useful. Definitely staying away from BIBFRAME for now.

Timetable: Aiming for a final Principles document by ALA Annual. Also a test of at least one metadata standard or vocabulary using the Principles.

ALA Midwinter 2016 in Boston

PCC Meetings

Report by Beth Iseminger, CMC Chair

PCC At-Large Highlights

PCC URI Task Group Update (Jackie Shieh)

The task group’s report is available [online](#) (PDF)

The task group is discussing ways of managing identifiers. The task group would like URIs to be the canonical identifiers, which would mean reference and actionable URIs. Are there subfields needed beyond subfield 0? The task group has a set of test records available in case other institutions would like to test them.

Authority Toolkit: A Tool for LC/NACO Authority Records in OCLC (Gary Strawn)

This tool, created by Gary Strawn from Northwestern University, can help catalogers create and edit authority records and includes automatic entry of certain data from bib records and templates, as well as formatting guidance for certain authority record fields. One example for music: the tool can recognize a MARC 650 subject field in a bib record and automatically create a MARC 382 medium of performance field in the authority record from that data.

The tool works with OCLC Connexion and is used to create and modify authority records, including separating different names. The program helps with eliminating many errors still found in authority records, though the user is still responsible for knowing correct authority record practices. The tool is especially useful in that it automates a lot of authority record creation, while enabling full compliance with NACO guidelines. Strawn strongly suggested PCC participants read the documentation and teach themselves how to use the tool. The documentation is [available> here](#).

PCC Participants' Meeting Highlights

Kate Harcourt presented reflections on PCC's [Vision, Mission and Strategic Directions Report](#).

The new strategic plan is a radical break from the past. The first point in the plan illustrates this break: "PCC supports and advocates for the library and information communities by reconceiving our practices in terms of the changing information and technology environment." All aspects of library service need to be re-examined - circulation to acquisitions to cataloging and beyond. This is not a change or a transition; it is a re-conceptualizing.

The first point in the Strategic Directions section illustrates how libraries can't make this break from the past by ourselves: "Develop a curriculum that will advance the community's understanding of linked data... Engaging in the broader information environment will require new knowledge and skills, an understanding of practices in other metadata communities, and the development of strategies for optimizing library data on the web." The Standing Committees on Training and Automation are charged to "work with CONSER and other potential partners to provide discussion platforms, sandboxes, and testbeds for experimentation with linked data standards and applications (e.g., BIBFRAME profiles and editors)."

The remaining portion of the meeting was devoted to presentations from Harvard Library staff describing ways they have been working to reimagine local authority work as identity management, with unique identifiers shared globally through ISNI. The panel was introduced by Michelle Durocher, Head of Metadata Creation.

NACO Lite? : Reimagining Name Authority Work As Identity Management (Mary Jane Cuneo)

PCC Strategic Direction 3 states: "Provide leadership for the shift in authority control from an approach primarily based on creating text strings to one focused on managing identities and entities." This has been the

inspiration for the NACO Lite project. The project includes both library and non-library data. The presentation focused on ways to infuse themes like identity management into the work of PCC.

Motivations and values of the NACO Lite proposal at Harvard included: ceasing local name authority work in favor of a workflow that shares data outside Harvard; sharing the benefit of intellectual work performed, even when output is not NACO compliant; and developing an efficient workflow to share data without requiring duplicated work in multiple systems.

One goal of the project was to lower the threshold for NACO participation, not just in PCC but locally as well. While the concept of quality defines PCC standards, quality can actually be defined in many different ways. How to use many different formulations of quality is the current challenge. There is need for workflows to be very efficient. There is also the desire to partner in deep ways with non-library communities in order to ingest and reuse data from outside.

These goals and values led to the Harvard Library team to look for another way to manage authority work. NACO training and review is a major commitment that can create barriers to participation, causing bottlenecks unless the work is just done to local standards. NACO can be time consuming due to the need to learn how to construct correct name and name-title strings; while catalogers may know RDA, they don't necessarily know what's needed for correct names and name-titles. One function of correct names and name-titles is to establish uniqueness. While this has been a demonstrated benefit of strings, identities can be defined and disambiguated by means other than strings. There would still be need for a preferred label for the name or name-title, but with identities that label wouldn't have to be created necessarily, and staff time and energy would be freed to focus on the disambiguation part of authority work/identity management.

It's true that "NACO lite" should probably be replaced with a better name, and one that defines the goals more accurately. "Lite" suggests something less than NACO, which is not what is intended. Perhaps IMCO (Identities management cooperative) or NACO Next would be better names. With a more streamlined and robust process, cataloger time will be freed from studying text strings to focusing on the heart of the matter: are these identities the same or different, and how do they relate to each other and other data on the web?

Special Challenges of Corporate Bodies (Steven Riel)

Identity management for corporate bodies involves factors different than for persons. These factors were explored by two working groups. The following high level issues were identified: moving from simply authority work for the library catalog to focusing instead on managing identities in linked data environment; which factors should be used in determining the entity (legal, common use, or just name); and how should one select and privilege what name? One other important consideration is infrastructure and developing a model that preferences interoperability. Could some of the modeling include in PRESSoo be useful in developing a model for managing corporate body identities?

Q&A

Question: Has Harvard looked at identity management for campus researches? Those identities don't necessarily make it into the traditional authority file.

Answer: Harvard is looking at affiliates for home institutions.

Question: I agree with identity management, but what does it mean? Is disambiguation really what identity management is?

Answer: Identity management is important in authority control, but there can be many identifiers for the same entity. The problem is linking many identities together and illuminating the relationships between them, rather than disambiguation.

Question: Who can create identifiers?

Answer: It doesn't have to be people. Identifiers could be automatically generated, in a process like converting copy cataloging to linked data. The question that remains will be linking the identities together afterwards.

ALA Midwest 2016, Boston

Report from the ALCTS-CAMMS Subject Analysis Committee (SAC) and the SAC Subcommittee on Genre/Form Implementation (SGFI) (Selected for interest to MLA)

Report by Casey Mullin, MLA Liaison to SAC and SAC-SGFI

Subject Analysis Committee

Presentation: "By Who and For Whom: LC Demographic Group Terms"

Janis Young (LC PSD) introduced the newest vocabulary available from the Library of Congress: the LC Demographic Group Terms (LCDGT). In the ongoing effort towards full faceted access of attributed traditionally stored in "subject" headings, this vocabulary has been designed to describe the characteristics of the audience, creators and contributors of works. The newly defined MARC fields 385 (audience characteristics) and 386 (creator/contributor characteristics) have been created to store this data in bibliographic records and authority records for works and (perhaps) expressions. Field 374 (occupation) in the authority format can also be used to encode those subsets of the LCDGT vocabulary in authority records for persons, although LCSH remains the most salient vocabulary for that field.

LCDGT is purpose-built to serve the aforementioned purposes, in ways that existing vocabularies (mainly LCSH) cannot. Terms are in natural language (e.g., Children of divorced parents) and faceted (e.g., Women and Librarians are separate terms; there is no term Women librarians). The vocabulary is divided into 11 categories: age, educational level, ethnic/cultural, gender, language, medical/psychological/disability, national/regional, occupation/field of activity, religion, sexual orientation, and social. The last of these has been designed as the "other" category, for terms which do not neatly fall into the other categories. Holding to the precepts of vocabulary design, only terms which strictly fall into a category are placed there. A particularly

vexing example of this is terms for religious orders (e.g., Benedictines). Not all members of such orders are religious, or are clerics by occupation. Some have multiple functions within the order and some cross denominational lines. Even more problematic are notions of gender and sexual orientation. For these reasons, members of religious orders were placed in the “social” category.

In application, LCDGT terms for creator and contributor characteristics are to be assigned based largely on how creators and contributors self-identify; “in case of doubt, leave it out.” Catalogers are discouraged from making value judgments based on inferences (e.g., gendered pronouns and photographs). Similarly, terms for audience characteristics should be assigned based on explicit statements on the resource being cataloged or on implicit facts that come readily to mind based on perusal of the resource. The same caveats apply to the latter as to creator/contributor characteristics: “when in doubt, leave it out.” As a particularly humorous cautionary example, the work *The complete idiot’s guide to American history* should not be assigned an audience term *Idiots*.

The biggest conundrum confounding LCDGT development is the treatment of demonyms, or terms for persons associated with geographic places. Early on in development, it was thought that demonyms should only exist at the level of first-order administrative subdivisions and above (countries, continents, etc.) and not “drill down” to more local places. After much debate and study by a task group within SAC, it was decided that, in principle, terms for local places should be included. However, this poses numerous problems. Conflict is rife at the local level (e.g. Californians, which could denote persons from the state or from any number of local places called California); should conflict even be broken at the local level, or at all? What syntax should be used for qualifiers, if they are used? Beyond this, many local places lack demonyms, even though a work may exist which calls for a term for people from that place. What to do? To help LC grapple with this question, a “thought experiment” was done on LC’s website, with comments solicited from the community through January 31, 2016. Results of that experiment will be reported on as soon as they are made available.

LCDGT has been developed in phases since early 2015. Approximately 800 terms were proposed during Pilot Phases 1 and 2. As of January 2016, the vocabulary is in Pilot Phase 3. Catalogers may use terms in current cataloging, and may propose new terms as needed for current cataloging (see below for details on how to do so).

A similar presentation also took place at the SACO-at-Large session, at which the topic of local demonyms was discussed in greater detail.

Report of the liaison from the Library of Congress Policy and Standards Division (Janis Young)

LCSH updates:

- Fifteen Subject Headings Manual (SHM) instruction sheets have been updated since the Annual Conference in 2015, and two of them underwent substantial revision to codify long-standing—but

undocumented—practices regarding the amount and type of research necessary for subject heading proposals, and the procedures for citing for that research.

- H 202, Authority Research for Subject Heading Proposals, was rearranged to emphasize research instead of the identification of patterns. The instructions on consulting reference sources were also lightly revised to clarify terminology and incorporate twenty-first century sources; and a new section including 17 examples of full authority records from various disciplines, accompanied by explanatory notes, was added.
- H203, Citation of Sources, was renumbered and some sections were rearranged, instructions on providing information found in the reference sources were revised, and examples were updated throughout.
- In October 2015, 28 LC subject headings representing geographic features in Taiwan were revised from Wade-Giles to pinyin Romanization. A “former heading” reference from the Wade-Giles form is provided in each authority record.

LCGFT Updates:

Genre/Form Terms Manual. In early January 2016, PSD published a draft Genre/Form Terms Manual that provides guidelines and instructions for making proposals and applying genre/form terms in bibliographic records and in authority records for works. The manual replaces the informal and occasionally ad-hoc guidelines that had been in place since the project to develop LCGFT began in 2007. The draft instruction sheets may be found in [PDF form](#) (PDF) and will appear in Cataloger’s Desktop in late 2016. Comments on the drafts may be directed to Janis L. Young at jayo@loc.gov through May 31, 2016.

Currently, there is a placeholder instruction sheet for Music (J 250). PSD will base the content of this forthcoming sheet on [MLA’s best practices](#) (PDF). For now, MLA’s guidelines are recommended to be followed in current cataloging of music resources. PSD has also stated that a separate Medium of Performance Terms Manual will be developed, also to be based largely on MLA’s best practices.

Definition of Genre/Form. PSD has revised LCGFT’s definition of genre/form in response to a recommendation from the ALA/ALCTS/CaMMS Subject Analysis Committee’s Working Group on the Definition and Scope of Genre/Form for LCGFT. Among other changes, the revision does not make a distinction between genre and form, but instead treats them as a single unified concept. PSD believes that the new definition balances the desire of the library community to include a broad range of terms in the vocabulary with the need to provide clear guidance to those using and maintaining it.

The previous definition was:

“Genre relates to content and may be defined as a category of artistic or literary composition that has a distinctive style and consistent themes, plot formulas, and character types. Genre is distinct from subject, although they can be closely related. Form refers to the format or purpose of a category of works and is

independent of the content. A work may be a suspense film (the genre) that is three-dimensional (the form) and depicts a heist (the subject).”

The revised definition is as follows:

“Genres and forms may be broadly defined as categories of resources that share known conventions. More specifically, genre/form terms may describe the purpose, structure, content, and/or themes of resources. Genre/form terms describing content and themes most frequently refer to creative works and denote common rhetorical devices that usually combine elements such as plot, settings, character types, etc. Such terms may be closely related to the subjects of the creative works, but are distinct from them.”

The revised definition is included in the draft Genre/Form Terms Manual and will appear in the introduction to the new edition of LCGFT, which will be published in early 2016.

Scope Notes. In November 2015, PSD determined that the style of scope notes in LCGFT should be simplified. Instead of beginning with “This heading is used as a genre/form heading for...,” scope notes no longer have an introductory phrase. The project to revise the existing scope notes was completed in December 2015.

Literature Project. The literature genre/form project is a collaboration undertaken by PSD and the ALA/ALCTS Subject Analysis Committee’s Subcommittee on Genre/Form Implementation, which formed the Working Group on LCGFT Literature Terms. In September 2015, PSD approved 150 literature genre/form terms that were proposed by the Working Group, thus completing the literature genre/form project. The first group of approximately 230 proposals had been approved in May 2015, but review of the remaining proposals was postponed due to staffing and workload levels in PSD.

Religion Project. The religion genre/form project was a collaboration between PSD and the American Theological Library Association. In September 2015, PSD approved 45 proposals for religion genre/form terms.

General Terms. PSD is continuing to work to adjust the term hierarchies in this area of LCGFT, in order to render it compatible with new and emerging domain hierarchies in LCGFT.

Proposals for new and revised genre/form terms. PSD is not currently accepting proposals for new and revised terms in the areas of music, literature, religion, or the “general” terms (e.g., handbooks, dictionaries), but continues to accept proposals in the areas of moving images, non-musical recorded sound, cartography, and law.

LC Implementation. The Library of Congress’ Acquisitions and Bibliographic Access Directorate, which catalogs most of the textual works acquired for the Library’s general collections, has not yet decided when it will implement the “general,” religion, and literature genre/form terms.

Status of Library of Congress Demographic Group Terms (LCDGT):

Library of Congress Demographic Group Terms (LCDGT) is intended to describe the creators of, and contributors to, resources, and also the intended audiences of resources. Terms may be assigned in bibliographic records and in authority records for works.

Pilot Phase 2. Phase 2 of the pilot was completed in December 2015, with the approval of over 400 proposals for new terms and also some revisions to previously approved terms. There are now approximately 800 terms in the vocabulary. The approved terms are based on guiding principles that specialists in LC's Policy and Standards Division (PSD) have developed, and are that available on [LC's website](#) (PDF).

Demonyms for Local Places. PSD has decided in principle that demonyms for the residents of local places (e.g., counties, cities, city sections) may be included in LCDGT, but the appropriate level of disambiguation among demonyms that are, or that may be, used to refer to people from unrelated places must be determined. The form of qualifier must also be decided. In November 2015 PSD published a paper entitled "[Demonyms for Local Places in LC Demographic Group Terms: Analysis of the Issues](#)" (PDF), in which several options for disambiguation are discussed. Feedback and suggestions on the issues presented in the paper may be directed to Janis L. Young at jayo@loc.gov by January 30, 2016.

Demographic Group Terms Manual. In January 2016, PSD published the draft Demographic Group Terms Manual, which is based chiefly on the guiding principles for LCDGT (see above). The manual provides guidelines and instructions for making proposals and applying demographic group terms in bibliographic records and in authority records for works. The draft instruction sheets may be accessed in [PDF form](#) and will appear in Cataloger's Desktop in late 2016. Comments on the drafts may be directed to Janis L. Young at jayo@loc.gov through May 31, 2016.

Pilot Phase 3. Policy specialists in PSD created all of the proposals that were approved in phases 1 and 2 of LCDGT development. The proposals that they included were chiefly intended test theories on policies, and the approved terms highlight specific areas of concern (e.g., conflict situations; hierarchies), provide useful examples, and serve as the basis for future development. PSD believes that the vocabulary is now robust enough to support limited use, and that it is time to test the policies in a production environment. PSD will therefore accept proposals for terms that are needed in new cataloging only. Due to PSD staffing and workload considerations, proposals that appear to be made as part of retrospective projects, or projects to establish terms that are not needed for current cataloging, will not be considered.

All proposals should follow the guidelines on form of authorized term, references, scope notes, research, etc., presented in the draft Demographic Group Terms Manual. SACO members should use the Proposal System when making proposals and send an email to saco@loc.gov to inform Coop staff that the proposals are ready, according to the normal procedure. To encourage broad implementation of LCDGT, PSD has also created a survey to enable catalogers who do not work at LC or in a SACO institution to contribute proposals, and it is

available [online](#). The survey requests the same information that the Proposal System does, but in a simplified format. PSD staff will make the formal proposals, which will be vetted during the standard editorial process. The survey will be available for the duration of Phase 3 of the pilot, which is scheduled to end on May 31, 2016.

LC Implementation. The Library of Congress' Acquisitions and Bibliographic Access Directorate, which catalogs most of the textual works acquired for the Library's general collections, has not yet decided when it will implement the demographic group terms.

SAC Subcommittee on Genre/Form Implementation

Future of Subcommittee

With the conclusion or winding down of several LCGFT projects, and with the project to assist LC in its development of the new Genre/Form Terms Manual completed, the SGFI discussed whether it should continue to meet, and what its future work should be. In Boston, the Literature Terms Working Group held their meeting (see below) and SGFI held one of its usual two meetings.

SGFI will continue its work at least through the 2016 Annual Conference in Orlando. Its remaining task will be to focus on issues of retrospective generation and derivation of LCGFT terms from existing LCSH headings. MLA has already begun some preliminary work in the area of music, namely generating LCMPT terms (in 382 fields) and genre/form terms (in 655 fields). The law library community has undertaken an incremental project (referred to as the "term of the month"), involving identifying candidate bibliographic records to which to manually assign specific law genre/form terms. Aside from these projects, similar projects in other domains are in their very early discussion stages.

SGFI decided to focus first on the "low hanging fruit": LCSH form subdivisions (encoded in \$v of 6xx fields). Shortly after Midwinter, a task group was appointed to compile a mapping of these subdivisions, as well as certain fixed field data elements, to LCGFT terms. Mullin will liaise with this group, conveying MLA's mapping of music-specific form subdivisions. The combined mapping document will then be submitted to LC PSD for vetting (and possibly also PCC), and it is hoped that OCLC will use this work as the basis for large scale machine enhancement of records in WorldCat.

Literature Terms Working Group

LC PSD has approved two lists of literature genre/form terms, in May and September of 2015, totaling approximately 380 terms. Approximately 100 terms remain that were not approved by PSD during the literature project, and the Working Group met to discuss the future of these proposed terms. The revised definition of genre/form may allow some of these terms to be reconsidered. Additionally, several terms that overlap with the music project are being submitted through the MLA Genre/Form Task Force in its final

months of existence. Among the sticking points among the Literature Terms Working Group are: hybrid terms, which have been inconsistently allowed but generally eschewed by PSD; the status of terms identifying styles and movements, which are out of scope per the revised definition but not unequivocally so; and, adaptations, for which the general term Adaptations and a handful of domain-specific terms (e.g., Film adaptation) exist in LCGFT, but terms for literary adaptations have been rejected.



First Plenary Session. Image courtesy of Grover Baker.

MLA Calendar

GNYMLA Chapter Meeting

New York, NY

May 20, 2016

New England Chapter Spring Meeting

Cambridge, MA

June 3, 2016

Joint West Coast Chapter Meeting

Seattle, WA

August 5-6, 2016