

Smithsonian Institution
Ralph Rinzler Folklife Archives and Collections (RRFAC)
RRFAC MaRC Conventions for Sound and Image

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Item-Level Description for RRFAC Sound Recordings

This guide documents the MaRC cataloging practices currently used at the Rinzler Folklife Archives and Collections (RRFAC). The guide is specific to item-level records for commercially-released albums, such as those in the Folkways Records Collection set (a subset of the Moses and Frances Asch Collection), and other labels held in the archives (e.g., Monitor, Paredon, Collector, etc). Although most of these practices were implemented prior to the rollout of Resource Description and Access guidelines (RDA), most of the documentation will remain the same as RDA is implemented across Smithsonian.

These guidelines reflect MaRC usage conventions developed while updating migrated records that were created from legacy databases. The records under consideration were created in a data migration, managed by OCIO, of information from a legacy MS Access database into MaRC format stored in the Horizon system. This migration was completed in January 2013 with a total of 46,848 records imported, with an additional 2,588 records from a previous migration. The bulk of the records migrated in this process comprise bib numbers from approximately 312XXX and 316XXX (where X represents other numbers).

Examples throughout are drawn from various MaRC records stored in Horizon and identified by their bib # for easy reference. One well developed record (as of Nov. 2012) is bib #231779, which includes multiple **511** (performer/participant notes) and **545** (Biographical/Historical <biohist>) notes, demonstrates many of the areas discussed in this guide.

Note: Keystrokes or other entry tips noted here pertain to the Horizon 7.5 interface.

Standards Used for Describing RRFAC Materials

RRFAC cataloging practices currently make use of various bibliographic and archival description standards. We use MaRC encoding to describe the main inventory of items in the collections, while EAD finding aids are in development to provide description for entire collections. RRFAC MaRC usage reflects the nature of the collections, which comprise commercially released sound recordings (among other published items), as well as, to name a few, unreleased sound recordings, corporate papers, correspondence, and production materials from live events and a recording studio.

Standards Used

- *DACS* (Describing Archives: A Content Standard) – identifies areas that should be included in archival descriptions. Sound recording descriptions updated by Johnston conform to DACS Optimum records for item-level descriptions. DACS is also used to determine appropriate MARC fields for information that may not be included in typical bibliographic records, such as related materials notes.
- *IASA Cataloging Rules* (International Association of Sound Archives) – used in consideration of important descriptive elements that should be included when

cataloging archival sound recordings. (Johnston noted MARC field crosswalks for pertinent elements discussed by IASA rules.)

- AACR2 (Anglo-American Cataloging Rules 2nd ed.) – bibliographic standard for data entry and bibliographic elements. Use for data transcription in most fields, particularly title, physical descriptions, and notes. NOTE: this is now superseded by RDA, toward which we are striving as of March 2013.
- RDA (Resource Description and Access) – updated data transcription guidelines (rolled out March 2013), which we are striving toward. As of March 2013, the greatest effect on our cataloging records are in the areas of media, carrier, and content type fields.
- RAD (Rules for Archival Description) – consulted to determine appropriate terms and transcription guidelines for audio and video materials. This standard is approved by the Canadian Society of Archivists. RDA and AACR2 should be taken into account first, but in some cases RAD may be more appropriate for archival description. It is appropriate for EAD usage as well as MARC.

EAD Note

The recently imported MARC records for the inventory catalog could be integrated to an EAD finding aid or linked to one, should that be desired in the future. This could be accomplished using <ref>, <extref>, <archref> or <bibref> elements in item-level or folder-level lists (or a separate finding aid for individual collections' published materials).¹ At present, EAD usage does not significantly impact RRFAC usage of MARC.

RDA Note

As of March 2013, OCIO/SIRIS is pushing adoption of RDA guidelines as a descriptive content standard for new MARC records. Smithsonian currently has access to the RDA Toolkit (from any SI IP address), which has significant and useful information for understanding RDA implications and usage. Examples of RDA records have been prepared:

- *Bib 233180*: Selections from Virgil / read by John F. C. Richards (spoken-word sound recording)

Smithsonian Libraries maintains a useful wiki that consolidates numerous RDA-related resources at <http://sil-techservices.wikispaces.com/RDA>. LC provides example RDA records at <http://www.loc.gov/catworkshop/RDA%20training%20materials/SCT%20RDA%20Records%20TG/index.html>. For further consultation on RDA usage across Smithsonian, consult with Lowell Ashley at Smithsonian Libraries.

¹ For example, an approach suggested on the EAD listserv: <otherfindaid><ref role="bibrecord" href="3548943"/></otherfindaid> (Michele Combs, to EAD@listserv.loc.gov on 28 March 2013).

Sources of Information

Discographic information for published recordings can be drawn from a number of sources, including the carrier (and its labels), the carrier housing, and the notes included with many albums (liner notes) or studio tapes (cue sheets). In some cases these sources may be complementary and consistent, in others contradictory. When questions arise, the record label should be taken as the chief source of discographic detail. (That is, what bibliographers identify as the "chief source of information," akin to the title page of a book.) When information from the cover or notes adds to or improves this information, the cataloger should use her own discretion to add item information in order to provide the fullest and most accurate level of description available for the display record.

In cases where information between sources conflicts, the record label should be regarded as the chief source since it is closest to the aspect of the item being described. For other formats, the chief source of information should be first the elements "closest" to the signal (i.e., tape markings or housings) or the most reliable information. Common sources of information in order of discographic authority include:

1. Record label,
2. Descriptive notes,
3. Album cover.

In practice, these guidelines can be implemented variously, and in many cases, the archivist must use his or her own judgment. For example, variant copyright dates appear on some Folkways releases. In these cases, the label date should be selected for cataloging (see, e.g., FW 8750). For completeness, a **500** note should also be added to explain the discrepancy. Similarly, if titles on the label are given without diacritics, but diacritics are shown in the notes, album cover contents lists, or confirmed in another source, these should be added. Variant titles and statements of responsibility provide another example. If the title and statement of responsibility printed on the record label differ from the cover title or notes title, the label title should be selected as the main title (**245**) and alternate titles should be entered as variant titles (**246**), with appropriate labels in subfield *\$i* (e.g., "Title from cover: "). In the case of main title, always check the Folkways website and other cataloging instances of the item; if it seems that a title other than the label title has become the standard, the cataloger should use his or her own judgment in selecting the main title (**245**), or include a **500** note to explain.

General Considerations

Although MaRC cataloging for sound recordings is quite standardized, RRFAC follows a few in-house conventions. Keep the following in mind:

- We have not been using fixed fields for item description (**007**), and these do not affect our online catalog display directly (though some influence the Collections Search Center).

- For commercially released albums, the **most crucial field** is **099**, which facilitates “collection-level” browsing and searching in SIRIS.
- Always use relator terms for creators/contributors (*\$e* for **1XX, 7XX**).
- Except for the case of indicators for filing characters (e.g., 245 indicator 2), indicators do not affect the display of our records in SIRIS and therefore are not used consistently. (Horizon typically notes errors in these fields, particularly in the local **594** field, but this is inconsequential.)
- When choosing subject access points (**6XX**), precise subject terms are preferred over general ones (e.g., “French poetry” over “Poetry”), but as we follow archives description practices, numerous subject headings are acceptable, as is overlap. When in doubt, be as specific as possible.
- Culture or area terms should be recorded as appropriate in subject access fields (**651** and **695**).
- “When in doubt, use **500**.” Various staff in RRFAC access and edit Horizon, so to keep things consistent, please put notes in the **500** field if you have any doubts. Also, refer to the “quick guide” at the end of this document for commonly-used fields.

Header Region

Leader

LDR/06 Type of Record

Type of Record (**LDR/06**) distinguishes between nonmusical sound recording (“i”) and musical sound recording (“j”). See, e.g., bib # 232771. (Note that code “a” (language materials) appears to typically be used for materials that are “textual in nature” according to MaRC standards, so it should be avoided in records describing sound recordings.)

LDR/08 Type of Control

Type of Control (**LDR/08**): specify “a” for *Archival control* or “#” for *none specified*).

008 Fixed-Length Data Elements

008/15-7 Place of Publication

In older records this is often lacking, so fill it in. Use “nyu” for Folkways.

008/18-19 Form of composition

The available two-letter codes rarely fit the materials in RRFAC collections. Most common choices include “fm” (folk music), “nn” (not applicable), and “zz” (other).

008/20 Format of Music

This field typically refers to printed musical materials, so use “n” (not applicable).

008/35-37 Language

The language position should often be changed since many RRFAC materials are not in English. (In Horizon: press **F12** to get a list of the acceptable codes.)

Control Numbers

028 Publisher Number

Add the Folkways Records initials and number in this field.

Indicator 1 – 0 Issue Number

Indicator 2 – 2 Note, no added entry

\$a Publisher Number

\$b Source (In this case, recording company)

Example:

\$a FC 7775 \$b Folkways Records

099 Local Call Number

This is a local identifier, which we use to enable the location and browsing of the series by label and publisher number. It mirrors the record sort by series and locating items in the reading room. Get rid of extra 99 if it duplicates system control # (typical old pattern is: *\$a FLP xxxx*).

No Indicators

\$a Source (collection): record label name

\$b Issue number (only numbers, not letter prefix): record or matrix number

Example:

\$a Folkways \$b 7775

Language

041 Language Code

Use this when appropriate, e.g., when all materials on a given item are recorded in a single language, such as Folkways 8116, *Essentials of Latin*, which contains some notes in English but is recorded in Latin. Multiple subfields can (and should) be included in **041**. Note: NAA standards indicate that this should match language position in 008 field and also be noted in "plain English" in the **546** field. **[NOTE:** Horizon will flag errors if 041 subfields are repeated, but it is acceptable to repeat subfields per LC's Marc bibliographic documentation.]

Indicator 1 – 0 No translation; 1 has translation

Indicator 2 – None

\$2 Source of language term (always use "iso639-3", per NAAMaRC standards)

\$a 3-letter language code (use *Ethnologue*) of text/sound track or separate title

\$d 3-letter code for sung or spoken text

\$e 3-letter code for librettos

\$g 3-letter code for accompanying material other than librettos [etc.]

Example (bib # 232771):

\$2 iso639-3 \$a lat

\$2 iso639-3 \$a spa \$g spa \$g eng

546 Language Note

Includes language note in "plain English" (per NAA MaRC guide).

Example (bib # 232771):

\$3 All audio recorded in \$a Latin.

Time/Place of Event or Recording

For albums that are field recordings or live performances the place, time, and date of recording should be noted. This can be encoded in **518**. Coded field **033** can also be used, but it has not been used consistently in the past, so this field is not typically used for RRFAC cataloging.

033 Date/Time and Place Code

Fixed field for noting date/time and place of recording. This has not been consistently used so is not necessary to include in future bibs.

Indicator 1 – 0 No translation; 1 has translation

Indicator 2 – None

\$2 Source of language term (always use "iso639-3", per NAAMaRC standards)

518 Time/Place of Event Note

Can be used to note the time and place of field recordings, if listed.

No Indicators

\$a Date/time and place of an event note

Example (bib # 232758):

\$a Most tracks recorded in 1975 and 1976 in the West Indies.

Creator(s)

100/110 Creator

Unless there is no clear creator, this should be populated with the name of the main performer. If there is more than one performer, select the name that appears first on the label. Additional contributors should be entered in **7XX** fields and tagged with appropriate relator terms in *\$e* to clarify their role in the recording.

NOTE: always include *\$e* relator terms (good archival practice, and also in line with RDA!).

Title(s)

245 Title Statement

Check this field to ensure appropriate tags, spelling. (For non-English or parallel title translations, currently using parallel title conventions as laid out in IASA Cataloguing Rules 1.D.2; enter in subfield *\$b*. Use lower case for all words except those designated in AACR2 for capitalization. For parallel titles, include in **245** after an equal sign. For alternate or variant titles, use **246**.

Indicator 1 – 1 title added entry.

Indicator 2 – number of characters to skip in indexing for alphabetic ordering

\$a Title

\$n Number of part/section of work

\$h Medium

\$b Remainder of title

\$c Statement of responsibility

Example (bib # 232761):

245 14 \$a Les Contes de Perrault,\$n Vol. 1 \$h[sound recording] : \$b French fairy tales / \$c read in French by Robert Franc.

246 Varying form of Title

Use for alternate titles or variations of title on cover spine, notes, etc. Only use for multiple language items (e.g., translations) where title varies significantly from primary title.

Indicator 1 – 1 Note, added entry

Indicator 2 – [type of title, may be left blank]

\$i Display text

\$a Title proper/short title

Example (bib # 231474):

\$i Title from sleeve: \$a Masters of French Canadian dances: Joseph Allard, violin

Publication or Creation Information

260 Publication, Distribution, etc.

Check **260** field. If *\$a* is followed by *\$b* then it should end with a space then colon (:). If the tag ends with *\$c* (date), the subfield should end with punctuation, so **end \$c with full stop!** From [MaRC guide](#) regarding *\$a*: "In records formulated according to ISBD principles, subfield \$a includes all data up to and including the next mark of ISBD punctuation (a colon (:)) when subfield \$a is followed by subfield \$b, a semicolon (;) when subfield \$a is followed by another subfield \$a, and a comma (,) when subfield \$a is followed by subfield \$c)." and regarding *\$b*: "In records formulated according to ISBD principles, subfield \$b is always

preceded by a colon (:.) and includes all data up to and including the mark of ISBD punctuation that introduces the next data element (a comma (,) when subfield \$b is followed by subfield \$c, a colon (:.) when subfield \$b is followed by another subfield \$b, or a semicolon (;) when subfield \$b is followed by subfield \$a)."

No Indicators

\$a Place of publication, distribution

\$b Name of publisher, distributor

\$c Date of publication, distribution

Example:

\$a New York : *\$b* Folkways, *\$c*1973.

Physical Description

300 Physical description

Check **300** field, particularly for records that are not 12 in., or if there are multiple discs in a cover. This field often requires the addition of spaces before the colon and semicolon at the ends of subfields *\$a* and *\$b*.

No Indicators

\$a Extent (number of pages, items)

\$b Other physical details (format, playing speed)

\$c Dimensions (in this case of the physical carrier)

Example:

\$a 1 phonograph record : *\$b* analog, 33 1/3 rpm ; *\$c* 12 in.

Descriptive Note Fields

500 General Note

Use this to indicate extra information about the item, for example notes about the contents or liner notes. This field may be repeated for notes regarding various aspects of the recording. In cases where new records have been imported, this may appear in the newly created MaRC records (or see old Access database?), which then can be transferred to the older MaRC records in cases where they may not contain some information. **For descriptive notes** inserted in album cover, count all pages of physical material; if there are significant illustrations, note this, e.g. (11 p. : ill.). The field should end with a period unless *\$5* (institution) is included, which appears after the period.

Data in the notes should follow the order of information as outlined in the IASA cataloging rules (7.A.3.1, based on AACR2 1.7A3), which mirrors the order of information in other portions of the record: title/responsibility, edition/issue, publication/creation, copyright,

physical description, series, followed by description notes that do not correspond to any of these specific areas.

[also link names (e.g., Ronald Clyne) in 700 fields; create name authority records if necessary]

No Indicators

\$a General Note

Example:

\$a Booklet with notes, German song texts, and English translations (10 p. : ill.) inserted in original cover. [232893]

\$a Notes in booklet (12 p. : ill.), including instructional text, tablature, and notation, inserted in original cover. [bib # 232789 * follows IASA cataloguing guidelines]

\$a Descriptive notes (4 p.) inserted in original cover. [\$5 CFCH]

\$a "Using selections from Latin literature. Prepared by John F. C. Richards, Department of Greek and Latin, Columbia University." -- text on album cover.

\$a Read by the author. Edition recorded: New York, Knopf, 1932. Script and texts (11 p.) in container.

\$a Notes, including text of the recording and notation, (8 p. : ill.) inserted in slipcase. [#232778; LC seems to use slipcase; OsborneS used container]

508 Creation/Production Credits Note

We are not currently using this field as it does not display in SIRIS public views. Do not use this field unless this is changed.

511 Participant or Performer Note

Use to note performers and roles in the recording. This should be completed for all items.

No Indicators

\$a Participant or performer note

Example (bib # 232813):

\$a Alhaji Bai Konte, Dembo Konte, and Ma Lamini Jobate, koras, vocals ; Jabu Sau, Yangkui Kuyate, Koli-koli Sambo, vocals.

518 Date/Time and Place of Event

See above

Can be used to note the time and place of field recordings, if listed. **Note:** there is a display issue in SIRIS, and because it places a colon before displaying the note, the display looks better if an extra space is inserted at the beginning of the note in Horizon (Nov 2012).

No Indicators

\$a Date/time and place of an event note

Example (bib # 232758):

\$a Most tracks recorded in 1975 and 1976 in the West Indies.

520 Summary, Etc.

Use to provide a brief, objective summary of the content of an item. MaRC uses *Indicator 1* to indicate the display text (Summary:, Subject:, Scope and content:, etc.); IASA cataloging (7.B.24) begins these notes with the term Summary followed by a colon and a space. Prefer # (Summary:) or 2 (Scope and content:).

Example (232957):

\$a The album collects twenty-five versions of "Chad gadya" ("one young goat," often translated as "one kid" as here), a passover song. The recordings were selected by Abraham Schwadron. The selection comprises archival recordings identified by Schwadron and field recordings by Schwadron and others. The recording represents a wide variety of tunes and musical styles from various areas of the Jewish diaspora and reflects varied cultural influences. The album's notes include the song's history, a translation, and various allegorical explanations.

544 Related Materials

This field indicates the existence and extent of related materials held in other collections, whether at the same repository or elsewhere. In particular for "item level" records (such as the Folkways Records Collection), which are items that correlate to often significant materials, this can be helpful to researchers. Insert a generic note for all records, but when appropriate or possible, examine the contents of the folders. Subfields are possible, but the field can be written as everyday language. With complete sentences.

Example of generic note (232890):

\$a Related materials may be found in the Moses and Frances Asch Collection, also held by this repository. Related materials may include correspondence between the studio, producers, and/or performers; original cover art designs; original production materials; business records; and audiotapes from studio production.

Example of specific note (232877):

\$a Related materials may be found in the Moses and Frances Asch Collection, also held by this repository. Related materials include one folder with original cover art designs and production files.

Example of materials in other repository, note use of \$6 (232957):

\$a Related materials may be found in the Abraham A. Schwadron "Chad Gadya" Collection, held by the American Folklife Center at the Library of Congress. These materials include correspondence, Schwadron's writings, informant information,

background research, and musical and textural transcriptions. The sound recordings include more than 160 versions of the song. See (checked January 2013): \$6 <http://www.loc.gov/folklife/guides/schwad.html>

545 Biographical or Historical

Use to note information about specific performers or other individuals significant to the recording. This field may be repeated for each individual note. If entering a fully developed biographical sketch, *indicator 1* should be 0. This field should end with a full stop, unless other punctuation is included.

Example (bib # 231779):

\$a Bela Nyari, a vocalist on track 105, is a Romungro, a Hungarian Gypsy, as well as a Hungarian-American.

\$a Ivan Dezso was a member of the Hungarian Theater (the Sarossy Theater) in New York, New York.

\$a Bela Babay is a Hungarian Gypsy.

583 Action Note

Use when creating or making significant changes (i.e., adding information or image, fixing incorrect information, etc.) to the catalog record.

\$a Change action you made

\$c Date change action taken

\$k Your name (person making change)

Example:

\$a Catalog revision (Image URI updates); \$c 11/7/12; \$k Jesse Johnston

Recorded Contents (Track List)

505 and 594 fields

The current preferred practice is to include song titles, performers, instruments, durations, and any associated extra information about individual pieces on the sound recording, in individual **594** fields. This field has been developed in-house, and a complete list of the subfields available for use is given in Appendix 1. Remaining **505** notes, when they contain information not included in **594**, should be transferred to **594**. Always check for information in the **505** field and retain any unique information in **594**. For example, durations may be listed in **505**, which can be transferred to **594** subfield *\$v*.

Horizon will mark any input in the indicator fields as errors. However, this does not affect the public display of any materials in the **594** field, so these errors need not be cleared. Per

a conversation with Randy Arnold, these are inconsequential and it is not necessary to go back and correct them (the way that Horizon auto-populates the indicator fields here is unknown).

Adding Cover Images (when image has been scanned)

856 Electronic Location and Access

Use to provide link to cover image of Folkways records. May be multiple images. The links utilize the image processor to serve images from the DAMS. Images should be constrained to 150max for thumbnails and 800max for full size.

Indicator 1 – 7 (method specified in \$2)

Indicator 2 – blank

\$2 Access method (protocol)

\$3 Material specified ("Image")

\$9 local linking field? (http link to thumbnail 150px)

\$u Uniform resource identifier (http link to full image 800px)

\$z Public note ("Image" or "Album cover"?)

Example:

```
$2 http $3 Image $9 http://ids.si.edu/ids/deliveryService?id=CFCH-FW04003&max=150 $u
http://ids.si.edu/ids/deliveryService?id=CFCH-FW04003&max=800 $z Album cover
$2http $3Image $9http://ids.si.edu/ids/deliveryService?id=CFCH-FW08839&max=150
$uhttp://ids.si.edu/ids/deliveryService?id=CFCH-FW08839&max=800 $zAlbum cover
[232917]
```

Access Points: Subject Headings and Additional Contributors

General Guidelines

- Add headings for prominent or significant instruments in evidence on the album (per Jeff). This is particularly crucial if the album documents a rare instrument or is devoted to an instrument; for example, Nazir Jairazbhoy's explanation of Hindustani music, Folkways FI 8366 (bib 232794).
- Make sure there is at least one culture entry in **695** when appropriate.

650 Subject – Topical

For records being imported from the old database in 2012, this field may include instrument names. These fields must link to authority records, which can be created if not already available.

- In **650** *\$a Teaching. \$b Aids and devices.* focuses more on teaching technology – Be more specific as possible. For example, for music instruction: (bib # 232797) \$Tabla – methods – self-instruction; language instruction: "Language learning and language teaching" desirable instead for language instruction materials.

- Favor specificity here: if a narrow term is more accurate, use it rather than a higher-level term. LC has many subject headings that will fit perfectly, and many that will not. Make informed decisions based on familiarity with the variety of LC subject headings for sound materials.

655 Genre/Form

- Delete "world music" except in cases where it is not anachronistic; when used, include geographic subdivision (*\$z*).
- Usage of this field may also be

695 (Local) Culture Group

- Current practice is to use extant authority terms in Horizon to "tag" items based on the source culture (i.e., the source of musical activity, if known, rather than recording location).

694 Local Subject

Existing information in **these fields do not display in SIRIS** and are often too general or do not follow LCSH patterns. These terms mirror the "record store" labels that Folkways uses for the commercially available albums. In general:

- Delete these when too general (Examples: "music," "children," "songs")
- If the information is already contained in **690** or **695**, delete them.

Co-Creators: Check

700/710 Co-Creator(s) (Added Name Entries)

Add any additional names associated with the item in **7XX** fields. Always include relator terms (*\$e*).

Generally: If Ronald Clyne is listed in **508**, then he should be linked in the **700** field. (Note: the **508** does not display.) Best practice is to describe the role of the contributor in one or two words, such as "performer" or "cover designer." All contributors should be listed, and linked. If no name authority, check LC.

Example :

\$a Clyne, Ronald \$e cover designer.

Make record available in public catalog

Modify "record status" (click exclamation point icon)

Unclick "staff only"

- Click all enhanced records to public view, retain list for Stephanie's review to note any emerging issues or problems.

Remaining Issues (March 2013)

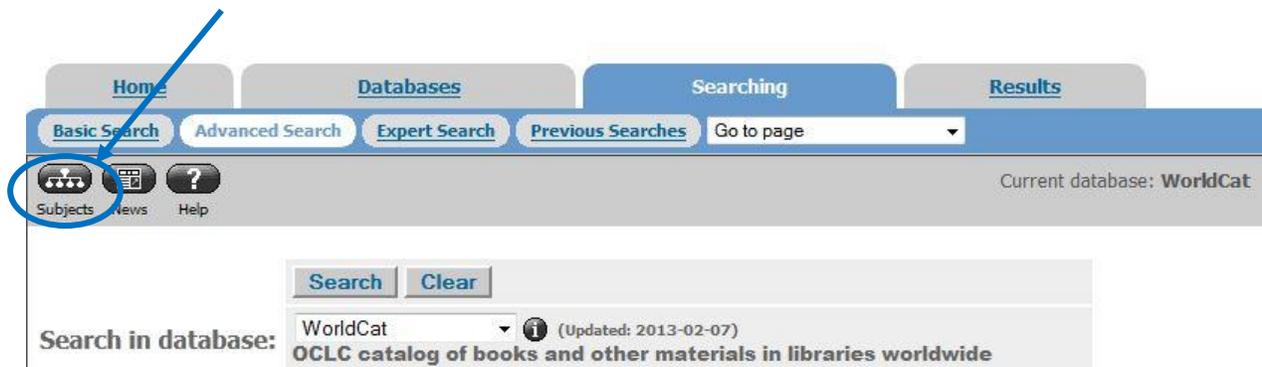
- Recently imported records link to *Moses and Frances Asch Collection* (is this now Folkways Records Collection, at least for Folkways LPs?). These need to be checked to ensure that they link up to the correct collection-level record. If they don't, link Folkways Records Collection in **673** (*auth 151863*).
- ***SORTING***. Currently **099** \$b contains four digits. With LC sorting, which is how SIRIS sorts lists, this creates a problem for sorting the Folkways releases by number (for example 10000 appears before 2 because the computer sorts by digit from left to right).

Authority Tools

Subject Headings

When possible, favor subject headings authorized by the Library of Congress. Other useful headings come from a variety of authorities including the *Art and Architecture Thesaurus* (AAT), *Thesaurus of Geographic Names* (TGN), *Handbook of North American Indians* (HNAI), *GroveMusicOnline* (available via library.si.edu), *Ethnologue* (for languages and language codes), often the *Union List of Artist Names* (ULAN), and other library catalogs.

To identify appropriate subject headings, it is useful to look at other catalog records. Most research libraries make their catalog records publicly viewable and it is possible to reconstruct MaRC entries by viewing other catalogers' tags. Various tools can help identify subject headings, particularly the Library of Congress Authorities portal (authorities.loc.gov), the Expanded Subject Heading search tool through OCLC FirstSearch (this is available via the Smithsonian libraries, then click the "Subjects" button on the Advanced Search panel; see illustration below), and the Getty authorities (AAT, TGN, ULAN, all available at www.getty.edu/research/tools/vocabularies/).



Common Subject Heading Formulations

- A useful resource is the *Subject Heading Manual* (SHM), accessible via Cataloger's Desktop. Particularly useful sections include:
 - **H 1917 Music of Ethnic, National, and Religious Groups;**
 - **H 1918 Musical Instruments;**

- **H 2075 Songs and Music**

[The following are from notes taken by Stephanie Smith, at an LCSH subject heading workshop]

- Us subject subdivision fields to narrow scope of a heading or bring out specific aspects, e.g.:
 - Topical
 - Chronological
 - Geographic (usually noted in subfield \$z)
- Two basic patterns:
 - [place] -- [topic]
 - [topic] -- [place]

856 Template

Sample generic text to generate an 856 link for cover image served from the DAMS Image Delivery Service (IDS).

856 7 \$2http\$3Image\$9http://ids.si.edu/ids/deliveryService?id=CFCH-FW&max=150\$uhttp://ids.si.edu/ids/deliveryService?id=CFCH-FW&max=800\$zAlbum cover

Appendix 1: 594 Subfields

The **594** field was developed in-house for recording detailed track information about audio items. In practice, we have not used the indicator fields. Following is a list of the subfields and their usage.

Indicators

First – undefined

#

Second – Non-filing characters

- 0 - No non-filing characters
- 1-9 - Number of non-filing characters

Subfield Codes

- \$a - Title
- \$b - Personal name of performer (if not already specified for entire item in 700 field)
- \$c - Relator – instrument (if not already specified for entire item in 700 field)
- \$d - Track_no
- \$e - Language (if not already specified for entire item in 041 & 546 fields)
- \$f - Location/origin
- \$g - Copy right Author – personal name
- \$h - Copy right Owner – Name of Publisher
- \$i - Copyright date
- \$j - Genre
- \$k - Region/style
- \$l - Alternate/translated title
- \$m - Duration – hhmmss
- \$n - Creation/recording date – yyyyymmdd (if not already specified for entire item in **518**)
- \$o - Recording location (if not already specified for entire item in **518**)
- \$p - Preceding related item
- \$q - Antecedent related item
- \$r - Subfld r
- \$s - Uncontrolled/unformatted content note
- \$t - Filename of master digital file
- \$u - URL/URN for linked digital file
- \$v - Uncontrolled/unformatted technical note
- \$x - Subfld x

Appendix 2: Relator Term List

This appendix is provided as a list of common terms for usage as relator terms (*\$e* in 1XX, 6XX, 7XX) fields. This practice is concordant with RDA guidelines. The usage is meant to clarify a particular entity's role or relationship to the item being described. Note: individual instruments can also be used as relators (e.g., "balafon"), or they can be included in subfield c for authority records.

artist

commentator

performer

poet

reader

recordist use for field recordist and in place of "recorder"

Appendix 3: Useful Keyboard Shortcuts in Horizon

Horizon keyboard commands

F2	Open main search window (or context-specific one)
F8	Show/hide errors panel in current record
F10	Open selected record (in MaRC editor, Copy/Item list, or Exporter)
F12	Display valid codes for a field
Ctrl+Enter	Add new field
Ctrl+ /	Add subfield
Ctrl+K	Delete tag
Ctrl+M	Delete subfield
Ctrl+D	Delete to end of tag
Ctrl+I	Delete to end of subfield
Ctrl+B	show list of entities referenced by a link (e.g., subject headings from 650 field, or to open a linked authority record)
Ctrl+UP	move field up
Ctrl+DOWN	move field down
F9 +Ctrl+a	Auth # Lookup
F9 +Ctrl+b	Bib # Search
F9 +Ctrl+i	Import auth (LC from txt)
Ctrl+F6	Cycle through open windows
Alt+..._	Combos to activate menus, or other underlined characters
Ctrl+Del	Clear selected contents (supposed to be field)

Linking Authority Records

Authority records must be linked. Procedure: search for the desired authority record (**F2**), then create a link by clicking the "link" icon at the top of the MaRC Editor view window.

Entering Diacritics in Horizon

There are two ways:

1. Open the "Diacritic Button Bar" (from the **V**iew menu): first, place the cursor where the desired mark should appear, then double click on the desired letter in the box. The letter will appear at the cursor's present position.
2. Open the "Diacritic Shortcut Bar" (also from the **V**iew menu), which shows keyboard commands to enter diacritics. To use this method, position the cursor where the mark is needed, then execute the sequence of keystrokes listed in the shortcut box. The mark will appear at the cursor's present position.

Useful site for finding and identifying IPA characters:

<http://westonruter.github.com/ipa-chart/keyboard/>

Appendix 4: Macros (Auto Hot Key)

As of January, RRFAC has been using the freeware program *Auto Hot Key* (AHK) to develop and run macros that work in Horizon. For more information on AHK, documentation can be found at <http://www.autohotkey.com/docs/>.

As of the end of March, the following macros were developed by Johnston, and can be activated by pressing down **Control+Alternate** followed by the following keystrokes:

- 1** Inserts *a* in control field and *nyu* in location (**000** and **008**)
- 2** Inserts 028, 035, and 099 (prompts for Folkways series number)
- 3** Correctly formats **260** field if missing final period, \$a colon, and \$b comma
- c** Inserts Ronald Clyne information (**500** note and **700** link)
- 4** Insert generic **544** note (related materials)
- 5** Insert catalog revision stamp (**583**), save record
- 8** Insert **856** link for cover image (prompts for Folkways series number), and **583** stamp
- n** Save, close, and prompt for next bib record number.

Text Expansion

If you type text in the text strings at left followed by a space, AHK will automatically rewrite the text to that in the right column. These were developed for creating **500** note entries for inserted liner notes.

- (p** (x p.)
- ill** p. : ill.)
- ib** in booklet
- ioc** in original container.

Appendix 5: RRFAC MaRC Quick Guide

Most useful fields for non-cataloging staff.

Name and responsibility (Artists, performers, etc) (100 & 700)

The principal name should be entered in the **100** field, others in the **700** field. If no single name is an obvious single contributor, enter the first name appearing on the label in **100** and others in **700**. Music groups or other entities consisting of more than one individual should be entered in **110** or **710**. Horizon only wants one entry in the **1XX** fields.

To find names of performers or contributors not already listed, use the search box (**F2**) and search for names (alphabetized by last name). If the name doesn't appear, check into the Library of Congress name authority file (authorities.loc.gov).

Title (245)

The title is entered in field **245**. Use subfield *\$a* for the main title and *\$b* for the subtitle as appropriate (if there is a subtitle, type a colon at the end of *\$a* preceded by a space). One or two names for main performers can be entered in the "statement of responsibility" in *\$c*.

Performers (511)

A sentence naming the performers and their instruments is entered in **511**. E.g., "Sung by Peggy Seeger and Ewan MacColl with guitar accompaniments."

Contents (505)

Listing of track titles can be entered in **505**. Enter in track order, separate titles by a space, two hypens, and space. **Avoid** using this field for detailed track and title information, which should be entered in **594**.

Description / Summary (520)

Written descriptions of the contents can be entered in **520** (subfield *\$a*). Any additional significant information about the tapes, their contents, quality, or useful information can be recorded here.

Recording location (518)

If the recording was not made in a studio, and the location is known, enter this in **518**. Also enter the date of recording here.

Other Notes (500)

If in doubt, enter information in the general note field **500**. Free text can be entered in complete sentences in subfield *\$a*. Multiple **500** notes can be created for separate information.

Track Changes (583)

These are entered in field **583**. Your entry can be tagged in subfields as follows: describe the changes you have made (*\$a*), date changed (*\$c*), and your name (*\$k*).