

one set of notable points offers fair use considerations in the context of digital classrooms (94). In addition to notable points, several checklists also appear in the text and an as appendix. For example, one helpful checklist notes considerations for using audiovisual work in online distance education, which is governed by the Technology, Education, and Copyright Harmonization (TEACH) Act (95).

In his discussion of copyright and related laws such as the TEACH Act and the Digital Millennium Copyright Act (DMCA), Gathegi also covers aspects that are not as frequently discussed.<sup>2</sup> A chapter discusses the provisions of DMCA that limit the liability of Internet service providers (ISP) when copyright is infringed. Although the connection could have been articulated more clearly, Gathegi notes that a library can be defined as an ISP, making this issue important for librarians to understand. He makes similar connections with other areas of law, some of which are less likely to come to mind than copyright. For example, libraries may be used to thinking of licenses as part of an acquisitions process for electronic journals, but may not have thought of licensing as a consideration of music that is used in a library podcast.

*The Digital Librarian's Legal Handbook* is recommended as a resource for all librarians and information professionals with an interest in intellectual property issues. For libraries that are digitizing or making born-digital available online, Gathegi's work also may point out areas of consideration that may have been overlooked, such as the role of international treaties, privacy requirements, or state trade secrets law. The logical arrangement and helpful appendixes, including text from the *Code of Federal Regulations*, make this a handy tool, particularly when used in conjugation with other resources.<sup>3</sup>—*Morag Boyd* (boyd.402@osu.edu), *The Ohio State University, Columbus, Ohio*

## References

1. Katherine A. Chamberlain, "'Lawfully Made Under This Title': The Implications of 'Costco v. Omega' and the First Sale Doctrine on Library Lending," *Journal of Academic Librarianship* 37, no. 4 (2011): 291–98.
2. Technology, Education and Copyright Harmonization Act of 2002, 17 U.S.C. § 110(2) and 112(f) (2002); Digital Millennium Copyright Act of 1998, 17 U.S.C. § 512, 1201–1205, 1301–32; 28 U.S.C. § 4001 (1998).
3. U.S. Office of the Federal Register, Code of Federal Regulations of the United States of America (Washington, D.C.: U.S. GPO, 2011).

### **Directions in Music Cataloging.**

Edited by Peter H. Lisius and Richard Griscom. Middleton, Wis.: Music Library Association: A-R Editions, 2012. 173 p. \$50.00 (ISBN 978-0-89579-719-3). MLA Technical Reports Series.

Although this book is officially titled *Directions in Music Cataloging*, it could easily have been called *Why Ralph Papakhian Mattered*. Arsen Ralph Papakhian, who passed away in 2010, was a music cataloging librarian at Indiana University (IU). He played a pivotal role in the direction of music cataloging for three decades, and served as an educator, mentor, or colleague to most music catalogers in the United States. Editors Peter Lisius and Richard Griscom have brought together a group of authors to pay homage either directly or indirectly to Papakhian and his influence on the music cataloging community.

The book is divided into three sections. Part 1, "The Foundations of Music Cataloging Today," features articles reflecting Papakhian's impact on scholarship and the professional community. "Music in the OCLC WorldCat, A Replication," was written by noted cataloging educator Richard Smiraglia with students from one of his library science classes at the University of Wisconsin-Milwaukee. It is a modern-day

recreation of the original 1981 study published by Papakhian and Smiraglia. The two had searched the relatively new OCLC WorldCat online union catalog for music-related bibliographic records. Their results concluded that records for more than 90 percent of the recommended musical monographs were available, while the percentages for scores and sound recordings were noticeably lower. Results from the replicated study by Smiraglia's library students proved similar. WorldCat held cataloging records for almost 99 percent of the recommended books and popular sound recordings, while percentages for scores and classical sound recordings hovered in the 60s and 70s. Following this chapter is Smiraglia's "Theoretical Implications Arising from the Study of Personal Name Headings in the Indiana University Music Library Card Catalogs," another homage to an earlier work by his late colleague and friend. In 1985, Papakhian wrote an article on the frequency of personal name authority records in the Indiana University Music Library. The study and subsequent paper were done in rebuttal to a series of earlier articles in the field promoting the concept of Lotka's Law, which argues the majority of authors in a union catalog have written only one work. Papakhian showed empirically that in a music library, where the majority of holdings feature works by a handful of composers, Lotka's Law did not hold. Smiraglia's chapter looks again at the findings of Papakhian's work and its subsequent impact on the field, demonstrating just how important it had become since its publication. The final paper in this part of the book is Jay Weitz's fascinating, "Furthering Access to Music: A History of the Music OCLC Users Group." The contribution is a wonderfully insightful look into the User Group's formation, growth, and distinguished board members.

Part 2, "Cataloging Theory in Transition," opens with Damian Iseminger's "Works and Expression

in *RDA: Problems and Solutions*.” Iseminger provides a brief history of *RDA: Resource Description and Access*, as well as a basic introduction to its main concepts.<sup>1</sup> He then notes some problems with the new cataloging rules—one of the biggest being the decision to be backward-compatible with the older *Anglo American Cataloguing Rules*, 2nd edition (AACR2).<sup>2</sup> Damian concludes by providing a series of possible solutions that could aid music catalogers when working in *RDA*. Next is “The Music Genre/Form Project: History, Accomplishments, and Future Directions,” by Beth Iseminger. For some time, music librarians have pushed for the creation of music-related genre/form heading (e.g., what the item being cataloged is) thesauri, in addition to the existing ones for topical headings (e.g., what the item being cataloged is about). Beth Iseminger relates how this dream is finally coming to fruition, thanks to a joint task force by the Library of Congress and the Music Library Association. She discusses the problems faced by the task force, the solutions they arrived at, and reflects at the future direction of the project. The section then concludes with Michelle Hahn’s essay “Dreams from My Library.” Hahn looks at *RDA* and its use of the Functional Requirements for Bibliographic Records (FRBR) concept, and discusses where she thinks it falls short of the mark. She then concludes with her visions for a FRBR-ized catalog, and her thoughts on the future of music cataloging.

The third and final part, “Current and Emerging Standard in Practice,” concerns itself with trying to put music cataloging theory into practice. It also could be thought of as “making the most of a bad situation,” as often real-world situations are not as cut-and-dried as the rules suggest. The first chapter, Suzanne Mudge’s “Cataloging Ethnographic Audiovisual Field Collections,” deals with cataloging process for handling these materials as

instituted by both the Archives of Traditional Music (Indiana University) and the Loeb Music Library Archive of World Music (Harvard University). From their initial accessioning to the creation of the finding aid using Encoded Archival Description (EAD), Mudge utilizes rules from AACR2, Describing Archives: A Content Standard (DACS) and other standards, such as Archival Moving Image Materials (AMIM), to create her cataloging records using the Machine-Readable Cataloging (MARC) metadata standard. Next is Peter Lisius’s “Square Pegs in Round Holes: Adapting Cataloging Metadata Standards for Use with Digital Media Files.” Lisius deals with the unenviable task of adapting the simple digital tags in Apple’s iTunes and Microsoft’s Windows Media Player software to AACR2 and *RDA* descriptive standards. This chapter is definitely worth a look for those trying to shoehorn classical music information such as a work with multiple sections and performers into the standard “Song, Album, Artist” labels scrolling across your iPod or Windows Media Player display window. Finally, “The FRBR Models: Thinking More Deeply about Library Metadata” by Jenn Riley looks at conceptual models, especially FRBR, as the basis for metadata standards. The IU Variations/FRBR project automatically converts MARC records for IU’s sound recordings and scores into a more FRBR-ized format, and then displays them through its online discovery interface. The results are interesting, and quite possibly provide a sneak peek at the future of catalog displays in a FRBR/*RDA* world.

The book culminates with a thoughtful remembrance of Ralph by his long-time IU colleague and friend, Sue Stancu. Her wonderful anecdotes and insights both give a glimpse of the man to those who never knew him and an even greater understanding to those of us who had interacted with Ralph on a limited basis. As a music

cataloger, I am thankful to have read this book, and even more thankful to have known Ralph Papakhian.—Robert Freeborn (rbf6@psu.edu), Pennsylvania State University, University Park, Pennsylvania

#### Reference

1. *RDA: Resource Description & Access* (Chicago: ALA, 2010)
2. *Anglo-American Cataloguing Rules*, 2nd ed., 2002 rev., 2005 update (Chicago: ALA; Ottawa: Canadian Library Association; London: Chartered Institute of Library and Information Professionals, 2002).

***The Challenge of Library Management: Leading With Emotional Engagement.*** By Wyoma vanDuinkerken and Pixey Anne Mosley. Chicago: ALA, 2011. 169 p. \$52 softcover (ISBN 978-0-8389-1102-0).

Library leaders and managers face constant change in the workplace, whether it involves technology, personnel, policies, or procedures. While the word “change” does not appear in the title, *The Challenge of Library Management: Leading with Emotional Engagement* is about how library leaders and managers can effectively manage change in all its forms. Authors Wyoma vanDuinkerken and Pixey Anne Mosley are both widely published in the field of library leadership and management and are highly qualified to write on this topic. The book is well researched with sources from the management, human resources, psychology, and library sciences disciplines.

Beginning with an overview of change in libraries, the authors describe how ubiquitous change is in the field of librarianship and the surprising dearth of research published on this topic. They go on to describe other challenges that exist in libraries, such as library managers who are called on to lead change in areas other than their own and the lack of extensive leadership training received by most library