

**RECOMMENDATIONS FOR IMPROVING THE ORGANIZATION OF AND
ACCESS TO THE MUSIC CD COLLECTION**

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For: Collection Management & Access

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Executive Summary

An assessment of cataloguing and classification practices for sound recordings was conducted from September 2013 to January 2014 to enable greater accessibility to the music CD collection and establish simplified specifications.

A variety of methods were used to determine how Edmonton Public Library (EPL) could implement a more up-to-date classification scheme and streamlined cataloguing practices to support efficient discovery of music, both online and in the library. The Digital Discovery and Access Intern Librarian conducted in-person interviews with select Collection Management and Access (CMA) staff members, as well as phone and email interviews with librarians from a number of Canadian public libraries. The intern librarian also facilitated three focus groups with EPL's public services staff of all levels and administered an online customer survey. An assessment of classification schemes used by library and non-library sources as well as an analysis of collection and circulation statistics gathered from Director's Station were also undertaken.

The following recommendations are organized as follows:

1. Classification
 - Option A
 - Option B
2. Implementation of Classification Option B
 - Go Forward Approach
 - Retrospective Conversion Approach
 - Distributed/On-Site Retrospective Conversion (in branches)
3. Cataloguing
4. Final Recommendations

Recommendations

1. CLASSIFICATION

Two different classification recommendation options (A & B) are provided for consideration:

OPTION A

Leave the current classification scheme as is with 83 music categories (see [Appendices I and II](#)).

This option is *not* advised for the following reasons:

- According to CMA's Operational Review (2011) "the music classification could use some updating" and "EPL's local classification schemes for music and juvenile CD's make those categories poor candidates for cost-effective vendor cataloguing."
- Customers find it difficult to locate music within the collection and they don't understand how the collection is organized or the labels used to identify the categories.
- Staff members have a difficult time locating CDs for customers, as there are too many categories and the category terms do not make sense to them.
- This option would require a large and costly amount of new signage in each branch for the Signage and Wayfinding project to accommodate the numerous categories.

OPTION B

Option B includes eliminating, subsuming and adding categories. The total number of music categories would be reduced from 83 to 29 (see [Appendix III](#)).

ADD	ELIMINATE	CHANGE CATEGORY TERM
Dance/Electronic	Avant-Garde	Replace Juvenile with Children's
Pop	Classical Ballet	Replace Popular Sacred with Spiritual
Rap/Hip-Hop	Classical Concerto	Replace Juvenile Sacred with Children's Spiritual
	Classical Opera Highlights	

	Classical Operetta	
	Classical Orchestral Collections	
	Classical Strings Bowed & Plucked	
	Classical Symphony	
	Classical Vocal Choral, Duets, Female and Male	
	Classical Wind Brass & Woodwind	
	Juvenile Soundtracks Films & Musicals	
	Popular Band music	
	Popular Bluegrass	
	Popular National	
	Popular Soundtracks Films & Musicals	
	Popular Vocal Female, Male & Group	

Option B Details

- B.1. Add a Dance & Electronic category and create a CD DANCE call sign.
- B.2. Add a Pop category and create a CD POP call sign.
- B.3. Add a Rap & Hip-Hop category and create a CD RAP call sign.
- B.4. Maintain a separate Rock category and change the call sign to CD ROCK.
- B.5. Eliminate the Avant-Garde category. Subsume into whichever other category is most applicable.
- B.6. Eliminate the Classical Vocal Choral, Duets, Female and Male sub-categories. Classify all types of vocal music as Vocal and change the call sign to CD CLA VOCAL.

- B.7. Eliminate the Classical Opera Highlights and Classical Operetta sub-categories and classify all types of complete operas or excerpts as Opera. Use call sign CD CLA OPERA.
- B.8. Subsume the Classical Orchestral Collections, Symphony, Ballet and Concerto categories (including all sub-categories) into the Orchestral category. Use call sign CD CLA ORCHE.
- B.9. Eliminate the Classical Strings Bowed and Strings Plucked sub-categories and create one Strings category. Change the Strings call sign to CD CLA STRIN.
- B.10. Eliminate the Classical Wind Woodwind and Wind Brass sub-categories and create one Winds category. Change the call sign to CD CLA WIND.
- B.11. Replace “Juvenile” with “Children’s.” Change the CD JUV call sign to CD J.
- B.12. Replace “Juvenile Sacred” with “Children’s Spiritual.” Create a CD J SPIRIT call sign.
- B.13. Subsume the Juvenile Soundtracks Films and Soundtracks Musicals sub-categories into one Soundtracks category. Change call sign to CD J SNDTRK.
- B.14. Eliminate the Popular Band Music category. Subsume into Instrumental.
- B.15. Eliminate the Popular Bluegrass category. Subsume into Country.
- B.16. Eliminate the Popular National music category and all sub-categories. Subsume into whichever other category is most applicable.
- B.17. Replace “Popular Sacred” with “Spiritual” and create a CD SPIRIT call sign.
- B.18. Eliminate the Popular Soundtrack sub-categories Films and Musicals, and have just one Soundtracks category. Change the call sign to CD SNDTRK.
- B.19. Eliminate the Popular Vocal category and its sub-subcategories Female, Male and Group, and subsume into whichever other category is most applicable.
- B.20. Maintain the Popular World Languages category but change the call sign to CD WORLD.
- B.21. Eliminate the preceding POP from the call numbers for music categories previously found under Popular (e.g. Popular Country is CD POP COUNT).

2. IMPLEMENTING CLASSIFICATION OPTION B

2.1. Go Forward Implementation Approach

Involves assigning newly acquired CDs a different classification and call number from a predetermined date, and all existing CDs would be interfiled.

Implementation would also include a:

2.2. Retrospective Conversion Implementation Approach

Involves re-cataloguing and re-processing 49% of the music CD collection, excluding Tunes to Go (approximately 47,000 CDs, 10,000 unique titles). It is recommended that this approach be undertaken primarily on-site at each individual service point/branch.

2.2.1. Distributed/On-Site Retrospective Conversion

A librarian would go to each individual branch to re-catalogue items and oversee the re-processing of CDs on-site by one or more item entry processors. The team would have to bring laptops or use available desktop computers to access Symphony WorkFlows, as well as label printers, in order to edit bibliographic and item records and print new spine labels.

Because not every CD will be on the shelf at a given time, a second round of visiting each branch or re-calling CDs to CMA will be required. For the latter, IT Services can flag items, ensuring that once the item is checked in; service points will be alerted to return the item to CMA for re-cataloguing and re-processing.

Pros

- Faster to implement than recalling all CDs back to CMA to be re-catalogued and re-processed, and then re-distributed back to the branches.
- Less strain on drivers and shipping than if all CDs had to be sent to CMA and then back to the branches.
- CMA would not have to devote space to three additional FTEs.
- Minimal influx of material in CMA.

Cons

- Coordinating with branches to select an optimal day to invade their space (i.e. pick a day with minimal programming or events occurring).

- More people to coordinate with increases the chances of miscommunication and potential for error.
- Interfering with the day-to-day operations of the branch given that some back room space would be required.
- Transporting one or more laptops, label printers, barcode scanners, RFID pads and labels to each branch.

3. CATALOGUING

3.1. Cataloguers to retain subject headings in the 650 MARC field of the bibliographic record, even if it repeats the classification

- Communicate to cataloguers to retain LCSH subject headings provided in derived records for all music categories and to add at least one subject heading for original cataloguing to improve subject and/or keyword searching in BiblioCommons. E.g. “Popular music.” “Rock music.”

4. FINAL RECOMMENDATIONS

Based on all the research results and through much collaboration with CMA management, it is recommended that EPL:

- Implement Classification Option B
- Implement both Go Forward and Retrospective Conversion approaches (see recommendations 2.1. and 2.2.)
 - Applying Go Forward changes only is *not* advised because having two different call numbers for the same title could have negative implications for circulation, collection management and customer service; specifically, this could impede locating and shelving items, and hinders the accessibility and browsability of the music CD collection.
- Conduct Retrospective Conversions changes on-site at each individual branch (see recommendation 2.2.1.) under the management of a project librarian, and then conduct at least one additional round to account for checked-out items, etc., in CMA.
- Implement Cataloguing recommendation 3.1.

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Introduction

Classification schemes are not sacrosanct; classes can be rearranged, subsumed or discarded altogether as a result of changes in attitude, knowledge and environment (Olson & Boll, 2001, p. 153). Since EPL implemented the in-house classification scheme for the music CD collection, much change has occurred with respect to music styles, and the music genres requested by today's customer are most certainly different than they once were (Duffy, 2006, p. 45). Yet EPL's scheme has rarely been adapted or refined to reflect those changes. Therefore, it was imperative to re-examine it to ensure a meaningful, convenient and up-to-date arrangement that meets customer expectations and allows for effective access and discovery. The other impetus for revising music cataloguing and classification practices is the increased use of vendor cataloguing and processing services.

A mixed methods study was undertaken to determine the ways in which EPL could implement a classification scheme for their music CD collection that not only reflected musical developments and customer needs, but also allowed for more efficient workflows. The Digital Discovery and Access Intern Librarian interviewed CMA staff primarily responsible for cataloguing music CDs, facilitated three focus groups with EPL's public services staff of various levels from numerous branches, and administered an online survey for EPL's customers. The Intern Librarian also explored classification schemes used by several other Canadian public libraries and non-library systems, including iTunes, HMV, Midwest Tape, and Allmusic.com, among others. An analysis of collection and circulation statistics gathered from Director's Station was also conducted in order to determine the size and distribution of EPL's music CD collection and to ascertain the highest circulating, and therefore the most desired music genres by EPL's customers.

The following report includes a statistical description of EPL's music CD collection, the results from the focus groups and survey, other public library classification schemes, and non-library music categories.

EPL's Music CD Collection

EPL began assembling a music collection in 1923 and throughout the past 90 years, new styles of music have been created and recording formats have changed dramatically. Yet the classification scheme used for organizing music has not been restructured to reflect those changes. Currently, EPL's music CD collection is organized according to an in-house scheme that has been in place before CDs were added to the collection in 1987. The scheme includes six main categories:

Avant-Garde, Christmas, Classical, Juvenile, Popular and Sound Effects. Classical, Juvenile and Popular music categories are divided further and include a number of sub-categories. Table 1 lists the size and circulation of the music CD collection, alphabetically by category.

Table 1: Music CD Collection Size and Circulation by Category (as of Sept. 2013)

Categories	Total No. of Titles	Total No. of Copies	% of Titles to Total Titles	% of Copies to Total Copies	Total No. of Checkouts ¹	Average No. of Circs. Per Copy
Avant-Garde	267	445	0.79%	0.5%	13,208	29.7
Christmas	913	3,196	2.71%	3.4%	73,517	23.0
Classical	5,811	10,495	17.23%	11.3%	259,270	24.7
Ballet	97	233	0.29%	0.25%	5,464	23.5
Chamber	837	1,490	2.48%	1.61%	40,589	27.2
Concerto, Keyboard	259	475	0.77%	0.51%	13,446	28.3
Concerto, Strings	301	555	0.89%	0.60%	17,031	30.7
Concerto, Wind	57	96	0.17%	0.10%	2,903	30.2
Keyboard	611	1,145	1.81%	1.24%	30,500	26.6
Opera	486	752	1.44%	0.39%	14,804	19.7
Opera Highlights	188	362	0.56%	0.81%	7,624	21.1
Operetta	70	112	0.21%	0.12%	2,101	18.8
Orchestral	416	793	1.23%	0.59%	17,316	21.8
Orchestral Collections	267	549	0.79%	0.86%	15,153	27.6
Sacred	795	1,411	2.36%	1.52%	29,402	20.8
Strings, Bowed	110	232	0.33%	0.25%	8,843	38.2
Strings, Plucked	97	200	0.29%	0.22%	6,550	32.8
Symphony	539	893	1.60%	0.96%	22,358	25.0
Vocal, Choral	233	407	0.69%	0.44%	8,592	21.1
Vocal, Duet	26	48	0.08%	0.05%	943	19.7
Vocal, Female	242	421	0.72%	0.45%	8,777	20.9
Vocal, Male	146	258	0.43%	0.28%	5,247	20.3
Wind, Brass	10	15	0.03%	0.02%	529	35.3
Wind, Woodwind	24	48	0.07%	0.05%	1,098	22.9
Juvenile	1,490	7,558	4.4%	8.2%	175,803	23.3
Christmas	88	591	0.3%	0.6%	10,553	17.9
Classical	112	551	0.3%	0.6%	13,517	24.5
Sacred	41	166	0.1%	0.2%	5,424	32.7
Songs	1,023	5,212	3.0%	5.6%	112,684	21.6

¹ The number of checkouts that have occurred since the item was added to the collection until Sept. 2013

Categories	Total No. of Titles	Total No. of Copies	% of Titles to Total Titles	% of Copies to Total Copies	Total No. of Checkouts	Average No. of Circs. Per Copy
Soundtrack, Film	203	933	0.6%	1.0%	30,065	32.22
Soundtrack, Musical	23	105	0.1%	0.1%	3,560	33.9
Popular	25,053	70,657	74.3%	76.2%	2,053,430	29.1
Band	14	34	0.04%	0.04%	1,218	38.5
Bluegrass	288	608	0.85%	0.66%	16,615	27.3
Blues	1,229	2,379	3.64%	2.57%	69,018	29.0
Country & Western	1,692	5,246	5.02%	5.66%	148,334	28.3
Folk	1,275	3,849	3.78%	4.15%	108,144	28.1
Instrumental	671	1,322	1.99%	1.43%	52,957	40.1
Jazz	3,172	5,853	9.40%	6.31%	155,344	26.5
National	2,251	4,873	6.67%	5.26%	130,040	26.7
Africa, Central	29	50	0.09%	0.05%	1,431	28.6
Africa, East	66	102	0.20%	0.11%	1,564	15.3
Africa, North	56	102	0.17%	0.11%	3,011	29.5
Africa, South	65	139	0.19%	0.15%	4,679	33.7
Africa, West	150	345	0.44%	0.37%	8,771	25.4
America, Central	53	114	0.16%	0.12%	2,897	25.4
America, North	301	801	0.89%	0.86%	12,247	15.3
America, North CAN	130	354	0.39%	0.38%	9,616	27.2
America, North USA	128	250	0.38%	0.27%	5,739	23.0
America, South	112	192	0.33%	0.21%	5,606	29.2
Anthologies	127	370	0.38%	0.40%	10,802	29.1
Asia, North	12	17	0.04%	0.02%	594	34.9
Asia, South	74	148	0.22%	0.16%	5,406	36.5
Asia, Southeast	6	11	0.02%	0.01%	296	26.9
Benelux	1	2	0.00%	0.00%	18	9.0
British Isles	248	580	0.74%	0.63%	15,501	26.7
Caribbean	240	433	0.71%	0.47%	14,551	33.6
East, Far	55	114	0.16%	0.12%	5,208	45.7
East, Indies	10	16	0.03%	0.02%	400	25.0
East, Middle	62	134	0.18%	0.14%	3,826	28.6
East, Near	38	66	0.11%	0.07%	2,224	33.7
Europe, Central	56	114	0.17%	0.12%	3,604	31.6
Europe, Eastern	55	87	0.16%	0.09%	2,785	32.0
Europe, Southern	105	202	0.31%	0.22%	5,441	26.9
Hawaiian Islands	24	44	0.07%	0.05%	1,642	37.3
Oceania	8	15	0.02%	0.02%	259	17.3

Categories	Total No. of Titles	Total No. of Copies	% of Titles to Total Titles	% of Copies to Total Copies	Total No. of Checkouts	Average No. of Circs. Per Copy
Scandinavia	40	71	0.12%	0.08%	1,922	27.1
Rock	7,661	25,458	22.71%	27.46%	766,220	30.1
Sacred	874	2,164	2.59%	2.33%	62,943	29.1
Soundtrack, Film	1,013	3,709	3.00%	4.00%	100,978	27.2
Soundtrack, Musical	224	635	0.66%	0.68%	13,973	22.0
Vocal, Female	1,234	4,827	3.66%	5.21%	150,951	31.3
Vocal, Group	882	2,682	2.62%	2.89%	84,970	31.7
Vocal, Male	1,472	4,899	4.36%	5.28%	135,529	27.7
World Languages	1,101	2,119	3.26%	2.29%	56,196	26.5
African	28	57	0.08%	0.06%	1,953	34.3
Arabic	29	50	0.09%	0.05%	1,216	24.3
Chinese	72	107	0.21%	0.12%	5,118	47.8
Finnish	2	5	0.01%	0.01%	67	13.4
French	443	765	1.31%	0.83%	15,421	20.2
German	25	52	0.07%	0.06%	1,214	23.4
Greek	1	2	0.00%	0.00%	2	1.0
Indian	80	170	0.24%	0.18%	5,294	31.1
Italian	71	166	0.21%	0.18%	3,893	23.5
Japanese	17	37	0.05%	0.04%	1,238	33.5
Korean	22	67	0.07%	0.07%	1,794	26.8
Norwegian	1	3	0.00%	0.00%	11	3.7
Portuguese	28	48	0.08%	0.05%	1,438	30.0
Russian	14	24	0.04%	0.03%	255	10.6
Spanish	226	493	0.67%	0.53%	15,375	31.2
Swedish	5	12	0.01%	0.01%	134	11.2
Turkish	1	2	0.00%	0.00%	112	56.0
Ukrainian	4	5	0.01%	0.01%	272	54.4
Vietnamese	30	52	0.09%	0.06%	1,223	23.52
Yiddish	2	2	0.01%	0.00%	166	83.0
Sound Effects	194	360	0.58%	0.39%	8,042	22.3
TOTALS	33,728	92,711	100%	100%	2,583,270	27.9

As outlined in Table 1 and as illustrated in Figure 1 (below), Popular music makes up 76% of the entire music CD collection (70,657 CDs). The second largest category is Classical music, making up 11% of the collection with 10,495 CDs. Juvenile music comprises 8% of the collection (7,558 CDs), Christmas music 3%

(3,196 CDs), and Avant-Garde (445 CDs) and Sound Effects (360 CDs) each make up 1% of the collection, respectively.

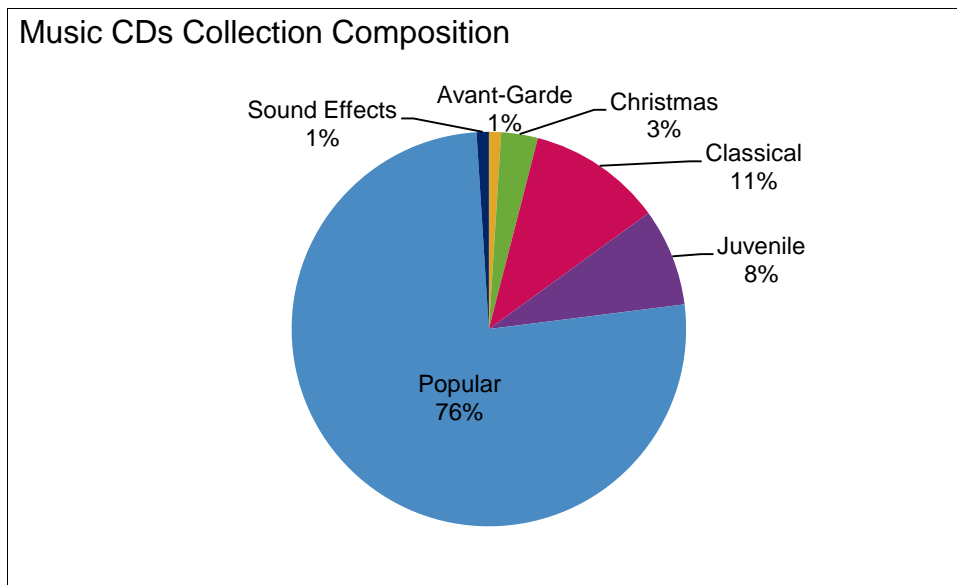


Figure 1: Music CD collection by main categories (Sept. 2013).

Popular Music

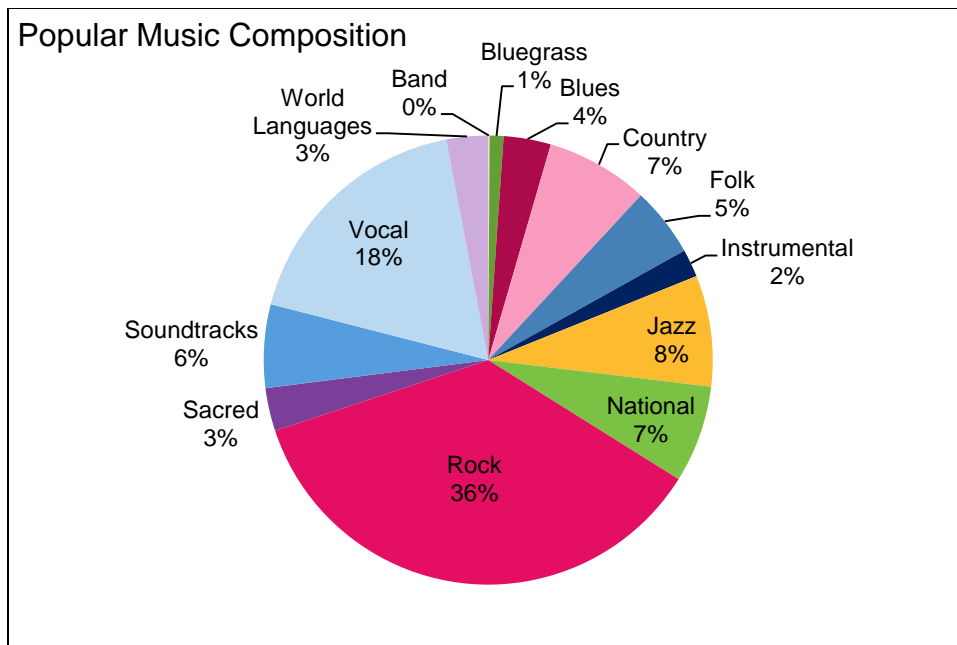


Figure 2: Popular music composition by 13 major sub-categories (Sept. 2013).

Within the Popular music collection there are 13 major sub-categories. Of these sub-categories, National, Soundtracks and Vocal are divided further and include 32 sub-subcategories (see [Appendix I](#) for the Popular Music hierarchy).

The largest sub-categories are:

- Rock – makes up 36% of the Popular music collection (27% of the entire music CD collection) and consists of 25,458 CDs.
- Vocal – makes up 18% of the Popular music collection (12,408 CDs) and consists mostly of Vocal Male music (5.9% of the Popular music collection, 4,899 CDs).
- Jazz – makes up 8% of the Popular music collection with 5,853 CDs.

The highest circulating Popular music sub-categories are²:

- Instrumental (40.6)
- Band Music (35.8)
- Rock (30.1)

The lowest circulating Popular music sub-categories are:

- Soundtracks (24.6), specifically, Soundtrack Musicals (22.0)
- World Languages (26.5)
- Jazz (26.5)

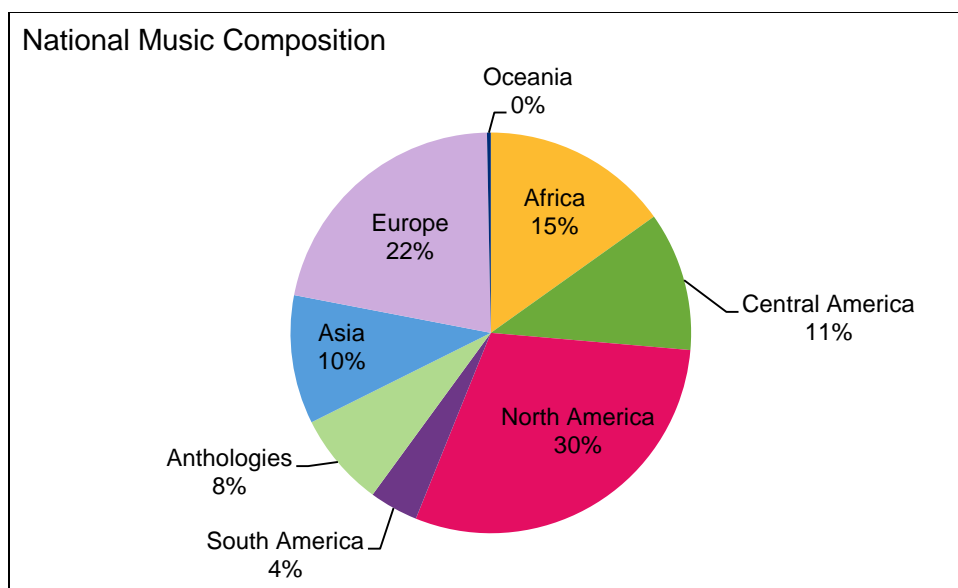


Figure 3: A simplified representation of the National sub-category. Music from Central America includes music classified as Caribbean, and North America includes music classified as Hawaiian Islands.

² Based on the average number of circulations per CD/copy since the CD was added to the collection, i.e. the Turnover rate in Director's Station as of Sept. 2013.

The National music sub-category makes up 7% of the Popular music collection with 4,873 CDs and includes 27 sub-subcategories, which are organized by geographical region (see [Appendix II](#)):

- North America – 30%, 1,449 CDs. Music from North America includes music classed as North American Canada, North American United States and Hawaiian Islands.
- Europe – 22%, 1,056 CDs. Music from Europe is divided into Central, Eastern and Southern Europe, Benelux, British Isles and Scandinavia.
- Africa – 15%, 738 CDs. Music from Africa is divided into North, South, East, West and Central Africa.
- Central America – 11%, 547 CDs. Music from Central America also includes music classed as Caribbean.
- Asia – 10%, 506 CDs. Music from Asia is organized into North, South, and Southeast Asia, and also includes Far East, Middle East, Near East and East Indies sub-subcategories.
- Anthologies – 8%, 370 CDs. Anthologies include music from more than one geographical region.
- South America – 4%, 192 CDs
- Oceania – 0.3%, 15 CDs

The National sub-categories with the highest average number of circulations per CD are:

- Far East (45.68)
- Hawaiian Islands (37.32)
- South Asia (36.53)

The National sub-categories with the lowest average number of circulations per CD are:

- Benelux (9)
- North America (15.29)
- East Africa (15.33)

The World Languages sub-category makes up 3% of the entire Popular music collection with 2,119 CDs. The collection includes 20 different languages but is mainly comprised of French (36%, 765 CDs) and Spanish music (23%, 493 CDs). However, the World Language music CDs with the highest average number of circulations per CD are:

- Yiddish (83.0)
- Turkish (56.0)

- Ukrainian (54.4)

The World Language music CDs with the lowest average number of circulations per CD are:

- Greek (1.0)
- Norwegian (3.7)
- Russian (10.6)

Classical Music

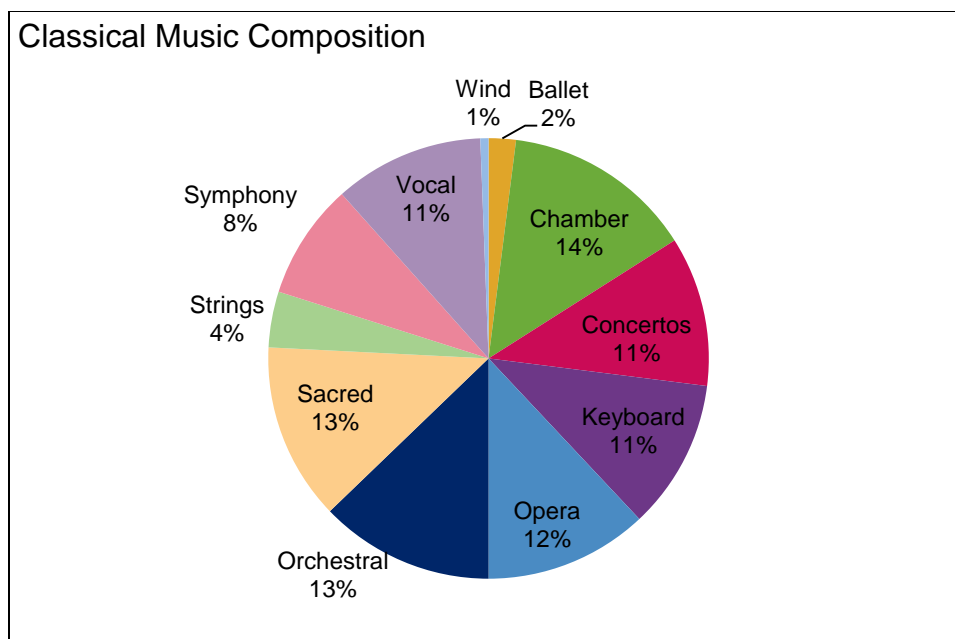


Figure 4: Classical music by major sub-categories only, as there are 25 sub-categories in total (Sept. 2013)

The Classical music collection is comprised of 11 sub-categories, the largest are:

- Chamber music – makes up 14% of the collection with 1,490 CDs.
- Sacred – 13% of the collection, 1,411 CDs.
- Orchestral – 13% of the collection, 1,342 CDs.

A number of sub-categories are further divided into a total of 14 sub-subcategories (see [Appendix I](#) for the Classical Music hierarchy).

The Classical music sub-categories with the highest average number of circulations per CD are:

- Strings (35.6), specifically the Strings Bowed (38.2)
- Concertos (29.6), specifically Concertos Strings (30.7)
- Chamber music (27.2)

The Classical sub-categories with the lowest average number of circulations per CD are:

- Operas (20.0)
- Vocal (20.8), specifically Vocal Duets (19.7)
- Sacred (20.8)

Juvenile Music

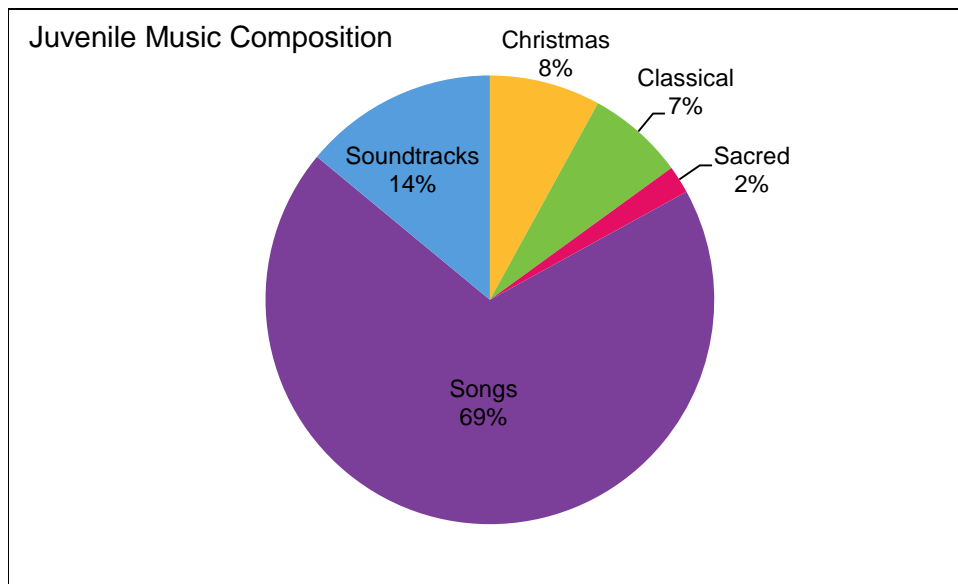


Figure 5: Juvenile music CD collection composition, by sub-categories; Songs includes multi-lingual titles and Soundtracks includes Film and Musical sub-subdivisions. (Sept. 13)

The Juvenile music collection includes 5 sub-categories and 2 sub-subcategories. The largest sub-categories are:

- Songs – makes up 69% of the overall collection with 5,212 CDs and includes multi-lingual music.
- Soundtracks – makes up 14% of the collection with 1,038 CDs. Soundtracks are subdivided into Films (933 CDs) and Musicals (105 CDs).

The highest circulating sub-categories of Juvenile music are:

- Sacred (32.7)
- Soundtracks (32.4), specifically Soundtracks, Musicals (33.9)

The lowest circulating sub-categories of Juvenile music are:

- Christmas (17.9)
- Songs (21.6)

Research Project

Introduction

The goal of this research project was to understand how EPL's customers and staff discover music CDs in the library and using the online catalogue; what staff and customers think of the classification scheme used for music CDs; and to explore the classification practices of other public libraries and commercial sources to determine how best to reorganize EPL's music CD collection to improve access.

Research Questions

- How do EPL's customers search for and discover music CDs?
- What do EPL's staff members think of the way the music CD collection is currently organized?
- How do EPL's customers and staff members think the music CD collection could be reorganized to improve access and discovery?
- What are the cataloguing and classification practices for sound recordings used by other Canadian public libraries?
- What are the organizational practices used by non-libraries/commercial sources?

Methods

To answer the research questions, a mixed-methods study was undertaken from September 2013 to January 2014 and incorporated the use interviews, focus groups and survey methods.

In-person, semi-structured interviews were conducted with EPL staff members involved with selecting and cataloguing music CDs in September and October 2013. Phone and email interviews with staff members from five other Canadian public libraries regarding their cataloguing and processing practices for music CDs were conducted from September to November 2013 (see [Appendix V](#) for classification schemes used by other public libraries).

The intern librarian also facilitated three staff focus groups between November 1 and 7, 2013. There were sixteen participants in total, all of which were public services staff from eleven different branches. Participants included nine Library Assistants, two Circulation Assistants, two Librarians, one Adult Page, one Library Services Coordinator and one Branch Manager. The intern librarian prepared three

main questions with several probes (see [Appendix VI](#) for a list of focus group questions). Each focus group lasted about an hour in length.

In addition to interviews and focus groups, the intern librarian also designed an online survey (in collaboration with Research and Assessment, and the Associate Manager and Manager of CMA) for EPL's customers using Survey Monkey. The survey questions were informed by the focus group results and were designed to provide customer insight into reorganizing the National, World Language and Classical music collections. The survey consisted of ten open-ended and closed-ended questions, including multiple-choice and ranking. The survey was available via epl.ca from January 3 to 15, 2014 and was also promoted through EPL's Twitter and Facebook accounts (see [Appendix VII](#) for the customer survey).

Findings

Focus Group Results

Staff's General Impressions of the Current Music Classification Scheme

Participants were asked for their opinions on how the music CD collection is currently organized and the consensus from all three focus groups was that the classification scheme is too complicated and that there are too many sub-categories. One participant commented that the current scheme is hindering access to items in the collection by "hiding them" within the myriad categories. Participants expressed a desire to see the scheme simplified to include broader, "umbrella categories" and less specific ones.

Adding, Eliminating and Subsuming Music Categories

When asked which music categories could be added to the collection, the unanimous response from all three focus groups was that a Rap and/or Hip-Hop category and an Electronic category should be added. Because the current scheme does not include a Rap category, participants stated that they have a difficult time helping customers locate Rap music, especially when the performer's name is unknown. Other than Rap/Hip-Hop and Electronic, the only other categories that some participants felt should be added included Karaoke, Reggae, Aboriginal and Canadian.

Participants were also asked which existing categories could be eliminated, and in all three focus groups the response was to remove the Popular Vocal category and its sub-categories. Many stated that they don't understand the function of the

Popular Vocal category and find its use to be inconsistent; there was confusion as to why, for example, certain solo country artists are found in Vocal Female and not in Country, while other solo artists can be found in Rock, for example, and not in Vocal Female, Male or Group.

Participants understood that the class scheme and its hierarchy is meant to group like concepts together, yet thought it was problematic that the “like concepts” for Vocal was the number of performers and the performer’s gender. Organizing according to female and male was found to be especially problematic in regards to transgendered artists. It was recommended that music found within the Vocal sub-categories should be placed within whichever genre of music, Pop, Country, Rock, etc., is most applicable, as from their experiences, participants felt that customers would be more likely to look for Britney Spears in Pop Rock than in Vocal Female, for example.

A number of other categories were found to be problematic mostly due to the number of CDs per category. Participants felt that the size of the collection needs to be taken into consideration when eliminating or merging categories. For example, participants from smaller branches noted that they may not have any Bluegrass CDs available, which impacts space allocation, and suggested that Bluegrass be subsumed into the Country category.

The majority of participants felt that the Soundtracks sub-categories, Musicals and Films, should be eliminated and that there should be just one Soundtracks category for all types of music complications, including films, TV, musicals, etc.

And while the general response was to simplify the scheme by subsuming and eliminating categories, some participants thought that the Rock category was too general and could be divided further by sub-genre.

Classical Music

Most participants felt that the Classical music collection needs to be streamlined and could be organized into two broad categories: Classical and Opera. Others felt Vocal may warrant its own category as well. Based on their experiences, some participants felt that customers aren’t looking for Classical music by “wind woodwind instruments” or “strings-plucked instruments,” and felt strongly that the composer was the most important access point in facilitating discovery.

Some participants also did not understand the distinction between the Symphony and Orchestral categories, as symphonies are a type of orchestral music, and felt that they should be combined under one heading.

There was some confusion as to the distinction between the Classical Sacred and Popular Sacred categories and a number of participants have found that these two categories are often miss-shelved.

Popular National and World Languages Music

The National collection was described as chaotic and as having too many sub-categories. In their experiences, participants stated that customers have expressed confusion about how the National and World Languages music CDs are organized, and the participants themselves were confused as to the distinction between the two, as they both fall under “Popular music.” A number of participants confessed that they also have difficulty helping customers locate music in these collections. If a customer is asking for Finnish rock, should they be looking in Rock, National Northern Europe, National Scandinavia, or in World Language Finnish?

Elizabeth: Streamline the world music and national collections and reduce the amount of categories for the national collection, because it’s not just making the customer feel stupid, we look stupid because half the time we can’t find it.

It was recommended to merge both collections into one World music collection; however, there were conflicting opinions on how a World music collection should be organized. Suggestions included organizing it according to geographic region, as from one participant’s experience, customers new to Canada often try to find music by country. While others thought organizing it by country would be problematic, as the names of countries are subject to change. Others suggested organizing these CDs by language, the same way as the print World Language collection.

While the overall consensus was to merge the National and World Languages collection, others felt that music should be organized according to genre, regardless of the language or geographic area of origin. However, some participants felt that eliminating any geographical or language division would not serve EPL’s diverse community of users. Yet they questioned how music from a Brazilian performer who raps in Portuguese should be classified? Should their music be organized by the geographic region (National South America), by the language they are singing in (World Language Portuguese), or by the genre of music (Rap)?

Focus group participants also expressed a desire for all artists to be in one area on the shelf, regardless of what language they're singing in or where they are from. For example, some found it problematic that Celine Dion, who sings in both English and French, can be found in a number of different categories.

Cataloguing Music CDs

In all three focus groups, participants felt strongly that music CD catalogue records should always include track listings. Many commented that customers are often looking for specific songs and having track listings in the catalogue record would be a "huge benefit to our customers." This would help public services staff and customers discover all the albums that feature a single song.

Austen: It would be nice to be able to search by song title and all the albums with that song will come up in the search results.

Because track listings aren't always included in the catalogue record, participants found that customers place holds on numerous albums just to find one track, which creates an unnecessarily large amount of work for public services staff who then have to pull, process and fill all the holds. Furthermore, participants noted that they are spending a lot of time on Allmusic.com to locate albums by song title and they would prefer to be able to remain in the catalogue and have all pertinent information available in one location. This was especially important when assisting customers at catalogue stations, which don't have Internet access.

Participants felt that capitalizing on the power of the online catalogue, specifically adding more metadata, would best facilitate access and discovery. It was recommended to use a general category heading for the physical organization of items and then add more specific subject headings and/or facets to the record and catalogue to denote the style, language, geographical area, hierarchy, etc. of music.

Harriet: Why not just shelve them all under the broad category on the shelf and use the catalogue to get more specific?

Participants also thought that within a music CD's title info webpage there should be a link to the downloadable or streaming version of the album or song (e.g. "Available now in Freegal"), if available. They felt this would improve access, as well as cross promote the music databases provided by EPL.

As a result of the number of sub-subcategories, participants felt that some of the call numbers were too long. Specifically, the call numbers for National included too

many abbreviations, “too many letters.” Participants felt that trying to communicate the scheme’s complex hierarchy on the label renders the call number virtually meaningless.

Edward: I don't get a lot of listeners' advisory type questions but the questions I do get are usually customers who have the call number in hand but they can't make heads or tails of it. The path from call number to item is never quite as easy as it could be but I find it's at its worst with the music CDs.

Staff & Customer Experiences

The impression provided by focus group participants was that customers expect the music CD collection to be organized like a record store and that they're looking for those same categories. Some participants stated that EPL has a lesson to be learned from retail in terms of organization and that no record store in the world would have a classification scheme as complicated as EPL's. Participants communicated that it's difficult for them to locate items and even more so for customers. One individual stated that the music class scheme does not make customers feel very smart and that in their experience, customers feel quite lost when trying to find music.

Elizabeth: I think a lot of our customers that check out CDs are browsers and they want to see all the Pop and all the Hip Hop CDs ... and they don't want to have to go through multiple categories to find what they want.

A number of participants felt that having fewer but broader categories for the physical arrangement of items would not only benefit customers but pages and assistants as well when shelving and finding items for hold lists.

Branch Size, Space for Music CDs & Signage

The size of the branch, the space devoted to music CDs, and signage also emerged in all focus groups as impacting collection organization. Participants felt that the size of the branch has a lot to do with how music is being shelved; one participant who worked at several different branches found that the music isn't organized consistently according to the current scheme. And participants who work at smaller branches noted that they often don't have some of the categories on their shelf, especially now that the collection is floating, and have concerns about allocating space for the smaller sub-subcategories of music.

The participants felt that the music scheme and uniform signage needs to be implemented system-wide to provide customers who frequent multiple branches, and staff who work at multiple branches, a more consistent experience.

Other

While being acknowledged as possibly outside the scope of the project, a number of participants felt that EPL needed a better furniture solution for music CDs, stating their dissatisfaction with the wire racks in particular.

Also outside of the scope of this project, but none the less relevant, was that participants expressed a desire to see song samples in the catalogue, similar to that of Allmusic, Amazon and iTunes.

Focus Group Conclusions

The current classification scheme hinders staff's ability to assist customers. And based on participant feedback, there appears to be a need for instruction or better documentation for public services staff on what the call numbers mean, definitions of the categories, and the general rationale behind the collection's organization.

Survey Results

A total of 166 responses to the online customer survey were collected. The results were analyzed using SurveyMonkey's analytics and Microsoft Excel. The number of respondents varied per question and the total number of responses are indicated using the "n" value (n=#).

Customer Experience: Browsing for Music CDs

Customers were first asked how often they browse the shelves for music CDs when at the library. They were provided with four answer options ranging from "Always" to "Never." The majority of respondents answered that they "Rarely," on less than half of their visits to the library, browse music CDs without having a specific title or artist in mind.

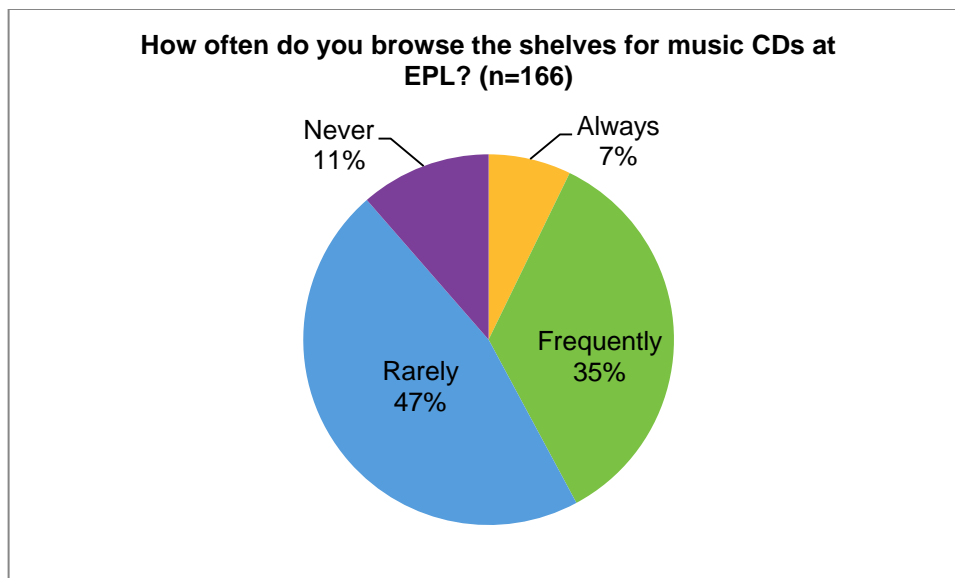


Figure 6: Customer music survey question 1.

Those who answered “Never” (n=19, 11%) were prompted to explain why they don’t browse music CDs at EPL. Respondents (n=15) stated that they find it difficult to browse for music because they don’t understand how the music is organized or how it’s labelled. They find it is much more efficient to search for music online, stating they’d prefer to browse the catalogue. Other reasons provided included a lack of availability when they did browse; looking for specific titles; streaming digital music; and purchasing music through iTunes.

How do Customers Look for Music from Around the World?

Customers who responded “Always,” “Frequently” or “Rarely” to question one (see Figure 6) were then asked a series of questions that sought to understand how they browse for multi-lingual (including English) music from international artists.

Respondents were first asked to rank five identifiers, Artist, Country, Continent, Language and Music Style, according to which would be the most important in helping them browse and discover music from around the world. It was found that the style of music (e.g. Pop, Reggae) was the most important information followed by the artist’s name (solo performers or groups) then the language the music is sung in, the country associated with the music, and finally, the continent associated with the music.

Respondents were then presented with a series of hypothetical scenarios that asked them to identify where (in which section on the shelf) they would expect to find specific types of music.

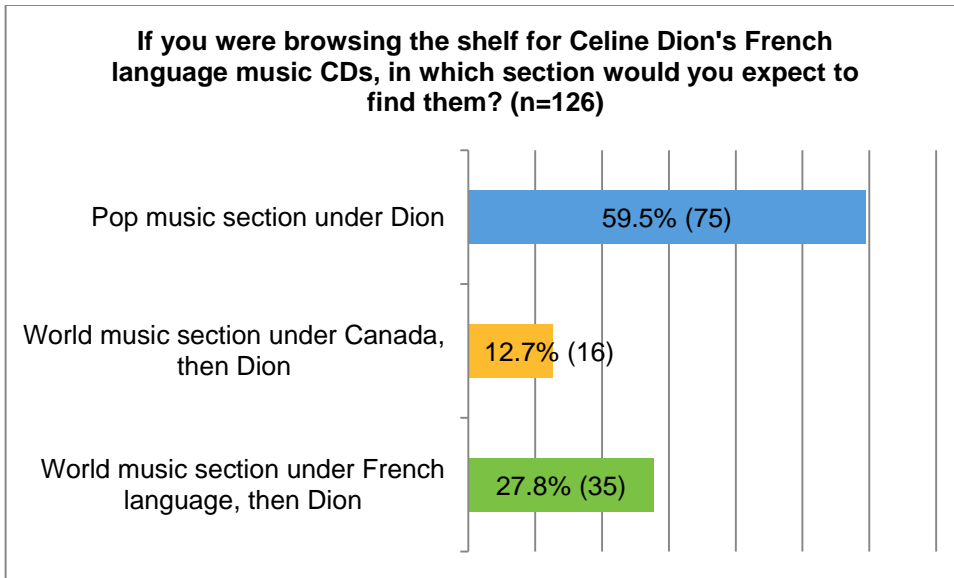


Figure 7: Customer music survey question 3.

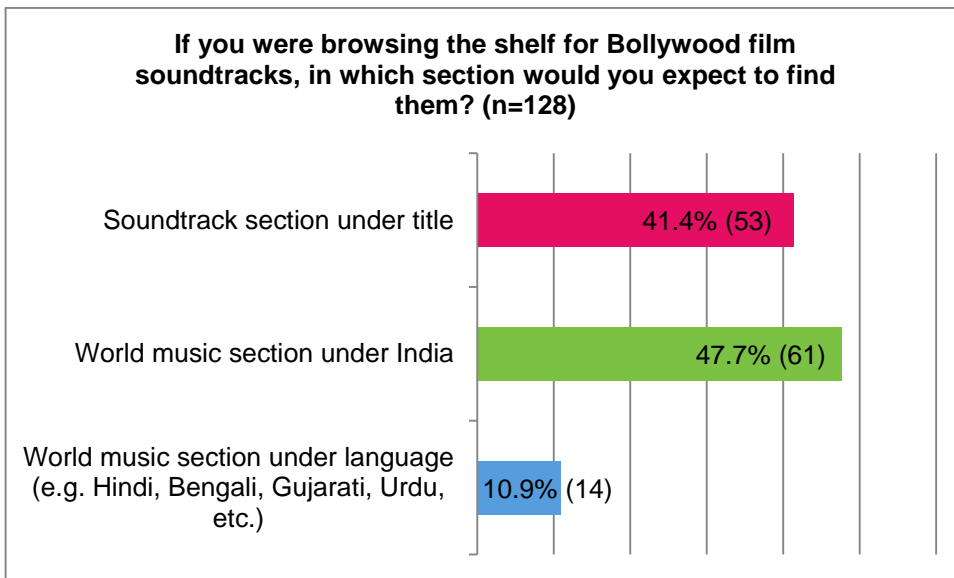


Figure 8: Customer music survey question 4.

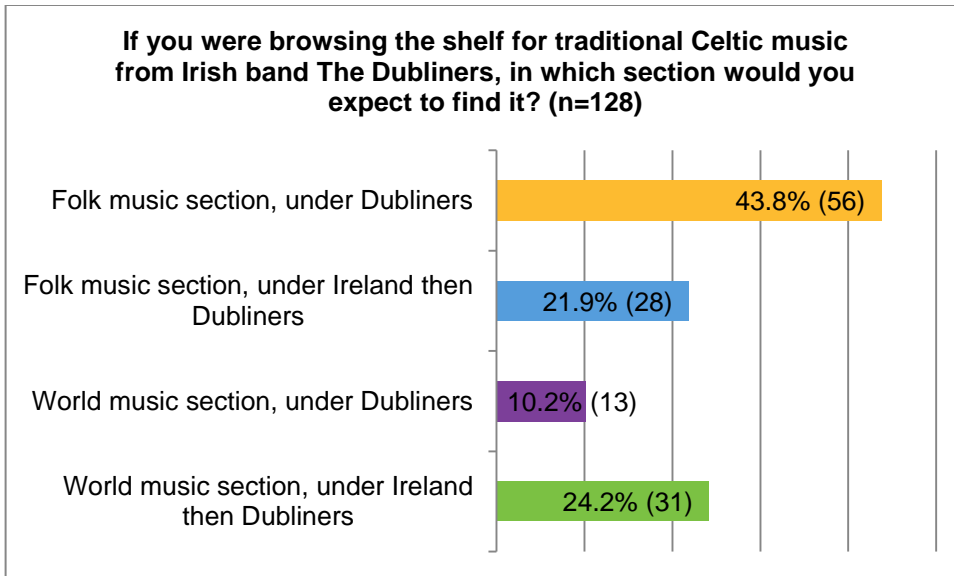


Figure 9: Customer music survey question 5.

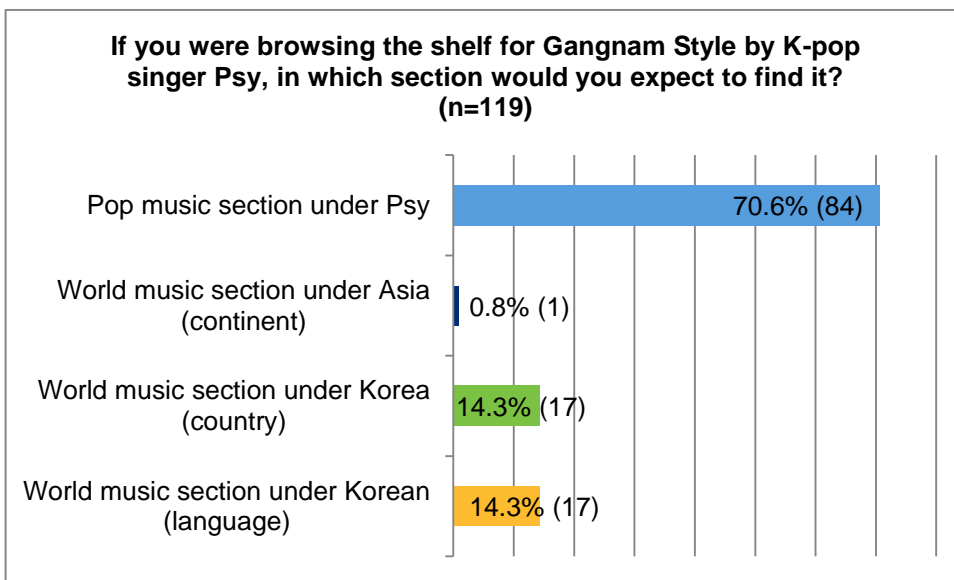


Figure 10: Customer music survey question 6.

How do Customers Look for Classical Music?

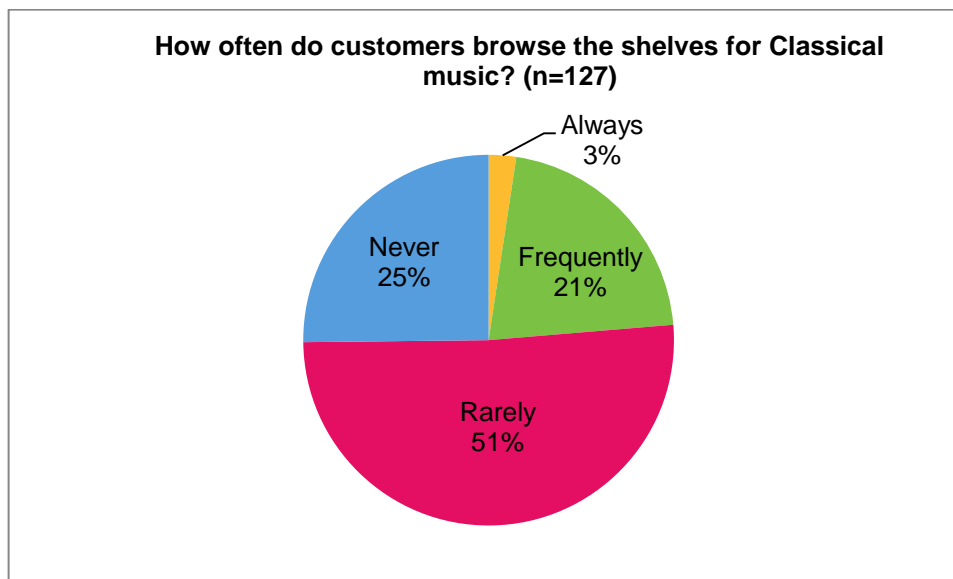


Figure 11: Customer music survey question 7.

Customers who responded “Always,” “Frequently” or “Rarely” to question seven (see Figure 11) were then asked to rank three identifiers, Composer, Type of Classical Music and Type of Instrument, according to which would be the most important in helping them browse Classical music. According to respondents (n=94), the most important information is the composer, followed by the type of Classical music (e.g. concertos, operas, etc.) then finally, the type of instrument (e.g. string or wind instrument).

Adding, Eliminating & Confusing Music Categories

For the final question respondents were presented with a list of potential music categories and asked if there was anything they would add or remove and which, if any, terms did they find confusing. There were 77 responses³, 89 skipped the question entirely.

Table 2: Customer Survey Question No. 8 Part 1

Which categories would you ADD? (n=51)		
Alternative (n=6)	Vocal Choral (n=2)	Garage Rock
Metal (n=6)	Aboriginal	Traditional
Bluegrass (n=4)	Adult Contemporary	Industrial
Punk (n=4)	African	Local

³ No response count (n=#) means there was only one response.

Canadian (n=3)	Children's Holiday	New Age
Indie (n=3)	Children's Instrumental	New Wave
Dance (n=2)	Christian	R & B
Disco (n=2)	Christian Contemporary	Religious
Latin (n=2)	Christian Pop	Soul
Relaxation (n=2)	East Indian	Spiritual
Roots (n=2)	Easy-Listening	Synth Pop
Singer Songwriter (n=2)	Francophone	Techno

Table 3: Customer Survey Question No. 8 Part 2

Which categories would you ...? (n=43)	
REMOVE	COMBINE
Sacred (Classical & Popular) (n=6)	Combine Pop & Rock (n=3)
Avant-Garde (n=5)	Combine Folk & Country under Roots
Christmas (n=2)	Subsume Opera into Vocal
Sound Effects (n=2)	
Electronic (n=2)	
All Classical subcategories	
Rap	
Blues	
Children's Christmas	
World	
Chamber	
Pop	
Keyboard	
Strings	
Wind	

Table 4: Customer Survey Question No. 8 Part 3

Which category terms do you find CONFUSING? (n=62)	
Avant-Garde (n=22)	Sound Effects
Sacred (n=13)	Electronic
Children's Songs (n=3)	Chamber
Instrumental (n=4)	Christmas
World (n=2)	

Customer Survey Conclusions

Customers are rarely browsing the shelves for music CDs when they visit the library. But when they do, they've indicated that they browse predominantly by the genre or style of music. Customers also appear to place more importance on the

language of music than on the geographic area (country or continent) associated with the origin of the artist or style of music. This suggests that the physical arrangement of music CDs, and therefore their categorization, should be based first and foremost on the music style (e.g. Rock, Country, Rap, etc.).

Limitations

Focus group participants and survey respondents were self-selected and the results should not be generalizable to the greater EPL staff and customer population. Data entry errors and similar classification notations in the integrated library system (ILS) may have compromised the data retrieved from Director's Station. The intern librarian thoroughly vetted the data set; however, the statistics reported should be taken as an approximation only.

Conclusion

The classification scheme used for music CDs needs to be updated to reflect not only customer expectations but staff expectations as well. EPL's public services staff members are in a unique position by being both an intermediary between customers and the collection and customers themselves. Arguably, the scheme should reflect the terminology used by non-libraries, such as iTunes, HMV or Allmusic.com, as they are well-known, widely used sources and would provide customers who are consumers of music a sense of familiarity and understanding. Additionally, terms used by library vendors such as Midwest Tape are important, as greater consistency will contribute to more efficient workflows, especially in terms of vendor supplied catalogue records and the processing of items. It is imperative that the approved recommendations be communicated to staff through instruction. Ensuring that public services staff members understand the rationale behind the classification scheme will enable them to better assist customers and provide more efficient access to EPL's music CD collection.

Appendices

Appendix I: EPL's Current Music Classification Scheme

CALL SIGN	MAIN CATEGORIES	SUB-CATEGORIES	SUB-SUBCATEGORIES
CD AVA GARDE	Avant-Garde		
CD Christmas	Christmas		
	Classical		
CD CLA BALLE		Ballet	
CD CLA CHAMB		Chamber Music	
		Concerto	
CD CLA CON/K			Concertos Keyboard
CD CLA CON/S			Concertos Strings
CD CLA CON/W			Concertos Wind
CD CLA KEYBO		Keyboard	
CD CLA OPERA		Operas	
CD CLA OP/HI			Opera Highlights
CD CLA OPERE			Operetta
CD CLA ORCHE		Orchestral	
CD CLA ORC/CO			Orchestral Collections
CD CLA SACRE		Sacred	
		Strings	
CD CLA STRIN/B			Strings Bowed
CD CLA STRIN/P			Strings Plucked
CD CLA SYMPH		Symphony	
		Vocal	
CD CLA VOC/CH			Vocal Choral
CD CLA VOC/D			Vocal Duet
CD CLA VOC/F			Vocal Female
CD CLA VOC/M			Vocal Male
		Wind	
CD CLA WIND/B			Wind Brass
CD CLA WIND/W			Wind Woodwind
	Juvenile		
CD JUV Christmas		Christmas	
CD JUV CLA		Classical	
CD JUV SACRE		Sacred	
CD JUV SONGS		Songs	
		Soundtracks	
CD JUV SOU/F			Soundtracks Films
CD JUV SOU/M			Soundtracks Musicals
	Popular		
CD POP BAND		Band	
CD POP BLUEG		Bluegrass	
CD POP BLUES		Blues	

CD POP COUNT		Country & Western	
CD POP FOLK		Folk	
CD POP INSTR		Instrumental	
CD POP JAZZ		Jazz	
		National	
CD POP NAT/AfC			Africa, Central
CD POP NAT/AfE			Africa, East
CD POP NAT/AfN			Africa, North
CD POP NAT/AfS			Africa, South
CD POP NAT/AfW			Africa, West
CD POP NAT/AmC			America, Central
CD POP NAT/AmN			America, North
CD POP NAT/AmN/CAN			Canada
CD POP NAT/AmN/USA			United States
CD POP NAT/AmS			America, South
CD POP NAT/ANT			Anthologies
CD POP NAT/AsN			Asia, North
CD POP NAT/AsS			Asia, South
CD POP NAT/AsSE			Asia, Southeast
CD POP NAT/Ben			Benelux
CD POP NAT/Brl			British Isles
CD POP NAT/Car			Caribbean
CD POP NAT/EaF			East, Far
CD POP NAT/EaM			East, Middle
CD POP NAT/EaN			East, Near
CD POP NAT/InE			East Indies
CD POP NAT/EuC			Europe, Central
CD POP NAT/EuE			Europe, Eastern
CD POP NAT/EuS			Europe, Southern
CD POP NAT/Hal			Hawaiian Islands
CD POP NAT/Oce			Oceania
CD POP NAT/Sca			Scandinavia
CD POP ROCK		Rock	
CD POP SACRE		Sacred	
		Soundtracks	
CD POP SOU/F			Soundtracks Films
CD POP SOU/M			Soundtracks Musicals
		Vocal	
CD POP VOC/F			Vocal Female
CD POP VOC/G			Vocal Group
CD POP VOC/M			Vocal Male
CD POP OL/		World/Other Languages	
CD POP SOU EFFEC	Sound Effects		

Appendix II: Current National Sub-Category Breakdown

CALL SIGN	SUB-SUBCATEGORY	COUNTRIES
CD POP NAT/ AfC	Africa, Central	Burundi, Cameroon, Central African Republic, Chad, Congo (Brazzaville), Democratic Republic of Congo, Equatorial-Guinea, Gabon, Rwanda
AfE	Africa, East	Comoros, Djibouti, Eritrea, Ethiopia, Kenya, Seychelles, Somalia, Tanzania, Uganda
AfN	Africa, North	Algeria, Egypt, Libya, Morocco, Sudan, Tunisia, Western Sahara
AfS	Africa, South	Angola, Botswana, Lesotho, Madagascar, Malawi, Mauritius, Mozambique, Namibia, Réunion, South Africa, Swaziland, Zambia, Zimbabwe
AfW	Africa, West	Benin, Burkina Faso, Cape Verde, Cote d'Ivoire, Mali, Mauritania, Niger, Nigeria, Sao Tome and Principe, Gambia, Ghana, Guinea, Guinea-Bissau, Liberia, Senegal, Sierra Leone, Togo
AmC	America, Central	Belize, Costa Rica, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama
AmN	America, North	North American Aboriginal music (First Nations, Inuit, Metis)
AmN/CAN	America, North, Canada	Canada
AmN/USA	America, North USA	United States
AmS	America, South	Argentina, Bolivia, Brazil, Chile, Colombia, Easter Island, Ecuador, Falkland Islands, French Guiana, Guyana, Paraguay, Peru, Suriname, Uruguay, Venezuela
ANT	Anthologies	Music from more than one listed region
AsN	Asia, North	Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan
AsS	Asia, South	Baluchistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, Sri Lanka
AsSE	Asia, Southeast	Cambodia, Laos, Malaysia, Myanmar, Thailand, Vietnam
Ben	Benelux	Belgium, Luxembourg, Netherlands
Brl	British Isles	Channel Islands, England, Ireland, Northern Ireland, Scotland, Wales
Car	Caribbean	Antigua and Barbuda, Bahamas, Barbados, Bermuda, Cayman Islands, Cuba, Dominica, Dominican Republic, Grenada, Guadeloupe, Haiti,

		Jamaica, Martinique, Montserrat, Netherlands Antilles, Puerto Rico, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Trinidad and Tobago, Virgin Islands
EaF	East, Far	China, Hong Kong, Japan, Macao, Mongolia, North Korea, South Korea, Taiwan, Tibet
EaM	East, Middle	Bahrain, Iraq, Israel, Jordan, Kuwait, Lebanon, Oman, Palestine, Qatar, Saudi Arabia, Syria, United Arab Emirates, Yemen
EaN	East, Near	Afghanistan, Armenia, Azerbaijan, Georgia, Iran, Kurdistan, Turkey
InE	East Indies	Borneo, Brunei, Darussalam, Indonesia, Philippines, Singapore, Timor-Leste
EuC	Europe, Central	Austria, France, Germany, Liechtenstein, Switzerland
EuE	Europe, Eastern	Belarus, Bulgaria, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Moldova, Poland, Romania, Russian Federation, Slovakia, Ukraine
EuS	Europe, Southern	Albania, Andorra, Balkan Peninsula, Bosnia and Herzegovina, Corsica, Croatia, Cyprus, Greece, Italy, Macedonia, Malta, Montenegro, Monaco, Portugal, San Marino, Serbia, Slovenia, Spain, Vatican City, Yugoslavia (1946-1991)
Hal	Hawaiian Islands	Kauai, Lanai, Maui, Molokai, Niihau, Oahu
Oce	Oceania	Australia, Fiji, Kiribati, Nauru, New Caledonia, New Zealand, Papua-New Guinea, Polynesia, Solomon Islands, Tahiti, Tonga, Tuvalu, Vanuatu, Samoan Islands
Sca	Scandinavia	Denmark, Faroe Islands, Finland, Greenland, Iceland, Norway, Sweden

Appendix III: Option B Classification Scheme

CALL SIGN	MAIN CATEGORIES	SUB-CATEGORIES
CD BLUES	Blues	
	Children's	
CD J Christmas		Christmas
CD J CLA		Classical
CD J SPIRIT		Spiritual
CD J SONGS		Songs
CD J SNDTRK		Soundtracks
CD Christmas	Christmas	
	Classical	
CD CLA CHAMB		Chamber
CD CLA KEYBO		Keyboard
CD CLA OPERA		Operas
CD CLA ORCHE		Orchestral
CD CLA SACRE		Sacred
CD CLA STRIN		Strings
CD CLA WIND		Winds
CD CLA VOCAL		Vocal
CD COUNT	Country	
CD DANCE	Dance & Electronic	
CD FOLK	Folk	
CD INSTR	Instrumental	
CD JAZZ	Jazz	
CD POP	Pop	
CD RAP	Rap & Hip-Hop	
CD ROCK	Rock	
CD SOU EFFEC	Sound Effects	
CD SNDTRK	Soundtracks	
CD SPIRIT	Spiritual	
CD WORLD	World Languages	

Appendix IV: Draft Music Category Definitions

CATEGORY	DEFINITION
BLUES	<p>Music about tradition and personal experience characterized by instrumental measures with much syncopation. Has an acoustic tradition but variations include electric instruments. Include here Rhythm & Blues and Soul.</p> <p>Artist examples: Etta James, Muddy Waters, Billie Holiday, Bonnie Raitt</p>
CHILDREN'S	Music for children under the age of 13.
CHILDREN'S CHRISTMAS	Christmas songs and stories for children. Use for material which has Christmas seasonal appeal only.
CHILDREN'S CLASSICAL	All genres of Classical music intended to be listened to by children. If the intent is musical instruction, class as a Children's nonfiction audiobook.
CHILDREN'S SONGS	Music and songs that is intended to be listened to by children. Include here music that does not fall into a particular music genre, lullabies and multi-lingual music.
CHILDREN'S SOUNDTRACKS	Original soundtrack recordings from musicals, TV programs, video or computer games, and children's films.
CHILDREN'S SPIRITUAL	Music of all faiths intended to be listened to by children. Classical Sacred music should be classed as Children's Classical (J CLA).
CHRISTMAS	Christmas music for adults . Includes traditional and contemporary Christmas music and carols. Use for material which has Christmas seasonal appeal only. Includes all languages.
CLASSICAL	Use the following Classical sub-categories for formally composed music. While Classical primarily denotes style, it also includes the following musical time periods: Medieval, Baroque, Romantic, Modern and Neo-Classical. For classical music intended for children see Children's Classical.
CLASSICAL CHAMBER	Chamber music is performed by one player per part, as opposed to Orchestral music, which has several players for each part. Use for instrumental groups consisting of less than 10 performers. For an orchestra of 10 or more performers, class under Orchestral (CLA ORCHE). If there is only one type of instrument featured, e.g. 3 guitars, class under instrument, e.g. Strings (CLA STRIN).

CLASSICAL KEYBOARD	Include here all pieces written for a solo and/or featured keyboard instrument. E.g. piano, harpsichord, organ, accordion, clavichord, glockenspiel, celeste, etc.
CLASSICAL OPERA	A drama performed by singers and musicians. Include highlights from operas and collections of operatic arias. Use for operettas and operetta excerpts, which are light operas or “opera comique” that combine singing and speaking.
CLASSICAL ORCHESTRAL	Include here music for Ballets, Concertos and Symphonies. According to Grove Music/Oxford Music Online, symphonies are an extended work for an orchestra and concertos are works for one or two soloists and an orchestra or an undivided orchestra. Typically, pieces written for 10 or more performers.
CLASSICAL SACRED	Include here formally composed liturgical music, such as masses, requiems, anthems, motets, hymns, etc. Also use for sacred cantatas and oratorios.
CLASSICAL STRINGS	Include here all pieces written for a solo and/or featured string instrument. E.g. violin, viola, cello, double bass, harp, guitar, zither, lute or mandolin.
CLASSICAL WINDS	Include here all pieces written for a solo and/or featured wind instrument. E.g. horn, trumpet, trombone, tuba, bassoon, clarinet, flute, oboe, piccolo, pipes, recorder, saxophone.
CLASSICAL VOCAL	Include here all secular music for voice including Lieder, madrigals, etc. Also include here choral performances and duets.
COUNTRY	Vocal and instrumental music often built around a plain melody. Styles include: Honkey Tonk, Western Swing, Pop-Country, Countryopolitan, Bakersfield Sound, etc. Include here Bluegrass music. Artist examples: Dolly Parton, Johnny Cash, Tim McGraw, Trisha Yearwood
DANCE & ELECTRONIC	Electronically engineered music. Include here Dance music styles: House, Trance, Techno, UK and US Garage, etc., and DJ compilations. Artist examples: The Chemical Brothers, Air, David Guetta, Deadmau5, Tiesto, Daft Punk, Aphex Twin

FOLK	<p>Folk is a term widely used in Europe and North America and includes primarily Western music traditions. It can be instrumental or include vocals, which often consist of storytelling lyrics. Styles include: Political Folk, protest songs, Folk Pop, Folk Rock, Alternative Folk, etc. Also include here Fiddle music, Celtic music, etc.</p> <p>Artist examples: Joan Baez, Bob Dylan, Joni Mitchell, Cat Stevens</p>
INSTRUMENTAL	<p>Music with no vocal accompaniment. Includes New Age, Ambient Music, and Band Music.</p>
JAZZ	<p>Vocal and/or instrumental music with foundations in Blues and characterized by improvised changes in the musical pattern. Styles of Jazz include: Ragtime, Swing, Cool Jazz, Smooth Jazz, Afro-Cuban Jazz, etc.</p> <p>Artist examples: Ella Fitzgerald, Miles Davis, John Coltrane, Louis Armstrong</p>
POP	<p>Pop music embraces a number of musical styles and often features catchy mid-range melodies combined with simple rhythms and light-hearted lyrics.</p> <p>Include here the following styles: Dream Pop, Indie Pop, Classic Pop, etc.</p> <p>Artist examples: Frank Sinatra, Madonna, Justin Timberlake, Katy Perry, Lady Gaga, etc.</p>
RAP & HIP-HOP	<p>Musical genre that dates back to the late 1970s, early '80s. A wide range of sounds come from the core components of beats and rhymes. Styles include: Gangsta Rap, Old School, G Funk, etc.</p> <p>Artist examples: Beastie Boys, Salt-N-Peppa, Jay-Z, 2Pac, Lil' Kim, Eminem</p>
ROCK	<p>Characterized by a heavy drum style and riff-based guitar playing. Includes the following styles: Acid Rock, Alternative, Indie, Hard Rock, Metal, New Wave, Progressive Rock, Punk, Soft Rock, etc.</p> <p>Artist examples: Janis Joplin, Pearl Jam, The Doors, Led Zeppelin, The Rolling Stones, etc.</p>
SOUND EFFECTS	<p>Sound recordings of natural sounds or non-human sounds without music.</p>
SOUNDTRACKS	<p>Use for music compilations featured in TV shows, feature films, video games, musicals, theatre, etc.</p>

SPIRITUAL	Include here popular styles of faith-based music from all Christian and non-Christian religions, regardless of language. Styles include Gospel music, Christian rock, popular hymns, spirituals, masses, Synagogue music, etc.
WORLD LANGUAGES	<p>This category includes many different styles of music from around the world, including traditional and popular music, in languages other than English.</p> <p>Include here music that cannot be classified as any of the other genres. If music can be identified as one of the above genres, class it accordingly. E.g. Folk music from Ireland would be classified as FOLK; Afro-Cuban Jazz would be classified as JAZZ.</p>

Definitions derived from previous manual, Oxford Music Online database/Grove Dictionary of Music, Allmusic.com, Rateyourmusic.com, and *The Billboard Illustrated Encyclopedia of Music* (2003).
Revised: January 23, 2014

Appendix V: Classification Schemes

The other Canadian public libraries investigated use a variety of classification schemes for their music CD collections, including the Alpha-Numeric System for Classification of Recordings (ANSCR), Dewey Decimal Classification (DDC), Library of Congress Classification (LCC), and “other,” home-grown/in-house schemes, or a combination of schemes.

Alpha-Numeric System for Classification of Recordings

The ANSCR Class Scheme					
A		Music Appreciation – History and Commentary	L		Soundtrack Music – Motion Pictures and TV
B		Operas: Complete and Highlights	M		Popular Music
C		Choral Music		MA	Pop Music
D		Vocal Music		MC	Country and Western
E		Orchestral Music		MJ	Jazz
	EA	General Orchestral		MM	Heavy Metal
	EB	Ballet Music		MP	Rap/Hip-Hop
	EC	Concertos	P		Folk and Ethnic Music: National
	ES	Symphonies	Q		International Folk and Ethnic Music
F		Chamber Music	R		Holiday Music
G		Solo Instrumental Music	S		Varieties and Humor (Comedy, Musical Satire, etc.)
	GG	Guitar	T		Pays
	GO	Organ	U		Poetry
	GP	Piano	V		Prose
	GS	Stringed Instruments	W		Documentary
	GV	Violin	X		Instructional
	GW	Wind Instruments	Y		Sounds and Special Effects
	GX	Percussion Instruments	Z		Children’s Recordings
H		Band Music		ZI	Instructional
J		Electronic, Mechanical Music		ZM	Music
K		Musical Shows and Operettas – Complete and Excerpts		ZS	Spoken

ANSCR is an alphabetic category system that began with 23 broad genres which are hierarchically organized. However, there is no mnemonic relationship between the letter representing the category and the category subject. The system dates back to 1969 and was conceived to ensure that “categories containing like subject matter are grouped together and there is a theoretical progression from one category to another” (Saheb-Ettaba & McFarland, 1969, p. 8). The system is

tailored to the unique medium of sound recordings and was designed for open-stack or browsable collections of all sizes and for all types of libraries (p. xvi-6).

ANSCR not only provides an arrangement of subject categories but also “a formula for establishing a unique class number for each recording,” providing an exact shelf location for the item (p. xvi & 20). The ANSCR class number is composed of four parts: the subject category, the composer, the title and the name of the individual associated with the performance and the last two digits of the record number (p. 21).

Terms	Formation	Function
Term 1 (B – Opera Category)	Alphabetical letter or letters representing the ANSCR category	To group related recordings
Term 2 (PUCC – Puccini)	First four consecutive letters of a name or word	To arrange the recordings within a category
Term 3 (ML – Manon Lescaut)	First letters of first three keywords of a title, or first three consecutive letters of a one word title	To identify a work title or an album title
Term 4 (T – Tebaldi, Soprano) (17 – London 1317)	First letter of a performers surname, followed by last 2 digits of commercial record number	To make the class number unique

Class Number

B → Term 1
PUCC → Term 2
ML → Term 3
T 17 → Term 4

E.g. ANSCR call number for Justin Timberlake’s *The 20/20 Experience* music CD:
CD MA TIM

E.g. ANSCR call number for Mozart’s *Piano Concertos 20 & 27* music CD:
CD EC MOZ P-20

Dewey Decimal Classification System

DDC is a hierarchical approach to organizing information arranging it from the most general to the most specific. The decimal allows it to be numerical and infinitely hierarchical. The reason why DDC was explored as an alternative is that it is one of the few large multi-lingual universal classification systems. The reasons why it would *not* be recommended, however, is because of the lack of customer understanding of Dewey, vendor inability to build correct Dewey call numbers, and the length of time necessary to build Dewey call numbers.

E.g. Dewey call number for Justin Timberlake's *The 20/20 Experience* music CD:
784.5 T5381t

E.g. Dewey call number for Mozart's *Piano Concertos 9, k271 & 21*, music CD:
785.6 M93cp K.271d

Library of Congress Classification System

LCC was developed in the late 19th and early 20th centuries and was adopted for use by other libraries, particularly large academic libraries in the US. LCC divides knowledge into 21 basic classes, each identified by a single letter of the alphabet. Further divisions are made into sub-classes identified by 2 to 3 letter combinations. LCC goes from general to more specific divisions (Library Classification Systems, SlideShare PowerPoint presentation, 2011).

E.g. LCC call number for Justin Timberlake's *The 20/20 Experience* music CD:
M 1630.18 T56 A15 2013

E.g. LCC call number for Mozart's Arias music CD: M 1505 M93 K69 2006

Other Classification Schemes

Canadian Public Library In-house Classification Schemes

OPL devised their own in-house classification scheme for their non-Classical music collection after consulting various sources including, music stores, LCC, DDC, music websites and other online and print resources (e.g. Allmusic.com). OPL also stated that they find their in-house arrangement works for staff and customers, as it closely resembles a music store. The Greater Victoria Public Library (GVPL), Toronto Public Library (TPL) and Waterloo Public Library (WPL) also use their own in-house classification schemes.

Example call numbers for Classical music CDs (e.g. Mozart's *The Magic Flute*):

- CON MOZ (GVPL) / CLASSICAL MOZ (TPL) / OPER MOZA (WPL)

Example call numbers for non-Classical music CDs (e.g. Justin Timberlake's *The 20/20 Experience*):

- RAP/URBAN TIM TWE (GVPL) / POPULAR TIM (TPL) / POP TIMB (WPL)

Appendix VI: Focus Group Questions

1. What do you think of the way the music CD collection is currently organized?
 - Probe: Do you think any categories should be removed?
 - Probe: Do you think other categories or music genres should be added?
2. If you could reorganize the entire music CD collection, how would you make it more accessible for customers?
 - Probe: How would you reorganize the National and the World Languages collections to be more accessible?
3. From your experience, what types of questions or comments do you get from customers about finding music, either online or in the library?
 - Probe: What types of questions or comments do you get from customers about how the collection is organized?

Appendix VII: Customer Survey Questions

How Do You Find Great Music at EPL?

22%

1. When at the library, how often do you browse the shelves for music CDs, without having a specific artist (e.g. singer, group) or title in mind?

Always (on all your visits to the library)

Frequently (on more than half of your visits to the library)

Rarely (on less than half of your visits to the library)

Never

If customers responded Never to Question 1, the following question was:

How Do You Find Great Music at EPL?

33%

2. Why don't you browse EPL's shelves to discover music?

If customers responded Always, Frequently or Rarely to Question 1, the following questions were:

How Do You Find Great Music at EPL?

44%

We recognize that our non-English language music from around the world could be better organized. The following questions are designed to help us understand how we can improve browsing the shelf for world music.

2. Imagine you are browsing the shelf for new music from around the world and are taking cues from signs and labels. Please rank the following according to which would be the most important in helping you look for music, where 1 is the most important.

Artist (e.g. The Rolling Stones, Adele)

Continent (e.g. South America)

Country

Music Style (e.g., Pop, Reggae)

Language the music is sung in

How Do You Find Great Music at EPL?

56%

3. If you were browsing the shelf for Celine Dion's French language music CDs, in which section would you expect to find it?

- Pop music section under Dion
- World music section under Canada, then Dion
- World music section under French language, then Dion

Other (please specify)

4. If you were browsing the shelf for Bollywood film soundtracks, in which section would you expect to find it?

- Soundtrack section under title
- World music section under India
- World music section under language (e.g. Hindi, Bengali, Gujarati, Urdu, etc.)

Other (please specify)

5. If you were browsing the shelf for traditional Celtic music from Irish band The Dubliners, in which section would you expect to find it?

- Folk music section, under Dubliners
- Folk music section, under Ireland then Dubliners
- World music section, under Dubliners
- World music section, under Ireland then Dubliners

Other (please specify)

6. If you were browsing the shelf looking for Gangnam Style by K-pop singer Psy, in which section would you expect to find it?

- Pop music section under Psy
- World music section under Korean (language)
- World music section under Korea (country)
- World music section under Asia (continent)

Other (please specify)

These next questions are designed to help us improve the organization of Classical music CDs.

7. How often do you browse the shelf for Classical music?

- Always (on all my visits to the library)
- Frequently (on more than half of my visits to the library)
- Rarely (on less than half of my visits to the library)
- Never

If customers responded Never to Question 7, they skipped the following question:

8. Imagine you are browsing the shelf for Classical music. Please rank the following according to what is most important in helping you find Classical music, where 1 is the most important.

Composer

Type of Classical music (e.g. Concertos, Operas)

Type of instrument (e.g. String instruments, wind instruments)

This last question is designed to get your input on how music CDs could be shelved.

8. Below in the pink box is a list of the proposed music categories which may be used for organizing CDs on the shelf (e.g. Bluegrass music will be shelved with Country music).

Is there anything you would add?

Is there anything you would remove?

Do you find any terms confusing?

The list of the proposed categories used for Question 8 is not included in this report, as it differs from the final scheme proposed.

Appendix IX: Literature Review

Introduction

Classification schemes are not sacrosanct. Changes in attitudes, knowledge and environment can result in the rearrangement of a classification scheme and even in the discarding of existing classes or parts of classes (Olson & Boll, 2001, p. 153). Adapting to these changes is essential, especially for music materials which “pose unique demands that must be considered for successful discovery” (Newcomer, Belford, Kulczak, Szeto, Matthews & Shaw, 2013, p. 494).

Accessing and Discovering Music

Researchers have found that users have difficulty understanding certain “library concepts” such as uniform titles and subject headings, and generally find it more difficult to discover music materials than books, especially if they do not understand the intricacies of the classification scheme used (Duffy, 2006, p. 44; King, 2005, p. 2). As a result, known-item searching is the most common method of searching for music materials (King, 2005, p. 7). Furthermore, using a keyword search has proven to be the most effective way to access music materials, and specifically searching for individual song titles on a recording, as they are often detailed in the content notes, which are keyword searchable (Thomas, 2011, p. 250). However, with advancements in discovery tool capabilities, such as tag clouds, concept maps, and faceted searching, the way users search for music is likely to change (Thomas, 2011, p. 248).

The bibliographic data, or access points, determined to be most important in facilitating discovery, include the composer or performer, creation date and geographic area of origin (Thomas, 2011, p. 250; Newcomer et al., 2013, p. 502-508). The creation date was noted as an important, albeit neglected, access point for musical works and the geographic area from which the music originates was also considered a significant, yet problematic attribute (Newcomer et al., 2013, p. 502 & 507). The geographic area of origin has been found to be particularly important for non-Western music, but applying this attribute is not without complications. For example, geographic subject headings are only assigned if the area is a major focus of the manifestation, and as multiple geographic areas may be associated with the music, such as the birth or death of the composer or the region with which the music is associated, prioritizing which headings to assign presents a difficult intellectual task (Newcomer et al., 2013, p. 507-508).

Uniform Titles

While users may not understand what uniform titles are and how they function, they have a direct impact on searching for and discovering music materials (Duffy, 2006, p. 48 & 52). They are commonly used to catalog classical musical works and given the nature of music publishing, uniform titles are generally considered to be necessary (Koth, 2008, p. 2; Lisius & Griscom, 2012, p. 44.) This is because certain works can be referred to by many different titles in different languages, for example *Symphony no. 5*, *Fifth Symphony*, *Sinfonie C-Dur*, and *Symphonie op. 67* (Newcomer et al., 2013 p. 498). Additionally, a particular work can also exist in a variety of manifestations, such as sound recordings, printed music, translations, editions, etc., and uniform titles allow for all manifestations to be brought together in the catalogue (Koth, 2008; Duffy, 2006; Lisius & Griscom, 2012).

RDA and Music Cataloguing

Cataloguing practices are currently in a period of transition from Anglo-American Cataloguing Rules 2 (AACR2) to Resource Description and Access (RDA). An RDA guideline that directly impacts the cataloguing of music materials is the replacement of AACR2's General Material Designation (GMD), which is used to describe the item type essentially (e.g. a sound recording, electronic resource, etc.), with three new elements: content type, medium type, and carrier type (Glennan, 2012, p. 530). Unlike AACR2's GMD, "these new [RDA] elements are not necessarily intended for display to users but could certainly be used to refine search results" Glennan, 2012, p. 530).

Unlike AACR2, RDA has created separate instructions for recording specific elements, such as preferred title, medium of performance, etc., which could be used as access points (Glennan, 2012, p. 531). RDA also allows the cataloguing institution to describe an item using their preferred language, for example, a compact disc could be referred to as a CD, an audio disc or a compact disc. However, RDA encourages the "establishment of best-practice guidelines to ensure consistency for indexing and record sharing purposes" (Glennan, 2012, p. 530).

The Music Library Association's (MLA) Bibliographic Control Committee have provided detailed suggestions that have often been incorporated into RDA and are committed to ensuring that RDA supports the ability to effectively find, identify, select and obtain music resources (Glennan, 2012, p. 527-533).

Appendix X: References

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