>> Dejah Rubel: Hi. My name is Dejah Rubel, I'm the librarian at sunny Ferris State University in beautiful northern Michigan. I'm here with my three co-workers today. Stacy Anderson, Carrie Buss, and Chelsea Mitchell.

>> Dejah Rubel: And we are here today to present cataloging without borders, building, training and coaching a diverse technical services learning community. I am going to give you a little heads up. We are really, really tight on time with the 40 minutes and all of our interactivity elements so I'm going to talk kind of fast. I apologize to the transcriptionist and people who are following along but I want to make sure we get through the first 20 minutes so everybody has a chance to talk in the second 20 minutes on their perspective.

All right. So without further ado, I'm going to get going. Next slide. All right. So our goal with this project is to talk a little bit about the background. We have an album collection that's approximately 5,000 items, about 2300 of these were previously cataloged and processed with bar codes. These were bought as part of our normal collection development process in the 1980s, and our main goal was to get an RDA record for each album that would survive a potential system migration and/or consortia integration. We were in the middle of an RFP process at the time and I didn't want to have to get into the whole record negotiation thing so I wanted to get both really high-quality metadata but also make sure that this is something that we would have after the fact.

And Stacy's going to talk to you a little bit about Mr. Scott Atwell.

>> Stacy Anderson: So as Dejah mentioned, we have a record collection already of about 5,000 vinyl albums in a closed storage facility. Half were cataloged and they could be requested through the catalog and listened to, but it wasn't a simple process. And we have had discussions throughout the years, off and on, about what to do with them, you know, just -- it's like the quasi collection just kind of hanging out in the background, what should we do. And we finally decided to finish cataloging them and make them available. So that decision has been made.

And that pleased one of our librarians, Scott Atwell. He was a liaison to the music department. He actually had a Ph.D in musicology, and he was actually very passionate about music. And right after we made that decision, unfortunately he actually passed away. So in fact, that was one of the last conversations I had about that decision, so he was very pleased. So we decided as a fitting memorial that we would create a listening room that was dedicated in his memory, and so that dedication was set for January of 2017, late in January, with a goal to have 300 albums cataloged. And as you'll see as we go through this, the project is -- to do thorough cataloging wasn't terribly efficient, but because the goal

that was larger than just cataloging for basic access, you'll see -- you'll see that, but we did have a larger goal in mind, I guess.

>> Dejah Rubel: And thank you, Stacy. I didn't get to meet Mr. Scott Atwell because I got hired after he was no longer with us, but he sounds like a great, amazing person.

All right. I talked about this briefly on the first slide, but our goal, especially with the records, was to prevent any sort of record conflict, and after trying to do this in batch, very, very difficult. Spent about ten hours trying to divvy up things like the 505 field to make sure we could index all the track titles and once we got to a point where we were like we're going to have to touch all these records anyway to do the corrections, we just decided it's easier to do it from scratch one by one. It's a lot of work, but it would ensure we would have the quality we needed. We chose popular music to be cataloged first because we had a launch party and I thought it was most likely to get regular use from our younger students. It also is kind of sexy and at the time because we're all learning together, it seemed to be the least complicated genre compared to things like classical, jazz, et cetera.

All right. So I'm going to talk a little bit about some principles of Andragogy. These are Malcolm Knowles principles, and this is a term about how adults learn. Adults generally have to know why they need to learn something before they learn it. The self-concept of adult identity is usually heavily dependent upon self direction. You want to learn things because you want to learn them, not because someone is telling you to. Prior experiences of the learner provide reach resources for learning so if you can tie it back to something else in your life, some other experience you've had, you can make learning a lot better and easier for yourself. Adults also typically again become ready to learn when they experience need to cope with life situations, perform a task, in our case this project. And adult orientation to learning is life centered. So education is a process of developing increased competency to reach your full potential as a cataloger or anywhere else. Before I move on from this slide, I just want to acknowledge the eight of you who participated in our pre-poll. We did ask anyone had any familiarity or had been in a learning community for libraries about library things, and uniformly, all eight of you said no, so hopefully, this is cutting edge, or at least a cutting edge idea in terms of implementation. We'll talk a little bit about the research in a minute.

So I have a couple quotes that I wanted to keep our learning community sort of focused around. This first one is from the Bielaczyc and Collins article, which I'll reference frequently. And this other one is from Char Booth and this was in the article I assigned for pre-reading for American Libraries Magazine, namely special learning communities, sustain a sense of shared interest and again the actual practical need component.

All right. So again, Bielaczyc and Collins, four characteristics of a learning culture are diversity of expertise. We definitely have that. We have all sorts of people working on this team, including long-term copy catalogers and noncontact services librarian and someone who works regularly in public library. Shared objective, continue to advance in knowledge and skills and emphasis on learning how to learn. Everybody has a different learning style. There's documentation -- mechanisms for sharing what is learned such as these presentations.

All right. Learning communities for libraries, there is not a lot of them I could find in the research. Fabbi did a project at University of Nevada Las Vegas in 2009. This was sort of a project of focus on discovery and how things like cataloging impact it, because they were launching a new discovery layer. There was also what is known as the 23 things challenge. It originally started at Harold B. Lee library Brigham young University. Stacy participated in a version of it and it did go natural. It was a really big project. People did self directed tasks, learned different small things in isolation, sometimes worked, sometimes didn't, and this last one I found, but I'll admit I didn't read, it's a dissertation on rowan University's model, which is based on Miami University model, and this is a huge comprehensive model for learning communities across all staff.

All right. So these are some principles for our learning community that I tried to engender, whether overtly or covertly. So equal intelligence, variable experience or knowledge. Very frequently we are all equally smart. Some of us just happen to know the coding rules a little bit better and some of us also just happen to know other things that we might not know that we know. Again, fault tolerant. We are all learning and if we are okay with making mistakes and if we are okay with understanding we are all going to have to redo something at some point, this makes us a little bit better in terms of embracing design thinking and trying new things, but we also have the same goal of having a high product quality. We do not want these records to be bad records. We do not want, you know, putting in bad metadata, useless metadata, et cetera. We all want to be able to grow and build upon past learning, learning more, can you build on that one, RDA, et cetera.

And lastly, I tried to engender communal discussion and/or decision making. Again, I'm sort of the final authority as the metadata person but I like to think things out. I like people that are more big picture thinking than I am, because I do tend to get hung up on details and go what is the actual real world impact is very, very helpful. And lastly, this is also a great actual if you want to get paraprofessional and other staff to embrace sort of a higher level cataloging responsibility, we'll talk a little bit more about this in people sections, but a lot of what we were doing previously, this copycat logging, adding in a few small fields, making minor corrections, and this project is close to original cataloging, but not quite

because you do start with a record and you're not just starting with a template or going completely from scratch.

All right. So I'm going to talk about my amazing team and they'll get to talk, too, later. This is Chelsea. Chelsea has great public library experience. She works part-time for us and part-time for the local public library. I love that because she knows how people really look and search in systems and when I no longer work at a desk that is very, very valuable. She has great research skills, very persistent, she will dig up almost any tracing you can imagine. She also has a lot of availability because she's our part-timer. We give her a lot of odds and ends. This is her back burner project at the moment, and she's a respected paraprofessional. My concern was we're about the same age. I don't have a lot of vinyl experience. I wasn't sure if she had a lot of vinyl experience, and again, we were mostly adding, you know, small things in to local records, so cataloging experience in general.

And then we have Carrie. Carrie's been working for Ferris for a very long time and she's got a lot of knowledge about connection. As the only cataloger in my institution, I've never had to use multiple files. Never had to use data, so it's a great tool. She's also my big picture person who will say it doesn't matter, what's the real impact. Grew up during the vinyl era, has done copycat logging, again, respected paraprofessional. My biggest concern about Carrie was she was unaccustomed to editing OCLC master records. I'm like, I don't care if you're a podunk University in the middle of nowhere, OCLC will reject them if they're not useful and also I don't think anyone ever sat down and went through in great detail what the changes in RDA were going to mean so I wasn't so sure how much experience she had. And then we have my co-worker Stacy, who is from the reference and instruction services side of the library. She has great subject knowledge, great interest. She has a wonderful vinyl record collection. She brought in some examples for our training. My worries about her was I wasn't sure how long ago she had been cataloging. She wasn't a librarian, but it's been a while, and connection, readers on the client side use connexion, and it is not the most intuitive software. So you need to make manuals and be patient. I know, I know mine is really long. My strengths, I do have a interest in music, some knowledge of vinyl. I have worked on a similar project for eastern Michigan University. It was EAD, but it was not marked and it was not RDA. I am great at creating documentation because I forget a lot of things. I'm a thorough project manager. I do give contacts or try to give contacts to the inexplicable cataloging rules, why punctuation matters, why certain field codings matter, how the impacts are retrievable both locally and globally. My concerns and weaknesses about myself, I do not have music cataloging experience in RDA or mark. I also don't have the greatest subject knowledge of some genres. For example, classical, where you have to pick out the pieces and put those in separate fields, that's not my greatest strength.

All right. And that brings us to our first discussion and poll question. We're going to give you about a couple minutes for this. Do you think interest or experience is a better motivator when forming a cataloging learning community. Why, if you're contributing to the discussion, or why not, or you can just select either one if you're doing the poll. And so far it looks like we've got a lot of interest. I always think interest is good because I've trained docents who don't know cataloging straight off the street, and I was working in a culinary archive where I didn't know a lot of the subject matter and if you can sustain the interest long enough to survive the nitty gritty of cataloging, I think it's worth doing. And it looks like some of you guys are thinking experience. I can kind of understand experience, because once you know mark, you know how things are structured. It's sometimes easier to pick stuff out. I don't know. Stacy's our volunteer. She's talk a little bit more about that later, but she was definitely the one who decided to come to it herself because she had the interest. Oh, Vicki says I think the time they can spend cataloging is at least as important as interest or experience. Yes. Project dedication time is highly important. I agree there. Interest can't be forced. You cannot want people to like cataloging/subject matter if 're not going to already. Both. Both is ideal. If you can get both, that is the person to get on your project. Motivation equals interest. Yep. Although not necessarily in the same person. You could get someone who's motivated but not necessarily interested.

Okay. Stacy wanted to add that you need people who are experienced to motivate people who are interested.

>> Stacy Anderson: Somebody wrote that.

>> Dejah Rubel: Okay. Somebody wrote that. It's sort of hard doing this on the cell phone, folks. I'll give you another minute on the poll. Looks like we're almost full, though. We're 14-minute mark.

This is what sucked me in to cataloging was that culinary archive I was telling you about. It's like, oh, we'll do that, that sounds like fun, and then the next thing you know, you're like, oh, I'm born to be a metadata person. This is what I like! This is why love Chelsea so much because she's learning that she's going to be a metadata person.

Because it does take a certain kind of person with a certain amount of dedication to go -- it looks like our poll has stopped, so does anyone mind if we continue on? I don't know if I got a --

Okay. Mike's got it. My apologies. Still not used to Adobe Connect. But thank you all for your comments and because we're a little tight on time, if anyone wants to reply, we do have a discussion board open with all of these questions and we also have a group discussion guide or you can get ahold of us on twitter, the ALCTS@17 is great.

So a quick overview of how we trained everybody, or what I call a cataloging boot camp. We did one section on tools training, which went over glossaries of things to look up. If I say a cataloging term you don't understand. MARC, it helps to go over the MARC. Cutter numbers, NACO/SACO, and the databases. And FRBR. It does help to have a good understanding of FRBR in general. We also did sound recordings, training for vinyl albums where we went over manufacturer so we could understand things like matrix numbers versus issue numbers, anatomy, album art, which actually turned out to be quite useful because we have some Bernadette Peters albums. And usual formats I thought would be just for fun, but it turns out this waitresses album we have pictured has a backwards masking technique where if you force the record backwards with your hands, it spells out a totally different message. So if we hadn't known about that we would not have flagged it. And also a little bit about industry trends, because vinyl is making a comeback.

And then we did a two-hour session specifically on the album metadata specifications. The set of specs which has been updated since, as well as all the slides I referred to in the previous two are available on our additional resources. Feel free to reuse them but if you open the metadata specs, they are not very intuitive. I tried to color code them a little bit, but they're very dry. They're basically field codes, indicator codes, subfield codes and some instruction. A little bit easier to read than RDA best practices, but not the easiest thing to read overall.

And we did six two-hour group cataloging sections in our little bull pen area so I could walk around and talk to people. And then we have coaching the team, ongoing review and support so I get to review all the catalog records, which is fun. I also get to do minor cataloging issues, solutions, looking stuff autopsy up, talking things over with other catalogers. Major issues, I generally talk to Carrie and Chelsea because they're physically approximate. I like Stacy, but she's on the fourth floor and she's a very busy person. We did have one review meeting at the first 300, which was about when we did the launch. Those slides are also available for you and it goes over sort of common errors and lessons learned, and especially other numbers.

All right. I did try to give people pins when they reached certain levels. Unfortunately, only Chelsea so far has been able to dedicate enough time to the project to get over 100 pins. We did give Chelsea a gift cart when she hit 500, though. That was also at our launch because doing 500 of these albums in great detail individually is a great accomplishment. We do have ongoing irregular meetings, and this leaves me to discussion question number 2. What best practices do you use to achieve and maintain common technical knowledge when working in a cross-functional team? And this is definitely a challenge for us. In fact, we probably should build in more time to work on the project. That was one of the nice things

about having the two-hour bull pen sessions, was we did have two hours on a Friday dedicated to work on it.

Time helps. Documentation. Oh, my gosh. I didn't learn that until I got here and we did not have documentation for much things. Yes. Everyone is agreeing. Documentation. Google Docs. Shared Wiki. I think we should do a Wiki at some point. We use our J Drive a lot. God, we love to write documentations. Training individual, come back to group review. I found a really cool article recently that talks about teaching categories similar to teaching foreign languages, and you do little sheets. That was kind of interesting and I might try them, and I hadn't read that when we started the project. Face-to-face meetings, yes. Face-to-face meetings does a lot of things that my documentation doesn't. I'm a heavy E-mailer, and so that can get kind of tiresome if you're a face-to-face person. Dedicated time to work simultaneously. Yep. That bull pen thing was a good idea. I constantly update our documentation. The webinar archive, yes. I do watch that on YouTube a lot. I understand your work flow charts. We should definitely do more charting. Trainings on steps necessary. We are intending to write a soup-to-nuts manual at some point. If you look at our metadata specks, they are very much intended for catalogers. I have written a soup-to-nuts for another volunteer project that I worked on. Chelsea and I have talked about doing that in case we get more people in to the project. Data dictionaries. SharePoint. SharePoint is good. Agreed upon references. Good formats and standards. We mostly arrive -- I will give everyone a great disclosure in here because we do have catalogers. If you come across an easy F record from this project it does have a GMD in there so there is a general material designer. They are not perfect RDA and they are not coded or with a subfield E that says RDA. So Moog L. I do not know what Moug-L. Can you share the article info -- can you post that again in the discussion thread? And I will. I found it while I was looking at more things for references.

All right. We are almost at 21 minutes, so I am going to ask them -- oh, music, OCL -- okay. Thank you guys.

I want tutorial. I'm going to actually move this to the next person, but you guys have such great ideas so I hope you come back and give us more in the discussion forum. I'm going to pass this over to Chelsea so she can tell you about her experiences.

>> Chelsea Mitchell: Hi. I'm Chelsea. I have worked part-time for nine years and as a part-time assistant at the community library for seven years. There was a few reasons that I think I was selected to be a part of this project. First, I have expressed the desire to expand my professional library services, especially when they are skills that Mick me more valuable in the library. The second reason is that I had the time. Even though I'm a part-timer and I only work four hours a day at FLITE, most of my regular job duties require only a few hours a week and then I usually have at least one big project to work on in

between my regular duties. Since my workload is more flexible than others, I've been doing a large chunk of the record editing. Third, I take satisfaction in being ma meticulous. Since this project is something that requires an enormous amount of attention to detail, I feel I am well-suited to the task. Finally, I have some basic experience in cataloging by working on simple record editing at both my jobs. At the public library we require a lot less information in our records so there is not much of a reason to learn how to catalog beyond the basic fields like title, author and phone number.

As for FLITE, my previous supervisor had given me projects where I added note fields to record and I eventually progressed to working on cataloging E-books for him. However, his method for having me do so was extremely limited, and the process did not help me cultivate an understanding of what I was creating. He gave me a paper with a list of fields and I was to copy and paste what was on that list in to every record. Ed also found it challenging to work for my previous supervisor for several reasons. First, I found him intimidating. That made me feel that he was unapproachable. And when I did approach him, he seemed to get exasperated if I asked a question about something he had told me about before. I mentioned earlier that I like to be sure to get the job done right the first time, so when I don't feel confident that I'm doing something correctly, I want to talk about the areas I feel I need to work on and get reassurance that I'm cataloging correctly. I don't feel I was able to do that, nor did I get any feedback after I finished a task.

In the album project we're doing now, I was given some background on the materials that I was cataloging, as well as detailed documentation that listed what fields to add, delete or change about what the field was, what information was important to watch for in that field. And on top of that, because we learned as a group, I can ask for help and opinions from my team, unlike when I worked alone.

Some of the questions I ask my group are things that none of us know the answer to. We have to explore which resources we were given, and with librarians outside of our library. Discovering that we are all unsure of how to handle some of the same details makes it feel less like I'm unable to grasp the solution, and more like we're also learning the best way to go about things. Cataloging is a much less daunting task once you figure that out.

There's a few reasons that I think my public library experience was useful during this project. One, through numerous patron interaction, it is much easier to determine and predict the needs of a patron by having to search for items with a limited amount of information, I find value in the details about an item that the patron would find useful. For example, hi a patron who loved ordering old movies, but he would only take certain copies. They had to be made in a certain year and never remastered or recolored. Repeatedly helping him find exactly what he was looking for has made me see the logic

behind adding notes on album edition and re-issues. Moreover, even if you yourself would not search for a particular detail or find no interest in knowing about it, having that information available in the record helps you make recommendations to people who will find value in it.

Another thing that's helpful in searching from a patron point of view is knowing how what your cataloging will display to the public. To use a very simple example that demonstrates the importance of punctuation, it seems like overkill to put a second comma in the 700 field in the top picture of this slide. However, when you open the record in the public view, like in the bottom picture, what shows in the online catalog helps that comma placement make more sense. Again, understanding why you're doing something helps you remember that it's important. So what did I get out of the experience? Once I got a hang of how to create records without too many mistakes, I was rewarded with a sense of accomplishment. Once you experience that feeling, you have much more confidence to continue.

I also began to enjoy zoning out while cataloging. It's nice to get into a rhythm and get a batch of records done all at once. Moreover, I began to catch little inaccuracies in our records, such as an LP being cataloged as a cassette and I took pride in being able to fix them. I got satisfaction out of correcting the records that might have caused problems down the line. It was like rescuing a beached whale. You're in the wrong place, record. Let me put you back where you belong. Of course, I also came away with the new things that I learned, such as an understanding of how to translate the information on the albums into the records, how to spot and fix errors, how to use the references we were given to assist myself and the patrons and so on. But as you know, a learning experience may also give you trouble. One of the major obstacles I had to overcome was my ideas about efficiency. My normal thought process involves thinking about whether it is worth time and effort being put in to a task for the outcome. The efficiency formula is ingrained in my mind since I used it whenever I run events at the public library. Specifically for the project, I was averaging five to six albums in four hours. Since we had thousands of records to get through, it didn't seem especially efficient. It was fairly difficult to convince myself of the necessity to complete the records with the high level of detail when it was going to be an inefficient project from the start. I also tripped myself up for a while thinking about numbers. Was it more important for the albums to be on the shelf in alphabetical order or to follow the cutter number rules from the calculator. When you have to create an album -- create album call numbers for the six different Jacksons groups, how do you keep the numbers unique but not so long they don't fit on the label? There was a period where I was making this process harder on myself than I needed to by overthinking it. I had to learn to let certain things go and then the process was much easier.

By far the most frustrating thing for me, especially in the beginning, was having to rework the same album record over and over. I understand that the process of trial and error helped me to learn, but as I

mentioned, I like having things done right the first time, so it was hard to think that I had done well, and then get feedback with corrections that needed to be made multiple times. It was also frustrating to have to rework albums after a change in method had been decided on. The most worrisome thing in terms of being time consuming was trying to trace musicians. It's hard to track people down when the names on the albums aren't consistent or when there are 12 different people with similar names to sift through, but tracing correctly is important for that very reason. The last thing I want to talk about is the inevitable clashing of personalities. I'm pretty stubborn. If I think there's a way to do something that's simpler or which makes more sense to me, I push to do it that way. There was one situation where I disrupted the flow of the project. Things to figure out, at least discuss your processes to ensure that everything everyone is working in a way that makes sense to them and that they're comfortable in applying. That's my experience. So now I'll pass it on to Carrie.

>> Carrie Buss: Hi, everyone. This is Carrie. I have worked in the library for over 25 years and worked with both acquisitions and cataloging. In my past experience, our library catalogers did not encourage us to make changes in our local bib records other an such things as adding pagination or a local note or a title. We could ask questions and make suggestions but it was the cataloger who decided ultimately to change our bib record. Making changes to a bib record in OCLC was something the library systems definitely did not do. So when Dejah started talking about how she wanted us to edit and add a great deal of detail to bib records, needless to say, this was a big change for me in cataloging at a level that is out of my comfort zone. As with any new project, there needs to be patience and flexibility on all sides. Taking the time to go over each section of the bib record was helpful in getting a better understanding of where and why the codes, information or notes are added. Our cataloger reviews our work and is good about E-mailing us with corrections or pointing out where we miss something. I know we drive her crazy and I appreciate her patience for instructing us as we learn. A need for patience on my part was waiting to label the albums. The cataloger may need to change her mind on some of the rules, and an example of that for us was how long to make that first cutter number. Dejah had us hold off on labeling as long as possible but we had a deadline for the dedication and we had a limited number of student hours and a goal of 300-plus albums to be labeled in shelves. And I got antsy and wanted to get things done. So our students did end up re-labeling a few albums. Documentation. Documentation is very important. Dejah has provided us with good documentation, and when necessary she edits the instructions with any changes that we have discussed, keeping them current, and it is important to have those instructions to refer back to. Keeping examples of before and after changes made to a bib record are very useful. Sometimes the E-mails back and forth can be a little overwhelming trying to sort out all the different scenarios passed around, but having meetings to review the process, time for questions and touch base in general is very helpful.

Things that I've learned. Dejah provided us with some background on LPs, which was helpful, and made the project more interesting. I have learned it takes a lot of time to add metadata to a bib record, more than what we originally thought going in to this project. I have learned that not all information in OCLC record is necessarily correct to start with. When making major additions to a record, you need to start at the beginning and make sure everything is coded correctly.

I have also learned additional resources can be helpful. In this case, the Web site is useful. It is important to set aside regular time to work on the project to obtain the knowledge learned. How much detail is enough. In other words, at what point do you know when to stop adding metadata? This is a good question. I am still working on that answer. Now I'll turn the presentation over to Stacy.

>> Stacy Anderson: So I'm like Chelsea and Carrie, who both worked in technical services. I don't. So I volunteered, so I'm -- I don't know. I'm a sucker. But anyway, I've been here for nine years, and I've actually been a librarian for 22 in both public and academic libraries, so I'm kind of a unique blend of experience, and I actually began as an acquisitions librarian. So that's where I did a little bit of copycat logging actually with vinyl albums. We had a massive record collection mostly donated by one person. So I had experience there. I definitely had personal experience with music. Like Dejah said, I do have vinyl that I hold on to from when I was young, and I -- this music actually happened to be mostly 70s and 80s, so it was right up my alley, so I was particularly interested in this genre. I definitely had to draw on everybody else's experience with the technology, and obviously updating was -- with what little cataloging experience that I had. I had a lot of problems with connection. It didn't work right on my computer half the time and it was kind of daunting, actually, sometimes to even go into it. And because I didn't have a lot of time to work on this, I would often try to do it on Friday afternoon, kind of my Friday end of the week project, but the documentation and the examples were essential. I had to keep referring to them. I made notes on them, but I had to keep going back to them, and especially the before and after examples, like what a minimal record looked like, what a fully cataloged record looked like. That was helpful to me and I definitely needed that. So my interest was good, but I definitely -- it was enough to keep me going, but I needed that help.

The other thing for me, and this is maybe both an obstacle and the pleasure I got out of it was as you start to do this, you start to see names more frequently. You can actually see how studio musicians earn their living, which is something I would have -- you know, I always kind of wondered about but I would start to recognize names and as I started to recognize names, I thought well, these people all need to be traced because, you know, obviously somebody might be interested in the studio musician or they might go on to be famous in their own right. So it was really easy to get caught going down that rabbit trail, which is good, but it definitely was time consuming. So knowing when to stop was definitely -- and the

satisfaction I got out of the project. I enjoy working with other people that I don't always work with, so that was good. And I got to know Chelsea better. I knew Carrie, but I didn't know Chelsea as well, so that was good. And it just -- there's a satisfaction that you get when you complete records, so this is what I remember from being in acquisitions, that you can look at a cart and you can go, I did this today and when you're in public services, you don't always have an "I did this today." The whole day can go by and you don't really know what you've accomplished. So that's definitely one of the good things that came out of it. And then there was just the nostalgia. It was fun to go through the music, to be really honest with you. It's -- I knew a lot of it, and you can ask them later, it was probably irritating to them because we had intense discussions about Andrew Ridgley, George Michael and Wham and what their roles were and what their significance was. So I will pass it back to Dejah and she will finish up.

>> Dejah Rubel: All right. I think we have five minutes to wrap this up. Okay. So from the top down. The pros of doing this. It leverages a diverse knowledge base. You'll be surprised what people know, including people who volunteer for you, as well as people who end up doing it as part of their job. Again, I learned a lot from Carrie, Chelsea and Stacy that I might not have known otherwise. I also did this to attempt to empower non-catalogers and paraprofessionals to learn cataloging, embrace cataloging, understand the impact of cataloging, et cetera. It also teaches non-catalogers and paraprofessionals, again, that cataloging matters in both your local system, and worldwide. I know everyone is sick of me diagnose being drunk on the power of cataloging but it does benefit everyone. And I'm trying within our department to get more of an entrepreneurial design thinking that reduces failure when embracing new projects such as this.

All right. The biggest caveat I will give you is you do not realize even at my young level of professional experience within the first ten years how much you internalize about cataloging and metadata, so this is a huge massive time investment. There is no quick and easy mind meld. You will get frustrated with people doing things over and over again. You cannot understand why they can't remember certain things like punctuation and field codes. So there is no easy cheat sheet for this. The other thing is you have to be okay with decentralized authority and what I call the why syndrome. I try not to and I love OCLC, but I try not to default to because OCLC says so, because Library of Congress says so because to me, that's the equivalent of saying because as your mother said so. I try to explain things in terms of parsing, why you need to do this this way and why it makes sense.

Another challenge is how to enforce consistency while still being nice and approachable. A lot of errors like typos I don't even mention any more. I just correct them and feed them back into the system. If it ends up affecting things, then I bring it up.

We have one last discussion poll question and I think one slide after this we're probably going to be over. Do you think the advantages outweigh the challenges of training and coaching non-technical services library workers, which can include librarians, paraprofessionals, volunteers, people off the street. Why or why not? We've got some yes they do. No, they don't. It's a lot of investment. I will agree with that. Okay.

That is something I discovered while training volunteers. I did have one -- only one person so far I've completely given up training cataloging to, and this just because again they couldn't focus and they couldn't pick out the details, and it is tough if you have one of those people because you have to be like I love you but we have to go do something else so there are a few people that you can't turn cataloging in to, but you can usually turn people to pick out the basics. Get the right person, who cares if they're para or paraprofessional. That's where I am. I think we should pay our paraprofessional people more. They are smart.

All right. I promise I will get through this quickly. All right. Future challenges for us. What we call unfamiliar genres. For a lot of us that's classical. We do have a classical expert who will hopefully be coming in to help us even if it's only sorting things into ranges. What I call complicated genres, movie sound tracks are the best example I have of this. We're doing a lot of 700-work tracings back to the original work and that is complicated. Again, I just mentioned the recruitment of genre subject specialists. There's another co-worker who knows classical and has agreed to help me. Thank you. Maintaining the knowledge, again, we need more bull pen time. We need more time to hang out together. Warped or damaged albums. Do we note that? Do we place them? Do we just throw them in the recycle bin and also we are already giving potential future accessions. Are we going to buy new stuff or accept older stuff. And again, stay motivated and focused to finish. We are at about I think 750 and we have about 4,000 more to go. Before Chelsea is going to hit the lotto and retire.

All right. So here's some face -- I am only going to give you a brief selection, and I am so sorry we are out of time, but please, they have a group discussion board. We also have a discussion forum you can chime in on or you can just E-mail us individually, that is totally fine. I understand that.

Okay. I'm going to get out of here. It's been great. Thank you so much. Please switch to the next one. Yep.

>> Santi Thompson: All right. Well, thank you, Dejah, Stacy, Carrie and Chelsea. We appreciate that great presentation. And again, if folks would like to ask further questions, feel free to reach out through twitter or the online forum. But up next we have Beth and Elsa who will be presenting on how to eat an elephant. Take it over, y'all.