

# MOUG

MUSIC OCLC USERS GROUP  
NEWSLETTER

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**FROM THE CHAIR**

**Michelle Hahn**  
**Indiana University—Bloomington**



Change.

I realized recently that a lot of what we are going through because of a global health crisis is no longer adapting or adjusting for now, but is really considering long-term changes for our organization.

We have heard time and time again that if MOUG events were virtual it would be possible for us to reach a wider audience. But, when we have them, we hear that seeing people in person was missed.

I am writing this while I am at a conference for the Indiana and Ohio affiliates of the American Council of the Blind (ACB). You shouldn't be surprised to know I am a chronic volunteer, and therefore an active member of all sorts of organizations! But I've been immersed in a very different conference experience where the concept that accommodations benefit everyone is very clear.

The conference is the first in a hybrid format that I've been to. And the two organizations meeting simultaneously are about as different yet interconnected as the sides of a library (public services and technical services) or types of collections (circulating and archival).\* I can witness how everyone interacts in person, many that are glad

to be back together again, and how equal attention is paid to virtual attendees. Both can listen and/or watch, both can ask questions. Meeting etiquette is in place so that everyone speaks and asks with a microphone, and any questions from the room where it happens are also reiterated by the speaker so that virtual attendees know what is asked.

For an audience that must always adjust to the world around them, they are the experts in making accommodations to include themselves and their community. That is a skill at which many of us are less adept.

That's where change comes in.

Just as ACB is the connector for thousands of folks in the blind community, MOUG is the connector for our community. We are in the position to make some changes, accommodating a larger, more varied audience. Though this is going to be another virtual annual meeting, we are looking to potentially keep a virtual component even when we are in person. We are considering ways to leverage the virtual opportunities we have to bring more events or spread things out over the course of the year.

*(Continued on page 3)*

# MUSIC OCLC USERS GROUP

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## MISSION STATEMENT

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The mission of the Music OCLC Users Group (MOUG) is to identify and provide an official means of communication and assistance for those users of the products and services of the Online Computer Library Center, Inc. (OCLC) concerned with music materials in any area of library service, in pursuit of quality music coverage in these products and services.

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Communications concerning the contents of the Newsletter and materials for publication should be addressed to the Editor. Articles should be submitted electronically in Word. Articles should be consistent in length and style with other items published in the Newsletter. Permission is granted to copy and disseminate information contained herein, provided the source is acknowledged. Correspondence on subscription or membership (including change of address) should be forwarded to Melissa Moll, MOUG Treasurer. Email or call the Treasurer for the physical mailing address if needed. (Dues are \$40.00 for personal members, \$50.00 for institutional subscriptions; back issues for the previous two years are available from the Treasurer for \$5.00 per copy.) A copy of the quarterly financial report is available from the Treasurer on request. Please note that subscriptions, once placed during the annual renewal period, may not be canceled, and no refunds will be given.

The Music OCLC Users Group is a 501(c)(3) non-stock, nonprofit association organized for these purposes: (1) to establish and maintain the representation of a large and specific group of individuals and institutions having a professional interest in, and whose needs encompass, all OCLC products, systems, and services and their impact on music libraries, music materials, and music users; (2) to encourage and facilitate the exchange of information between OCLC and members of MOUG; between OCLC and the profession of music librarianship in general between members of the Group and appropriate representatives of the Library of Congress; and between members of the Group and similar users' organizations; (3) to promote and maintain the highest standards of system usage and to provide for continuing user education that the membership may achieve those standards; and (4) to provide a vehicle for communication among and with the members of the Group. MOUG's FEIN is 31-0951917.

**MOUG-L:** MOUG-L is an electronic discussion list for the dissemination of information and the discussion of issues and topics of interest to music library professionals and users of OCLC products and services. To subscribe to MOUG-L, send an e-mail to [listserv@svs.uky.edu](mailto:listserv@svs.uky.edu) with the subject line blank. In the body of the message type: SUBSCRIBE MOUG-L <your name>

**MOUG Website:** <http://www.musicoclcusers.org>

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## **From the Chair**

*(Continued from page 1)*

We are looking at how we identify as an organization may change, better defining our greater purpose and how we connect to each other and with our field of practice. We are working to change our approach to overcoming the systemic issues inherent to our work, putting our intent and how we will measure the impact into words. We are considering what changes are necessary in our modes of communication to ensure the viability of the organization and the value it provides to its members. A pending change that is forthcoming at the time of writing is the election of our next Secretary/Newsletter Editor and our next Continuing Education Coordinator. Both positions will be heavily involved in creating these changes for MOUG.

Many of us are undergoing changes in our institutions, as we or our colleagues move around, our administrations turn over, and our budgets adapt. Our workplaces may look different in the wake of health and safety adjustments. The systems we use and the guidelines that govern what we do and how we do it are changing.

Changes are happening all around us. The integrity, commitment, and effort we put in for the duration of making changes for MOUG are up to us. And, though we are all tired from enduring a wealth of recent change, I am confident that at the very least, MOUG will come out on top because of you.

As I come to the end of this column, I realize I am actually coming to *my* end of this column, signifying yet another change. This will be the last you hear from me in the MOUG Newsletter as the Chair of MOUG. So, it is time for me to put some important things in writing.

I sort of remember my first MOUG. It was Pittsburgh, 2007. I was a student at the time, and my mentors, Ralph Papakhian and Sue Stancu, essentially made me go. Not in a forceful way, but in an encouraging way. I know I met a lot of people at that time, and I was never left alone. Every moment was an opportunity for Ralph and Sue to introduce me to someone. People invited me into their conversations, asked me questions to get to know my interests in the field, and included me in the activity of the organization.

And here I am 14 years later, serving as the elected Chair. My life has changed dramatically in that time and will continue to change at that pace in the future. And, as far as organizations go, MOUG has been there at every turn. I hope I have given at least a fraction of that back in kind.

I thought Bruce Evans' job as Continuing Education Coordinator seemed like a lot of fun when I was a neophyte. Two CECs later, I felt connected enough with the organization to give it a try. Bruce was Chair at the time. I suppose I must be one of Bruce's biggest fans, as I followed him all over the place! He worked at SMU a bit

before me, he served as CEC a bit before me, and he preceded me as MOUG Chair a couple of terms ago.

I followed Alan Ringwood through the Chair cycle, and he has also become one of my most valued connections in both MOUG and my time in Texas. We can always sit down to lengthy chats where it's like no time has passed, and I am confident we will continue to do so well into the future. As problematic as Texas is as a state, I got to know some of the best people there.

The MOUG Board throughout my time as Chair has been incredible. Here's why, as told through the tale of a place called Harrison House.

My first year as Continuing Education Coordinator was a year that MOUG met jointly with OLAC. To accommodate that, the MOUG Board forewent its usual, in-person Summer meeting in Columbus, Ohio, supplanting it with a conference call. It worked out that I was planning to be in Northern California around the same time on vacation with my sister to visit San Francisco and head up to the Sonoma Valley for a wine library anniversary celebration with a former music library colleague. So, while I was there, I went to visit Casey Mullin who was Past Treasurer at the time in his office at Stanford University where we joined the conference call together. Talk about serendipity! Making the Summer MOUG Board meeting virtual, though, meant that the group did not take its usual place at the Harrison House Bed & Breakfast in Columbus, Ohio within walking distance of Jay Weitz's house and a short drive from OCLC. That's been a significant part of the MOUG Board's collective heart for a long time.

The next year we met in person again, this time at the Harrison House. I was fortunate to get the opportunity to spend time with everyone in a place some had been to for many years before. I could easily see why it was a place they held near and dear. I was in a cozy room full of lovely antique furniture in a beautiful house full of MOUG Board members enjoying the company and hospitality of Lynn, the owner.

And then my term as CEC was up so there was no Harrison House for me for a while. Until I was elected for the Chair cycle and went back in my year as Vice Chair/Chair-Elect. This time I got to enjoy the company of Melissa Moll as my roommate at the Harrison House. We were in another cozy room in the beautiful house full of MOUG Board members. Suffering from insomnia that comes with brain trauma, I got to know Lynn a lot better as I kept her company while she prepared for each day.

To step off the path of this story for a second, I should really note that one of my earliest memories of MOUG Board things was the dinner in Atlanta, Georgia, where I

***(Continued on next page)***

**From the Chair**  
(Continued from page 3)

was about to start as CEC and Marty Jenkins was the outgoing Past Chair. Marty and I are both Ohioans, and had a nice chat on the walk between the restaurant and the conference hotel. Though we technically didn't overlap on the MOUG Board, those who are outgoing do overlap for a meal or two with those who are incoming, so we are able to make quick connections thanks to the MOUG Board anyway.

Each year spent at the Harrison House also meant a year spent at Jay Weitz's dining room table, with the gracious hospitality of both Jay and his wife, Esther. And, many delicious meals in their home and around the city of Columbus with them. Of course, it also meant a trip to visit WorldCat and her adopted humans as Jay Weitz connected us with folks at OCLC for some engaging updates and the opportunity to weigh in on how their products can better serve our users.

Then, something changed.

The SARS-CoV-2 coronavirus (known to everyone by its common name, COVID-19) took the globe by storm, infecting nearly 250 million and taking over 5 million lives to date. All of us were forced to leave our workplaces, many permanently, and shut ourselves in our homes to keep ourselves, our loved ones, and everyone on the outside safe from a deadly virus. Working-from-home was suddenly no longer a remote possibility usually reserved for the tech sector, but instead a sweeping requirement for every sector beyond critical healthcare. WFH is one of the newest acronyms in our acronym soup, and "essential" has taken on a variety of meanings since then. This change meant no in-person Summer MOUG Board meeting and no Harrison House. To maintain something called "social distance" and avoid people gathering in groups outside of their own homes, we met instead via the suddenly, immensely, familiar, virtual meeting platform called Zoom. In the Summer of 2020, to continue our work as an organization when no one was allowed to travel or afford the expense, we sat isolated in our own homes or offices looking at everyone else isolated in their homes or offices on the computer screen in front of us. And, with many of the same restrictions and considerations still in place, we did the same in the Summer of 2021.

Of the 5 years I have been a part of the MOUG Board throughout my career, I have only borne witness to the part of its soul that is the Harrison House Bed & Breakfast twice. I have a 6th year ahead of me when I move into the position of Past Chair, but it will be the fourth of six years in that regard as Lynn has retired from the B&B game and sold the Harrison House. We've grown more accustomed

to meeting virtually as the MOUG Board and it comes with some cost savings for the organization, too. How we meet in the future is uncertain, but it is less likely to include the Harrison House without the generosity of its former proprietor given just for a group of regulars that work with one of her friends and neighbors.

Speaking of our virtual existence...between the two Summer MOUG Board meetings, we held our first, virtual MOUG Annual Meeting. I've known Kevin Kishimoto for most of my career now, and have always appreciated his wisdom and calm, cool, collected nature. But, he defined the phrase "above and beyond" in his term, being an exceptional Continuing Education Coordinator while also becoming an unwitting victim to the operational side-effects of a global health crisis. Throughout the history of the CEC's position, those folks who served MOUG in that way have been organizing and defining the processes necessary to carry out a successful Annual Meeting for the organization. Kevin came in with the resources necessary to continue in the same vein and a whole lot of supporters who could say "been there, done that, let me help." Yet, none of us in that line of succession could have predicted what he faced. And now I will forever be in awe of him as he carried us through with that same fortitude.

And you know what? None of any of this would have been possible without the entire MOUG Board. Throughout my time, I have had the pleasure to work with treasurers Tomoko Shibuya, Jacob Schaub (who I've actually known longer than most MOUG members), Melissa Moll, and now Jeff Lyon. Even if I do the math right, I still come out with the wrong answer sometimes. And, as inherently logic-oriented as I am, every one of them has been ten steps ahead in keeping our organization financially stable with their eyes on the future beyond their terms. I don't think anyone really realizes just how much thought, time, effort, and determination really goes into that work, and I have been blessed to watch it happen with these MOUG Board members.

It's strange to say, the only Reference, Discovery, and Collection Coordinator I *haven't* had the pleasure to work with on the MOUG Board is Rebecca Belford. But Rebecca has been a significant part of MOUG for the entire time I've been a member, so there is a strong connection! Monica Figueroa was my first official RDCC connection, and I have an incredibly strong memory of the time we sat across from each other at dinner in Columbus. I don't remember the name of the restaurant, but I can clearly see the table, the bar, the food, and Monica in my mind. I had never really interacted with her before that, and I was instantly taken with her thoughtful insights in that conversation. She is one that I will always look forward to seeing at MOUG events and hearing

more about her thoughts on the profession.

Suzanne Eggleston Lovejoy is the newest RDCC, and her entire term so far has been virtual. I get to see her on my computer screen but have yet to be in the same room with her for MOUG Board things. But, I have been fortunate to have seen Suzanne in person before at other MOUG events! Our time together in this capacity has been fruitful and I think we are well on our way to a great future together on the MOUG Board even if we continue virtually. The next time we are in person, I am going to be eager to sit down for coffee and listen to more about how all of this virtual stuff connects to and has impacted the aspects of our field overseen by the work of the RDCC. This is a conversation I know would have come up around the table at the Harrison House if we were there, as we all shared both a meal and our thoughts.

One of the most harrowing and time-consuming aspects of the MOUG Board is actually the communication aspect. What do I say and how? Should I say it or not? When do I say it? And that's just me writing emails posted to MOUG-L or writing this column! My part of the MOUG Newsletter, even though my face is sometimes on the front page, has always been relatively insignificant. The burden of the work falls entirely on the Secretary/Newsletter Editor. Getting content, laying out the issue, figuring out what fits where and what space needs to be filled to make it work in print is a near-impossible and often thankless job. And then there's having to capture everything that goes on as it flies by during many days-worth of meetings for the MOUG Board AND the whole organization!

I did the outgoing/incoming MOUG Board member overlap with Jennifer Vaughan when I ended my term as Continuing Education Coordinator and she began hers as Secretary/Newsletter Editor. When I came back to the MOUG Board as Vice Chair/Chair-Elect and didn't really have anything to do with creating MOUG Newsletter content, Ann Shaffer was Secretary/Newsletter Editor. Ann and I have known each other longer than that, though, since we have the Indiana University connection! Ann was succeeded by Heather Fisher, who has been the recipient of many a late and never verbose "From the Chair" column from me. There are no words to express my gratitude for her forgiveness and flexibility in that regard. And if you've never spent any time with Heather, you are missing out on one of the absolute most wonderful human beings! We have a shared sense of humor, a shared work ethic, and a shared determination in facing everything head-on with a positive outlook and guaranteed success.

Tied into that is Mary Huisman. Mary was the Secretary/Newsletter Editor when I was the Continuing Education Coordinator. She was there at the breakfast table of the Harrison House my first time. One of my strongest memories is chatting with Mary at the airport one time. I don't

even remember which airport or which year! I think I may have even been a student at the time. Mary is the most even-tempered person in the field and has made an impression on me ever since. And now, we are both in the Midwest chapter of the Music Library Association. But even more importantly, she will succeed me as MOUG Chair after our upcoming 2022 MOUG Annual Meeting. I truly hope I am able to make the transition as smooth as possible, never having made this kind of transition during a time like the present. Doing everything in a global pandemic is drastically unusual, but there is also not much usual to go back to, as the aforementioned usual has changed just as drastically.

And then there's Rahni Kennedy. Remember how I followed in Bruce's footsteps at the beginning of this tribute? Rahni's been following me through the same journey in many ways and it is only fitting that I bring this "From the Chair" column full circle. We worked together at Southern Methodist University, and when I left he moved into the job that both Bruce Evans and I held in the past. The same with being Chair of the Texas chapter of the Music Library Association. Most recently, Rahni was Kevin's predecessor as Continuing Education Coordinator, one of the MOUG Board positions held by Bruce and me. Rahni is one of my closest music library friends, and I am grateful for his support, our shared humor, and the time I have been able to spend with him in all of my professional outlets. Watch out, Rahni! That means you will be MOUG Chair someday! ;-)

I want to share my sincere gratitude to everyone I've encountered in my time on the Board so far, and especially my time as Chair. Though we may no longer find ourselves the annual occupants of a house on 5th Avenue in Columbus, you will all be permanent residents of my life. I acknowledge the unwavering dedication to the organization of everyone involved, and will forever be indebted to each and every one of you. Here's to MOUG.

\*before anyone emails me to debate these, please don't! I am fully aware that the library and archives field is a whole heck of a lot more nuanced than that. So is the blind and low vision community.



Created by Rifai  
from Noun Project

## FROM THE CONTINUING EDUCATION COORDINATOR

**Kevin Kishimoto,  
Stanford University**



Hello again, colleagues and friends,

In the previous Newsletter, I said that I did not yet have any confirmed details about the 2022 MOUG Annual Meeting's dates or venue. And when I wrote that column, this was the absolute truth. But the timing of my writing, the MOUG Board meetings in which we made decisions, and the preparation to publish the September Newsletter overlapped in ways that unfortunately resulted in an overall message that was very, very unclear. I apologize for the confusion this may have caused you.

This time around I can write to you with a slightly more confident tone. We have made some decisions about MOUG 2022--not all the decisions, but some of the important ones.

- The 2022 Annual Meeting of the Music OCLC Users Group will take place virtually on February 7-8, 2022, 12:00-5:00 pm EST.
- This year's virtual meeting will have a registration fee. The MOUG Board decided that the organization's financial wellbeing necessitated that a fee be charged this time around. We have not yet settled on a registration

cost, but will share this information via MOUG-L when it is known.

- We are also exploring virtual platforms to find one that works well for our presenters and participants. Since MOUG is not a large organization, we are hoping that our virtual meeting can provide not only the information and presentations, but also a social aspect to keep our community connected.

- If you will be attending the Music Library Association meeting in person in Salt Lake City, we are hoping to organize some informal MOUG social events for our members.

- The Program Committee will be making a call for Lightning Talk proposals in the near future. Five minutes to tell your colleagues about a fancy online tool you discovered, a cool project in which you are involved, or a particular cataloging conundrum.

- I promise to provide more details and a schedule of MOUG 2022 program very soon.

In the meantime, I wish you all well, and I look forward to seeing you virtually in February 2022!

## NEWS FROM OCLC

Compiled by Jay Weitz

### OCLC Products and Service Release Notes

Find the most current release notes for many OCLC products and services as well as links to data updates and to dynamic collection lists at [https://help.oclc.org/Librarian\\_Toolbox/Release\\_notes](https://help.oclc.org/Librarian_Toolbox/Release_notes).

Included are CONTENTdm, EZproxy, Tipasa, WorldCat

Discovery, WorldCat Knowledge Base, WorldCat Matching, WorldCat Validation, WorldShare Acquisitions, WorldShare Circulation, WorldShare Collection Evaluation, WorldShare Collection Manager, WorldShare Interlibrary Loan, WorldShare License Manager, WorldShare Record Manager, and WorldShare Reports.

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## Open Cultural Heritage Resources from Europeana Now Accessible Through WorldCat

A partnership between OCLC and Europeana has now made millions of open cultural heritage resources easily accessible through WorldCat, the world's most comprehensive database of information about library collections. Europeana works with thousands of European archives, libraries, museums, and audio-visual collections to share cultural heritage for enjoyment, education, and research, and to foster creativity and innovation. The contribution of over 25 million openly licensed records from the Europeana website to WorldCat adds to the rapidly growing number of open content resources that are accessible through OCLC services. Open content continues to be an important part of library collections as users increasingly expect immediate access to free, online resources.

Users of WorldCat.org and WorldCat Discovery can use the Open Access filter to quickly and easily surface resources from Europeana and other open content providers. Europeana is Europe's platform for digital cultural heritage, empowering cultural heritage institutions to share their collections with the world. Through the Europeana website, millions of cultural heritage items from around 4,000 institutions across Europe are available online. We work to share and promote this heritage so that it can be used and enjoyed by people across the world. Our work contributes to an open, knowledgeable, and creative society. The Europeana Foundation is the organization tasked by the European Commission with developing a digital cultural heritage platform for Europe.

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## WorldCat Validation Installation, September 2021

Changes to WorldCat Validation were installed on 2021 September 23, involving the following new features and enhancements:

- OCLC-MARC Validations of New MARC Codes Announced April-July 2021.
- MARC 21 Bibliographic Update No. 32 (announced June 2021).
- MARC 21 Authority Update No. 32 (announced June 2021) to the Validation Rule Set that Includes All Valid Elements of MARC 21 Authority Format.
- MARC 21 Authority Update No. 32 (announced June 2021) to the Validation Rule Set for the Library of Congress Name Authority Cooperative (NACO).

- MARC 21 Holdings Update No. 32 (announced June 2021).

Bug fixes included:

- Correction of GTIN-14 Validation in Bibliographic, Authority, and Holdings fields 024.
- Alignment of Bibliographic Field 956 with Field 856.

These enhancements and fixes are the result of announcements of new MARC elements and codes by the Library of Congress as well as feedback and requests from members of the OCLC cooperative. Full details of the WorldCat Validation Release Notes, September 2021 are available at <https://help.oclc.org>.



Created by Adrian Syauqi  
from Noun Project

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## WorldShare Record Manager Release, October 2021

The 2021 October 16 release of WorldShare Record Manager provides four new features and enhancements in addition to three bug fixes. These features will help you manage more complex workflows, including:

- Ability to add a Shared print commitment in a local holding record (LHR)
- Display of field 066 in a bibliographic record
- Workflow status enhancements were added for Bibliographic Records / Saved - In Progress
- Workflow status "In Review" was added to the list of statuses for Bibliographic Records / Saved - In Progress
- Index "Workflow status" was added to the list of search indexes for Bibliographic Records / Saved - In Progress
- Enhancements to search results and Details pages

- Edition statement (MARC tag 250) in search results and on Details pages

- Uniform title (MARC tag 130 or 240) on Details pages

Bug fixes include:

- Field 876 subfield \$d no longer is deleted when editing the Temporary Shelving Location in text-view

- Options for transferring LHRs are now available in all supported languages

- Applying an author facet no longer returns zero results

Full details are available in the WorldShare Record Manager Release Notes, October 2021 at

[https://help.oclc.org/Metadata\\_Services/WorldShare\\_Record\\_Manager/Release\\_notes\\_and\\_known\\_issues/2021\\_release\\_notes/085WorldShare\\_Record\\_Manager\\_release\\_notes\\_October\\_2021](https://help.oclc.org/Metadata_Services/WorldShare_Record_Manager/Release_notes_and_known_issues/2021_release_notes/085WorldShare_Record_Manager_release_notes_October_2021).

## WMS First in Library Service Industry to Achieve StateRAMP “Ready” Authorization

OCLC's WorldShare Management Services is first in the library service industry to be included on the StateRAMP Authorized Vendors List as "Ready," following a thorough evaluation to meet security requirements for cloud services at state and local levels of government in the United States. StateRAMP is based on the National Institute of Standards and Technology (NIST) security and privacy controls for information systems and organizations. StateRAMP is built around a "complete once, use many" concept that saves time and reduces costs for cloud service providers and government entities. Inclusion of

OCLC on the StateRAMP Authorized Vendor List comes a year after OCLC achieved FedRAMP (Federal Risk and Authorization Management Program) authorization. Like FedRAMP, StateRAMP requires cloud service providers to obtain an annual third-party assessment to validate compliance. StateRAMP was created from the need for a standardized approach to cybersecurity standards required of cloud service providers that offer solutions to state and local governments. StateRAMP is a membership organization comprised of cloud service providers that offer IaaS, PaaS, and/or SaaS solutions; third-party assessment organizations; and government officials.

## 2021 Global Council Election Results Announced

The 2021 elections for OCLC Regional Council delegates are complete. Congratulations to the individuals who began three-year terms as delegates on the Global and/or Regional Councils starting 2021 November 1. The full list is available at <https://www.oclc.org/en/news/announcements/2021/global-council-election-results-2021.html>. In addition to welcoming new delegates, new leadership for each of the Regional Councils also began on 2021 November 1. The Global Council Executive Committee for 2021–2022 is:

- **Global Council Chair & ARC Chair:** Earl Givens Jr., Library Director, Catawba College (North Carolina, USA)

- **Global Council Vice Chair & EMEA Vice Chair/Chair-Elect:** Evi Tramantza, Director of Libraries and Archives, Anatolia College (Greece)

- **ARC Vice Chair/Chair-Elect:** Hong Yao, Technical Services Director, Queens Public Library (New York, USA)

- **EMEA Chair:** Sarah Hurter-Savie, Library Director, Nice Sophia Antipolis University (France)

- **APRC Chair:** Constance Wiebrands, University Librarian, Edith Cowan University (Australia)

- **APRC Vice Chair/Chair-Elect:** Muh-Chyun Tang, Associate University Librarian, National Taiwan University (Taiwan)



## QUESTIONS AND ANSWERS

### Jay Weitz, OCLC



### Substitute Teaching

**Question:** I've come across a few of these and wondered what the normal cataloging practice is for others. I have OCLC #46718230 in hand, but instead of including the three audio discs, the cover on the printed score refers me to the publisher website where I can download the audio files (<https://www.shermusic.com/new/downloads.shtml>). The score itself still refers to the CD track numbers and even a comment about using "the balance control on your stereo." Do you locally edit the record and delete references to the CDs, or create a new record with a note that the audio is now available online, or something else? I do see that it may justify a new record under field 3XX subfield \$e. My library is not using 33X fields yet. If I create a new record, I know to add the 856 field for the link, but should I also add a 500 explaining that it doesn't contain the CDs like other versions which have the same ISBN? Is there an appropriate 250 edition statement so my new record doesn't also get merged?

**Answer:** In a case such as this, you have several options. You may use the existing record #46718230 and edit it local-

ly to reflect the substitution of the downloadable audio files for the three audio compact discs. From your description, it seems that you have a copy of the score alone, without any physical accompanying material and only reference/links to the downloadable audio files available on the publisher's website. That would justify the creation of a separate record for the score alone because there does not appear to be such a record in WorldCat currently. In that record for the score alone, you would note the existence of and links to the audio files. Although you don't have to create a new record, it would be justified. Your choice. A note explaining the existence of a similar but different resource with CD accompaniment rather than the downloadable audio file link would be fine, including whatever detail you consider appropriate. If DDR works correctly in this instance, there is no need for a differentiating supplied edition statement because the presence of field 300 subfield \$e in #46718230 and its absence in your new record is supposed to prevent an incorrect match

### A period of adjustment

**Question:** Please remind me why I started using "l" instead of "a" for scores of music like symphonies and songs in FMus: Format of Music. Seems like I heard that "a" was not used and "l" was the preferred answer for all (full) scores.

**Answer:** Please don't send me down that Format of Music (SCO 008/20, 006/03) rabbit hole again. If you take a look at the MARC Bibliographic Music 008 Content Designator History for the element (<https://www.loc.gov/marc/bibliographic/bd008m.html>) you will see no fewer than 18 changes since 2009 to the now 17 values. Then take a look at MARC Proposal No. 2016-08, "Redefining Code Values in Field 008/20 (Format of Music) in the MARC 21 Bibliographic Format" ([https://www.loc.gov/marc/](https://www.loc.gov/marc/mac/2016/2016-08.html)

[mac/2016/2016-08.html](https://www.loc.gov/marc/mac/2016/2016-08.html)), and if you have the stomach for it, the earlier MARC Proposal No. 2013-04 (<https://www.loc.gov/marc/marbi/2013/2013-04.html>) and MARC Proposal No. 2012-07 (<https://www.loc.gov/marc/marbi/2012/2012-07.html>) and the corresponding discussion papers. To oversimplify, the original terms and definitions for Format of Music in MARC reflected the terms in AACR2 5.5B1 and the definitions in the AACR2 Glossary. The AACR2 terms and definitions did not exactly correspond to those in RDA 7.20.1.3 in the original Toolkit (81.72.42.72 in the New Toolkit). Hence the series of adjustments, which attempted to align the MARC terms and definitions with the RDA terms and definitions. MLA outlined its preferences in RDA MLA BP 7.20, where code "l" is used rather than "a" and so on.

*(Continued on next page)*

## Questions and Answers

(Continued from page 9)

### Tough Assignment

**Question:** You would think after 30 years of cataloging, I wouldn't need to bother you with copyright/cataloging questions. I guess I still have a lot to learn. I have a score published by Oxford University Press. At the bottom of the first page of music, is the following:

© Oxford University Press, Inc. 1998. Assigned to Oxford University Press 2010.

So, would you treat 2010 as publishing date, or as the "latest" copyright date? For the fixed field, I would be inclined to use DtSt t, and dates 2010, 1998. Or, if 2010 is really the latest copyright date, should DtSt t be 2010, 200? Should the 264\_1 \$c be [2010], or [1998]? I feel comfortable with the 2nd 264\_4 \$c ©1998.

**Answer:** As RDA continues to shift underneath our feet,

the learning never ends. Only unadorned copyright statements are to be considered of bibliographic significance under most circumstances. In the Original RDA Toolkit, MLA BP 2.11 says in part: "Do not transcribe a copyright renewal date as the copyright date. Do not transcribe a date of copyright transfer as the copyright date." In the New RDA Toolkit, the corresponding MLA BP states: "Do not consider a copyright renewal date or a copyright transfer date to be a copyright date" ([https://access.rdatoolkit.org/en-US\\_ala-3c96f661-d148-3f9a-a357-c50cebe336b5/77142f34-a19a-4042-a2f9-e61b5e2abbaa](https://access.rdatoolkit.org/en-US_ala-3c96f661-d148-3f9a-a357-c50cebe336b5/77142f34-a19a-4042-a2f9-e61b5e2abbaa)). Under AACR2, LCRI 1.4F6 was much more limited, saying "Ignore copyright renewal dates for works first copyrighted before 1978." My suggestion would be to disregard the 2010 date unless you have evidence that it represents some change other than merely a transfer of the copyright assignment.

### Language Recognition

**Question:** When field 041 is identified as having ISO 639-3 codes, WorldCat validates the field, even when one of the codes is not a valid ISO 639-3.

Here are two examples:

OCLC #5040563: 041 7 \$a ger \$a mxk \$2 iso639-3

OCLC: #10531565: 041 07 \$a ald \$a fre \$2 iso639-3

In the first example (OCLC #5040563), "ger" is an ISO 639-2/B code, but not an ISO 639-3 code. Similarly, in the second example (OCLC #10531565), "fre" is an ISO 639-2/B code, but not an ISO 639-3 code. These two fields should accordingly have failed validation and the records not been added to WorldCat.

**Answer:** Sadly, as useful as WorldCat validation may be, it has its limitations. You have found one of them. In field 041, WorldCat validation is able to check only codes on the MARC Code List for Languages (<https://www.loc.gov/marc/languages/>), that is, when the Second Indicator is coded "blank." When other language code lists are used in field 041, with Second Indicator "7" and the correct source of the language code indicated in subfield \$2, WorldCat validation is not able to validate the language codes. Currently, there are eleven different lists of language codes documented on the MARC Language Code and Term Source Codes list

(<https://www.loc.gov/standards/sourcelist/language.html>), each of which includes literally hundreds and sometimes thousands of languages. ISO 639-3 (<https://iso639-3.sil.org/>) is just one of those eleven lists. ISO 639-2B (<https://www.loc.gov/standards/iso639-2/>) is another one of those eleven lists. New language code lists may be assigned a MARC code at any time. Each of those lists is itself subject to change at any time and as you can imagine, trying to validate every code in every language code list would be a nightmare to implement, let alone keep up to date. Thanks so much for pointing out the coding errors. Both records have now been cleaned up a bit (and duplicates merged). In each case, fields 041 have been edited to include the correct ISO 639-3 language codes ("deu" for German, "fra" for French); as you've noted, "mxk" and "ald" are already both legitimate ISO 639-3 codes. Using the capabilities you have under the Expert Community (see Bibliographic Formats and Standards Chapter 5, <https://www.oclc.org/bibformats/en/quality.html>) you are able to correct these sorts of errors in most WorldCat records, including these two. If you prefer not to correct such errors yourself, you may report them for us to correct at [bibchange@oclc.org](mailto:bibchange@oclc.org) or by using the error reporting capability in whichever WorldCat interface you use.

*For Music Scholars, Librarians, Performers, Faculty Members*

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