

MOUG

MUSIC OCLC USERS GROUP
NEWSLETTER

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FROM THE CHAIR

Mary Huismann
St. Olaf College



I hope everyone has been able to experience some rest and relaxation this summer before launching into the back-to-school routine!

The MOUG Board held its annual summer meeting virtually in early August, with an additional follow-up meeting in early September. I'd like to single out two points of Board focus from the meeting: annual meeting planning and member involvement.

An extensive amount of the meeting concerned planning for the 2023 annual meeting. In an effort to help guide our subsequent discussions, a survey was sent to MOUG-L asking some basic questions about plans to attend the 2023 annual meeting. Many thanks to everyone who responded to the survey!

No decision has been made yet as to the meeting format for 2023. The Board is considering several scenarios for meeting format: in person, virtual, or hybrid (with its own array of possibilities, such as livestreaming, simply recording presentations to be made available at a later date, etc.). Likewise, the Board is considering options for the meeting configuration, regardless of format.

There are two key factors that will figure highly into any annual meeting decisions: cost and potential attendance. Whether we are in-person or

virtual, there are costs (some significant) to MOUG. Our recent virtual meetings have been a great success, even with a modest registration fee. However, a treasured part of the "MOUG experience" is social – the casual conversation between sessions, breaks and dinner, and the opportunity to network. Please feel free to contact me or Continuing Education Coordinator Margaret Corby if you have questions or suggestions regarding the 2023 meeting.

Finally, I want to ask MOUG members to seriously consider how YOU can be more engaged with MOUG. The call for Papakhian Travel Grant applications has been made, offering the opportunity to learn more about MOUG. There are several opportunities for MOUG service – an urgent need is a new Web Editor. Elections are right around the corner, too. This year we will be electing a Vice-Chair/Chair-Elect and a Treasurer-Elect. Committees such as the Reference, Discovery and Collections committee and Nominations committee will need members. We also need program presenters for our annual meeting (e.g., programs, panels, lighting talks, etc.). Be on the lookout for these announcements – MOUG is counting on YOU!

MUSIC OCLC USERS GROUP

MISSION STATEMENT

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.

Thanks to all who contributed to this issue. The Newsletter is a publication of the Music OCLC Users Group. It is published three times a year: June, September, and December. Editor: Linda Bagley, Normandale Community College Library, 9700 France Ave S, Bloomington, MN 55431.

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 Jeff Lyon, 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@lsv.uky.edu with the subject line blank. In the body of the message type: SUBSCRIBE MOUG-L <your name>

MOUG Website: <http://www.musicocclusers.org>

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2023 Ralph Papakhian Travel Grant: Call for Applications

The Music OCLC Users Group (MOUG) is now accepting applications for the A. Ralph Papakhian Travel Grant. The grant supports attendance at the annual MOUG meeting and, in recognition of Ralph's mentoring role in music librarianship, is especially intended to support newer members of the profession in both public and technical services.

The award offers free conference registration for the MOUG annual meeting (*expected* to be February 28/March 1, 2023 virtual and in person in St. Louis, Missouri); reimbursement of up to \$200 in associated expenses related to in-person attendance (lodging, meals, etc.); and one year's free membership in MOUG, including three issues of the MOUG Newsletter.

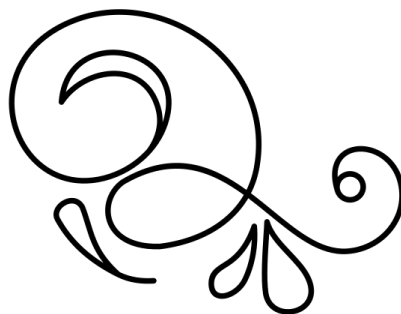
Eligibility: Students, paraprofessionals, and professionals in the first five years of their careers who are likely to benefit from MOUG's educational opportunities are eligible to apply. This includes everyone who works with music materials in libraries or library systems, whether they are music specialists or generalists. Professional and workplace need, financial need, past training and experience, demonstration of initiative, likely further contributions to the profession, and comments from reference letters are also considered. Applicants need not be current members of MOUG.

Preference will be given to applicants who will be attending the MOUG annual meeting for the first time (this means that an applicant who meets the preceding conditions and who has attended a previous MOUG annual meeting is eligible to apply), and to applicants who have not previously been awarded a Ralph Papakhian Travel Grant.

Applications are due October 1, 2022 and shall consist of a letter that includes a rationale for attending the MOUG annual meeting, an explanation of financial need, a brief vita, and the name of at least one person who will submit a letter (also due October 1) in support of the application.

All application materials shall be sent by e-mail, either as in-text messages or as attachments in .pdf, .doc, or .docx format, to the MOUG Past Chair, Michelle Hahn (MichelleKHahn@gmail.com). Letters of support should be sent directly by their authors, not by the applicants.

Applicants will be notified of the outcome by e-mail no later than November 1, 2022. For more information about MOUG, please see <http://www.musicoclcusers.org>. MOUG has helped train and mentor hundreds of music library professionals, and has helped shape the OCLC products and services we use every day.



Created by Olena Panasovska from the Noun Project

Call for Volunteers!

We are in need of summary writers for the 2023 MOUG Annual Meeting! This is a quick and easy introduction to publishing. This is also a great entry into the organization if you are a student or new professional!

If you are interested in writing a summary, please email the MOUG Secretary/Newsletter Editor, Linda Bagley, at linda.bagley@normandale.edu.

2023 Distinguished Service Award: Call for Nominations

Nominations are being accepted for the Music OCLC Users Group (MOUG) Distinguished Service Award. This award recognizes and honors someone who has made significant professional contributions to music users of OCLC. The MOUG Executive Board selects a recipient based on nominations received from the MOUG membership.

Eligibility for nomination is as follows:

- Nominees must have made professional contributions that significantly address the needs and concerns of music-oriented users of OCLC's products and services.
- Nominees may be MOUG members, but membership in the organization is not a requirement.

The nomination must be accompanied by a statement that provides supporting evidence of the nominee's qualifications.

The award recipient will receive an engraved plaque containing an inscription recognizing his or her special contribution to the field, complimentary registration for the

MOUG meeting at which the award will be presented, and a lifetime complimentary membership to MOUG.

Past recipients of this award are Casey Mullin (2021; Western Washington University), Gary Strawn (2019; Northwestern University), Mark Scharff (2018; Washington University, St. Louis), Robert Cunningham (2017; Boston Public Library), Neil Hughes (2016; University of Georgia), Paul Cauthen (2014; University of Cincinnati), Matt Montgomery (2013; OCLC, Inc.), Phyllis Jones (2012; Oberlin College), Alice LaSota (2011; University of Maryland–College Park), Michelle “Mickey” Koth (2009; Yale University), Charles M. “Chuck” Herrold, Jr. (2007; Carnegie Library of Pittsburgh), Jean Harden (2006; University of North Texas), Ralph Papakhian and Sue Stancu (joint recipients, 2005; Indiana University), Jay Weitz (2004; OCLC, Inc.), Judy Weidow (2003; University of Texas), and Kathryn E. (Kay) Burnett (2002; Smith College).

Nominations should be sent to Past Chair, Michelle Hahn, by e-mail (MichelleKHahn@gmail.com).

Nominations and accompanying statements must be received no later than Friday, October 15, 2022. The Executive Board may select an award recipient to be presented at the next MOUG Annual Meeting.

FROM THE CONTINUING EDUCATION COORDINATOR

Margaret Corby
Kansas State University



Hello fellow MOUG members!

I look forward to serving as your next Continuing Education Coordinator (CEC). It has been 20 years since I last served as CEC, and a lot has changed in that time!

As CEC, my primary duty is to help plan the program for the annual meetings. I can't give enough thanks to the current 2023 Program Committee (Reed David, Patty Falk, Victoria Peters, Suzanne Lovejoy, and Mary Huismann (ex officio)).

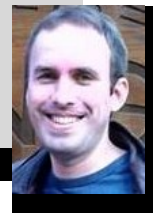
At this time, there is a lot going on behind the scenes. The MOUG Board is considering a hybrid format, with virtual meetings the week or two prior to the in-person

meeting, which is likely to be held on March 1, 2023. There have been a few program submissions, and the committee is meeting to discuss other topics, and to see if we can reach out to MOUG members for possible presentations. As the fall progresses, I expect to be able to share more concrete information regarding the annual meeting, so watch for updates on MOUG-L and in the next newsletter.

As the program evolves, I look forward to seeing you either virtually or in person in 2023. I hope everyone has a great autumn and stays safe and healthy.

Further Behind the Scenes of the 2020 Kaleidoscope Competition

Britt Burns
Metadata Specialist



Back in April 2020, like most everyone else, I had to adapt to some changes with how I was serving my role as a Music Metadata Specialist. We quickly figured a way for me to work remotely while still performing my daily functions. So just speaking for myself and my role at UCLA, I did not have too much difficulty performing the functions I had previously done. However, this unique situation gave us opportunities to participate in projects that we might not normally have had time to work on.

One such project was the 2020 Kaleidoscope Composition Contest. For those who are unfamiliar with this performance ensemble, Kaleidoscope is an orchestra that is based in the Los Angeles area. What is unique about Kaleidoscope is that they do not use a conductor. All the musicians have to perform by carefully listening to one another. And while the ensemble is a full orchestra, they are also open to performing almost any kind of chamber music combination. Kaleidoscope musicians will perform anything from a work with violin and piano to a full large orchestra work and everything in between.

Most years, the Kaleidoscope competition requires a fee of around \$30. In 2020, the UCLA Music Library was sponsoring the entire competition, which meant that any composer could submit up to three works without having to pay. As you might imagine, this opportunity was not ignored by composers and there were over 7,800 total compositions submitted for the 2020 competition. To be clear, while UCLA was sponsoring contestants' participation in the competition, the university did not have any role in the decision-making process by which works were chosen as finalists.

Normally, the Kaleidoscope competition does not offer the submissions to be accessible to the public. However, one key difference in this competition was that UCLA intended for this to be an open-access project. What this meant was that any composer who submitted their music would have the option to make their scores available for download by everyone (including people outside of the university). The scores were uploaded as PDF files into UCLA's digital repository. However, this was not a requirement, as some works submitted were previously published and not available for open access. Over 5,500 scores were published for open access of the over 7,800 total submissions.

An essential part of this project was that someone would be needed to catalog the scores. The goal was to make the works as searchable and accessible as possible. When I first heard of this project, it was a no-brainer that I wanted to participate in it. This was an exciting opportunity for me to do something I had *wanted* to do for a long time and had not previously done. This was the first opportunity I had to catalog PDF or electronic scores on a large scale.

In addition to the scores being open-access, the entire cataloging activity part of the project was available to anyone from other institutions who wanted to participate. There was a call for others to contribute to the project, which was advertised through the MLA listserv. However, to my knowledge, no one else took part in the project aside from UCLA staff.

By the summer of 2020, the competition had ended and there were approximately 110 finalists. That batch of scores took priority in cataloging, and it took about two months to catalog all of them. Each finalist received full cataloging of their work as well as a 500 note field which indicated they were selected. A 506 note was included to indicate "open access." In addition, a 520 note field was used to state that the works were submitted as part of the competition, and a 588 was added to indicate where the title was taken from, which was usually the title page of the PDF. Last but not least, there was a link included in each record which would take the user directly to the PDF. The PDFs were stored in UCLA's digital repository. The works do show up in the OPAC, which is the best way to search submissions. Works that were not cataloged are still findable in the OPAC, but may be more difficult to locate due to incomplete metadata. Works are also browsable in the digital repository, but not searchable.

Furthermore, it was nice that the project did not end with the finalists. UCLA's Music Library wanted to try to include at least one work from a long list of remaining composers who were not selected as winners. I welcomed this because I really enjoyed working on the project, and it was satisfying to know that I would be helping the discoverability of these new and lesser established composers. Being a composer myself in the concert field, I understand how valuable exposure can be.

But how would UCLA select the works to be includ-

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Further Behind the Scenes of the 2020 Kaleidoscope Competition

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ed? After all, most composers submitted three works in total, and there was the question of which one piece should be included. Well, there was no exact criteria. It became obvious to me that I was going to be the one who decided. This wasn't exactly the role I wanted, as I tend to prefer to be a person who just catalogs the work. However, after brainstorming for a while, I came up with a basic plan. To be clear though, the selection process was subjective, so there was no way for this to be unbiased.

The first goal was one of equity. I tried to include one work from every composer; hopefully giving them some exposure. The first quality I looked for when selecting works was what I thought of as likelihood of performance. This meant that I tried to choose works that would be easier to program than other pieces. With this in mind, I often chose works that were written for a more common instrumentation. Also, I looked for music that was within a medium to intermediate difficulty range. If all of the works submitted by the composer were extremely difficult, another way of selecting had to be used. In those situations, I chose the work that I felt was the most impressive or significant. This sounds vague, because the decision was based on a variety of possible qualities. For example, it might be that the work was commissioned, or that there was a special meaning behind the work. In other words, there wasn't any specific one strategy to decide in these cases. The process may have been imperfect and flawed, but I believed it was better to be more inclusive by selecting a great variety of works by as many different composers as possible.

After I cataloged all the finalists, I gradually made my way through cataloging over 450 additional scores (in total about 550 with the finalists). The project was something I worked on throughout the second half of 2020 and into early 2021. It was not my top priority, but it served as a nice side project that gave me a lot of new knowledge with cataloging electronic scores.

What other challenges did UCLA face, you might be asking? The first issue was with determining who the publisher was. It was decided that the "UCLA Music Library" would be the publisher for the 264 field, mostly based on the fact that they were providing the platform for this open access project. If there was a publisher listed on the score, we included it in a 500 note. As mentioned earlier, some submissions did have permission to publish the work for open access, while others did not. Generally speaking, most previously published works could not be used as open access in this project.

Another challenge and possibly the most difficult part,

came from the number of works written for unusual combinations of instruments. One example was a work for dizi and three cellos. For those unfamiliar with what a dizi is (as was I), it is a type of Chinese flute. Other examples included a work for solo horn in F with video, a work for electronically modified trumpet with electronics, and a work for solo clarinet and audience cell phones. Cataloging works that include electronics and tape was nothing new for me, but some of the instruments or combinations were. Some of the works also contained unspecified performers, sometimes in combination with specified instruments.

These kinds of unusual ensembles led to two main challenges with describing the instrumentation in the record. The first challenge was creating a 382, medium of performance, field. Most of the time, appropriate terms were established in ClassWeb for the performers, although not in every case. Sometimes the complex instrumentation called for compromise, such as "instrumental ensemble" being used as a term. For example, when the number of performers was high and often included doubling or alternate instruments. Creating exact 382 fields was very time consuming in those cases and I often preferred not to use too much time in those situations. Other times, it was simply impossible to create one due to the complexity involved, such as when the appropriate terms were not available. In addition, another problem was that some works had major changes in the ensemble between movements. This complexity made it unfeasible to create useful 382 fields for these works. It reminded me of seeing this problem in sound recording compilations where 382 fields often are not included either. When it was feasible to create 382 fields, I included the instruments in the order they were listed on the score. Another option, rather than manually typing the medium of performance into the 382 field, was to work with what the Music OCLC Toolkit created, although this was frequently not in score order. I often needed to modify what the Toolkit offered, but this was something I was used to doing with the cataloging of print scores. Even though the results of what the Toolkit created were not perfect, it still saved a lot of time with creating the 382 fields. Let's quickly return to the example of the work for dizi and three cellos. Since there was only one dizi and three cellos, I used "di zi (1), cello (3)" as the appropriate medium of performance.

The second challenge with describing the instrumentation, was creating the 650 subject headings. To help with creating proper subject headings, I used Yale's Subject Cataloging guide. Making certain that the instruments were in the correct order was the primary concern. Most of the

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Further Behind the Scenes of the 2020 Kaleidoscope Competition

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time, it was not difficult to determine the correct order. However, when there were instruments that I was unfamiliar with, I had to take time to research them and determine where they belonged (for example, answering questions like was an instrument a woodwind or brass instrument?). Most of the time, they could be created using the established rules for cataloging music. However, it was not uncommon for the correct subject heading to not be officially established in LCSH. Let's just take for example the work that was submitted for dizi and three cellos. Since the dizi is a type of flute instrument, it would belong to the woodwind class. Using Yale's subject guide, I determined the order would include the woodwind first followed by the bowed strings. Thus, the proper 650 heading for this record was: Quartets (Di zi, cellos (3))–Scores. I also included 655 genre form terms by using the Music OCLC Toolkit. It was not feasible to create new subject headings, as my only NACO training had previously been with names. Even if I

had tried to establish all of them, it would have significantly slowed down the project, resulting in far fewer composers' works being fully cataloged. Primarily for this reason, I created headings, but left them unestablished when necessary.

The project eventually had to wind down in the middle of 2021, as there was more urgent work that the UCLA Music Library needed me to accomplish. The chance I had to work on this gave me some valuable experience with understanding how electronic scores are cataloged. Should there ever be a similar project to take part in, I would welcome the opportunity. In the meantime, I'm just happy knowing I was able to contribute to this project while giving a lot of lesser known composers some exposure. For anyone who wants to explore the music, a link is provided below to the UCLA digital repository:

<https://escholarship.org/uc/uclamusicscores>.



Created by wisdom4design
from the Noun Project

QUESTIONS AND ANSWERS

Jay Weitz, OCLC



Rules of Order

Question: Is it possible to swap the display order of a non-Latin field and its corresponding transliterated field in WorldCat? I would like to have the transliterated field display first and the non-Latin field display after it.

Answer: As far as I have been able to tell, WorldCat automatically displays the non-Latin field above its corresponding Latin transliterated field. Connexion Client Help says the following in various places under “International Cataloging:”

“The top field of the pair is for non-Latin-script data followed by a field for the corresponding Romanized data.”

“The client automatically links two non-Latin script/Latin script fields that have the same tag number when you reformat, save, or take an OCLC action on the record. The client

always treats a non-Latin script field as the first of a corresponding pair.”

We find similar explanations in Record Manager (https://help.oclc.org/Metadata_Services/WorldShare_Record_Manager/Bibliographic_records/MARC_21_view/Work_with_variable_fields#Unlink_Non-Latin_fields):

“When you have a MARC 21 bibliographic record or an LBD record that uses fields with both Latin and non-Latin scripts, the system automatically links two same-numbered fields where the field containing the information written in non-Latin script appears above the field with the information written in Latin script. This automatic linking occurs when the record is saved, replaced, reformatted, or validated. If you set or delete holdings, the automatic linking also occurs.” In the documentation for both Connexion and Record Manager, there appears to be no way to reverse the order of such linked fields.

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Questions and Answers

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Loose Translations

Question: We are trying to use WorldCat metadata to build an interactive map for works that have been translated from the original Spanish into another language. Because there is apparently no WorldCat index that would allow us to filter by field 041 subfield \$h coded for Spanish, we used other means to isolate such records. But most of those records lacked field 240, which would identify the original title, the language of the translation, and sometimes other important information. Is there anything that can be done to improve the use of field 240?

Answer: Expressing the subtleties of languages, including original languages and translations, has been a major weakness of MARC since its beginning. And those weaknesses built directly into MARC have not been helped by the succession of cataloging instructions (at least in the English-speaking world) and how they have not made a point of clearly, consistently, and unambiguously accounting for original and/or translated languages in bibliographic records. RDA has tried to treat this issue with more consistency, but there are still decades of legacy data. Not to mention the closely related issue of distinguishing different translations of the same work from each other, which can be done but has rarely been done with any consistency. That is all to say that these are important issues that have not ever been dealt with adequately until fairly recently, in the RDA era. Retrospective work on this would require painstaking manual examination of every candidate record, many of which do not have useful information to work with, often because the record was cataloged under descriptive conventions that did not pay enough attention to the situation or details of translations. Take a look, for

instance, at AACR2 21.14 and its reference to AACR2 21.30K1, which together make access points for translators optional in many cases. A few other points:

- Not every resource that is a translation would necessarily have field 240, even if cataloged correctly (for instance, field 130 may be proper).
- Field 008/35-37 alone does not necessarily indicate a “specific” language because any number of other languages may be coded in the corresponding field 041 subfields \$a.
- Similarly, a single field 041 subfield \$h may represent only one of any number of “original” languages.
- Perhaps most importantly, because of one of MARC 21’s most egregious historical quirks, field 240 must be paired with its corresponding 100, 110, or 111 field to be fully meaningful.

Don’t even get me started on the “Content Designator History” of field 041 (<https://www.loc.gov/marc/bibliographic/bd041.html>), easily one of the most fiddled-with fields in MARC.

Current practices under RDA tend to encourage proper identification of the facts of translation and the responsibility for translation (for instance, the Original RDA Toolkit has Relationship Designators for “translation of:”, “translated as:”, “translator:”, “translator of:”). Retrospective work on accounting for translations and translators in fields 041 and 240, access points, and elsewhere in bibliographic records would be a noble but daunting undertaking.

We Hasten to Add

Question: We have noticed that some fields were added to a couple of WorldCat records we’ve input recently. We’re curious about the French subject headings (650 #6), as well as the non-FAST and non-LCGFT terms (650 #7). We are aware of OCLC’s automatic addition of FAST terms. We’ve also noticed the additions of field 347 subfields \$b and \$f to records. In researching this, I just became aware of MLA’s best practice recommendation to routinely record encoding format for digital audio and video carriers.

However, I note that the included examples are for physical carriers. Does OCLC add these fields whenever they are not present and can be determined based on other descriptive elements in the record?

Answer: My colleague Luanne Goodson recently compiled a set of messages we have distributed widely over the past year or more that announced the large enrichment project currently underway in WorldCat. (I have shamelessly bor-

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Questions and Answers

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rowed from her diligent work.) Back in June 2021, we announced on the OCLC Community Center and several discussion lists, “Enrichment and controlling of headings to WorldCat bibliographic records coming in 2021,” where we said in part, “As part of our ongoing commitment to data quality, OCLC is pleased to announce that later this year we will control and enrich headings within WorldCat bibliographic records based on the growing list of authority files we’ve made available during last few years. Controlling will control all applicable headings to their authority records. Records will also be enriched with MeSH, Répertoire de vedettes-matière (RVM), Getty Art & Architecture Thesaurus (AAT), and the Library of Congress Subject Headings (LCSH). These changes will be made to the bibliographic records in an automated fashion.” Examples, links to additional details, and instructions for WorldShare Management Services users to receive or opt out of such record enhancements were also provided. As it happened, the actual enrichment process began in March 2022 rather than in

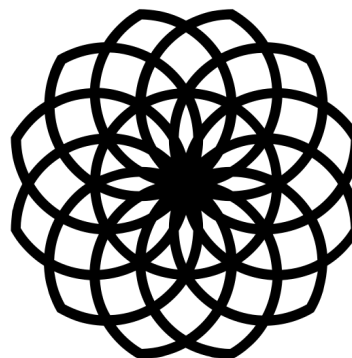
2021 and we’ve talked about it numerous times in various forums, both virtual and in person. The 2022 May 16 “OCLC Abstracts” included the lead piece “WorldCat Quality Efforts Will Enhance Millions of Records” (<https://www.oclc.org/en/news/announcements/2022/worldcat-quality-enhancements.html>). Regarding field 347 and others, we have automated processes that can generate such fields based on data judged to be reliable that is already in the record. Depending upon the individual WorldCat record and the circumstances in which our algorithms encounter it, we can parse and manipulate data so as to conform to, say, the Music Library Association’s best practices. Again depending upon the record, such fields may automatically transfer as part of a record merge or a Data Sync transaction. There are some details about that in Bibliographic Formats and Standards Chapter 5.4 “WorldCat Metadata Quality Activities” (<https://www.oclc.org/bibformats/en/quality.html#worlcatmetadataqualityactivities>) under the “Field Transfer” heading.

Who Knows the First Thing About Field 518?

Question: I have started to see fields 518 with premiere and venue information, in printed score records in WorldCat. I was under the impression that this was used for sound recordings, but looking over the standards, I don’t see why the field might not be used for the kind of information we often put into our printed score records: “First performed at Saint Germain-en-Laye, 21 January 1681.” Any guidance to share on this?

Answer: The textual field 518 and for that matter the (mostly) coded field 033 are associated with information conveying the “Date/Time and Place of an Event,” the “creation, capture, recording, filming, execution, or broadcast associated with an event or the finding of a naturally occurring object.” The first quoted text is identical in the name of each field. The second quoted text is identical in the definition and scope of each field. Traditionally, because of the “capture, recording, filming, execution, or broadcast” phraseology, we have tended to think of them mostly in the context of audio recordings and still or moving images. As I read both of those fields in MARC 21, and try my best to understand what the Original RDA, the

Official RDA, and the MLA Best Practices say about such elements as “note on capture” (https://access.rdatoolkit.org/en-US_ala-5f7e3ee9-aaf3-39d5-8e31-184766c68539), “date of capture” (https://access.rdatoolkit.org/en-US_ala-17cf4e9e-1ba1-3464-bfe0-e4d9110e96c9), and “place of capture” (https://access.rdatoolkit.org/en-US_ala-595737a9-b1af-31e9-8a8b-fa8ecb6dffa), I read nothing that would prohibit the recording of such information about, say, the first performance of a score.



Created by Eliricon
from the Noun Project

NEWS FROM OCLC

Compiled by Jay Weitz

OCLC Products and Services 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. Included are CONTENTdm, EZproxy, Tipasa, WorldCat Discovery, WorldCat Knowledge Base, WorldCat Matching, WorldCat Valida-

tion, WorldShare Acquisitions, WorldShare Circulation, WorldShare Collection Evaluation, WorldShare Collection Manager, WorldShare Interlibrary Loan, WorldShare License Manager, WorldShare Record Manager, and WorldShare Reports.

WorldCat, Cataloging, and Metadata

Connexion Client 3.1 Available

Connexion Client 3.1 is now available and provides the following updates:

- Additional obsolete features decommissioned
- Help link revisions
- Default keymap 'CTRL+A' removed from constant data application
- Bibliographic record leader and 008 field dropdown updates
- Repair of bug fixes

More information about the improvements made to the client in the 3.1 and 3.0 releases, system requirements, bug

fixes, and known issues can be found on the Update Connexion client web page (https://help.oclc.org/Metadata_Services/Connexion/Connexion_client/Connexion_client_basics/Get_started/Update_Connexion_client). Download Connexion Client 3.1 now at <https://oc.lc/cat-downloads>. Please note, support for version 3.0 will be discontinued December 2022. Support for 2.63 version will continue with a minimum of 3 months advance notice given when this changes. This announcement is about the Windows-based Connexion client software; there are no changes to the web-based Connexion browser version. If you have any questions regarding this announcement, please contact OCLC Support (https://help.oclc.org/Librarian_Toolbox/Contact_OCLC_Support/Contact_OCLC_Support_in_your_region).

OCLC Files Suit Against Clarivate PLC and its Subsidiaries, Clarivate Analytics, Ex Libris, and ProQuest

On June 13, 2022, OCLC filed suit against Clarivate PLC and its subsidiaries, Clarivate Analytics (US) LLP, Ex Libris, and ProQuest in the United States District Court, Southern District of Ohio. Claims in the suit include tortious interference with contracts and prospective business relationships and conspiracy to interfere with contracts and business relationships. We are seeking both temporary and permanent injunctions to stop Clarivate and its subsidiaries

from wrongfully encouraging libraries to violate their agreements with OCLC by contributing collaboratively created records from WorldCat® to Clarivate's MetaDoor service. We are also asking the court to stop Clarivate and its subsidiaries from misappropriating records from WorldCat® to develop its MetaDoor service. Learn more about why we're taking this action at: <https://www.oclc.org/en/protecting-worldcat.html>.



Created by Laymik from the Noun Project

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News from OCLC

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WorldShare Collection Manager Installation, June 30, 2022

The June 30, 2022, installation of WorldShare Collection Manager provides a newly enhanced feature:

- Specify knowledge base collection order to promote either open access content or licensed content in WorldCat Discovery

Full details are available in the WorldShare Collection Manager Release Notes, June 2022: https://help.oclc.org/Metadata_Services/WorldShare_Collection_Manager/Release_notes/2022_release_notes/090WorldShare_Collection_Manager_Release_notes_June_2022.

WorldShare Record Manager Installation, July 30, 2022

The July 30, 2022, release of WorldShare Record Manager provides three new features and enhancements in addition to three bug fixes. These features will help you manage more complex workflows, including:

- Shared institution-wide authority export lists
- Export list name displays as a clickable hyperlink
- Record Work lists name displays as a clickable hyperlink
- Bugs:
 - ◊ 005 field missing in exported records with URI checked

- ◊ Multiple new create record tabs when switching to other modules
- ◊ LHR update not showing in LHR Change History table

Full details are available in the WorldShare Record Manager Release Notes, July 30, 2022: https://help.oclc.org/Metadata_Services/WorldShare_Record_Manager/Release_notes_and_known_issues/2022_release_notes/080WorldShare_Record_Manager_release_notes_July_30_2022.

Resource Sharing Services

WorldShare Interlibrary Loan Installation, June 2022

The June 12, 2022, installation of WorldShare ILL provides an enhancement in addition to numerous bug fixes. This feature will help you manage more complex workflows:

- Quickly email Article Exchange links for off-system copy requests to library users

Full details are available in the WorldShare Interlibrary Loan Release Notes, June 2022: https://help.oclc.org/Resource_Sharing/WorldShare_Interlibrary_Loan/Release_notes_and_known_issues/2022_release_notes/090WorldShare_Interlibrary_Loan_release_notes_June_2022.

Tipasa Installation, June 12, 2022

The June 12, 2022, installation of Tipasa provides a new feature in addition to several bug fixes. This feature will help you manage more complex workflows, including:

- Quickly email Article Exchange links for off-system copy requests to library users
- Provide library users with Article Exchange links for off-system requests in My Account

- Utilize new data inserts to autopopulate request data in notifications

Full details are available in the Tipasa Release Notes, June 2022: https://help.oclc.org/Resource_Sharing/Tipasa/Release_notes_and_known_issues/2022_release_notes/090Tipasa_Release_Notes_June_2022.

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News from OCLC

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Discovery and Reference Services

WorldCat Discovery Installation on July 20, 2022

The July 20, 2022, installation of WorldCat Discovery provides new features and enhancements, including:

- Navigate to borrowing history via a “borrowing history” link in the header & footer
- StackMap functionality is now available to WorldCat Discovery Premium subscribers with an active StackMap subscription
- Aria labels for screen readers now match the display title
- Increased shortcode limit for Talis Aspire reading lists to 50 characters

Full details are available in the WorldCat Discovery Release Notes, July 2022: https://help.oclc.org/Discovery_and_Reference/WorldCat_Discovery/Release_notes/2022_release_notes/065WorldCat_Discovery_Release_Notes_July_2022.

My Account Installation on June 20, 2022

The June 20, 2022, installation of My Account provides enhancements to help you offer an improved experience for your library users:

- WMS libraries only: View WorldShare Circulation borrowing history in My Account
- Tipasa libraries only: Provide Article Exchange links for off-system copy requests

Full details are in the My Account Release Notes, June 2022: https://help.oclc.org/Resource_Sharing/Tipasa/Release_notes_and_known_issues/My_Account_release_notes_and_known_issues/2022_My_Account_release_notes/090My_Account_release_notes_June_2022.

Management Services

Three More UK Libraries Join WorldShare Management Services Community

Three more libraries based in the UK have recently selected OCLC's WorldShare Management Services as their new library management system. WorldShare Management Services (WMS) is a cloud-based library services platform that provides users with fast, reliable access to the library's collections and a worldwide network of knowledge. With WorldCat as its foundation, library staff can draw on OCLC's shared data network and technology for more efficient workflows. UK libraries that have recently joined the WMS community include:

- Bournemouth University, founded in 1992, is a public university ranked 62nd in the THE Young University Rankings, 2022 and also, 42nd worldwide in the THE Impact Rankings 2022, which measure universities against the UN Sustainable Development Goals.

- Newman University (Birmingham, UK) initially set up as Newman College of Higher Education in 1968, gained full university status in 2013. The university has 2,700 students and their stated mission is to help those students develop new ways of understanding the world, making a positive impact, and creating a lifelong love of learning
- University of Southampton is a research university based in the south of the UK and is a founding member of the Russell Group of research universities, who commit to high research and teaching standards. They also ranked 16th in *The Times*, *The Sunday Times Good University Guide 2022*.

More than 750 libraries of all types use WorldShare Management Services worldwide.

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News from OCLC

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ALA Core Members Now have Free Access to OCLC's WMS Sandbox

OCLC and ALA Core, the newest division of the American Library Association, are partnering to provide free access to OCLC's WorldShare Management Services sandbox, the test environment for the platform, that will allow Core members seeking professional development opportunities a chance to work hands-on with a cloud-based library management system. The partnership was announced in June 2022 during the Core President's Program at the ALA Annual Conference in Washington, D.C. Formed through the merger of the Association for Library Cataloging and Technical Services (ALCTS), the Library Information Technology Association (LITA), and the Library Leadership and Management Association (LLAMA),

ALA Core members represent a broad group of library workers who engage with library systems in a variety of ways. Partnering with OCLC to provide members with access to a library system offers a unique learning opportunity, particularly for early career library workers, library workers seeking professional development in systems, and library administrators learning about systems. The ALA Library has been a WMS user since 2015. OCLC has created a sandbox based on the ALA WMS subscription that will work from the ALA Library's collection and data. More about WorldShare Management Services is on the OCLC website (<https://www.oclc.org/en/worldshare-management-services.html>).

Jacobs University in Bremen, Germany, is Now Live with OCLC's WMS

Jacobs University in Bremen, Germany, is now live with OCLC's WorldShare Management Services (WMS) as its new library services platform. Simplified workflows for staff and fast, easy access to information in all formats for students and faculty were cited among the reasons for the move to WMS. Jacobs University opened in 2001 as a private, English-speaking university that today educates more

than 1,600 students on its international campus. The university's core goals include offering students high academic quality as well as an international experience. It also aims to provide students with the best possible support for their personal development and to optimally develop their professional skills.

EZproxy 7.2.8 Release Notes, August 2022

EZproxy version 7.2.8 is a maintenance release for EZproxy 7.2. This release resolves various issues introduced in version 7.2 and prior versions.

Log enhancement. An enhancement has been added to how EZproxy records the referring URL in EZproxy. This is useful for tracking a user's journey through EZproxy.

OpenSSL. OpenSSL v1.1.1q is included in the latest version of EZproxy. This latest version of Open SSL fixed AES OCB failure to encrypt some bytes on 32-bit x 86

platforms. For more information, please visit OpenSSL (<https://www.openssl.org/news/openssl-1.1.1-notes.html>).

Pseudonymous identifier. Taylor and Francis have been added to pseudonymous identifier functionality.

Full details are available in the EZproxy 7.2.8 Release Notes, August 2022 (https://help.oclc.org/Library_Management/EZproxy/EZproxy_release_notes_and_known_issues/2022_EZproxy_release_notes/095EZproxy_7.2.8_release_notes%2C_August_2022?sl=en).

WorldShare Acquisitions Installation on July 28, 2022

The newest release of WorldShare Acquisitions took place on July 28, 2022, providing three new features and enhancements in addition to numerous bug fixes. These features will help you manage more complex workflows, including:

- Viewing change history for items / Local Holding Records
- Sending of EDIFACT order item claim messages

- Improved material type selection with secondary matching process

Full details can be found in the WorldShare Acquisitions Release Notes, July 2022 (https://help.oclc.org/Library_Management/WorldShare_Acquisitions/Release_notes_and_known_issues/2022_release_notes/070WorldShare_Acquisitions_Release_Notes_July_2022?sl=en).

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News from OCLC

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WorldShare Circulation Installation on July 17, 2022

The newest release of WorldShare Circulation took place on July 17, 2022, and included:

- View a history of changes to your Local Holdings Records (LHR) using the new LHR Change History feature
- Print item labels using the My Labels functionality within WorldShare Circulation
- Choose to provide a loan due date's exact timestamp to self-checkout machines and other services via SIP2

- Navigate back to search results and records more easily in Discover Items
- Bug fixes and performance improvements

Full details can be found in the WorldShare Circulation Release Notes, July 2022: https://help.oclc.org/Library_Management/WorldShare_Circulation/Release_notes_and_known_issues/2022_release_notes/070WorldShare_Circulation_release_notes_July_2022.

WorldShare License Manager Installation, July 9, 2022

The July 9, 2022, installation of WorldShare License Manager provides several new enhancements in addition to numerous bug fixes. With this release you will be able to:

- Be reminded to submit unsaved license changes
- Use the Knowledge Base Provider Name selector when requesting a SUSHI vendor
- See clearer labeling for data files without usage metrics

Full details can be found in the WorldShare License Manager Release Notes, July 2022: https://help.oclc.org/Library_Management/WorldShare_License_Manager/Release_notes_and_known_issues/2022_release_notes/080WorldShare_License_Manager_release_noted_July_2022.

WorldShare Reports Installation on July 21, 2022

The July 21, 2022, installation of WorldShare Reports and Report Designer provides new features and enhancements. These features will help you manage more complex workflows, including:

- As a group reporting administrator, create custom interlibrary loan reports for your Tipasa consortium
- As a group reporting administrator, schedule group reports for delivery to My Files for your WMS or Tipasa consortium

Full details are provided in the WorldShare Reports Release Notes, July 2022: https://help.oclc.org/Library_Management/WorldShare_Reports/Release_notes_and_known_issues/2022_release_notes/075WorldShare_Reports_release_notes_July_2022.



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NOTES

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