

**Authorities/Descriptive Cataloging Subcommittee Joint Business Meeting Report
MLA 2014 Atlanta
Submitted by Ray Schmidt and Tracey Snyder**

Members present:

Authorities: Ray Schmidt (chair), Sharon Benamou, Jean Harden, Morris Levy, Stephen Mantz, Jacob Schaub, Michi Hoban

Descriptive: Tracey Snyder (chair), Sonia Archer-Capuzzo, Sarah Hess Cohen, Elizabeth Hille Cribbs, Chris Diamond, Patricia Falk, Damian Iseminger, Elizabeth McCraw, Charles Peters, Amy Strickland, Laura Yust. (Gary Markham absent)

Authorities business

Chair Ray Schmidt announced that there are no changes in subcommittee membership this year.

Schmidt summarized the activities of the subcommittee during the past year, stating that most of the work was devoted to developing RDA revision proposals in collaboration with the Descriptive Cataloging Subcommittee. As the new chair this year, Schmidt took over from past chair Damian Iseminger in the role of updating the list of [Thematic Indexes Used in the Library of Congress/NACO Authority File](#). He stated that a new Library of Congress contact needs to be identified for approving suggested new index abbreviations for use in authorized access points.

Schmidt attended ALA Annual and Midwinter meetings of the Online Audiovisual Catalogers (OLAC) Cataloging Policy Committee (CAPC), and the Authority Control Interest Group Meeting (ACIG); reports from these meetings can be found in the Music Cataloging Bulletin (August 2013 and March 2014) and on the MLA BCC website.

Descriptive business

Chair Tracey Snyder announced membership changes and thanked departing members for their service. Kathy Glennan resigned and is now the ALA representative to the JSC; Sarah Hess Cohen completes her term and rotates off with the Atlanta meeting; Joe Bartl retired; Laura Yust is the new representative from Library of Congress; Damian Iseminger, Elizabeth Hille Cribbs, and Chris Diamond are new members, as of 2013.

Snyder summarized the subcommittee's only non-RDA activity in the past year, which was to provide feedback on the ISO's proposal to revise the ISRC (International Standard Recording Code). Snyder also announced that Sonia Archer-Capuzzo and Sarah Hess Cohen had taught a workshop on cataloging audio and video recordings in RDA at SEMLA in 2013, and that Snyder and Damian Iseminger would be two of the instructors in the upcoming series of RDA webinars for music, produced by ALA Editions in partnership with MLA.

Snyder gave an overview of several initiatives coming out of ALA's Committee on Cataloging: Description and Access (CC:DA). (Snyder attended the ALA Annual and Midwinter meetings of CC:DA as a liaison from MLA; reports from these meetings can be found in the Music Cataloging Bulletin (August 2013 and March 2014) and on the MLA BCC website.) Descriptive

will work with OLAC in 2014 to develop RDA revision proposals as follows: (1) resolve the inconsistency between the Statement of Responsibility element in Chapter 2 and the Performer, Narrator, Presenter and Artistic and/or Technical Credit elements in Chapter 7 by proposing deletion of the references to 7.23 and 7.24 in 2.4.1.1; and (2) bring consistency and clarity to the instructions in 7.22 for recording duration by introducing a new section that would contain basic instructions on abbreviating units of time and recording approximate duration, informed by the new LC-PCC PSs at 7.22.1.4-6.

Other CC:DA initiatives of interest include: (1) recent and ongoing work by Snyder and Kathy Glennan to improve Appendix J, including the recent addition of new relationship designators for incidental music and better placement of relationship designators for cadenzas, a current proposal to add terms for music-related adaptations and music for motion pictures etc., and a plan to adjust the wording of various terms for derivative and accompanying works and expressions; (2) the appointment of a reconstituted Task Force on Recording Relationships (with Descriptive members Amy Strickland and Chris Diamond representing MLA/BCC), which will be tasked to improve the instructions in RDA Chapters 24-28 (with consideration given to contents notes and accompanying material); (3) the appointment of a Task Force on Pseudonymous Corporate Bodies (with BCC member Mark Scharff representing MLA/BCC), which will investigate ways that RDA might be revised to accommodate corporate bodies (especially performing groups) having alternate identities; and (4) the exploration of “core” designations for elements in distribution and manufacture statements in RDA 2.9 and 2.10, which will be carried out by a few CC:DA volunteers.

Authorities-Descriptive business

Snyder, with assistance from Damian Iseminger, reviewed the three RDA revision proposals that were put forward by the RDA Music Joint Working Group (RMJWG) in 2013 and thanked BCC members for their involvement.

6JSC/Music/1 (“Two or More Parts”):

In 2012, the JSC approved changes to 6.14.2.7.2, 6.14.2.8, and 6.28.2.3, changing the way that music catalogers represent two or more consecutively numbered parts of a musical work in authorized access points. The JSC asked the RMJWG to prepare a proposal that would bring such a change to the general instructions in 6.2.2.9.2 and 6.27.2.3 but ultimately rejected this aspect of the proposal. However, the JSC approved changes to 6.14.2.7.2 and 6.28.2.3 that will offer clearer guidance on use of the terms “Selections” and “Suite.”

6JSC/Music/2 (“Preferred Title Consisting Solely of the Name of One Type of Composition”):

The proposal to improve instructions on recording these titles in 6.14.2.5 was accepted. The revised instruction will include sub-instructions for “Choice of Language” and “Singular or Plural Form.” The “Choice of Language” sub-instruction will instruct catalogers to record the accepted form of the name of the type of composition in the agency’s preferred language if the name has a cognate form in that language or if the same name is used in that language.

6JSC/Music/3 (Medium of Performance--6.15.1, 6.28.1.9, 6.28.1.10, Appendix E.1.1):

This proposal, which brings substantial changes to the instructions for recording medium of performance of a musical work both as a data element and as an element in an authorized access point, was accepted. As a result, medium of performance may be recorded in much greater detail as a data element, although many (but not all) of the restrictions on what may be included in authorized access points will remain in place. Music catalogers are encouraged to familiarize themselves with these greatly revised instructions, since they represent a significant change in practice.

Snyder reminded those present that the changes resulting from the 2013 revision proposals could be viewed in the “Sec final” documents on the “Working Documents” page of the JSC website but should not be implemented until they appear in the RDA Toolkit in April (as part of the April 22 Toolkit update).

Snyder announced that work on 2014 RDA revision proposals would begin in the spring and continue into the summer, coordinated by the newly appointed Joint Music Working Group (JMWG; successor to RMJWG), chaired by Damian Iseminger. Snyder mentioned some possible topics for revision proposals but advised those present that the JMWG would be meeting later in the week to consider a lengthy list of candidates and determine priority. Members of both Descriptive and Authorities will be asked to assist with writing revision proposals.

Schmidt announced that the “Types of Compositions for Use in Music Uniform Titles” has been updated to reflect RDA practice, and is now called “[Types of Composition for Use in Authorized Access Points for Music: A Manual for Use with RDA](#).” In addition to the list itself, the preface and principles of the list were revised where these referred to AACR2 and LCRIs. Where there were equivalents in RDA, the LC-PCC PSs, or *Best Practices for Music Cataloging*, these were added to the document. Schmidt then solicited ideas from the subcommittees and the floor about the possibility of adding terms from world music or non-Western music to the Types document. He posed the questions: What is the clear need? Is anyone aware of particular kinds of music where this would be a useful thing to do? If so, what sources might be used to establish these terms? In the ensuing discussion, the following points were made:

- While there are types and forms that are non-Western, it’s hard to identify works that are actually “titled” using these types, that would appear in authorized access points.
- It may be more important to focus on inclusion of non-Western terms in LCSH and LCGFT rather than in the Types list. However, it was pointed out that there are many such terms already (and more are welcome), and in fact, LCGFT would be a good source to consult when considering new non-Western terms for the Types list.
- While traditional music is often improvised, there are some non-Western genres that are composed; examples can be found in Indian and Arabic music (in the latter, modality rather than numeric designation is the most useful distinguishing element).
- While additions to the Types list may be proactive, the list also is reactive, reflecting access points as found in the authority file; if compilations of non-Western music are given authorized access points for works, the addition of non-Western terms to the Types list will follow this practice.
- Once the Types document moves to the MLA website, a form can be added prominently to the document that will facilitate suggestions for new terms from a broader constituency.

It was also noted that the new RDA-compliant Types document could be added as a pdf and/or a link to it could be added within the RDA Toolkit; this should be pursued with ALA Editions. Schmidt then introduced the topic of “score order,” stating that this had been a long-standing problem under AACR2, and is now a problem with RDA 6.15.1.3 (moved to 6.28.1.9.1 in the April 2014 update), which says to record medium of performance in the following order: a) voices; b) keyboard instrument if there is more than one non-keyboard instrument; c) the other instruments *in score order*; d) continuo. The question is, what does “in score order” actually mean? Is it the order of instruments as presented in a score of a work, or a conventionalized order? This is an issue particularly in the case of cataloging a sound recording where it’s difficult to determine what the order of instruments was on the original score. Schmidt asked whether the Authorities subcommittee should create a resource for a conventionalized score order? While there was general support for the concept of “score order” referring to something other than what is on the page, defining score order in a standardized way across all resources is problematic in situations other than the standard orchestra. It was acknowledged that there is already a huge body of legacy data that uses no consistent score order in access points, and that ultimately what is important is capturing the data; in a linked data environment, score order will eventually become a non-issue.

The final discussion concerned the idea of generating RDA revision proposals from *Best Practices for Music Cataloging Using RDA and MARC21*. In some cases, *Best Practices* has brought forward Library of Congress Rule Interpretations that were not incorporated into RDA. Kathy Glennan pointed out that the best way to determine whether such omissions in RDA were deliberate or not is to consult with the PCC Standing Committee on Standards. Now that *Best Practices* will be fully integrated into the RDA Toolkit within the year, it was agreed that its prominence lessens the need to actually revise RDA in terms of the guidance that *Best Practices* provides.

Snyder announced that she and Kevin Kishimoto had written a draft of a discussion paper on authorized access points for compilations in RDA, intended for consideration by the PCC Standing Committee on Standards, which would be distributed and discussed at the upcoming BCC Business Meeting for the purpose of gathering wider input from members of MLA/BCC.

Snyder concluded by promoting the upcoming sessions “RDA: Where We Are, One Year Later” (moderated by Snyder and Casey Mullin) and “RDA and Public Services” (featuring Descriptive members Sonia Archer-Capuzzo, Elizabeth Hille Cribbs, and Patricia Falk).