

**MUSIC LIBRARY ASSOCIATION
BCC METADATA SUBCOMMITTEE
Business Meeting Summary
Dallas, TX – February 17, 2012**

The BCC Metadata Subcommittee held a 60 minute business meeting at the MLA Annual Meeting in Dallas, TX, on February 17, 2012.

Present: Jenn Riley, chair; Keith Chapman, Eric Harbeson, Peter Hirsch, Deb Kulczak, Karen Lund, Molly O'Brien, Ann Shaffer, Kimmy Szeto, Terry Simpkins. 17 guests.

The Metadata Subcommittee meeting opened with a discussion of work that we should do in the upcoming year to prepare for a major membership change following the MLA 2013 conference. The subcommittee was created in 2009, and some members were given initial 4-year terms, which is typical of an MLA committee, while others were given 2-year terms. The individuals with 2-year terms rotated off in 2011, and in 2013, 4 members plus the chair will complete their terms. Some variability has been introduced with the addition of a single new member in 2010, and we must continue to work to stagger terms more effectively. Some specific strategies we might use to accomplish this would be to take one or more new members this year even though no members are rotating off, and consider appointing a member completing a term in 2013 to one more year. Ideally, Metadata Subcommittee members would have some hands on experience with non-MARC metadata, some digitization or digital library experience, and/or working knowledge of EAD or archival practice. As with any MLA committee, members must be willing to contribute and have time to do so. The subcommittee would benefit from members that represent both technical services and digital library departments. BCC subcommittee chairs are typically chosen from individuals that have served on a committee before, but those options are limited for our relatively new subcommittee. We hope the upcoming release of initial content for the music metadata clearinghouse will be good publicity for new subcommittee members.

Most of the subcommittee's meeting was spent discussing our work on the clearinghouse. The subcommittee had broken into subgroups to collect and generate content for a few initial sections of the clearinghouse, and these subgroups reported on their progress and asked the full group for advice in areas where help was needed. For metadata standards and their application to music, we selected a small subset of standards to start with (simple Dublin Core, Qualified Dublin Core, EAD, and MODS), and tabled others for future work. A decent amount of workflow documentation has been collected already, and this subgroup will only have to collect a few more examples to have enough content for an initial clearinghouse release. For training opportunities, we will focus on identifying and linking to ongoing training initiatives, rather than specific one-off classes. For articulating what types of work different standards are the best match for, we should ensure a music-specific bent and leave more general analysis to others. We discussed the

difficult problem of keeping an online resource such as the clearinghouse up to date. The copyright web site has a funded editor that spends significant time on the site, but this doesn't seem feasible for the music metadata clearinghouse. The subcommittee decided to proceed in stages, with basic content going live at first, only committee members editing it for the first year, and then after that considering how best to open up to other contributors.