MUSIC LIBRARY ASSOCIATION
RDA Music Implementation Task Force
Business Meeting
Friday, February 17, 2012
9:00-10:30
Dallas Fairmont, Continental Room

REPORT TO THE BCC CHAIR

Present: Task Force members: Casey Mullin (Stanford), chair, Damian Iseminger (New England Conservatory), Nancy Lorimer (Stanford), Daniel Paradis (Bibliothèque et Archives nationales du Québec), Ray Schmidt (Wellesley College), Hermine Vermeij (UCLA); **Absent:** Mary Huismann (University of Minnesota); Visitors: 25

Timeline and Status of Tasks

The Task Force discussed where they are in the overall timeline of tasks. Since formally charged in Fall 2011, they have been using a wiki to populate a matrix of RDA rules which are germane to music resources, and using it to identify and discuss issues which require interpretation, clarification or other best practices recommendations. The next task to complete will be to compile a prose document with MARC-specific best practices, based on decisions reached. Members felt that the group can begin drafting the best practices document in sections, as consensus is reached on those sections in the RDA rule matrix, and stressed the benefit of focusing on one section of RDA at a time. A deadline of April 1, 2012 was set for making comments on Chapters 1-3, after which time drafting of the prose document will begin. Deliberation on authorities-specific issues (primarily in Chapters 6, 9 and 11) will begin soon after, likely during Summer 2012.

The Task Force discussed other upcoming tasks, including crafting full MARC record examples and workflows and mappings for inclusion in the RDA Toolkit. The former will be done as part of compiling the prose document; the latter will be deferred until later. It was noted that rudimentary workflows and mappings for music already exist in the Toolkit. Nancy Lorimer, who created these, will mount them to the wiki, where they can be edited and enhanced later.

Monitoring and Liaison Responsibilities

Due to the abundance of inter-related working groups, communities of practice and interested parties currently involved in RDA issues, the Task Force decided to delegate the work of monitoring the work of and liaising with specific persons and groups among themselves. These include: PCC, whose various task groups are working at a quick pace to prepare for the so-called "RDA Day One for Authority Records"; the NACO Music Project, whose training and review procedures are dependent on policies set by PCC and on best practices recommended by the current Task Force; the RDA Music Revisions Facilitations Task Force; the JSC, who approves revision proposals and convenes its own task groups; current RDA implementers who catalog music, including the Library of Congress; and OLAC, whose members' format expertise overlaps with that of music catalogers.

The Task Force will also be soliciting feedback from interested parties at key points in its work. Lastly, one member of the Task Force will review recent "gray literature" regarding music cataloging, RDA, FRBR, etc.

and compile relevant citations/summaries on the wiki as needed. This should help guide the TF's thinking in formulation of best practices, and ideally prevent duplication of effort.

Principal performers as "main entry" (i.e., entire resource-level creators)

The Task Force devoted its remaining meeting time to 2 issues of significant import to music resource description and access. The first concerns principal performers and performers-as-creators of resources such as albums. The following points were raised:

- Performing groups can fit the definition at 19.2.1.1.1 (d) of "corporate bodies considered to be creators".
- 2 examples at 19.2.1.3 ("Hines, Earl..." and "Winehouse, Amy...") imply cases in which 19.2.1.1.1 (d) could apply, but the reasoning is not given in sufficient detail.
- The group will need to come up with an interpretation of this clause and its applicability. 6.28.1.5 (d) also explicates cases in which a performers (persons or corporate bodies) can be deemed creator; an interpretation may be needed here too.
- There is currently no relator term in RDA for performer-as-creator. One might need to be proposed for inclusion in RDA.
- Identifying compilations (e.g. "albums") by performer-as-creator results in an access point for that aggregate work which can be helpful for user identification. It can also suffice RDA's core requirement to identify the "first or predominant" work embodied in a resource.
- It was stressed that performer "main entry" cannot apply in RDA for Western art music. This represents a significant shift from AACR2 practice (cf. AACR2 21.23C). A principal performer can and ought to be identified as such, especially in display, but cannot be designated in the MARC 1XX block, as that block is reserved for creators of an entire resource. The group observed that in such cases, the name of the principal performer often appears in the title area, which does aid in identification and selection.

Extent/carrier terms for sound recordings (e.g., "Compact disc")

The second specific issue, discussed only briefly, concerns terminology used to refer to specific sound recording carriers. Nancy Lorimer shared briefly her thoughts on using the verbiage "Compact disc" in RDA description. Specifically, she does not recommend using it in extent statements, nor in textual notes. Rather, the encoding can be given as "CD audio" (mapped to MARC 300 $b), and other codes can be used to generate text or icons in displays, faceting, etc. Casey Mullin added that "Compact discs" (and other carrier terms) may eventually be available in LCGFT as genre terms. The Task Force ran out of time, and this issue was deferred for further discussion.