

Cataloging and Metadata Committee Town Hall

MLA Annual Meeting 2018, St. Louis, MO

February 22nd, 2019

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Session presenters: Tracey Snyder (Cornell University), Kimmy Szeto (Baruch College), Jim Soe Nyun (University of California, San Diego), Rebecca Belford (Oberlin College), Mary Huismann (St. Olaf College), Damian Iseminger (Library of Congress), Kathy Glennan (University of Maryland), Thom Pease (Library of Congress), Hermine Vermeij (UCLA).

The “town hall” style sessions of the Cataloging and Metadata Committee (CMC) took place in St. Louis, Missouri on February 22nd, 2019, and featured a range of speakers. The session began with an introduction from CMC-chair Tracey Snyder, who provided some personnel news: Joshua Henry is the incoming CMC Secretary/Webmaster, taking over the position previously held by Elizabeth Hille Cribbs; Karen Peters is the incoming chair of the Encoding Standards Subcommittee, taking over the position previously held by Jim Soe Nyun; and Hermine Vermeij is the incoming chair of the CMC, and will assume full responsibilities in 2020 when Tracey Snyder rotates out of the position. Snyder also reminded attendees about the [CMC website](#) and the [CMC Youtube Channel](#).

Kimmy Szeto provided a report on a joint MLA/IAML project to map the [UNIMARC terms for medium of performance](#) to the LCMPT terms. There are about 400 of these UNIMARC terms that are used by European libraries, and, since July 2017, work has been taking place to provide URIs to LCMPT terms for each UNIMARC term. The mapping is complete, has been reviewed by IAML, and the URIs for the terms have been proofread. The next step is to publish this mapping on the [Open Metadata Registry](#); however, due to a current overhaul of the OMR, it can't immediately be added at the present. However, Gordon Dunsire has stated that the mapping looks good, and will be added whenever the OMR is accepting new material once again.

Jim Soe Nyun, the outgoing chair of the CMC Encoding Standards Subcommittee, reported on the recent updates to MARC. In [update 26](#), the 382 \$r has been redefined as “total number of individuals performing alongside ensembles” for both bibliographic and authority formats, and the subfield \$3 has been defined as “materials specified” for fields 377, 380, 381, and 383 in bibliographic formats. In [update 27](#), field 341 was defined in the bibliographic format as a field to describe the modes of access to the content of a resource. Additionally, the ESS dealt with the [recent test involving the removal of ISBD punctuation in MARC records](#). Of the 750 records involved in the test, only 18 were for music. None of these 18 records had any issue with the punctuation removal, although it was a very limited sample. Beginning in 2019, PCC libraries will have three options with regard to ISBD punctuation – to continue their current practice, to omit terminal punctuation in any field, or to omit ISBD punctuation between subfields of descriptive fields as well as terminal punctuation in any field. The PCC Policy Committee is in the process of developing a detailed implementation plan.

The chair of the CMC Vocabulary Standards Subcommittee, Rebecca Belford, spoke on the recent updates to the LCGFT and LCMPT vocabularies, including new terms added to both vocabularies in 2018. Version

1.3 of MLA's [Best Practices for Using LCMPT](#) and version 1.1 of MLA's [Best Practices for Using LCGFT](#) came out in January 2018. The Library of Congress' [LCMPT Manual](#) is available in draft form, with the LCGFT manual coming soon. One important change to note in LCGFT is that several terms were canceled, including *Filmed operas*, *Filmed operettas*, and *Televised operas*. Catalogers will now have to use a combination of terms, such as *Operas* and *Filmed performances*. All music catalogers are encouraged to use the [SACO Music Funnel](#) to submit proposals for these vocabularies. Additional projects carried out by the VSS in the past year include ongoing maintenance of the list of thematic indexes and the list of types of composition, and the OCLC Music Toolkit to derive faceted vocabulary terms.

Mary Huismann, chair of the CMC Content Standards Subcommittee, gave an update on the MLA RDA Best Practices. The Best Practices are found in the RDA Toolkit, but the content has been frozen during the current RDA Toolkit restructure and redesign. A stable English text of the Toolkit is expected by April 2019, after which the policy statements will become "unfrozen." The Beta Toolkit was released in June 2018, but there are no real policy statements currently in it. The new policy statements will eventually be adjacent to the text of RDA itself; this will require a re-imagining of the current structure of the Best Practices. Outside of RDA Best Practices work, the Content Standards Subcommittee worked with OLAC to address the usage of RDA and non-RDA terms in the 33X/34X fields, and recommended the use of the new \$2 source codes in the 34X fields.

Damian Iseminger gave an update of the RSC Music Working Group. The group has not been particularly active because of the updates going on with the RDA Toolkit in the past year. After some feedback from users of the beta RDA Toolkit, the group provided a new definition of "tablature" to the RSC, which will be included in the new Toolkit in the near future. After the text of the new RDA is stabilized, working groups such as the Music Working Group will be reviewed to see if they will continue; however, it is very likely the Music Working Group will continue in some sort of form. Damian is also a member of NARDAC – the [North American RDA Committee](#). This group represents the North American region, and exists to formulate North American positions on RDA proposals, discussion papers, and drafts. The group is currently one year old; it holds a monthly meeting, and is currently participating in a project review of appellation elements in the beta RDA Toolkit.

Next, Kathy Glennan provided information on the developments to the new RDA Toolkit. The new Toolkit will be keeping content from the original whenever possible, as long as it does not conflict with IFLA-LRM. However, it will be significantly reorganized; instead of a cataloging manual, it will instead be like a data dictionary for several thousand elements. There will be several changes – for example, instead of relationship designators, the new Toolkit will use relationship elements. Pages for each RDA element will be standardized, with instructions on "prerecording" (i.e., do I want to use this element?), "recording" (i.e., what data do I use to record this element?), and "recording methods," (i.e., how do I record this data?). While the new Toolkit is still in active development, work is being done to stabilize the English text by April 2019. This text is needed by translators, the authors of policy statements, and the authors of supporting books. After stabilization, the Toolkit content will continue to improve. A visual browser, citation numbering, help, and further end-user enhancements are on their way. There will be a revision history for RDA text after each formal update, with a list of revised sections, and an archive of PDFs for

altered instructions. No substantive changes to the text are expected until the beta version becomes the official version of RDA; there may be some minor additions, clarifications, or error corrections, but nothing that would require significant re-translation. Future development needs for RDA have been identified, including such topics as the extent of expression, extent of manifestation, refinement of “collective agent,” and eliminating “pseudo-elements” (that is, those instructions that apply only to special materials). The RSC is continuing to implement its new governance structure, and is developing a streamlined proposal process that will allow for more frequent changes. RSC plans to discharge all working groups and re-form the ones that are needed (including, most likely, the Music Working Group). These working groups will take the lead on identifying issues and proposing solutions in specialized areas. Moving forward, after the English text is stabilized in April 2019, translations and policy statements are hoped to be completed by December 2019. After this, the RSC and the RDA Board must unanimously agree that the 3R Project is complete. When that happens, the old RDA Toolkit will remain active for one year, to allow the cataloging community time to transition to the new Toolkit.

Two catalogers from the Library of Congress, Damian Iseminger and Thom Pease, gave a brief update about BIBFRAME 2.0. Since June 2017, about 50 to 60 catalogers have been participating in a BIBFRAME pilot at LC, testing the BIBFRAME editor, the development of BIBFRAME profiles, and emphasizing certain projects such as non-Latin scripts and non-book formats. The entire LC catalog has been converted to BIBFRAME, which comprises over 4 billion triples. The pilot will be expanded to 100 participants soon. BIBFRAME to MARC conversion is being developed; currently the catalogers enter records in both BIBFRAME and MARC, which is not ideal. Even when the LC catalog is exclusively in BIBFRAME, some other libraries will still want records in MARC, so there needs to be a way to convert BIBFRAME to MARC easily. In the Recorded Sound section, four catalogers have been using the BIBFRAME editor, using the CD template. Most records entered are recordings of single works, such as operas or musicals. Some recent developments include a box in the editor for “applies to,” which is equivalent to the \$3 or “materials specified” subfield in MARC. There has been some success with pre-population of literal values for fields with RDA vocabularies, such as encoding format and playing speed. In the next year, it is hoped that the development of the Performed Music Ontology will continue, especially with regards to the “event” element, as well as a discussion about aggregate works, and incorporating more audio formats into the BIBFRAME editor.

The last presentation was from Hermine Vermeij, who gave an update on the MLA Linked Data Working Group (LDWG). The group has been working on the Performed Music Ontology (PMO), an extension to BIBFRAME, initially developed at Stanford. Analysis and modeling papers for the PMO are [available on a wiki](#) – LDWG specifically looked at works, events, and mediums of performance. The ontology has been published at performedmusicontology.org. Next steps will include testing PMO in Sinopia, a linked data editor that is being developed as part of the LD4P2 project. Members will try to describe a variety of resources using this ontology. A call for volunteers from MLA will go out soon.