The well-tempered catalogue
The new RDA Toolkit and music resources

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R|D|A
Resource Description & Access

Guten Morgen, Bonjour, and Good morning. My name is Damian Iseminger, Head of the Bibliographic Access Section in the Music Division of the Library of Congress, USA, and the chair of the RDA Steering Committee's Music Working Group. Along with my colleagues, we will be presenting about the new RDA Toolkit.

3R Project

RDA Toolkit **Re-Structure** and **Re-Design** Project
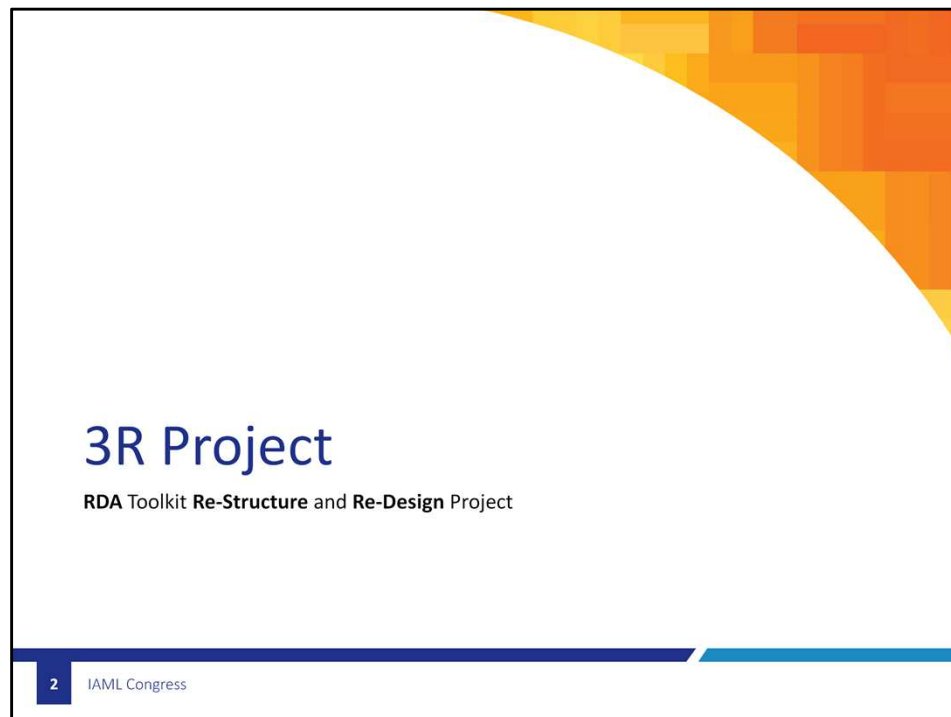
The 3R Project, or the RDA Toolkit Re-Structure and Re-Design Project, was begun in early-2017. The restructure portion of the project has focused on back end processes, which have included a rebuild of the instruction repository, and improvements to the editing and translation tools. The redesign portion of the project has sought to improve the accessibility and navigation of the Toolkit.

RDA and IFLA-LRM Alignment

New RDA Entities Added
- Collective Agent (superclass of Family and Corporate Body)
- Timespan
- Nomen

Implicit Entities Made Explicit
- Agent (superclass of Person and Collective Agent)
- Place

New Elements

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In addition to re-structuring and re-designing the Toolkit, the 3R Project aligned RDA with the IFLA-LRM model, which replaced and consolidated the FRBR, FRAD, and FRSAD models.

New entities have been added to RDA based on the LRM: Collective Agent (superclass for family and corporate bodies), Timespan, and Nomen.

Implicit entities already in RDA, have been made explicit: Agent (superclass of Person and Collective Agent) and Place.

In addition, RDA has also added elements based on attributes and relationships present in LRM. In some cases existing elements in RDA have been moved to different entity domains.
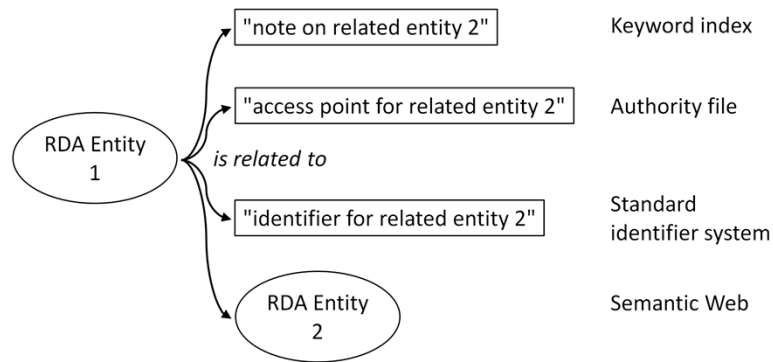
Recording Methods

Unstructured description	Transcription; free-form notes; uncontrolled human-readable appellation (name, title)
Structured description	Multiple values with string encoding scheme; value with syntax encoding scheme; value with vocabulary encoding scheme; controlled human-readable appellation (access point)
Identifier	Machine-readable appellation (local)
IRI	Machine-readable appellation (global)

Definitions provided by Gordon Dunsire

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The 3R Project also makes explicit the different recording methods for recording the range of an RDA element. With the exception of Nomen, any RDA entity may be identified using one or more of 4 recording methods:

Unstructured
Structured
Identifier
IRI.

Recording Methods

"note on related entity 2" — Keyword index

"access point for related entity 2" — Authority file

RDA Entity 1

is related to

"identifier for related entity 2" — Standard identifier system

RDA Entity 2 — Semantic Web

Diagrams and animations provided by Gordon Dunsire

This diagram shows all four recording methods in use to reference a related entity.

The diagram can be interpreted as an RDF graph for linked data, or as a relational schema for a local database.

Each recording method has a certain usefulness in library applications. Unstructured descriptions could be used in keyword indexes; structured descriptions could be used in authority files; identifiers in a standard identifier system. The final method would identify the entity as a RWO using a http IRI and would be used in Semantic Web applications.

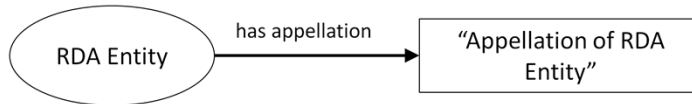Changes to Music in the RDA Toolkit (Beta Version)

There have been several changes to music-related elements in the beta version of the RDA Toolkit, (which was released in mid-June). I should stress that this is not the official version of the RDA Toolkit. It will not be official until approved by the RDA Board, which will not happen until the RSC is satisfied that the content of the Toolkit is stable.
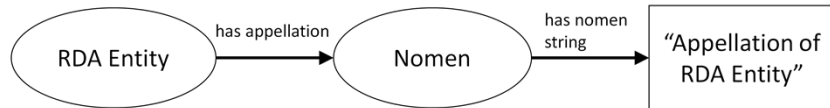
From Attributes to Relationships

Appellation Elements

Current RDA Toolkit:

RDA Entity — has appellation → "Appellation of RDA Entity"

BETA RDA Toolkit:

RDA Entity — has appellation → Nomen — has nomen string → "Appellation of RDA Entity"

Because of the additional entities in LRM, some RDA elements that were defined as attributes of RDA entities are now seen as relationships between entities.

The biggest change in this regard concerns any element that was an appellation element.

This is now seen as a relationship between an RDA entity (Nomen excepted) and Nomen, and the value of the Nomen element nomen string. Depending on the element, the recording method may either be unstructured, structured, or an identifier.

For music, the element numeric designation of musical work and its sub-types serial number, opus number, and thematic index numbers are seen as a relationship between a Work and a Nomen, with the value of the nomen string recorded as an identifier. The values in this case are identifiers associated with Mendelssohn's Scottish Symphony.

While this is a change in modelling, in practice, the results should appear the same to creators and users of cataloging data.

Domain Changes

Medium of Performance
>   FRBR Domain: Work and Expression

>   IFLA-LRM Domain: Expression only

>   Beta RDA Toolkit element: **medium of performance of musical content**

Key
>   FRBR Domain: Work only

>   IFLA-LRM Domain: Expression only

>   Beta RDA Toolkit element: **key of expression**

In LRM, the attributes of medium of performance (LRM-E3-A8) and key (LRM-E3-A7) are considered to only be in the domain of Expressions.

In FRBR, medium of performance was given as an attribute at both the work and expression levels; key at the work level.

The beta version of the RDA Toolkit reflects the new reality of LRM. The instructions for medium of performance that were in the domain of the Work have been added to the previously existing element medium of performance of musical content, whose domain is Expression. For key, an entirely new element has been created that has the domain of expression.

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Representative Expression Attributes

Representative expression attribute (LRM-E2-A2):
"an attribute which is deemed essential in characterizing the work and whose values are taken from a representative or canonical expression of the work"

Attributes that users consider to be intrinsic to the nature of the work, even if, properly speaking, these are attributes of expressions.

LRM contains the Work attribute Representative expression (LRM-E2-A2), which is intended to indicate an attribute which is deemed essential in characterizing the work and whose values are taken from a representative or canonical expression of the work.

In other words, these are attributes that users consider to be intrinsic to the nature of the work, even if, properly speaking, these are attributes of expressions.

In the beta RDA Toolkit, this attribute has been sub-typed into several different RDA elements. Of note for music is medium of performance of representative expression and key of representative expression. One would use these elements to record medium if performance and key at the work level, but only if the MOP and the key are considered representative of canonical expressions of the work.
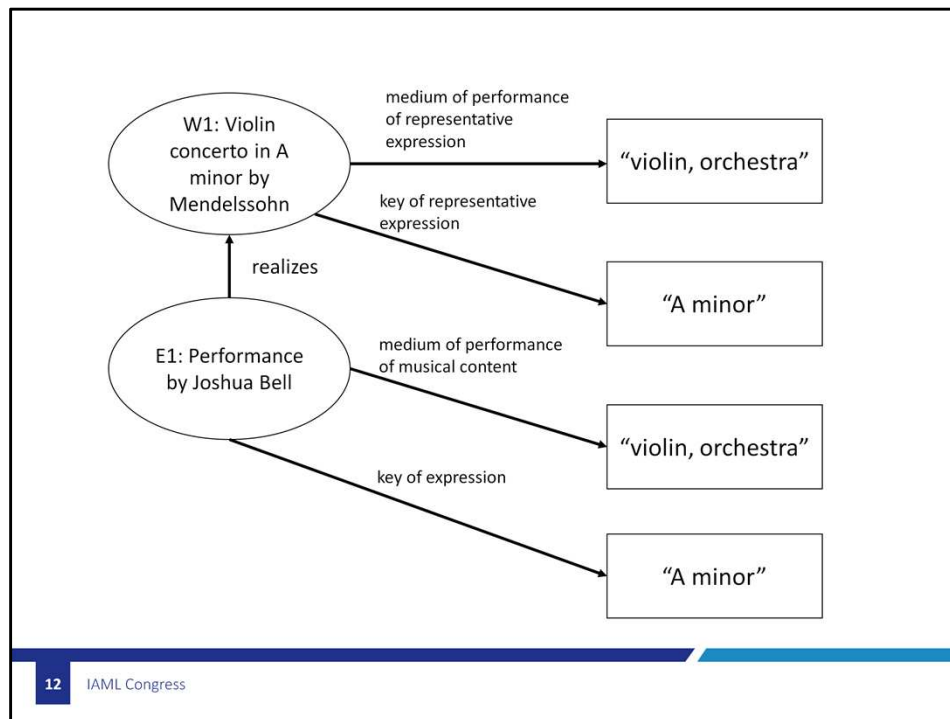
For example, an instrumental concerto in a clearly identified key, could have the value of its MOP and key recorded using the new elements.

An expression that realizes the work in its canonical form could also have its medium of performance and key recorded, even if they are identical to the representative values.
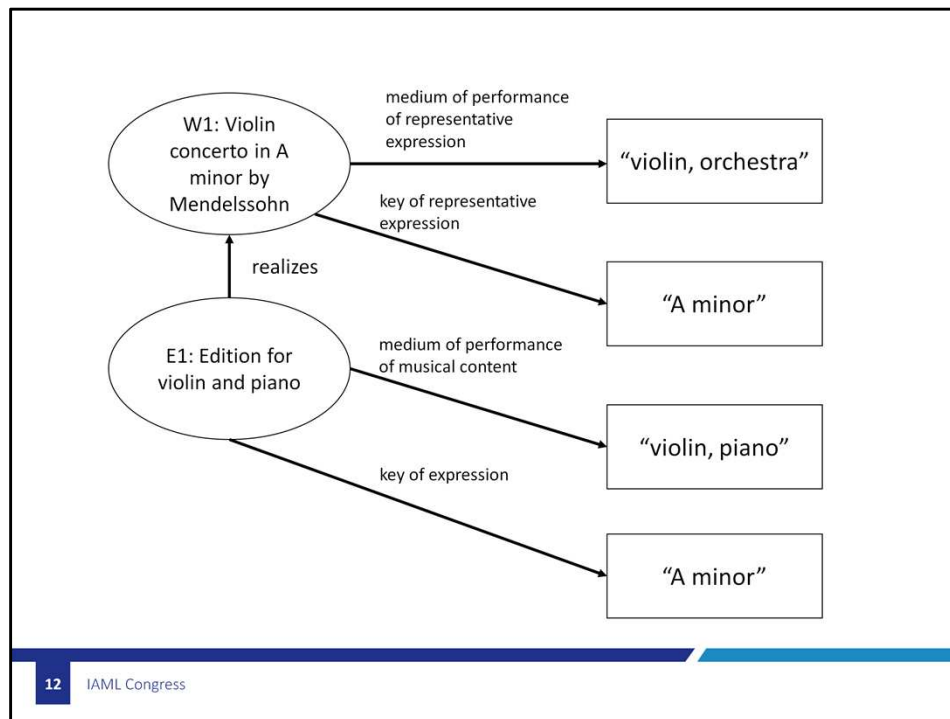
The medium of performance for an arrangement would be recorded at the expression level as a value of medium of performance of musical content. The key of the expression could also be recorded, even if identical to the value at the Work level.
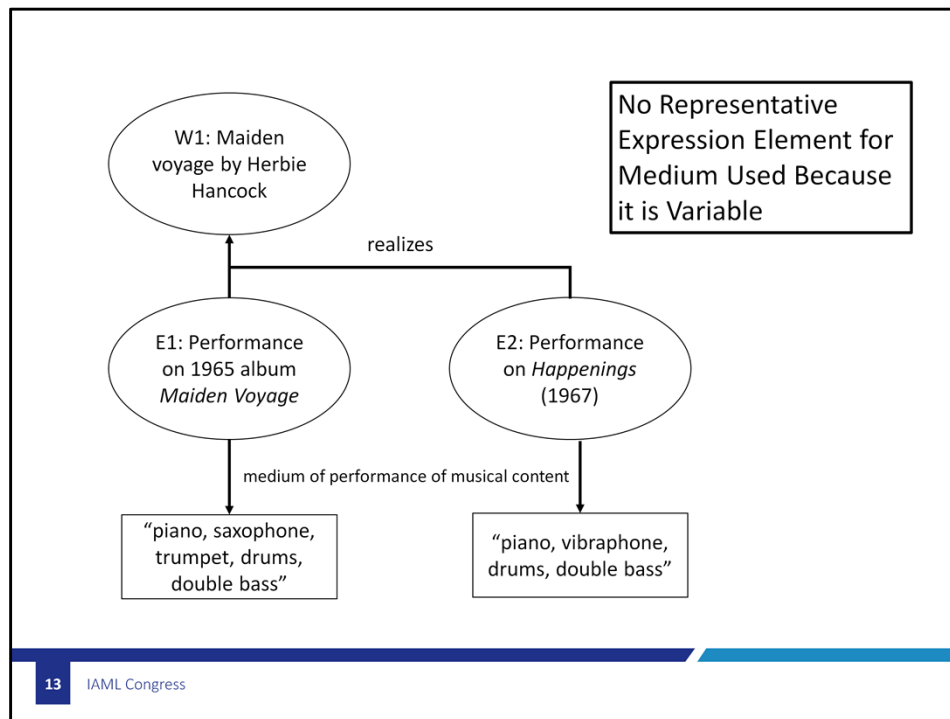
For a work where the instrumentation is variable and varies from expression to expression, the element medium of performance of musical content at the expression level would be used.

But, the representative medium element at the work level would not.

Future Implications

While these changes may feel large and wide-ranging, the end result will probably end up looking a lot like what we have now. I liken it to a building that has undergone renovations: the building appears the same on the outside, but its structure has been changed extensively. However, several of the changes in the beta RDA Toolkit have tantalizing implications for how we might approach description of music resources in the future. One change that I would like to focus on concerns the instructions for creating access points for expressions.

Identifying Expressions

Current RDA Toolkit:

Authorized Access Point for Expression = Authorized Access Point for the Work
+ Expression Elements

Authorized Access Point for Whitney Houston cover of *I Will Always Love You*

Parton, Dolly. I will always love you (Houston : 1992)

In the current RDA, an AAP for an expression can only be formed by combining the AAP for the work with values of expression elements.

For example, an authorized access point for the Whitney Houston cover of Dolly Parton's song I will always love you could be the cumbersome structure seen here.

Identifying Expressions

Beta RDA Toolkit:

Many options for identifying Expressions using authorized access points.

One option is to use a String Encoding Scheme to build certain kinds of access points based on values from other elements.

Hypothetical String Encoding Scheme:

To identify performed expressions of popular music, construct an authorized access point using the authorized access point for the principal performer of the expression, the preferred title of the musical work expressed, and the date of expression.

Authorized Access Point for Whitney Houston cover of *I Will Always Love You:*

Houston, Whitney. I will always love you. 1992

While this option remains in the beta RDA Toolkit, it is simply one option among several for creating expression AAPs. One option allows me to define a string encoding scheme that will choose which values of RDA elements that I want to be a part of the string that will be the AAP for the expression. This could be a value of *any* RDA element. In the U.S. music community, many have wanted to create AAPs for performances of popular songs using the performer as the first element followed by the title of the song, and possibly other elements. It has been thought that this kind of label would be more helpful to users.

In the beta RDA, this could be done by defining a string encoding scheme for popular music expression access points that uses the value of the AAP for the performer, the value of the preferred title of the work, and the value for the date of expression.

Using this scheme, I will have the following access point for the song as sung by Whitney Houston.
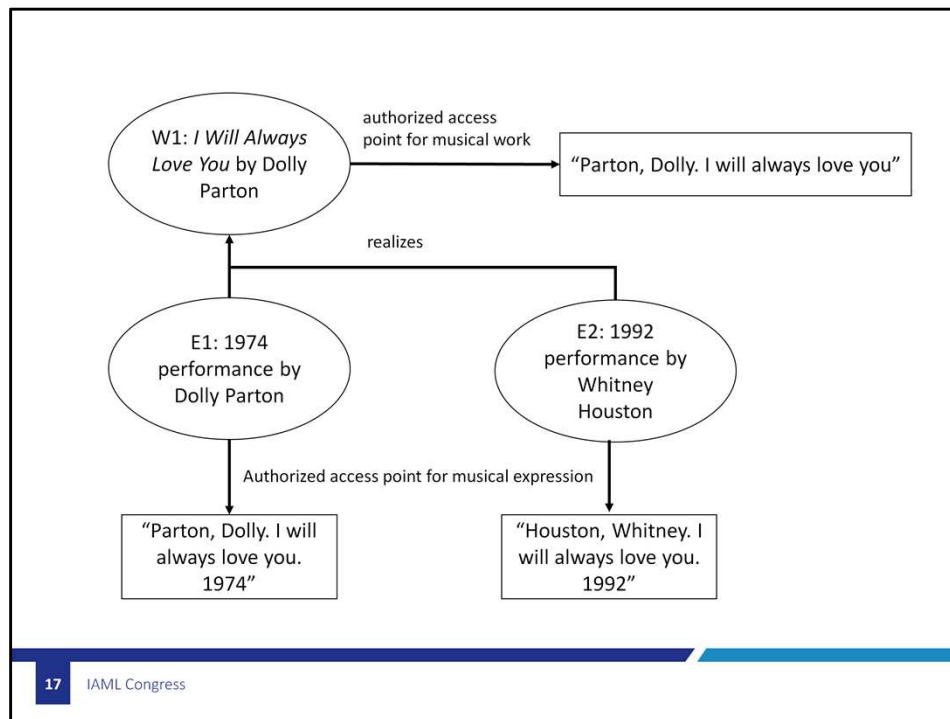
This diagram shows multiple expressions of the Dolly Parton song: one performed by Parton in 1974 and the other by Houston in 1992.

Translating RDA

RDA as an international standard

- RDA translations are governed by Translation Policy for RDA and RDA Toolkit (RSC/Policy/6)
- "Internationalization is a major goal of the RDA standard and the Co-Publishers of RDA are prepared to work with interested parties to make new translations of RDA possible"
- First translations, French and German, published in 2013
- Followed by Catalan, Finnish, Italian, Norwegian and Spanish
- In work: Arabic, Hungarian and Lithuanian

RDA Reference

- RDA Reference includes all RDA Elements, their definitions and any related scope notes, and all value vocabulary terms and definitions

- RDA Reference data are stored in the Open Metadata Registry (OMR) in Resource Description Framework (RDF) linked data format; OMR data are openly available

- RDA Reference is also uploaded to the RDA Registry where it is made available to software developers interested in building RDA related applications for the language community; the RDA Registry is freely available

Current and pending translations of RDA Reference

- Arabic
- Catalan
- Chinese
- Danish
- Dutch
- Finnish
- French
- German
- Greek
- Hebrew
- Hungarian

- Italian
- Lithuanian
- Norwegian
- Polish
- Portuguese
- Slovak
- Slovene
- Spanish
- Swedish
- Ukrainian
- Vietnamese

The vocabulary shown on the slide is that for content type.

Translation options

Translating for...	RDA Reference	Maintenance
RDA Toolkit	Required	Required
Print	Required	Optional
RDA Reference	Required	Limited
Study	Required	Optional

Source: RSC/Policy/6

Impact of 3R Project on translations

- Element sets
  - 662 new terms and definitions (total of 1929)
  - Many additions due to new entities (RDA Entity and LRM entities Agent, Collective Agent, Timespan, Nomen) and relationships; access points also treated as elements
  - Numerous revisions of existing terms and definitions
- Value vocabularies
  - 81 new terms and definitions (total of 573)
- Total
  - 560 new terms and definitions (total of 2502)

Impact of 3R Project on translations

- New terminology (e.g., domain, image, etc.)
- New content: pages for new elements, guidance chapters, etc.
- Boilerplate files
  - Hold frequently re-used content
  - Incorporated into entity and element files via a content reference
  - Could help automate the translation of more than 1000 files (not tested yet)
- New structure (1 element = 1 file) means smaller files that are easier to work with
- Examples are stored in separate files, which gives more flexibility to translations

Implementation of RDA
an example

RDA in DACH 2014 ff

- DACH is an acronym for the German-speaking countries (D) Germany, (A) Austria and (CH) the German-speaking part of Switzerland.

- The German-speaking countries have been involved in the RDA process since 2010 as a member of the JSC and later the RSC.

- In the DACH area we have built up a stable organizational structure for cataloguing and for standards in general.

- Music resources have been all the time one of the most important topics in our libraries (e.g. Music archive of the DNB).

RDA Project

Organization in DACH

Committee for Library Standards

Expert Group for Cataloguing

Expert Group Dataformats

Committee GND

WG Old Books

WG Manuscripts

WG Art Books

WG Literary Estates

WG Graphic Materials

WG Music
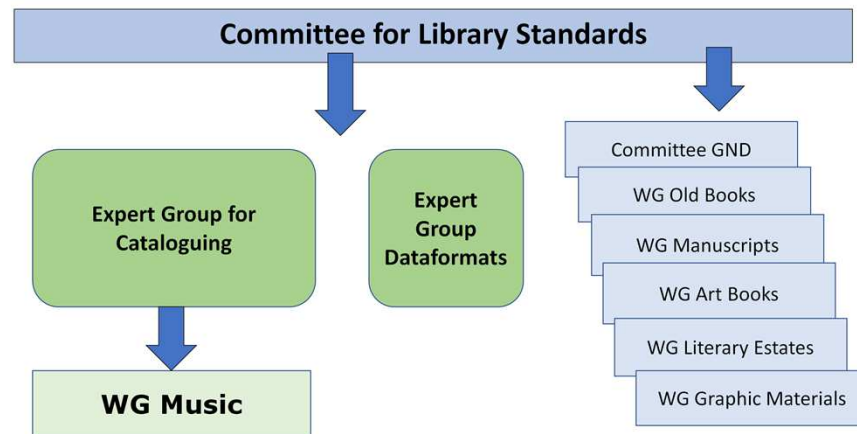
Work Principles in DACH

- Cooperative
- In accordance to European developments
- In accordance with RDA
- With focus on data exchange
- With focus on further cultural institutions
- multilingual

Source: RSC/Policy/6

Music Topics in DACH

- Policy Statements
- Terminology
- Work documents
- Statements on Proposals and Fast Tracks for the RSC

Policy Statements

Several policy statements especially for music resources

Work Tools

Besetzung nach Informations-quelle	Besetzungsan-gabe nach RDA 6.15	Normierter Such-einstieg (RDA 6.28)	
Affentrommel	Affentrommel	Affentrommel	
Aida-Trompete	Trompete	Trompete	
Ajaeng	Ajaeng	Ajaeng	K
Akkordeon	Akkordeon	Akkordeon	
Akkordeonorchester	Akkordeonorchester	Akkordeonorchester	C s
Akkordzither	Akkordzither	Akkordzither	
Akustikbass(gitarre)	Bassgitarre	Gitarre	
Akustikgitarre	Gitarre	Gitarre	
Ala	Ala	Ala	
Alarmglocke	Alarmglocke	Alarmglocke	
Alphorn	Alphorn	Alphorn	
Alt	Alt	Alt	
Altblockflöte	Altblockflöte	Blockflöte	
Altflöte	Altquerflöte	Querflöte	
Altgambe	Altgambe	Viola da Gamba	
Altgeige	Viola	Viola	
Althorn	Althorn	Horn	

- List of authorized statements for Medium of Performance
- List of established concepts for Type of Composition
- Vocabulary list for Format of Notated Music
- Thematic indexes
- Definition and selection for music resources

Arciviolata di lira	Lira da Gamba	Lira da Gamba	
Ardin	Ardin	Ardin	

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Training materials

Modul	Modul 6M, Teil 5.01
Version, Stand	Formatneutral, 30.11.2016
Titel/Thema	**Aufführungsmaterial**
Beschreibung des Themas (Lernziel)	Die Teilnehmer kennen die Besonderheiten bei der Erfassung von Ausgabe, Besetzung und Umfang bei Aufführungsmaterial und wenden diese an.
Zielgruppe(n)	Musikbibliotheken mit entsprechendem Bedarf
Präsentation	Selbststeldierennheit
Arbeitshilfen	AH-001

Since 2015 many training sessions were held with the training material worked out from the Music WG

Music and Europe

- EURIG have some music experts who participate in the decision process but,

- In general EURIG decided not to have European working groups for special topics but to participate in the RSC working groups directly.

- Concerning music, EURIG has decided to try a new approach after the release of the RDA Toolkit. As all our existing working documents have to be revised, we will try to do this in an European process with the objective to have a European application profile for music in accordance with the RSC music working group.

„Supply Chain"

Source: RSC/Policy/6
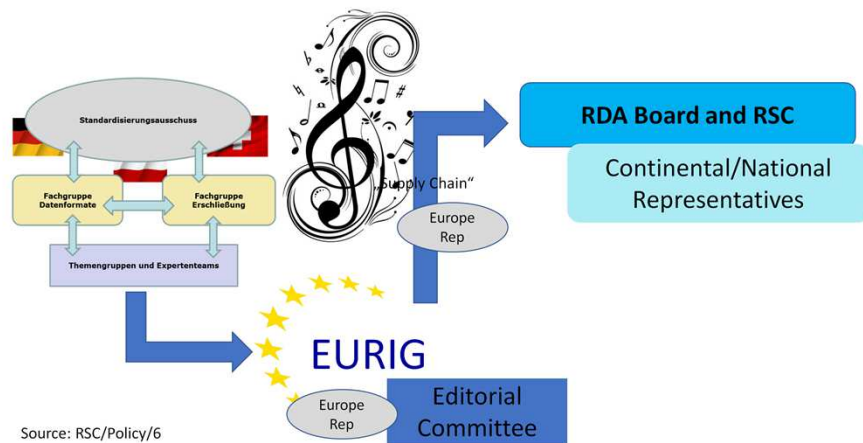
Good ideas are needed!

Thank you for listening!

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