

RDA issues for discussion by EURIG

1. Implementation of the FRBR model

General remark: RDA does not allow a given information element (be it an attribute or a relationship) to be assigned to various Group 1 entities, although this would be necessary in some cases, e.g. the scale statement or the statement of performers (who are related to the Work entity for a motion picture and the Expression entity for musical or theatrical performances).

Rules	Reference in RDA	Importance ¹	Rationale	Proposal
Designations of Edition	2.5.2.3 ² <i>Identifying Manifestations and Items > Edition statement > Designation of Edition > Recording Designations of Edition</i>	Major	<i>Divergent interpretation of FRBR model.</i> <i>Disagreement with FRBR analysis.</i> <ul style="list-style-type: none"> In RDA, the treatment of information relating to notated music, such as it appears from the examples, seems to be erroneous. Besides, the FRBR analysis, which sets the printed music specific statement at the Expression level (attribute 4.3.16, "Type of Score") rather than the Manifestation level, is debatable. 	There should be a distinction between printed music specific statements that pertain to the Expression and those that pertain to the Manifestation; e.g., a piano reduction is a type of Expression, while "score and set of parts" is a statement that characterizes a Manifestation. Printed music specific statements should not be treated as designations of edition.
Copyright Date	2.11 ³ <i>Identifying Manifestations and Items > Copyright Date</i>	Major	<i>Divergent interpretation of FRBR model.</i> The date of protection for sound	Dates of protection and copyright should be consistently assigned to the Expression level (even though they are also mentioned at the Manifestation level). RDA has a "Date of Expression" element (6.10), but the date of

¹ Ranking: 1. Major, 2 High, 3 Medium, 4 Minor

² Record a designation of edition applying the basic instructions on recording edition statements given under 2.5.1 [RDA](#).

³ Copyright date is a core element if neither the date of publication nor the date of distribution is identified.

Rules	Reference in RDA	Importance ¹	Rationale	Proposal
			recordings should be assigned to the Expression entity, as it corresponds to a recording rather than a publication. Similarly, the date of copyright applies to the Expression entity rather than the Manifestation.	protection is not mentioned there. EXPRESSION: for each “content type,” all possible types of dates should be defined, with a provision as to which one is the preferred date for the Expression, and which ones can be mentioned additionally.
Note	2.20 <i>Identifying Manifestations and Items > Note</i>	Major	<i>Divergent Interpretation of FRBR model.</i> The way notes are distributed among the FRBR entities is debatable. Notably, the relevance of relating some information elements (illustrations, bibliography, appendices, etc.) to the Expression entity is debatable.	No proposal yet, this issue is still to be investigated. Some aspects of the topic should be specifically addressed (e.g. the question of illustrations). As to the presence of bibliography or appendices, see the treatment of “augmentations” in <i>Final Report of the Working Group on Aggregates</i> , September 12, 2011 (FRBR Review Group).
Note on Attributions	2.20.3.3 ⁴ <i>Identifying Manifestations and Items > Note > Note on Statement of Responsibility > Attribution</i>	Major	<i>Divergent Interpretation of FRBR model.</i> <i>Shortcoming in FRBR & FRAD.</i> It appears that the attribution relationship is not defined in either FRBR or FRAD. As a consequence, it is not defined in RDA either. A statement of attribution should be at the Work level, not at the Manifestation level, in order to prevent its repetition in all manifestations. The point of the FRBR tree structure is to avoid to repeat, at the Manifestation level, statements that pertain to the Work level.	No proposal, a discussion is desirable at the European level. The issue should be submitted to the FRBR/RG as well.

⁴ Make notes on the names of persons, families, or corporate bodies not named in a statement of responsibility if they have been attributed with responsibility for the intellectual or artistic content of the resource.

Type of Recording	3.16.2.3 ⁵ <i>Describing carriers > Sound Characteristic > Recording Type of Recording</i>	Major	<i>Disagreement with FRBR analysis.</i> The original recording pertains to the <i>Expression</i> level.	The attributes listed in FRBR as specific to sound recording manifestations could be alternatively analyzed as follows: Capture Mode: Manifestation and/or Expression Playing Speed: Manifestation Groove Width: Manifestation Kind of Cutting: Manifestation Tape Configuration: Manifestation Kind of Sound: Manifestation and/or Expression Special Reproduction Characteristic: Manifestation Some of these attributes could be assigned to various FRBR entities, which is not allowed in RDA. This issue should be discussed with the European Group.
Configuration of Playback Channels (Mono/Stereo)	3.16.8 <i>Describing carriers > Sound Characteristic > Configuration of Playback Channels</i>	Major	<i>Divergent Interpretation of FRBR model.</i> Sound characteristics of the original recording pertain to the <i>Expression</i> .	This is the same issue as above, 3.16.2.3. To be discussed with the European Group.
Core Elements <i>Cartographic Works and Expressions</i>	5.3 ⁶ <i>General Guidelines on Recording Attributes of Works and Expressions > Core Elements</i>	High	<i>Disagreement with FRBR analysis.</i> For <i>cartographic resources</i> , the scale statement should be at the Work level.	For <i>cartographic resources</i> , the scale statement should be at the Work level; it should also be allowed at the Expression level if scale varies between distinct editions of the same map. To be submitted to the FRBR/RG as well.

⁵ Record the type of recording using an appropriate term from the list below.

analog
digital

EXAMPLE

digital

Type of recording for sound encoded digitally on an audio disc.

If neither of the terms listed above is appropriate or sufficiently specific, use a term designating the type of recording as concisely as possible.

Record details of the type of recording as instructed under 3.16.2.4 [RDA](#).

⁶ When describing a cartographic expression, include as a minimum the elements listed below that are applicable and readily ascertainable.

- Horizontal scale of cartographic content
- Vertical scale of cartographic content

			It should also be allowed at the Expression level, as it may vary between editions of the same map.	
Identifying Expressions	6 <i>Identifying Works and Expressions</i> Starting from 6.10	Major	<i>Better identification of Expressions of Works.</i> The rules do not enable the identification of various performances of a <i>textual, musical, or choreographic work</i> . <i>As to musical arrangements: medium of performance and identification of the arranger are missing.</i>	For performances of <i>textual, musical, or choreographic works</i> , see 6.12. <i>For musical arrangements: add medium of performance and identification of arranger at the Expression level.</i>
Cycles, Anthologies and Compilations	6.2.2.6 ⁷ <i>Identifying Works and Expressions > Title of the Work > Preferred Title for the Work > Cycles and Stories with Many Versions</i>	Major	<i>Unclear interpretation of FRBR model.</i> How to deal with anthologies? or critical editions of various texts? If the editor of an anthology is at the Expression level, what is the Work? Is it reduced to a common title and several Expressions?	Provisions about aggregates should be clarified on the basis of <i>Final Report of the Working Group on Aggregates</i> , September 12, 2011 (FRBR Review Group).
Compilation of Works	6.2.2.10 <i>Identifying Works and Expressions > Title of the Work > Preferred Title for the Work > Recording the Preferred Title for a Compilation of Works</i>			
Part(s) of a Work	6.2.2.9 <i>Identifying Works and Expressions > Title of the Work > Preferred Title for the Work > ...</i> 6.14.2.7	Minor		A Work record should be created for any part of a work that was published separately (whether its title is a general term or not). However, in the case of publications that embody several parts of a work (consecutively numbered or not), those parts should not be gathered under a devised title. The alternative treatment is preferable: "Construct the authorized access point representing

⁷ **Cycles and Stories with Many Versions**

For a cycle (i.e., a collection of independent early poems, romances, etc., in the same language centered on a certain person, event, object, etc.), choose the generally accepted title for the cycle as the preferred title.

	... > <i>Title of a Musical Work > Preferred Title for a Musical Work > Recording the Preferred Title for a Part or Parts of a Musical Work</i> 6.28.2 ... > <i>Constructing Access Points to Represent Musical Works and Expressions > Authorized Access Point Representing a Part or Parts of a Musical Work</i>			the expression by adding Selections to the authorized access point representing the work as a whole;” additionally, construct access points to the parts. Should the cataloguing agency decide the number of parts to which access points are created? Or should this be decided at the national, or European, level?
Language of Expression	6.11 <i>Identifying Works and Expressions > Language of Expression</i>	Medium	<i>Greater precision needed.</i>	Specify the type of the Expression with which the language is associated (language of the reference version(s), language of translation, language of dubbing, language of subtitles). In the case of an Expression that is a translation, the relationship between that Expression and the Expression in the language from which it was translated should be mentioned, as is done in current practice.
Other Distinguishing Characteristic of the Expression	6.12 <i>Identifying Works and Expressions > Other Distinguishing Characteristic of the Expression</i>	High	<i>Implementation of FRBR model.</i> The statement of performance is missing. Every new performance is a new Expression.	The statement of performance should be included in the elements of identification of the Expression.
Compilations of consecutively numbered Musical Works	6.14.2.8.5 ⁸ <i>Identifying Works and Expressions > Expressions > Title of a Musical Work > Preferred Title for a Musical</i>	Minor		Musical works should not be gathered under a devised title. The alternative treatment is preferable: use a conventional collective title (Works, Symphonies, etc.) followed by “Selections”, and create distinct access points to individual works. Should the cataloguing agency decide the number of works to

⁸ If the compilation consists of a consecutively numbered group, record the inclusive numbering following the name of the type.

EXAMPLE

Sonatas, piano, no. 6–10

Resource described: Sonates pour piano 6 à 10 / Alexandre Scriabine

Symphonies, no. 1–3

Resource described: First, Second, and Third symphonies / Ludwig van Beethoven

	<i>Work > Compilations of Musical Works > Works of One Type for One Specific Medium or Various Media</i>			which access points are created? Or should this be decided at the national, or European, level?
Religious Works: Date of Expression	6.24.1.4 ⁹ <i>Identifying Works and Expressions > Date of Expression of a Religious Work > Basic Instructions on Recording Date of Expression of a Religious Work > The Bible and Parts of the Bible</i> 6.30.3.2 ¹⁰ <i>Identifying Works and Expressions > Constructing Access Points to Represent Religious Works and Expressions > Authorized Access Point Representing an Expression of a Religious Work > Authorized Access Point Representing an Expression of the Bible</i>	Major	<i>Divergent Interpretation of FRBR model.</i> The year of publication of a facsimile reproduction is not relevant at the Expression level, it has to do with the Manifestation level only.	The year of publication of a facsimile reproduction should not be retained as an element of identification for an Expression.
Compilations of Works	6.27.1.4 ¹¹ <i>Identifying Works and Expressions > Constructing Access Points to Represent Works and Expressions > Authorized Access Point Representing a Work > Compilations of Works by Different Persons, Families,</i>	Medium	<i>Divergent interpretation of FRBR model.</i> A collective title is generally the title of a Manifestation and should not be substituted to an access point to the works that are contained in the Manifestation.	Devised titles should only be created when the compilation is made by the library and has no title (case of ephemera, clipping files and other types of collections made by libraries themselves).

⁹ Alternative **LCPS**

If the resource is a facsimile reproduction identify the original expression and the facsimile separately, applying the instructions given under [6.30.3.1 RDA](#). Add the appropriate year of publication to each.

¹⁰ If the resource is a facsimile reproduction, create one authorized access point using the year of publication of the original, and a second authorized access point using the date of the facsimile.

¹¹ If the work is a compilation of works by different persons, families, or corporate bodies, construct the authorized access point representing the work using the preferred title for the compilation, formulated according to the instructions given under [6.2.2 RDA](#).

	or Corporate Bodies		See above, 6.2.2.6 & 6.2.2.10	
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2. Content standard

Rules	Reference in RDA	Importance	Rationale	Proposal
Construction of Access Points for Works	5.1.4 ¹² <i>General Guidelines on Recording Attributes of Works and Expressions > Terminology > Access Point</i>	High	The construction of the authorized access point to a Work or Expression “using the preferred title for the work preceded by the authorized access point representing a person, family, or corporate body responsible for the work” has no justification. These are two distinct elements. The main thing is that the <i>relationship</i> between Work and Person / Family / Corporate Body is recorded and displayed.	No fixed order should be imposed upon the combination of an author’s name and the title of a Work.
Collaborative Works	6.27.1.3 <i>Identifying Works and Expressions > Constructing Access Points to Represent Works and Expressions > Authorized Access Point Representing a Work > Collaborative Works</i>	Medium	<i>Disagreement on the structure of the authorized access point.</i>	For <i>serials</i> , the preferred access point should be the key title . An author-title access is not relevant. For <i>other collective works</i> , the preferred access point should associate Title and Creator(s) . The way a preferred access point is displayed (order of elements, punctuation) and the number of mentioned creators should be left to the cataloguing agency’s choice. Or should this be decided at the national, or European, level?

¹² The term **authorized access point ▼** refers to the standardized access point representing an entity. The authorized access point representing a work or expression is constructed using the preferred title for the work preceded by the authorized access point representing a person, family, or corporate body responsible for the work, if appropriate. The term **variant access point ▼** refers to an alternative to the authorized access point representing an entity. A variant access point representing a work or expression is constructed using a variant title for the work preceded by the authorized access point representing a person, family, or corporate body responsible for the work, if appropriate.

3. Internationalization of the code

Sources of Information Works Created after 1500	6.2.2.2 <i>Identifying Works and Expressions > Title of the Work > Preferred Title for the Work > Sources of Information</i> 6.2.2.413 ... > ... > ... > Works Created after 1500	Medium	<i>Internationalization of the code.</i> <i>For works created after 1500, the main source of information should be reference sources.</i>	For works created after 1500, reference sources should be mentioned as the main source of information.
Sources of Information Works Created before 1501	6.2.2.2 <i>Identifying Works and Expressions > Title of the Work > Preferred Title for the Work > Sources of Information</i> 6.2.2.514 ... > ... > ... > Works Created before 1501	Major	<i>Internationalization of the code.</i> For works created before 1501, the main source of information should be the appropriate list of uniform titles established by IFLA.	For works created before 1501, lists of uniform titles established by IFLA should be mentioned as the main sources of information.
Language of Title Works Created before 1501	6.2.2.515 <i>Identifying Works and Expressions > Title of the Work > Preferred Title for the Work > Works Created before 1501</i>	High		For classical Greek works, parallel forms should be created: <ul style="list-style-type: none"> - in the original language - in the language preferred by the agency - and, if deemed useful for end users of the catalogue, in Latin (conventional Latin title).
Key	6.17.1.3 <i>Identifying Works and Expressions > Key > Basic Instructions on Recording Key > Recording Key ></i>	Minor	<i>Internationalization of the code.</i>	The key should be recorded according to the cultural usage of the targeted audience of the catalogue, e.g.: “do mineur” instead of “C minor” in a francophone catalogue.

¹³ Determine the title to be used as the preferred title for a work created after 1500 from resources embodying the work or reference sources.

¹⁴ For works created before 1501, choose the title or form of title in the original language by which the work is identified in modern sources as the preferred title. If the evidence of modern reference sources is inconclusive, choose (in this order of preference) the title most frequently found in:

- a) modern editions
- b) early editions
- c) manuscript copies.

¹⁵ For works created before 1501, choose the title or form of title in the original language by which the work is identified in modern sources as the preferred title.

	<i>EXAMPLES</i>			
Liturgical Works	6.23.2.816 <i>Identifying Works and Expressions > Title of a Religious Work > Preferred Title for a Religious Work > Liturgical Works</i>	High	<i>Internationalization of the code.</i>	For liturgical works, lists of uniform titles established by IFLA should be mentioned as the main sources of information, most notably: <i>List of Uniform Titles for Liturgical Works of the Latin Rites of the Catholic Church.</i>
Persons – Preferred Name	9.2.2.4 <i>Name of the Person > Preferred Name for the Person > Recording the Preferred Name</i>	High	<i>Internationalization of the code.</i> For the forms of names of persons, the main source should be the list established by IFLA, complemented by national authority files.	Apply national usages defined in <i>Names of persons.</i>
Persons – Choosing the Preferred Name	9.2.25 <i>Name of the Person > Preferred Name for the Person > Different Forms of the Same Name</i>	High	<i>Internationalization of the code.</i>	Follow national authority files.
Places – Name of the Place	16.2.2.11 ¹⁷ <i>Name of the Place > Preferred Name of the Place > Places in Other Jurisdictions</i>	High	<i>Internationalization of the code.</i> The exception to the general rule made in paragraphs 16.2.2.9 and 16.2.2.10 for four Anglo-Saxon countries (Australia , Canada, United States, Great Britain), Malaysia and two former states is not acceptable.	We suggest to practice double localization for all places (district and country) in order to equally treat the places at in international level and more accurately identify geographical entities: For example : Northern Territory (Australia) Darwin (Northern Territory, Australia) Loir-et-Cher (France) Blois (Loir-et-Cher, France) There is not other means to ensure compatibility at an international level.

¹⁶ If the name of a corporate body used in constructing the authorized access point representing a liturgical work is given in the language preferred by the agency creating the data, choose as the preferred title for the work a well-established title in that language if there is one.

¹⁷ For places in jurisdictions not covered by 16.2.2.9 **RDA** (places in Australia, Canada, Malaysia, United States, U.S.S.R., or Yugoslavia) or 16.2.2.10 **RDA** (places in the British Isles), record the name of the country in which the place is located as part of the name of the place. Abbreviate the name of the country as instructed in Appendix B (B.2 **RDA**), as applicable.

4. Consistency with ISBD

See also the ISBD Review Group's remarks made on the occasion of the Harmonization Meeting held in Glasgow in November 2011.

Rules	Reference in RDA	Importance	Rationale	Proposal
Content Type	6.9.1.3 <i>Identifying Works and Expressions > Content Type > Basic Instructions on Recording Content Type > Recording Content Type</i>	Medium	<i>Consistency with ISBD.</i>	Add to table 6.1 the term: "Multimedia."

5. Improved identification of works and expressions

Rules	Reference in RDA	Importance	Rationale	Proposal
Core Elements <i>Musical Works</i>	5.3 ¹⁸ <i>General Guidelines on Recording Attributes of Works and Expressions > Core Elements</i>	High	<i>For an improvement of the identification of musical Works.</i> <i>For musical works, the core elements of identification are not sufficient. See FRBR, 4.2.9.</i>	For musical works, the "numeric designation" (opus number or thematic catalogue index) element should be a core element in all cases, not just when the title is not distinctive.
Date of Work	6.4.1 <i>Identifying Works and Expressions > Date of Work > Basic Instructions on Recording Date of Work</i>	Minor	<i>For an improvement of the identification of musical Works.</i>	The nature of the date associated with the Work should be specified: creation, first publication, first performance or release.
Musical Works – Sources	6.14.2.3 ¹⁹ <i>Identifying Works and</i>	High	<i>Greater precision needed in the identification of Works.</i>	For musical works, thematic catalogues and reference editions should be mentioned as the main sources of information.

¹⁸ When identifying a musical work with a title that is not distinctive, record as many of the following elements as are applicable. For musical works with distinctive titles, record as many of the following elements as necessary to differentiate the work from others with the same title. Record the elements either as additions to the access point representing the work, as separate elements, or as both.

- Medium of performance
- Numeric designation
- Key

¹⁹ Choose as the preferred title for a musical work the composer's original title in the language in which it was presented.

Rules	Reference in RDA	Importance	Rationale	Proposal
	<i>Expressions > Title of a Musical Work > Preferred Title for a Musical Work > Choosing the Preferred Title for a Musical Work</i>			
Religious Works – The Bible	6.23.2.9 <i>Identifying Works and Expressions > Title of a Religious Work > Preferred Title for a Religious Work > Parts of the Bible</i>	Medium	<i>Greater precision needed.</i>	A distinction should be made between the Hebraic Bible and the Christian Bible.
Religious Works - Talmud	6.23.2.10 <i>Identifying Works and Expressions > Title of a Religious Work > Preferred Title for a Religious Work > Parts of the Talmud</i>	Medium	<i>Greater precision needed.</i>	A distinction should be made between the Babylonian Talmud and the Jerusalem Talmud.
Anonymous Religious Works	6.23.2.20.3 <i>Identifying Works and Expressions > Title of a Religious Work > Preferred Title for a Religious Work > Parts of Liturgical Works > Numbered Plainsong Settings</i>	Medium	<i>Need to clarify and simplify.</i>	Access points for plainsong: The liturgical title should be the entry element of the authorized access point. How should the access point be constructed for anthologies (aggregates united by various criteria: liturgical period, type of composition, etc.)?
Access Points to Represent Religious Works and Expressions - Liturgical works	6.30.1.5.2 <i>Constructing Access Points to Represent Religious Works and Expressions > Authorized Access Point Representing a Religious Work > General Instructions on Liturgical Works > Liturgical works falling into more than one category</i>	Medium	<i>Greater precision needed.</i> It is sometimes feasible to construct an access point (church + title of liturgical work), but not in all cases (e.g., not in Eastern liturgies).	Liturgical books should be treated as anonymous works, with the name of the rite as a qualifier, e.g.: “Liturgy of Saint John Chrysostom (Byzantine rite)”. Parallel forms should be created: - in the language preferred by the agency - and in the official language of the liturgy.

6. Under examination by JSC

Rules	Reference in RDA	Importance	Rationale	Proposal
Statements of Responsibility	2.4.1.1 ²⁰ <i>Identifying Manifestations and Items > Statement of Responsibility > Basic Instructions on Recording Statements of Responsibility > Scope</i>	Major	<i>Consistency with ISBD.</i> There is no provision in RDA for transcribing <i>statements of responsibility for performers</i> in the description of a Manifestation, in contrast to other types of statement of responsibility.	The description of a Manifestation should include the transcription of statements of responsibility for performers (which does not preclude their mentioning in the description of an Expression as well, but without literal transcription). See 7.23.1.3 ²¹ <i>Recording Performers, Narrators, and/or Presenters</i> . Remark: This issue was addressed during the JSC/ISBD RG meeting in Glasgow. The outcome of the discussion is to be found in the minutes of the Glasgow meeting.
Initial Articles	6.2.1.722 <i>Identifying Works and Expressions > Title of the Work > Basic Instructions on Recording Titles of Works > Initial Articles</i>	High	<i>Internationalization of the code.</i> <i>In many languages, it is not admissible to omit the initial article of a title. There exist technical ways to treat initial articles as non-sorting elements (see UNIMARC or MARC 21).</i>	The initial article should be kept at the beginning of a title. Remark: See the German proposal made during the JSC meeting in Glasgow. The outcome of the discussion is to be found in the minutes of the Glasgow meeting.

²⁰ For statements identifying performers of music whose participation is confined to performance, execution, or interpretation, see 7.23 [RDA](#).

For statements identifying performers, narrators, and/or presenters in a motion picture or video recording, see 7.23 [RDA](#).

²¹ Record the names of performers, narrators, and/or presenters, if they are considered to be important. For performers of music, indicate the medium in which each performs.

²² Omit an initial article (see appendix C [RDA](#)) unless the title for a work is to be accessed under that article (e.g., a title that begins with the name of a person or place).