

**To:** Joint Steering Committee for Development of RDA  
**From:** Kathy Glennan, ALA Representative to the JSC  
**Subject:** Treatment of Choreographic Works in RDA

ALA thanks the LC representative for this paper which identifies the current problems in RDA in relation to naming choreographic works. We appreciate the examples and comprehensive explanations. Our response below addresses each of the questions on p. 2 and also offers some additional comments.

### *Responses to Questions*

1. Is a choreographic work a “work” in the RDA sense?

Yes. However, ALA has some concerns about using the term “choreographic work,” since this word could have multiple meanings in an RDA context: the writing of dance symbols on paper; or the creation of steps, movements and figures in a dance. There is a similar difference between notating music and conceiving of a musical work. We believe that “notated movement” (or possibly “choreographic movement”) and “dance work” would be better terms.

2. Should the choreographer be considered the creator of a choreographic work?

Yes. This is how dance performances are commonly identified by users.

3. How should the preferred title of a choreographic work be chosen?

General instructions on preferred titles should encompass dance works. If the choreographer has named the dance, that should be the preferred title. For a modern work, the title used in the program of the first performance (if known) would be a reasonable substitute. We agree with the LC representative’s observation that it is much more difficult to figure out the title of historical works; however, we believe that it would be appropriate to identify a title in the language of the choreographer in these cases.

4. What is the relationship of a choreographic work to a musical work?

ALA believes that there are many possible relationships: 1) the composer and the choreographer collaborating on a work; 2) the choreographer creating a dance work based on a pre-existing musical work; 3) the choreographer creating a work that can be used with different musical works; 4) the choreographer creating a dance without music (such as Twyla Tharp). Most of these relationships are similar to those between a libretto and an opera, and ALA believes that a similar approach should be taken here. RDA should have a simple set of instructions that do not require catalogers to investigate whether or not the composer and choreographer collaborated to develop the dance work.

5. Should Chapter 6 include instructions on preferred titles for untitled works?

ALA prefers a solution that applies to all types of works without titles.

6. Is there a “superwork” that is a compilation of the music and the dance, or is there merely performance expression these works simultaneously?

ALA believes that the combination of the music and the dance creates a new work, not a “superwork.” See comments on #4 above.

***Additional comments***

The only positive aspect about the current practice of having dances entered under their titles is that it groups all the works based on the same story together. However, this can be achieved through other means, such as recording related works. The current approach devalues the creative role of the choreographer, who is analogous to the composer of music, the architect of a building, the writer of a play, etc. ALA feels strongly that choreographers belong at the work, not the expression, level.

We agree that the following examples in RDA are incorrect:

6.27.1.3 Tudor, Antony, 1909-1987. Soirée musicale

6.27.3 Nutcracker (Choreographic work : Baryshnikov)

When the addition of examples to 19.2.1.3 are considered, ALA suggests adding examples for:

- 1) Two or More Persons, Families, or Corporate Bodies Responsible for the Creation of the Work Performing the Same Role. See <http://viaf.org/viaf/177114293> for an example created according to AACR2.
- 2) One Corporate Body Responsible for the Creation of the Work. See <http://viaf.org/viaf/181680819> for an example created according to AACR2.

***Comments on Options A-C***

ALA does not support Option A; we agree that it does not solve any problems. We are divided about pursuing option B. We support the development of instructions for works with devised titles, as described in Option C.