

**TO:** Joint Steering Committee for Development of RDA

**FROM:** Alan Danskin, British Library representative to JSC

**SUBJECT:** Treatment of Choreographic Works in RDA

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The British Library thanks the LC rep for his analysis of this complex subject.

The paper poses the following questions:

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

Yes. “A choreographic **work** is a distinct intellectual or artistic creation”. The analogy with songs/librettos is instructive. A choreographic work can be expressed, as notation, independently of the music. A choreographic work can be performed independently of the music or to other music, just as the lyrics of a song can be sung to different tunes, or a text set to music.

For example, it is acknowledged that the J-setting choreography featured in Beyoncé’s *Single Girl* video was adapted from a 1969 Bob Fosse dance routine, *Mexican Breakfast*, by Frank Gatson.

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

Yes. This is consistent with the treatment of lyricists and librettists.

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

Consistently with RDA instructions for establishing the preferred title for other types of works. JSC in discussion of 6JSC/CCC/6 has already rejected the principle of treating choreographic works differently from other works with regard to choice of language for the Preferred Title of the Work.

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

We think there is a spectrum of relationships, as there is between lyrics and music or text and illustrations. The Beyoncé example cited above is an example of a choreographic work that is better known beyond its original context, but other routines, such as Adam Ant's *Prince Charming*, are very closely linked to the song, to the extent that each move is tied to a specific lyric.

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

Yes, although these should be general instructions unless there is a use case justifying special instructions for choreographic works. If the choreographic work is untitled, there are instructions which permit a title to be devised.

**6) Is there a "superwork" that is a compilation of the music and the dance, or is there merely performance expressing these works simultaneously?**

We don't want to go down this path. Many resources are aggregate works, so the "superwork" could not be restricted to choreographic works.