

Dan Finn's Record Collection

- I. The collection I have chosen is my personal collection of vinyl records. It is perhaps a little misleading to call this a collection as most collectors of records have a great many more than I do. My collection spans just one shelf of a regular size bookcase at the moment, but in total there are 164 different pieces. The collection has great personal value to me because I only buy an album on vinyl if I know I really love the music or have a pretty good idea that I will enjoy it. So though there are not many valuable records in the sense of rare first pressings or collectors' editions, I find them all valuable as a summary of my musical taste and personal history. The historical side of the value is due to the fact that I've been slowly accruing the collection for over a decade, and many of the albums were purchased after seeing a band perform live. I also believe that the collection has value due to the fact that some of the records are of little known, young acts that may have in some cases already disbanded. So though the record is "rare" in the sense that my copy may be one of 50 to 500 copies ever made, the relative demand for these is not very high and so some of them might otherwise get forgotten. Apart from that I came across many of these bands and their releases through touring with my own band, and therefore these connections have sentimental value to me. Additionally, in the sense that I might one day play one of these records for someone who otherwise would never have known that the music existed, my collection has value to the artists whose releases I own.
- II. The qualities I will address for the assignment are; 1. Album title, 2. Artist, 3. Year released, 4. Label, 5. Size of the record's diameter, 6. Speed for playback, 7. Number of records the album contains, 8. Recording Engineer, 9. Mastering Engineer, 10. Genre
- III. The standards I will use to address the collection are both structural standards; Dublin Core and MARC21. I have omitted value or content standards because the qualities I wish to describe will either have their value given in the meaning of the basic fields chosen, or will have this meaning easily contextualized with text accompanying the value within the same field. For instance, while 33 1/3 might at some point seem meaningless within the dcterms:extent field, simply adding rpm to this value will communicate that the value indicates the speed at which the record must be played back. I have chosen MARC and Dublin Core for two main reasons. The first is to build on the knowledge gained from the previous mapping assignment in which both standards were used. The second is due to the nature of the format. As opposed to newer or digital media which can be difficult to describe in MARC or Dublin Core and would benefit from the greater hierarchical designation possible with structures like MODS or METS, the vinyl or phonograph format has been around for a very

long time. MARC is more than capable of providing adequate description, especially for the limited number of fields being investigated at present. Similarly, Dublin Core's basic elements and expanded qualified terms set will be able to provide a thorough description of the qualities chosen.

Problems might arise when description goes beyond the scope of the present investigation. The issue of different pressings of a record might complicate things, which are important characteristics for a personal record collection being accessed by other collectors. The value of a record can often hinge on which pressing the copy is from. But deciding what kind of field with which to encode this information might cause problems when cross walking between various standards. One might choose to add this information in a generic description field, or a field tailored to generation or version information. Ambiguity may arise when mapping a record to another standard for this reason, as it will depend on how the first user inputted the pressing information in the first standard. Similar problems could arise with variants of the same pressing, such as different colors of vinyl used or other changes that record labels implement to heighten the collectability of certain releases. The materials the cover and sleeve are made from, whether the record is single, double or triple gatefold, and the weight of the vinyl are other elements that might be encoded differently by different users since these can seem to hover between format and version information. Likely the simplest solution would be to use a description or note field and display the information as text in as specific a manner as possible to preserve these characteristics' meaning.

However, since these elements are generally outside the scope of my collection (most of the copies I own are black vinyl and of a recent repressing of small relative value compared with other editions of the same work), I have decided to leave them outside the scope of this investigation as well. And with the fields I have chosen, MARC and Dublin Core should prove very capable in describing the manifestations I will choose to create records for. The only foreseeable issue would be with choosing the fields relevant to the recording engineer and mastering engineer in each standard. Given the variations in the nature of the creator in Dublin Core, issues might arise between institutions who code this type of role differently. My solution will be apparent in the mapping portion as well as in the records themselves.

One last point worth making in terms of the collection I've chosen is regarding the issue of genre. Dublin Core seems to be at a slight advantage in this instance due to the freedom applied in labeling the genre of music. MARC uses some type of controlled vocabulary for this field, and the one used below was the Library of Congress Subject Headings. My collection deals primarily with punk and metal music. The names for genres that have arisen in the last 20 years for these types of music have multiplied to an amazing extent. Library of Congress Subject Headings captures a surprising number of them, but it still feels like a limitation. This isn't exactly because the list isn't exhaustive. I see a limitation in only allowing certain types of names. For instance the genres chosen below have been used to describe the records to which they would apply, but they aren't necessarily how I think of them. Ultimately this is likely just a personal opinion relating to the general subjectivity of certain types of genre classification in heavy music, but setting limits on the ways things can be described can be harmful just as often as it is helpful. Many things can

be cross-referenced this way, which is a huge benefit. The system isn't perfect however, which I suppose was never an argument being made on behalf of MARC.

In the end I believe both structures can describe the metadata surrounding a vinyl record substantially well.

IV. Mapping

Quality	MARC	Dublin Core
Album title	245	dc:title
Artist	245\$c	dc:creator
Year Released	260\$c	dcterms:issued
Label (Publisher)	260\$b	dc:publisher
Genre	655	dc:type
Record Size	300\$c	dcterms:extent
Record Speed	300\$b	dcterms:extent
Number of Records in the Album	300\$a	dcterms:extent
Recording Engineer	245\$c	dc:contributor
Mastering Engineer	245\$c	dc:contributor

V. Records – Each of the 3 pieces I have chosen will be recorded in MARC and Dublin Core. This will result in 6 records, each expressed in XML. MARC will come first.

MARC XML

1.

```
<record xmlns="http://www.loc.gov/MARC21/slim" xmlns:cinclude="http://apache.org/cocoon/include/1.0" xmlns:zs="http://www.loc.gov/zing/srw/">
```

```
<datafield tag="100" ind1="0" ind2="#">
```

```
<subfield code="a">Baroness</subfield>
```

```
</datafield>
```

```
<datafield tag="245" ind1="0" ind2="0">
```

```
<subfield code="a">Blue Record</subfield>
```

```
<subfield code="h">sound recording </subfield>
```

```
<subfield code="c"> Baroness; recorded by John Congleton and Baroness; mastered by Alan Douches</subfield>
```

```
</datafield>
```

```
<datafield tag="260" ind1=" " ind2=" ">
```

```
<subfield code="b">Relapse Records</subfield>
```

```
<subfield code="c">2009</subfield>
```

```
</datafield>
```

```
<datafield tag="300" ind1=" " ind2=" ">
```

```
<subfield code="a">2 sound discs</subfield>
<subfield code="b">analog, 45 rpm</subfield>
<subfield code="c">12 in.</subfield>
</datafield>
<datafield tag="650" ind1=" " ind2="0">
<subfield code="a">Progressive Metal (Music)</subfield>
</datafield>
<datafield tag="700" ind1="1" ind2="#">
<subfield code="a"> Congleton, John</subfield>
<subfield code="e">Recording engineer</subfield>
</datafield>
<datafield tag="700" ind1="1" ind2="#">
<subfield code="a">Douches, Alan</subfield>
<subfield code="e">Mastering engineer</subfield>
</datafield>

</record>
```

2.

```
<record xmlns="http://www.loc.gov/MARC21/slim" xmlns:cinclude="http://apache.org/cocoon/i
nclude/1.0" xmlns:zs="http://www.loc.gov/zing/srw/">
```

```
<datafield tag="100" ind1="0" ind2="#">
<subfield code="a">Torche</subfield>
</datafield>
<datafield tag="245" ind1="0" ind2="0">
<subfield code="a">In Return</subfield>
<subfield code="h">sound recording /</subfield>
<subfield code="c"> Torche; recorded by Daniel Escauriza and Jonathan Nuñez; mastered by
Nick Zampiello</subfield>
</datafield>
<datafield tag="260" ind1=" " ind2=" ">
<subfield code="b">Robotic Empire</subfield>
<subfield code="c">2007</subfield>
</datafield>
<datafield tag="300" ind1=" " ind2=" ">
<subfield code="a">1 sound disc</subfield>
<subfield code="b">analog, 45 rpm</subfield>
<subfield code="c">10 in.</subfield>
</datafield>
<datafield tag="650" ind1=" " ind2="0">
<subfield code="a">Sludge metal (Music)</subfield>
</datafield>
<datafield tag="700" ind1="1" ind2="#">
<subfield code="a"> Escauriza, Daniel</subfield>
```

```
<subfield code="e">Recording engineer</subfield>
</datafield>
<datafield tag="700" ind1="1" ind2="#">
<subfield code="a"> Nuñez, Jonathan</subfield>
<subfield code="e">Recording engineer</subfield>
</datafield>
<datafield tag="700" ind1="1" ind2="#">
<subfield code="a">Zampielo, Nick</subfield>
<subfield code="e">Mastering engineer</subfield>
</datafield>
```

```
</record>
```

3.

```
<record xmlns="http://www.loc.gov/MARC21/slim" xmlns:cinclue="http://apache.org/cocoon/i
nclude/1.0"xmlns:zs="http://www.loc.gov/zing/srw/">
```

```
<datafield tag="100" ind1="0" ind2="#">
<subfield code="a">Balaclava</subfield>
</datafield>
<datafield tag="245" ind1="0" ind2="0">
<subfield code="a">Crimes of Faith </subfield>
<subfield code="h">sound recording </subfield>
<subfield code="c"> Balaclava; recorded by Tim Gault; mastered by Trevor Sadler</subfield>
</datafield>
<datafield tag="260" ind1=" " ind2=" ">
<subfield code="b">Forcefield Records</subfield>
<subfield code="c">2011</subfield>
</datafield>
<datafield tag="300" ind1=" " ind2=" ">
<subfield code="a">1 sound disc</subfield>
<subfield code="b">analog, 33 1/3 rpm</subfield>
<subfield code="c">12 in.</subfield>
</datafield>
<datafield tag="650" ind1=" " ind2="0">
<subfield code="a">Sludge metal (Music)</subfield>
<subfield code="a">Hardcore punk (Music)</subfield>
<subfield code="a">Progressive metal (Music)</subfield>
</datafield>
<datafield tag="700" ind1="1" ind2="#">
<subfield code="a"> Gault, Timothy</subfield>
<subfield code="e">Recording engineer</subfield>
</datafield>
<datafield tag="700" ind1="1" ind2="#">
<subfield code="a">Sadler, Trevor</subfield>
```

```
<subfield code="e">Mastering engineer</subfield>
</datafield>
```

```
</record>
```

Dublin Core XML

1.

```
<?xml version="1.0"?>
```

```
<metadata
  xmlns="http://example.org/myapp/"
  xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance"
  xsi:schemaLocation="http://example.org/myapp/ http://example.org/myapp/schema.xsd"
  xmlns:dc="http://purl.org/dc/elements/1.1/"
  xmlns:dcterms="http://purl.org/dc/terms/">
```

```
<dc:title>
  Blue Record
</dc:title>
<dc:creator>
  Baroness
</dc:creator>
<dcterms:issued>
  2009
</dcterms:issued>
<dc:publisher>
  Relapse Records
</dc:publisher>
<dc:type>
  Metal
</dc:type>
<dcterms:extent>
  12 inch vinyl record
</dcterms:extent>
<dcterms:extent>
  45 rpm
</dcterms:extent>
<dcterms:extent>
  2 discs
</dcterms:extent>
```

```
<dc:contributor>
    Baroness and John Congleton, recording engineer
</dc:contributor>
<dc:contributor>
    Alan Douches, mastering engineer
</dc:contributor>
```

```
</metadata>
```

2.

```
<?xml version="1.0"?>
```

```
<metadata
  xmlns="http://example.org/myapp/"
  xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance"
  xsi:schemaLocation="http://example.org/myapp/ http://example.org/myapp/schema.xsd"
  xmlns:dc="http://purl.org/dc/elements/1.1/"
  xmlns:dcterms="http://purl.org/dc/terms/">
```

```
<dc:title>
    In Return
</dc:title>
<dc:creator>
    Torche
</dc:creator>
<dcterms:issued>
    2007
</dcterms:issued>
<dc:publisher>
    Robotic Empire
</dc:publisher>
<dc:type>
    Metal
</dc:type>
<dcterms:extent>
    10 inch vinyl record
</dcterms:extent>
<dcterms:extent>
    45 rpm
</dcterms:extent>
<dcterms:extent>
    1 disc
</dcterms:extent>
<dc:contributor>
    Daniel Escauriza and Jonathan Nuñez, recording engineer
```

```
</dc:contributor>
<dc:contributor>
    Nick Zampielo, mastering engineer
</dc:contributor>

</metadata>
```

3.

```
<?xml version="1.0"?>

<metadata
  xmlns="http://example.org/myapp/"
  xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance"
  xsi:schemaLocation="http://example.org/myapp/ http://example.org/myapp/schema.xsd"
  xmlns:dc="http://purl.org/dc/elements/1.1/"
  xmlns:dcterms="http://purl.org/dc/terms/">

  <dc:title>
    Crimes of Faith
  </dc:title>
  <dc:creator>
    Balaclava
  </dc:creator>
  <dcterms:issued>
    2011
  </dcterms:issued>
  <dc:publisher>
    Forcefield Records
  </dc:publisher>
  <dc:type>
    Punk
  </dc:type>
  <dc:type>
    Metal
  </dc:type>
  <dcterms:extent>
    12 inch vinyl record
  </dcterms:extent>
  <dcterms:extent>
    33 1/3 rpm
  </dcterms:extent>
  <dcterms:extent>
    1 disc
```


</dcterms:extent>

<dc:contributor>

Tim Gault, recording engineer

</dc:contributor>

<dc:contributor>

Trevor Sadler, mastering engineer

</dc:contributor>

</metadata>