

Tuesday, March 8, 2022

Class 9: Content Standards in Libraries

LIBR 509: Foundations of Resource Description 7 Knowledge Organization

- **Two-part lecture:**

- Intro to conceptual foundation for contemporary library content standards and instructions for weekly assignment on analyzing a content standard / schema

- **Intro to Content Standards in Libraries**

- Conceptual model behind the most pervasive content standard in English language libraries. It is abstract and weird!
- Cataloguing and metadata recap
- Looking at FRBR as a conceptual model behind contemporary content standards for libraries

- **Cataloguing and Metadata**

- Kind of interchangeable terms - how we fully describe an item for the sake of discovery and access
- **Key Questions:**
 - What aspects of a resource do we need to represent?
 - What are the constraints placed on those representations? In what ways do we have to enforce consistency and reduce subjectivity to make the catalogue useable?

- **Central Concepts for traditional cataloguing**

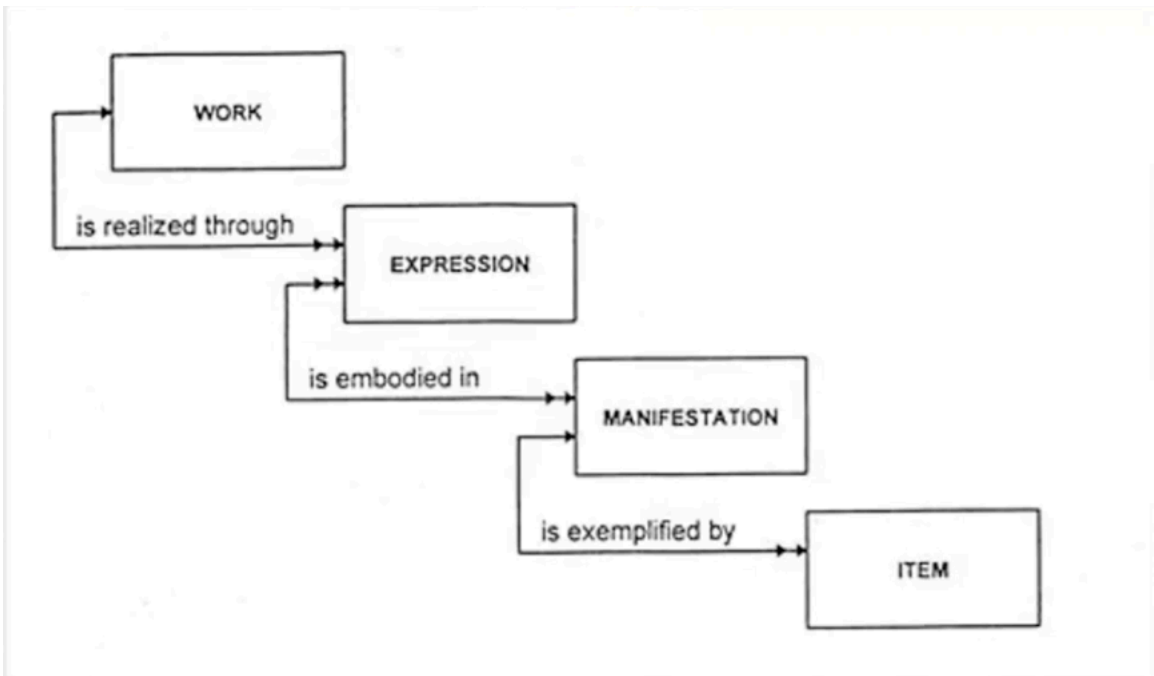
- Cataloguing - for things that are often in print or only print
- Metadata - often for born-digital resources - revisions harder to capture and more important to control
- Title
- Creator (the person, group, event who is “responsible” for the resource)

- Revisions made to the resource
- **When talking about cataloguing in libraries, there are two components:**
 - **Contents** - where did info come from, is it accurate, how do you know what to write? What it is we should describe and how we control it (exp. controlled vocab, word count)
 - Description
 - Access Points - which part of the record is hyperlinked, indexed, how is it going to impact how things are organized by call number and classification
 - **Format** - How we are writing - talk about this next week!
 - Card Format
 - Machine-readable Cataloguing Record (MARC)
 - BIBFRAME
- **FRBR - “Functional Rules for Bibliographic Records”**
 - A conceptual entity-relationship model
 - Common in database design
 - A model for how what we know about an information-bearing resource (exp. Book)
 - has an internal structure that impacts when and how we describe different things about it
 - The conceptual basis responsible for biggest changes in library content standards
- **FRBR & RDA**
 - FRBR is a *conceptual model* that greatly informed the development of RDA (how to describe a book)
- **What FRBR is trying to resolve:**
 - Relationships (within bibliographic entities) in Bibliographic Universe
 - What is in the author’s head vs what was printed
 - 1. Among bibliographic entities **FRBR Group 1**
 - *1a. Primary relationships among the *abstract intellectual work, its various versions, and their physical manifestations* in items

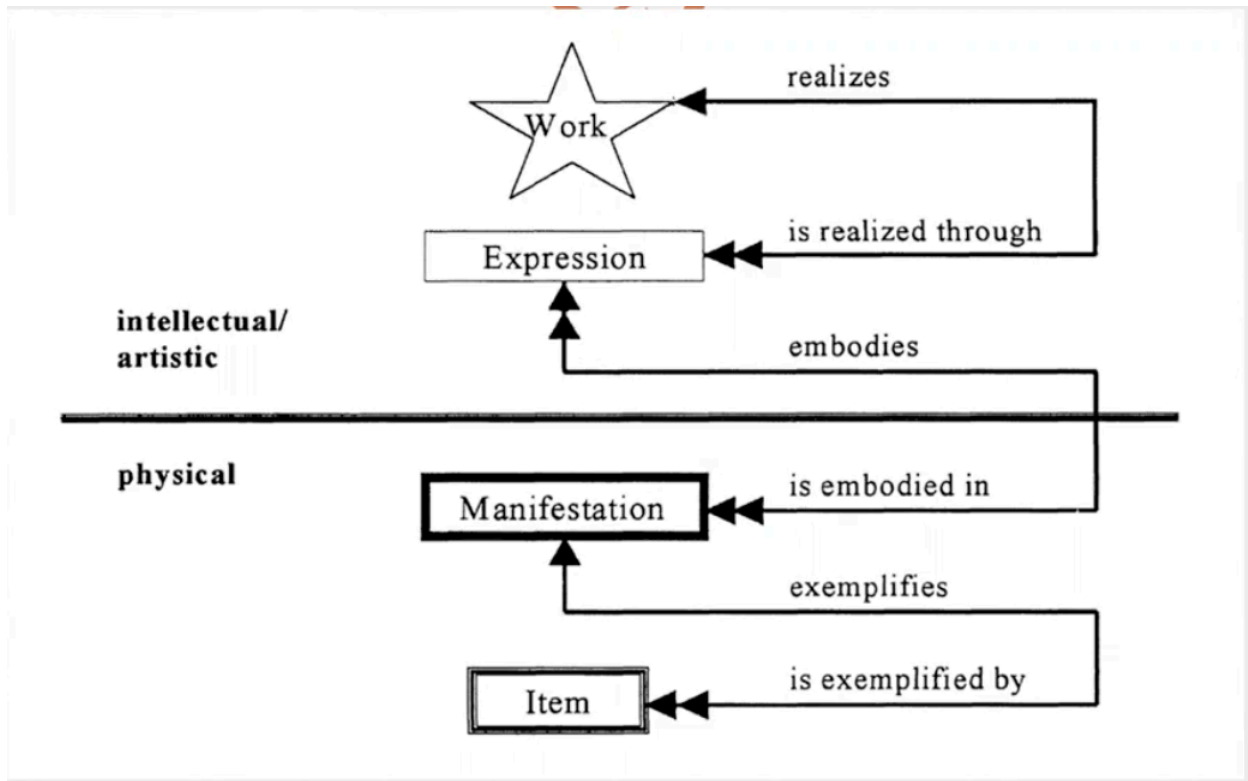
- 1b. Equivalence, derivation, and part-whole relationships
- 2. Responsibility relationships **FRBR Group 2**
- 3. Subject relationships **FRBR Group 3**

- FRBR Group 1 Entities:

- How you get from “works” (abstract, creative concept) to “item” (what you provide someone access to, like a book)
- Entity relationship diagram
 - Each box is an entity
 - Arrow express relationship between entities
 - “Work” (intangible, creative content) is realized through an “expression” (story, theory, text, play, novel, etc.) until it exists as a “manifestation” (physical state; exists in many different states) to become an “item”
 - When there is one arrow pointing back, only one thing goes in that direction vs when there are multiple arrows they can be through many different expressions
 - One manifestation can have many different expressions (ie. the collected works of Shakespeare as a single manifestation with multiple expressions)



- Another variation of the diagram but with dividing line of intellectual / artistic content and physical world



- Digital - still physical - exist somewhere as minerals and electricity (not tangible, but still physical)
- Physical - things you can interact with

- **Work**

- A distant intellectual or artistic creation. Usually has:
 - Creator
 - Uniform title
 - Subject headings

- **Expression**

- The *realization* of a work. Usually includes:
 - Uniform title
 - Illustrators

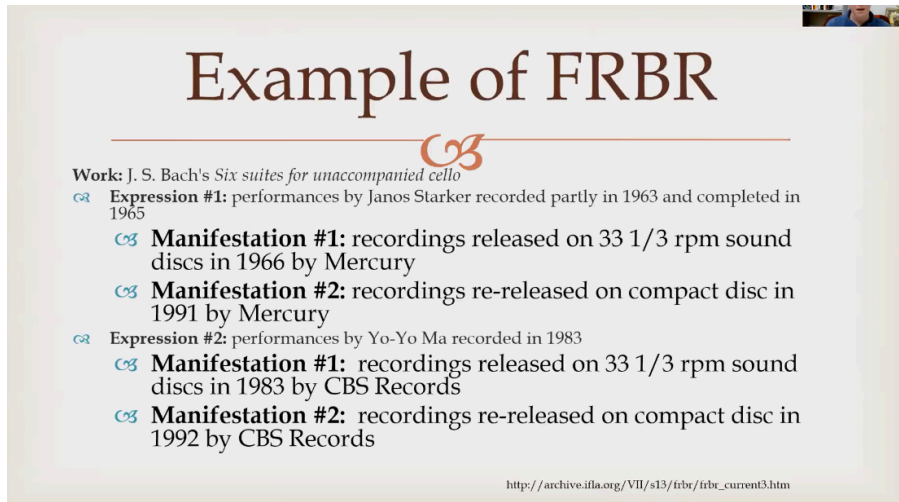
- Translators
- Performers (often credited as contributors)
- Language
- Edition Statement (version / edition)
- Content Type (RDA) (text, performance, painting)
- Approx. Word Count
- Duration
- You should know at this stage who is the creator and how is it going to be expressed
- **Manifestation**
 - The *physical embodiment* of intellectual & artistic content. Usually has:
 - Title
 - DOI / ISBN
 - Place and date of publication
 - Publisher (who is responsible for bringing it into physical existence)
 - Physical characteristics
 - Media Type (RDA) (on paper, computer, PDF)
 - Carrier Type (RDA) (CD drive, online resource)
- **Item**
 - A *typical example (exemplar)* of a manifestation. Will have:
 - Call number
 - Condition
 - Provenance
 - Location (URL, computer file path)
- **What to understand about FRBR:**

- Depending on why a user needs access to an item, some of the most important attributes might be its intellectual and creative content (work / expression) or its physical embodiment (manifestation / item)
- FRBR exists because one intellectual work can spawn many different items - we can be more efficient in creating cataloguing, so sometimes there are things we only need to describe one, but other times there is more granular description to include. Need to be able to describe those different types of work. Know how to distinguish where information should appear and who is responsible for them.

- Example of FRBR

- **Work:** Berlioz *Symphonie fantastique*
- **Expression:** 1972 recording of a performance by the Chicago Symphony and Georg Solti
- **Manifestations:**
 - 1 - the original Decca release in 1972
 - 2 - the reissue London Jubilee in 1985
- **Items:** individual copies of each manifestation at the Sibley Music Library

- Another Example of FRBR



Example of FRBR

Work: J. S. Bach's *Six suites for unaccompanied cello*

- ☞ **Expression #1:** performances by Janos Starker recorded partly in 1963 and completed in 1965
 - ☞ **Manifestation #1:** recordings released on 33 1/3 rpm sound discs in 1966 by Mercury
 - ☞ **Manifestation #2:** recordings re-released on compact disc in 1991 by Mercury
- ☞ **Expression #2:** performances by Yo-Yo Ma recorded in 1983
 - ☞ **Manifestation #1:** recordings released on 33 1/3 rpm sound discs in 1983 by CBS Records
 - ☞ **Manifestation #2:** recordings re-released on compact disc in 1992 by CBS Records

http://archive.ifa.org/VII/s13/trbr/trbr_current3.htm

•Can find more through the [Ithla website]?

- **Examples of *Relationship Types* between these things**

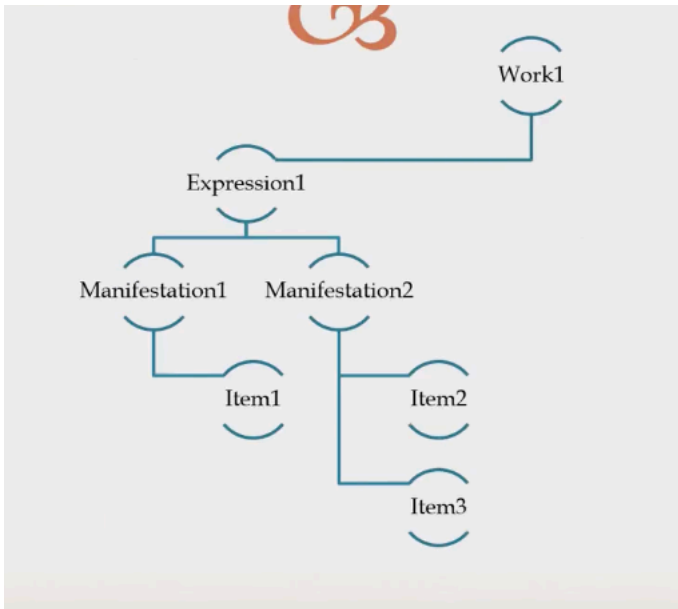
- This “thing” is the choreography for the other “thing —> this resource is an index to another resource (how we relate things together between intellectual/creative works and physical manifestations)
- *Basis for libretto*
- Choreography of
- Digest of
- Analysis of
- Commentary on
- Critique of
- Index to
- Supplement to
- Prequel to
- Sequel to
- Supersedes

- **Alice meets FRBR [image]**

- Bold type is a work that has many expressions with many manifestations
- Shows how one work (Alice in Wonderland) can have a number of relationships to other works
- If we applied the rules of FRBR we’d increase efficiency, and we don’t have to repeat certain subjects (title, creator) - some users would be well-served by having this displayed in the catalogue (includes all adaptations)

- **FRBR Exercise (in-class)**

- For a group of *things* that you think have Group 1 relationships (something with multiple covers)
 - Figure out how many “Works” you’re dealing with, then:
 - Fill in missing connections through common entities:
 - Items to manifestations

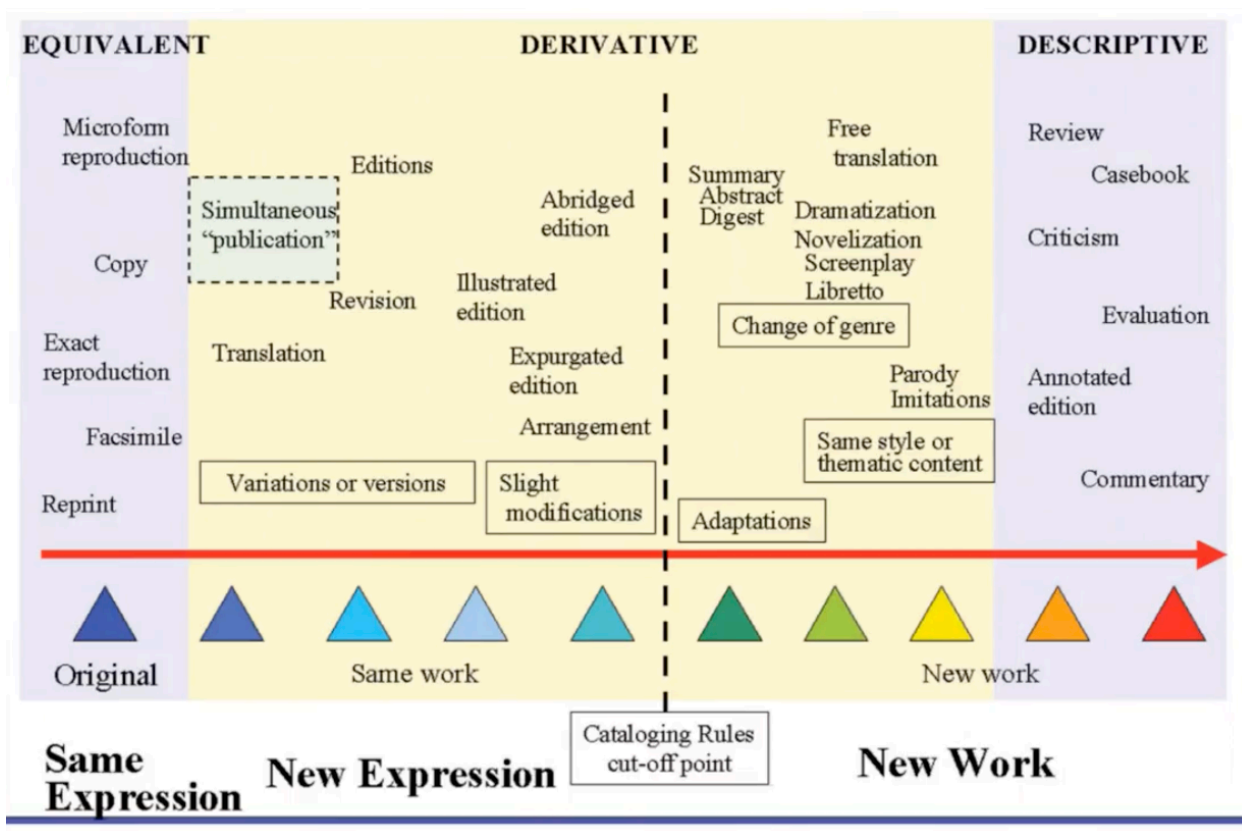


- Manifestations to Expressions
- Expressions to Work
- Works to Works
- <— How many works are there?

- Other Attributes

- Where should we put creator information?
- Where should we put subject information?
- How should we handle library holds?
- Where should we put library user reviews?
- How else might streamline cataloguing?

- Families of Works Diagram



- Dotted line = cut off line; how something is just another expression or that it is so different that it is a completely new work (not just an expression)

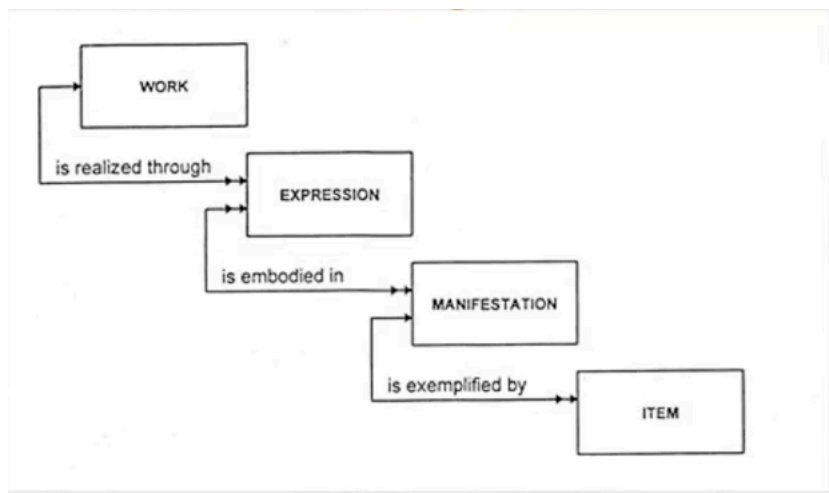
- Helps you determine the relationship between two different books

- **Superwork or Work-Set**

- More abstract, going upward
- Connects works with a common origin
- Framework behind FRBR meets Alice diagram - there is a framework of things that have *spawned new works* themselves (Marvel, Alice in Wonderland, Romeo and Juliet)
- Have not figured out how to implement in lib cats yet
- Everything that belongs to or is about another work
- How could this be represented in a catalogue?
- For what user tasks would a Superwork relationship be helpful?

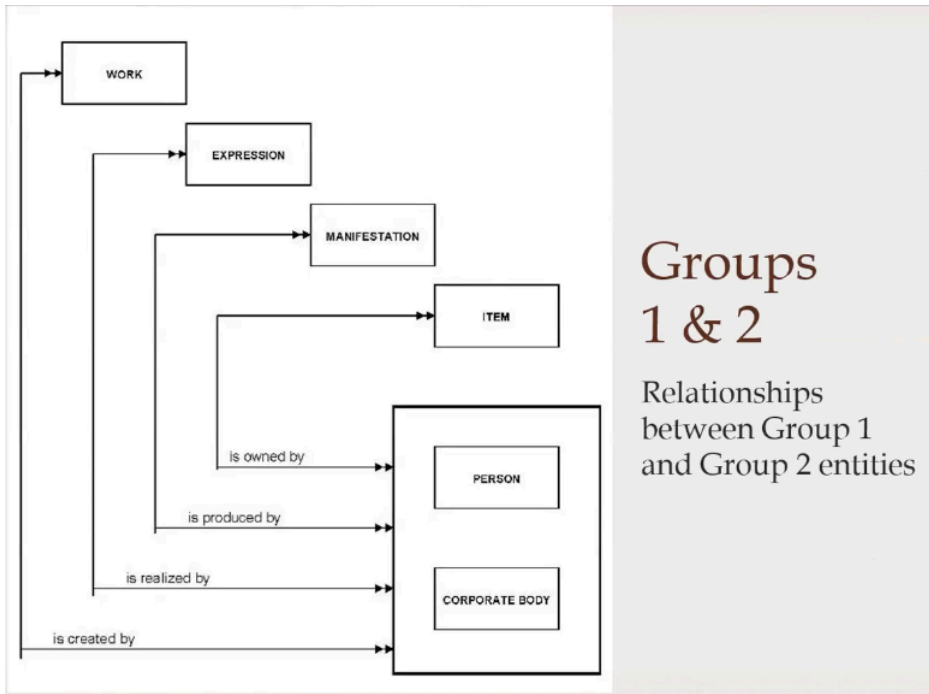
- **MORE FRBR:**

- **Group 1 Entities**



•“A library user may ask a question ‘Do you have Seamus Heaney’s *translation* of Beowulf’? (A request for an **expression**) or ‘Do you have Stephen Hawking’s ‘A Brief History of Time?’ (A request for a **work**)

- Group 2 Entities

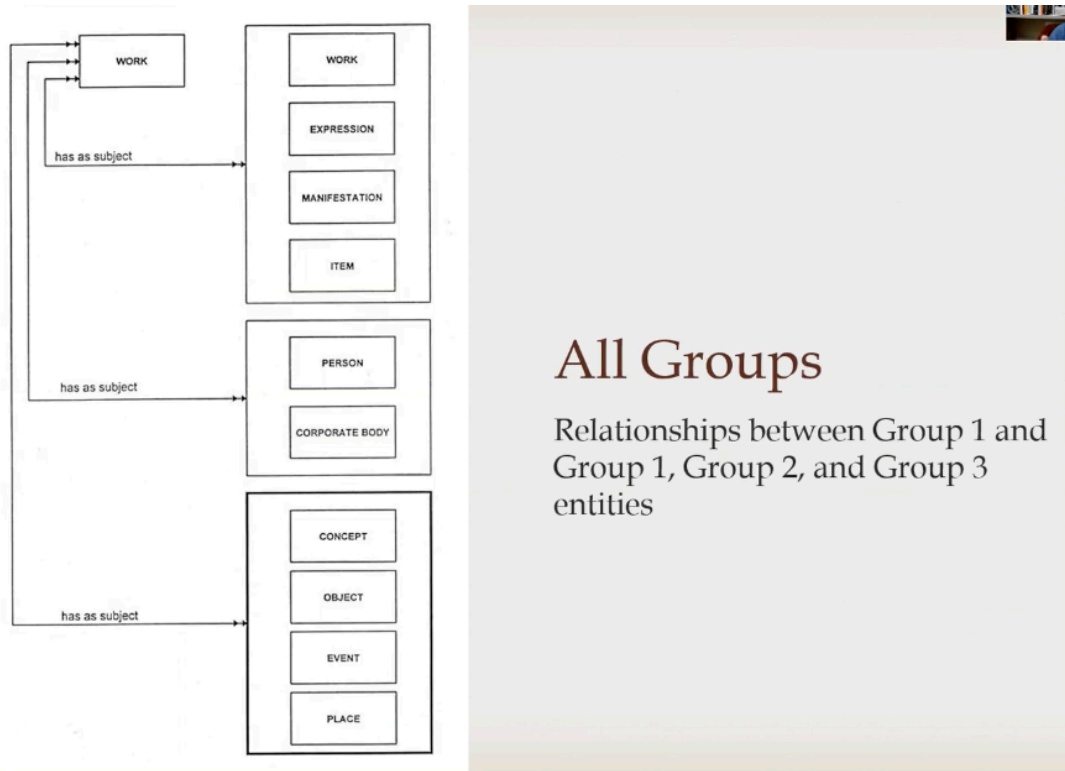


Groups 1 & 2

Relationships between Group 1 and Group 2 entities

- Person aka Agent
- Corporate body
- Family
- Any one of the group 1 entities could have an agent

- Group 3 Entities



All Groups

Relationships between Group 1 and Group 1, Group 2, and Group 3 entities

- Concept
- Object
- Event
- Place
- Covers “Aboutness”

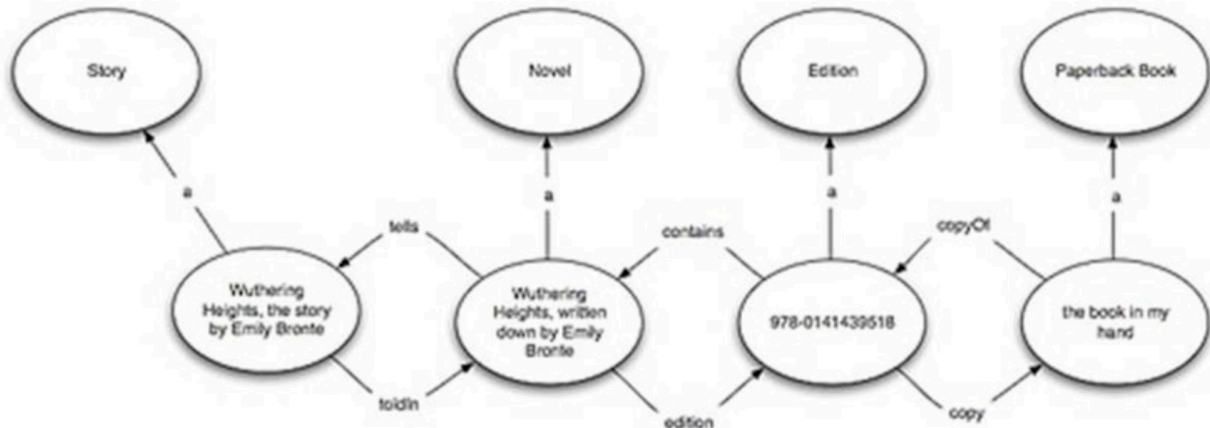


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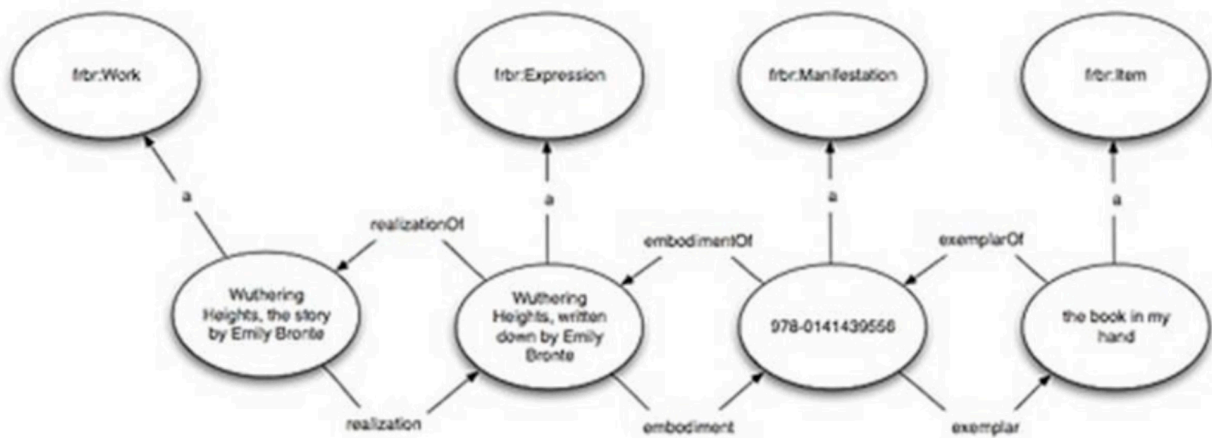


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- Final Notes:

- FRBR is a very hard and many years out, remains a topic of debate, angst, and exasperation among professional libraries
- The current cataloguing standard for libraries, RDA< is built using FRBR as an underlying model for what gets described

- In-class:

- Go through Group 1 entities as they appear in a library

- So:

- If your reaction to hearing the term FRBR in the future is a haunted look in your eyes, you will fit into librarianship
 - Q: why is FRBR so despised?
- Check out LibraryThing for derivative and new works. The end goal of FRBR is to create a catalogue that contains all manifestations under one main work and is directed linked to related work records.

CLASS NOTES

- Main reasons why FRBR is feared:

- Still quite conceptual
- May have different results - not consistent
- Works about a work are separate works
- New translation of a work is a new work
- If it's a new physical printing, then it is a new expression
- Different manifestations of the same expression
- Group 1, Group 2, Group 3 entities - just Group 1 today!

- Assignment

- Analyze an existing content standard

- Cataloguing Exercise:

- 12 things / clowns?
- Are they manifestations of the same expression?
- Are they actually different expressions of the same work?
- Are they entirely different works?
- How many original Works of intellectual and creative labour are represented in this group of 12?

- GROUP FINDINGS:

- 1 - Books x 6 expressions (includes audiobook, e-book, Benedict's translation, Eng editions, 25th anniversary edition)
- 2 - Screenplay x 1 expression (screenplay, 2018)
- 3 - Screenplay x 1 expression (screenplay, 2019)
- 4 - Wallace Movie x 2 expressions (ABC series, Blu-Ray DVD)
- 5 - Soundtracks x 2 expressions of one work (soundtrack)

- **Work => Expression => Manifestation**

- 5 works in total, 12 manifestations, 12 expressions
- Consensus not democracy - you have to have everyone to live with the decision even if you don't like the trade-offs/compromises
- Everything is at the level of Manifestation - trace back to the Work
- **Follow Up Notes:**
 - At the level of the Work "Aboutness" is already covered (topics, themes, creator). In MARC records you can only have 1 creator.
 - Expression - illustrators, translators ; what format it's in (text, audio)
 - Manifestation - Enter physical differences (hardcover, paperback)
 - Item - oddities that happen to identical copies of manifestations due to location and condition
 - Tip: Figure out where holds should go