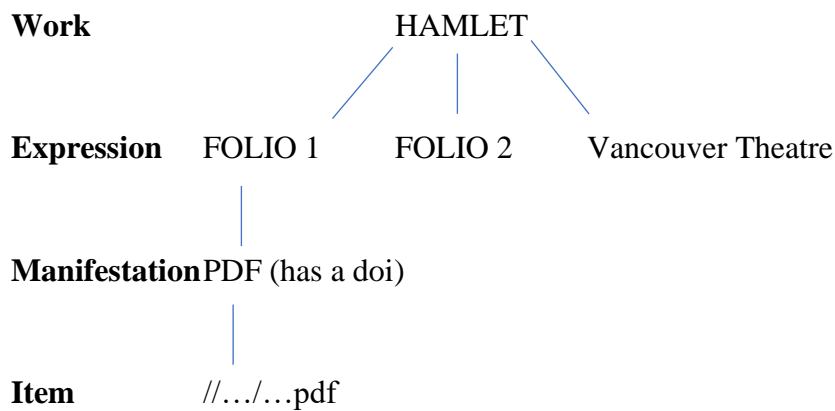


FRBR → RDA (10 years old, currently out of beta, RDA rule of law when it comes to Anglo libraries, replaces ACR2). Based on library, might still be using ACR2 rules, either bc cataloguer hasn't retired yet and doesn't want to learn rule set, have enormous collection of works catalogue in ACR2 and worried about disconnect/what that would mean for users (reluctant to move over), or principle stance bc behind a paywall. ACR2 available as 2 massive binders, RDA is only online and behind subscription paywall, can't just buy it once

-FRBR What is Book, RDA Actual practice

-Several steps before something is out in the world, and expression is one of those steps

-Expression is abstract until physically accessible to people



FRBR then gives a bunch of verbs for how additional, discrete work (Translation) relates to Hamlet

*If any transformations are done to a manifestation, like copy and pasting to word, results in new manifestation.

-If there's a difference in intellectual content/crediting to new authors/contributors → different expression of same work. If intellectual content is the same, but the form is different → Manifestation

-Librarians historically trusted that item said key things we want happening in record (creator, content). ACR2 did a lot of weird things indicated to librarians as professions reasons to not trust it (square brackets that inferred things like dates, Latin abbreviation (s.i.l.), place of publication not identified) – only understood by librarians. Now we write that information out so patrons can understand that. FRBR says things have many forms and we might need to distinguish bw intellectual content and manifestation of content for patrons (print disabilities). In a network envt, want to think about things in relation to each other. Diagrams → scared people. FRBR is very subjective. Even if you memorise full FRBR conceptual model, still might come to different set of understandings of items, which scares people.

In Class Exercise:

We were given 12 “manifestations” of Stephen King’s *It* (including the original paperback book, an audiobook, a Braille version of the text, a German translation version of the text, the miniseries, a series of soundtracks derived from the musical content of the miniseries, the 2018 film and 2019 film (original text wove between the perspective of the protagonists being tormented by It as children and as adults, and the films broke the narrative into 2 distinct films, the first about their experience as children, and the second as their experience as adults), etc.). In partners/small groups, we had to decide how many distinct Works there were (how many separate “trees” were we working with?), how many Expressions (same work, but different intellectual content), and how many manifestations (same intellectual content, different form). Honestly, this activity was extremely difficult and broke everyone’s brain. If you think you understand the breakdown, revisit it because it’s even more confusing than it seems (ex. Are *It* (2018) and *It Chapter Two* (2019) distinct works? Is a soundtrack a distinct work or an expression of the work it is inextricably part of? What kinds of new crediting count as new intellectual content?). Brain broken.