

RDA

Enhancing Access

SILAS-LAS Knowledge Sharing Session
National Library Board, Singapore
11 June 2010

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RDA Enhancing Access

- Why RDA
- RDA principles
- Cataloguing practices
- What the end-user sees
- What's next





RDA alone will not save us



RDA is vital part of a team



Some changes have begun

Tweaking AACR2



The Rule of Three is now optional

Antiquated terms modernized

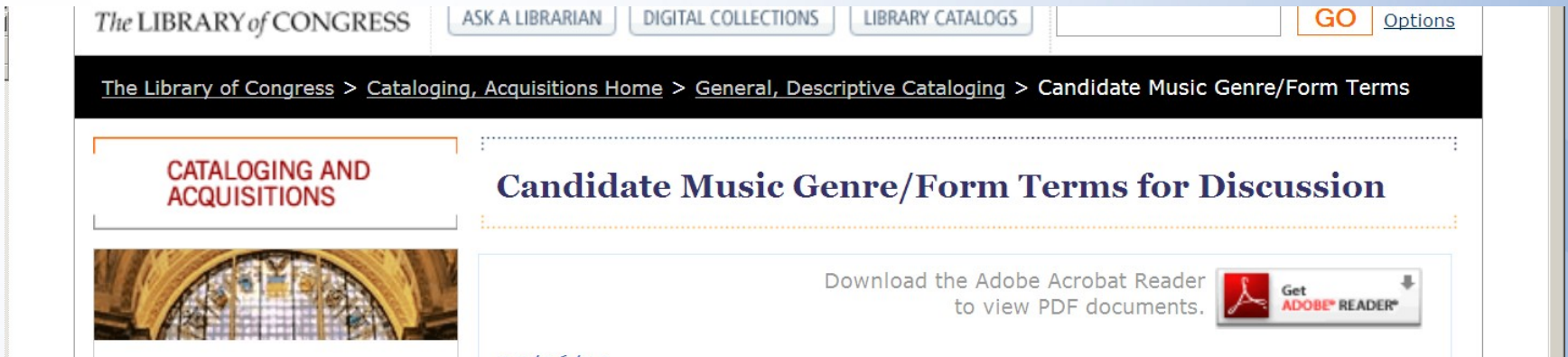
Inverted headings changed to direct order

Tweaking 655 Genre headings being used more

655 7 \$aMystery fiction. \$2gsafd

655 7 \$aEssays. \$21csh

655 7 \$aFilmed operas. \$21csh



The screenshot shows the top navigation bar of The Library of Congress website. It includes the text "The LIBRARY of CONGRESS" and several menu items: "ASK A LIBRARIAN", "DIGITAL COLLECTIONS", "LIBRARY CATALOGS", and "GO Options". Below the navigation bar is a breadcrumb trail: "The Library of Congress > Cataloging, Acquisitions Home > General, Descriptive Cataloging > Candidate Music Genre/Form Terms". The main content area features a sidebar with "CATALOGING AND ACQUISITIONS" and a main heading "Candidate Music Genre/Form Terms for Discussion". There is also a banner for downloading the Adobe Acrobat Reader to view PDF documents.

Tweaking formatted contents



505 \$tBeautiful day /\$rU2 --\$tPenny Lane /\$rBeatles --\$tOne
headlight /\$rWallflowers.

So why do we need RDA?



Because Tweaking is not enough



Why RDA?

User expectations

Resources are more varied

Technology has advanced

Multiple metadata standards

Anglo-American bias

Problems with current rules

Work load

Where are our patrons?

Web Images Maps News Books Translate Gmail more ▼

neilgodfrey1@gmail.com | Web History | Settings



jane eyre

Search

About 1,840,000 results (0.17 seconds)

[Advanced search](#)

Everything

Images

Videos

Books

More

The web

[Pages from Singapore](#)

Any time

[Past 2 days](#)

All results

[Timeline](#)

[Sites with images](#)

[Jane Eyre - Wikipedia, the free encyclopedia](#) ☆

Jane Eyre (pronounced /ˌdʒeɪn ˈɛər/) is a famous and influential novel by English writer Charlotte Brontë. It was published in London, England in 1847 by ...

[en.wikipedia.org/wiki/Jane_Eyre](#) - 3 hours ago - [Cached](#) - [Similar](#)

[Jane Eyre - Google Books Result](#)

Charlotte Brontë - 2008 - Fiction - 576 pages

Jane Eyre, une orpheline d'une dizaine d'années, est recueillie par une tante acariâtre qui la transforme vite en cendrillon.

[books.google.com.sg/books?isbn=0554385554...](#) [Help](#)

[Jane Eyre - Literature.org - The Online Literature Library](#) ☆

By This Author: **Jane Eyre** · The Professor · Villette. Literature.org: Contact · **Jane Eyre** · Charlotte Bronte · Preface · Chapter 1 · Chapter 2 · Chapter 3 ...

[www.literature.org/authors/bronte-charlotte/jane-eyre/](#) - [Cached](#) - [Similar](#)

[Images for jane eyre](#) - [Report images](#)





jane eyre

Search Maps

Show search options

Get Directions My Maps

jane eyre near Singapore

- A** [Stamford Office Pte. Ltd.](#) ☆ [- more info >](#)
 3 Rochor Road, 180001 -
 1 review
 "Caruso and the Quake Fri, 2 July at 8:00 pm Jane Eyre Thu, 8 July at 8:00 pm ..."
[stamfordartscentre.com](#)
- B** [Intercontinental Singapore](#) ☆ [- more info >](#)
 80 Middle Road, 188966 - 6338 7600
 ★★★★★ 424 reviews
 "The service from all the staff in the club lounge is friendly and personal especially from Jane the duty manager. I was so impressed with the hotel I ..."
[tripadvisor.com](#)
- C** [Battle Box](#) ☆ [- more info >](#)
 51 Canning Rise, 179872 - 6333 0510
 ★★★★★ 23 reviews
 "London: Eyre and Spottiswoode. (Call no.: RRARE 940 53595 PER) Samuel, D. S. (1991). Singapore's heritage: Through places of historical interest (pp ..."
[nl.sg](#)

Stamford Office Pte. Ltd. ☆
 1 review - [more info >](#)
 3 Rochor Road
 180001
 6295 5688
[stamfordonline.co.uk](#)
[Street view](#)
[Directions](#) [Search nearby](#) [Save to ...](#) [more ▼](#)

Can't find what you're looking for?

- [Add a place to the map](#)

[Office For Rent Singapore](#) - [www.officedirectory.com.sg](#) - Fitted, near MRT, Corporate Image From 500sqft to 20,000sqft

Sponsored Link

RDA

is designed to give us that sort of
linking of relationships

RDA's origins

1967, 1978, 1988, 1998, 2002 AACR

1997 International Conference on the Principles & Future Development of AACR (Toronto)

Principle-based rules that build on cataloguers' judgment

International cataloguing principles

More consistency, less redundancy

Improve collocation of displays through FRBR and new GMD approach

AACR3 becomes RDA

2004 Draft of part 1 of AACR3

2005 RDA: Resource Description and Access

2009 RDA final draft of rules

2010 UK, Canada, Australia implement RDA; US testing



AACR2

Description

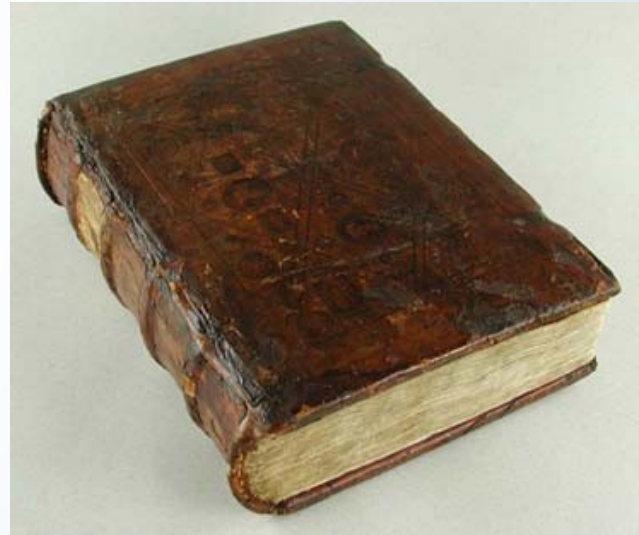
Resource centred

Access Points

Author

Title

Publisher



Main entry

Added entry

Uniform title

RDA structure

Attributes

Title

Form

Date

Edition

Language

Entities

Relationships

Is owned by

Is produced by

Is created by

Has as subject

RDA

Attributes of entities

Intellectual endeavour

Manifestation, Item

Work, Expression

User tasks

Find

Identify

Select

Obtain

Agents

Person, Family, Corporate body

Subject

Concept, Object, Event, Place

RDA

Intellectual
endeavour

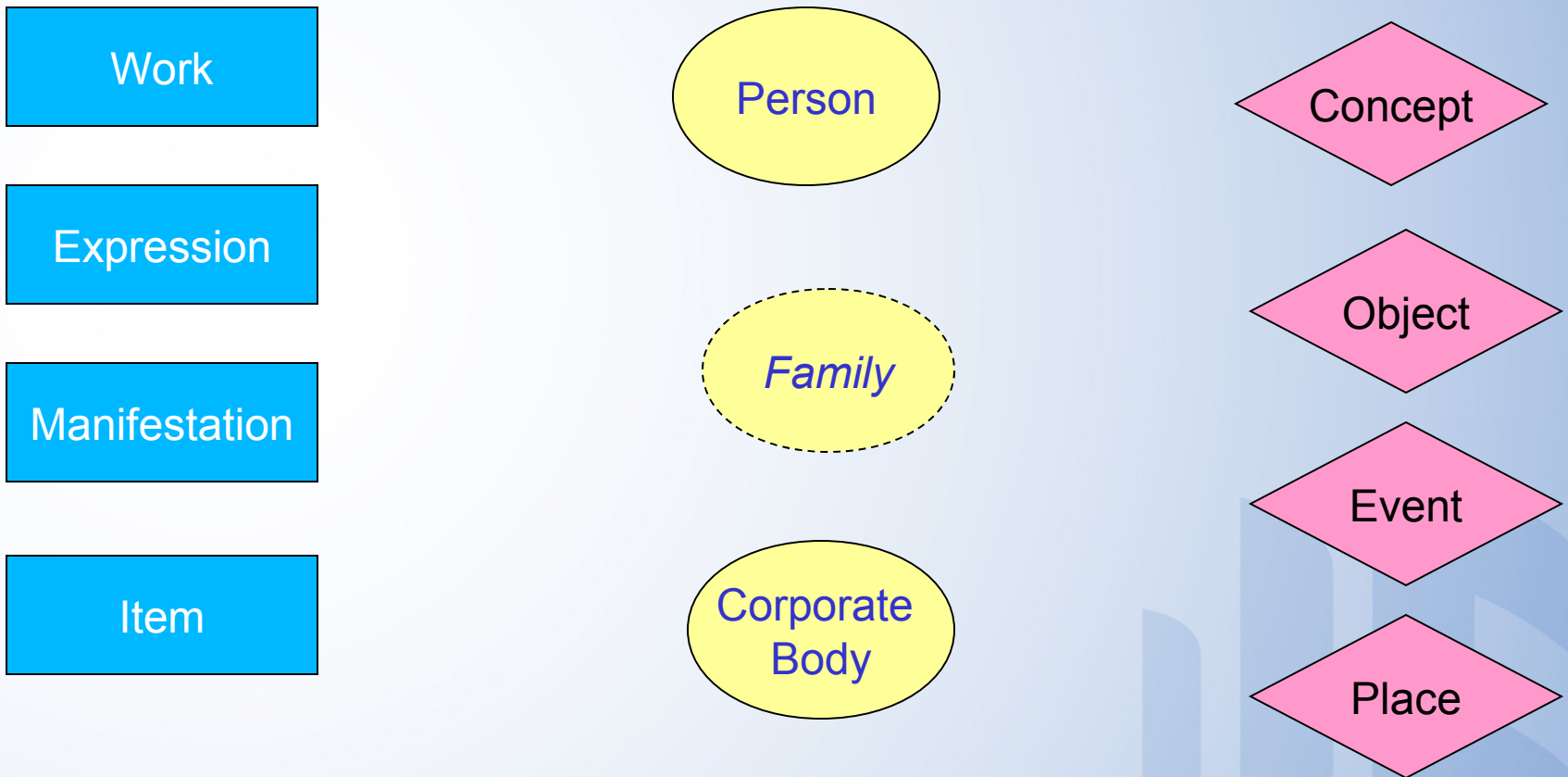
Agents

Subjects

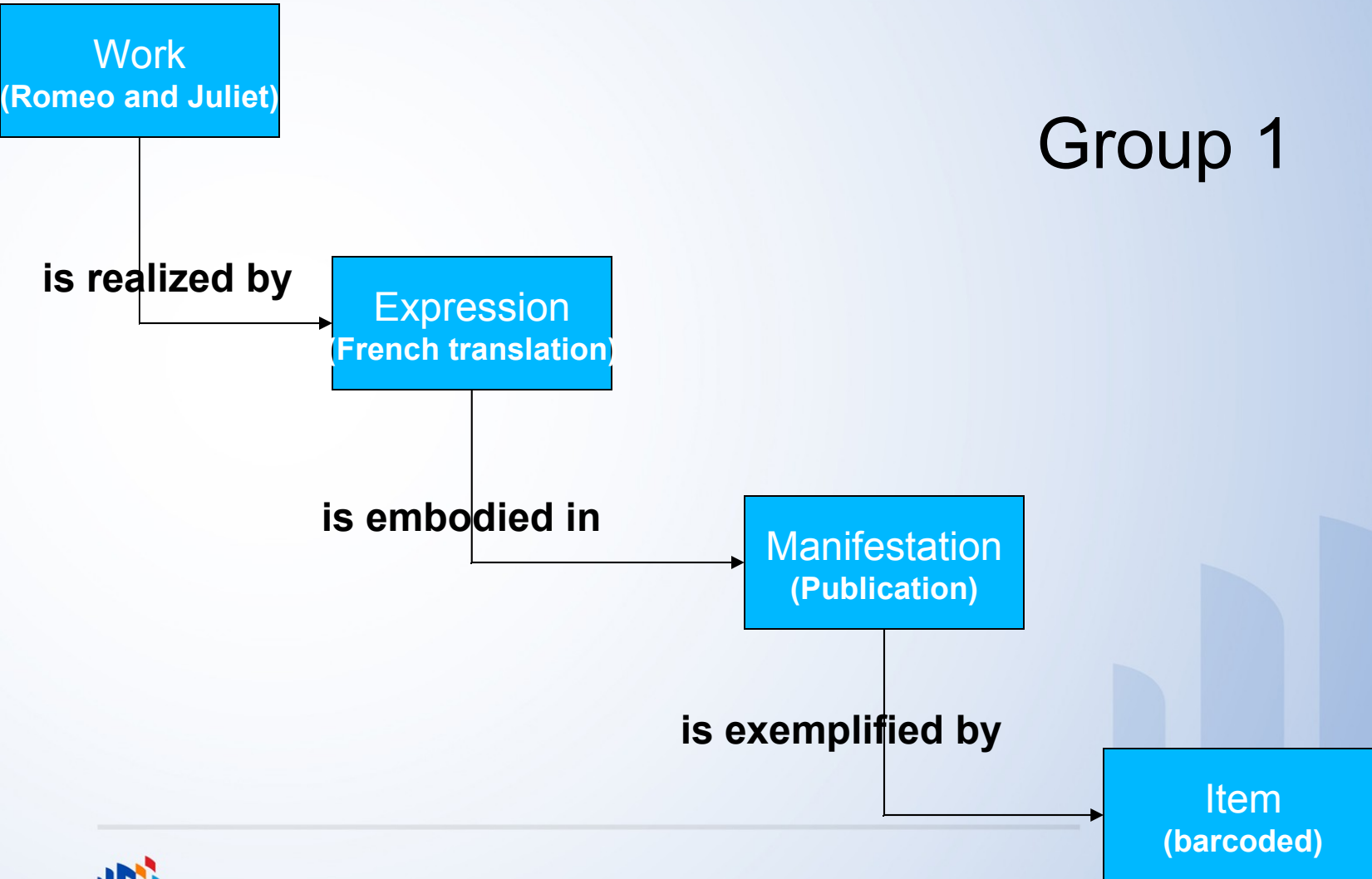
Relationships of entities

User tasks": Find, Identify, Select, Obtain

Functional Requirements for Bibliographic Resources



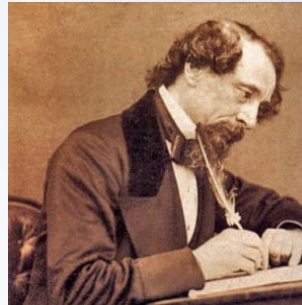
FRBR: an Entity Relationship Model (ER)



Group 1

Intellectual Endeavour in FRBR / RDA

WORK →



EXPRESSION →

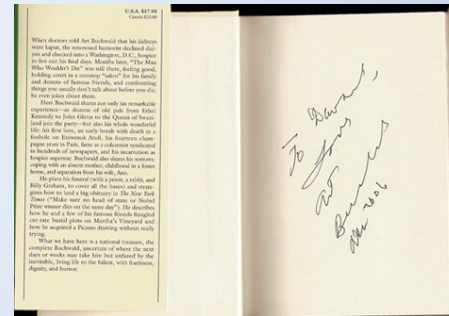


Intellectual Endeavour in FRBR / RDA

Manifestation

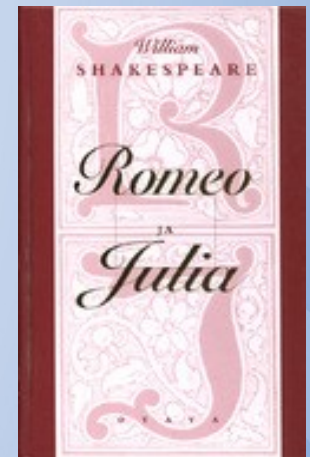
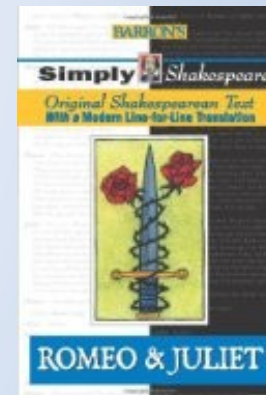
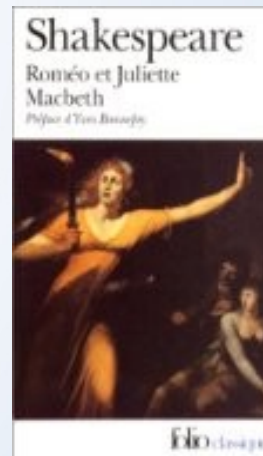
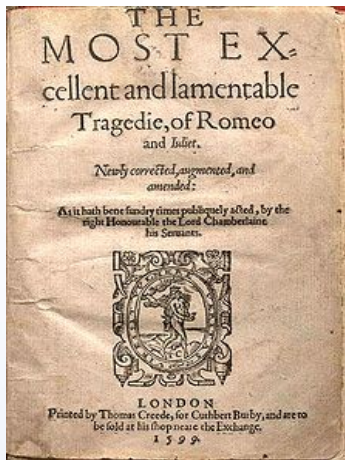


Item



FRBR / RDA Work

100 1# \$a Shakespeare, William
240 0# \$a Romeo and Juliet



FRBR / RDA Expression

100 1# \$a Shakespeare, William

240 0# \$a Romeo and Juliet. \$l French

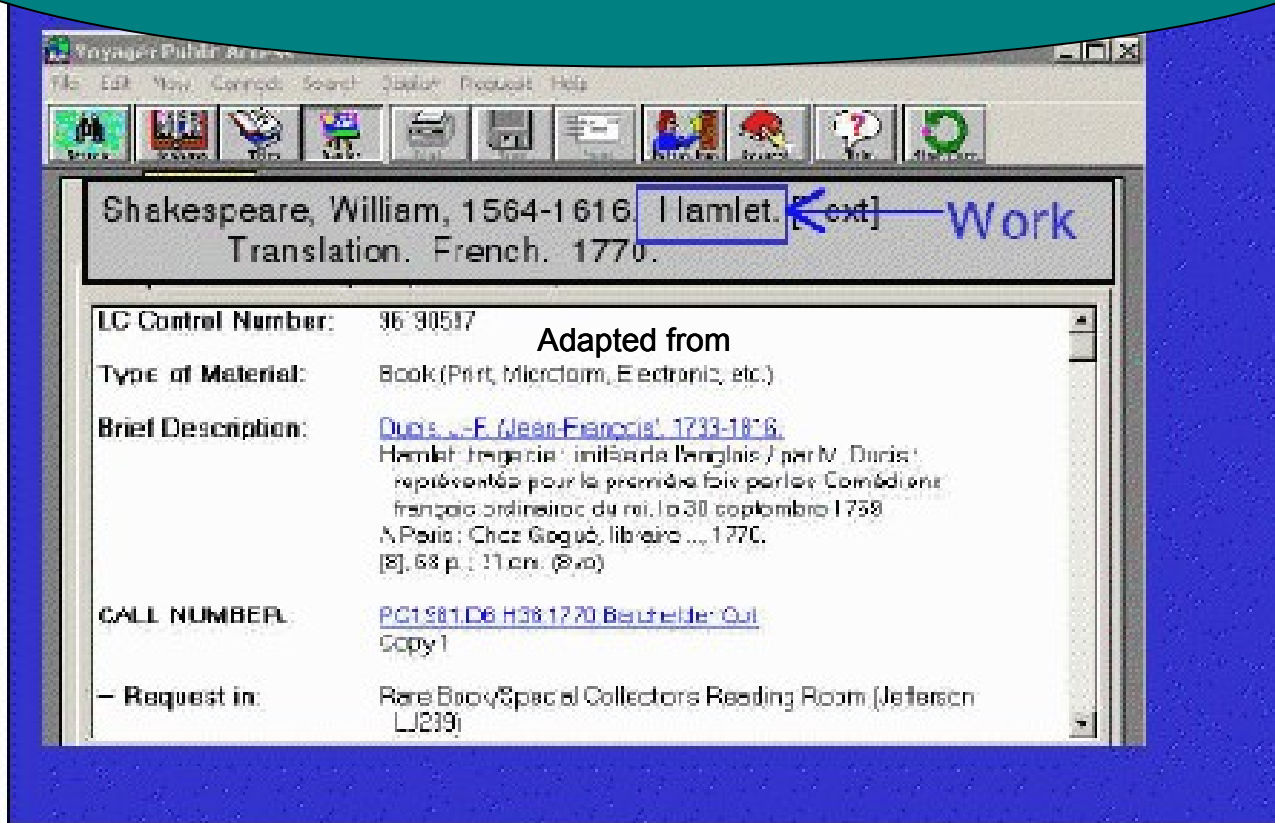
245 03 \$a La mer \$h [sound recording]

FRBR / RDA Manifestation

- 100 1# \$a Shakespeare, William
- 240 10 \$a Romeo and Juliet
- 245 13 \$a Roméo et Juliette /\$c par William Shakespeare.**
- 260 ## \$a Paris, France : \$b La Librarie Academique, \$c 1864
- 300 ## \$a v.

Uniform title and Work

Work in OPAC



The screenshot shows a library OPAC record for Shakespeare's Hamlet. The title is "Shakespeare, William, 1564-1616. Hamlet." with a blue box around "Hamlet." and a blue arrow pointing to the word "Work" to its right. Below the title, it says "Translation. French. 1770." The record includes the following fields:

LC Control Number:	96-90517
Type of Material:	Book (Print, Microform, Electronic, etc.)
Brief Description:	<u>Duris, J.-F. (Jean-François). 1733-1816.</u> Hamlet, tragédie : enVers de l'anglais / par M. Duris : représentée pour la première fois par les Comédiens françois ordinaires du roi, le 30 septembre 1758. A Paris : Chez Gogué, libraire ... 1770. [8], 68 p. ; 11 cm. (8vo)
CALL NUMBER:	<u>PC1581.D6 H38 1770</u> Baehelder-Cul Copy 1
- Request in:	Rare Book/Special Collections Reading Room (Jefferson LJ239)

GMD and Expression

Expression in OPAC

Shakespeare, William, 1564-1616. Hamlet. [Text]
Translation. French. 1770.

LC Control Number: 96190597

Type of Material: Book (Print, Microform, Electronic, etc.)

Brief Description: [Ducis, J.-F. \(Jean-François\), 1733-1816.](#)
Hamlet : tragédie : imitée de l'anglais / par M. Ducis :
représentée pour la première fois par les Comédiens
français ordinaires du roi, le 30 septembre 1769.
A Paris : Chez Gogué, libraire ..., 1770.
[8], 68 p. : 21 cm. (8vo)

CALL NUMBER: [PQ1981.D6 H36 1770 Batchelder Coll](#)
Copy 1

— Request in: Rare Book/Special Collections Reading Room (Jefferson
LJ239)

Adapted from Tillett, Barbara "AACR2's Strategic Plan and IFLA Work towards an International Cataloguing Code" (2002)

Publication, description: Manifestation

Manifestation in OPAC

Shakespeare, William, 1564-1616. Hamlet. [Text]
Translation. French. 1770.

LC Control Number: 96190587

Type of Material: Book (Print, Microform, Electronic, etc.)

Brief Description: [Ducis, J.-F. \(Jean-François\), 1733-1816.](#)
Hamlet : tragedie : imitée de l'anglais / par M. Ducis :
représentée pour la première fois par les Comédiens
françois ordinaires du roi, le 30 septembre 1768.
A Paris : Chez Gogué, libraire ..., 1770.
[8], 68 p. : 21 cm. (8vo)

CALL NUMBER: [PQ1981.D6 H361770 Batchelder Coll](#)
Copy 1

Request in: Rare Book/Special Collections Reading Room (Jefferson
LJ239)

Manifestation

Adapted from Tillett, Barbara "AACR2's Strategic Plan and IFLA Work towards an International Cataloguing Code" (2002)

Call number, barcode and Item

Item in OPAC

The screenshot shows a web browser window titled "Voyager Public Access". The main content area displays the following information:

Shakespeare, William, 1564-1616. Hamlet. [Text]
Translation. French. 1770.

LC Control Number: 96190587

Type of Material: Book (Print, Microform, Electronic, etc.)

Brief Description: [Ducis, J.-F. \(Jean-François\), 1733-1816.](#)
Hamlet : tragedie : imitée de l'anglais / par M. Ducis :
représentée pour la première fois par les Comédiens
françois ordinaires du roi, le 30 septembre 1769.
A Paris : Chez Gogué, libraire ... 1770.
[8], 68 p. ; 21 cm. (8vo)

CALL NUMBER: [PQ1.981.D6 H36 1770 Batchelder Coll](#)
Copy 1

Request in: Rare Book/Special Collections Reading Room (Jefferson
LJ239)

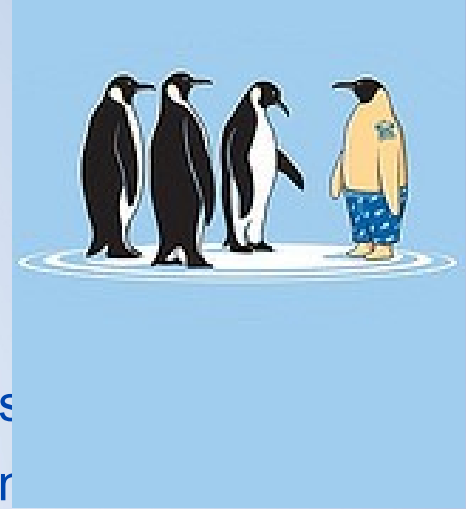
A pink arrow labeled "Item" points to the call number field, which is also enclosed in a pink rectangular box.

Adapted from Tillett, Barbara "AACR2's Strategic Plan and IFLA Work towards an International Cataloguing Code" (2002)

Un-Uniform titles

Hamlet. Unifying title

- The tragedy of Hamlet Prince of Denmark, as
- The tragicall historie of Hamlet, Prince of Der



Essays Genre

1. The essayes or counsels, ciuill and Laws, etc. (1969-1970)
2. The essaies of Sr Francis Bacon kn Poems. Selections
meditations. Annual report (1977)

Hamlet. French Language

Flute music, flutes

GMD

[videorecording]

Content

performed music

spoken word

two-dimensional
moving image

Media

video

Carrier

videocassette

videodisc

**Helping users to identify and select
resource that meets their needs**

GMD

245 00 \$h [videorecording]

336 \$a two-dimensional moving image
\$2 marccontent

337 \$a video \$2 marcmedia

338 \$a videodisc \$2 marccarrier

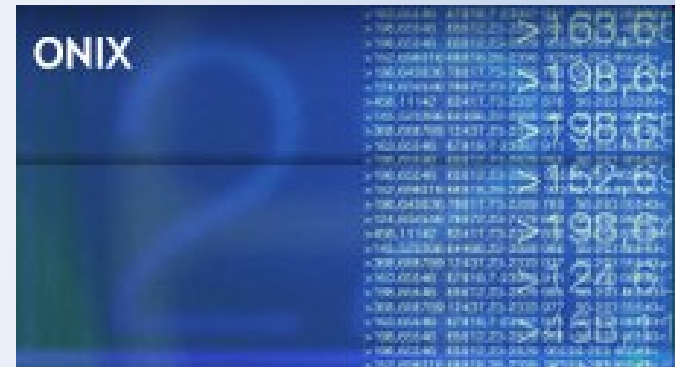
336 Carrier

Two dimensional moving image

Film

Motion pictures

Video recordings



Interoperability with metadata produced by publishing industry

RDA/FRBR example = Jane Eyre (clustering)

Search term = **Jane Eyre** = Results



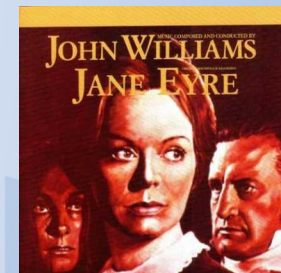
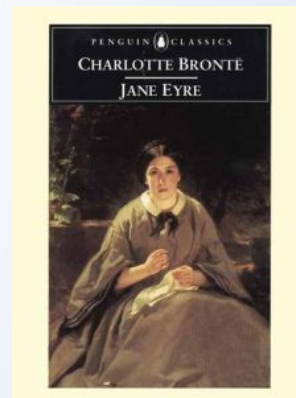
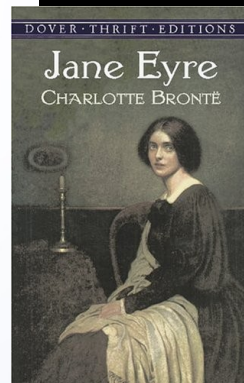
DOWNLOAD



BOOK ON CD



MUSIC CD





jane eyre

Search

About 1,840,000 results (0.17 seconds)

[Advanced search](#)

Everything

Images

Videos

Books

More

The web

[Pages from Singapore](#)

Any time

[Past 2 days](#)

All results

[Timeline](#)

[Sites with images](#)

[Jane Eyre - Wikipedia, the free encyclopedia](#) ☆

Jane Eyre (pronounced /ˌdʒeɪn ˈeɪr/) is a famous and influential novel by English writer Charlotte Brontë. It was published in London, England in 1847 by ...

en.wikipedia.org/wiki/Jane_Eyre - 3 hours ago - [Cached](#) - [Similar](#)

[Jane Eyre - Google Books Result](#)

Charlotte Brontë - 2008 - Fiction - 576 pages

Jane Eyre, une orpheline d'une dizaine d'années, est recueillie par une tante acariâtre qui la transforme vite en cendrillon.

books.google.com.sg/books?isbn=0554385554...

[Jane Eyre - Literature.org - The Online Literature Library](#) ☆

By This Author: **Jane Eyre** · The Professor · Villette. Literature.org: [Contact](#) · **Jane Eyre** · Charlotte Bronte · [Preface](#) · [Chapter 1](#) · [Chapter 2](#) · [Chapter 3](#) ...

www.literature.org/authors/bronte-charlotte/jane-eyre/ - [Cached](#) - [Similar](#)

[Images for jane eyre](#) - [Report images](#)



RDA/FRBR example = Jane Eyre (clustering)

Search term = **Jane Eyre** = Results



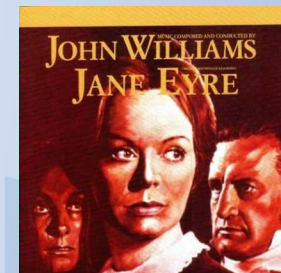
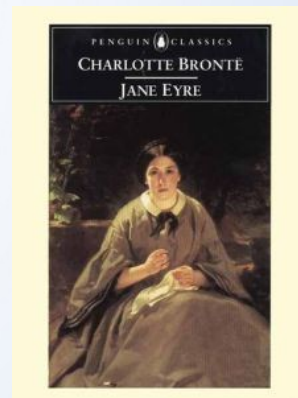
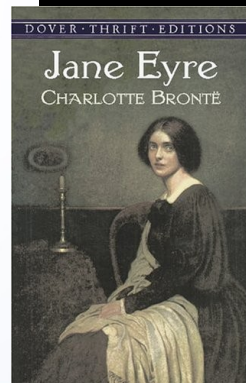
DOWNLOAD



BOOK ON CD



MUSIC CD



Work, **Expression**, **Manifestation**

**100 1# \$aOndaatje, Michael,\$d1943-
240 0# \$aEnglish patient**

**100 1# \$aOndaatje, Michael,\$d1943-
240 0# \$aEnglish patient.\$IFrench**

*100 1# \$aOndaatje, Michael,\$d1943-
240 10 \$aEnglish patient.\$IFrench
245 13 \$aLe patient anglais*

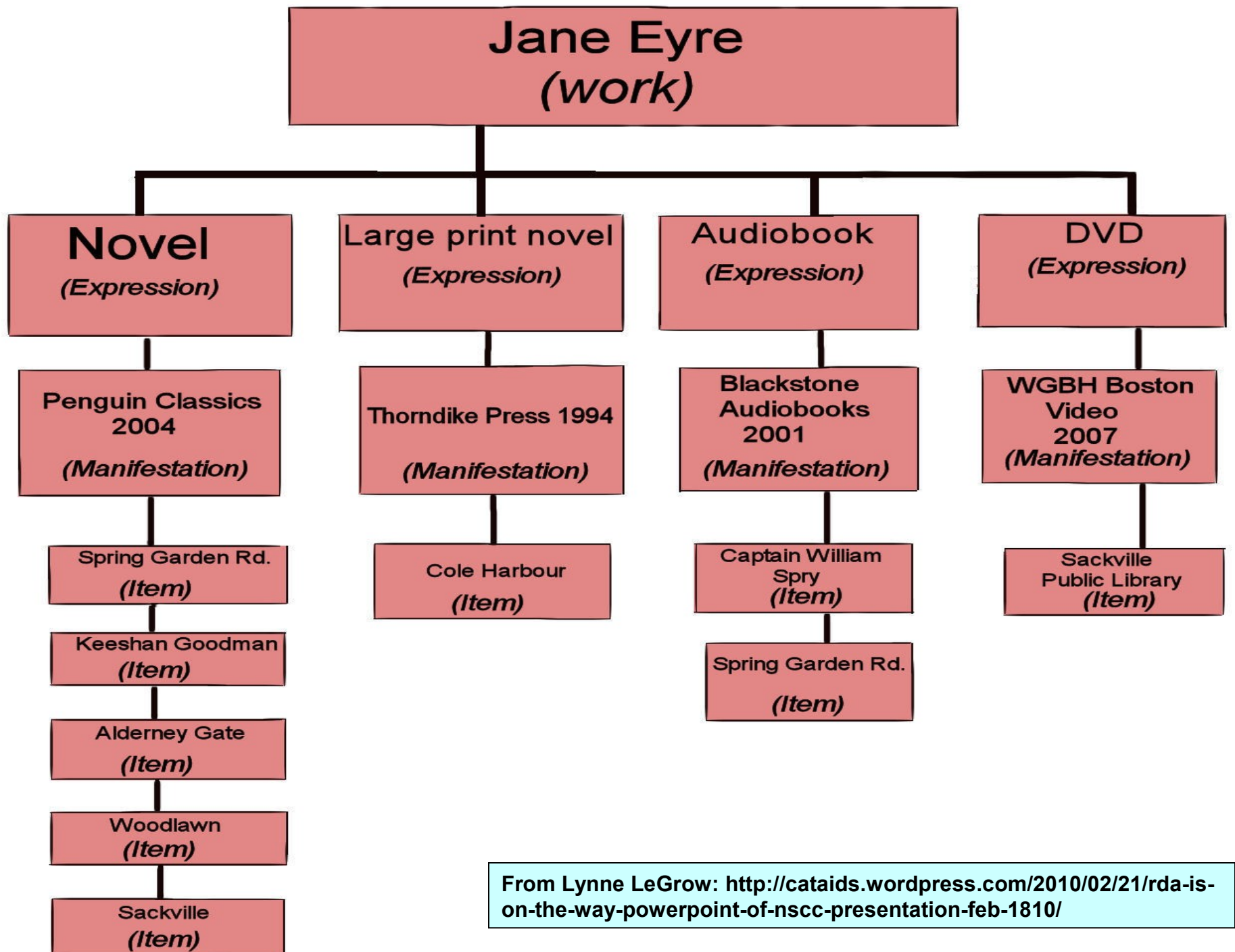
Work, Expression, Manifestation

130 #0 \$aBible

130 #0 \$aBible.\$lEnglish.\$sDouai.\$f1845

130 0# \$aBible.\$lEnglish.\$sDouai.\$f1845

245 14 \$aThe Holy Bible,\$ctranslated from the
Latin Vulgate



From Lynne LeGrow: <http://cataids.wordpress.com/2010/02/21/rda-is-on-the-way-powerpoint-of-nsc-presentation-feb-1810/>

Edna Ferber's Show Boat

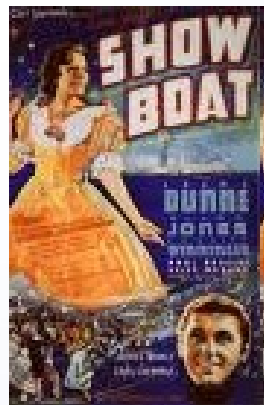
Show Boat
(the novel)

Show Boat
(the motion picture
by James Wha

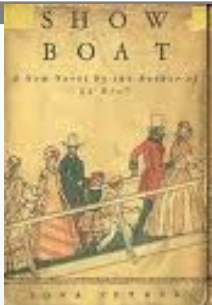
Show Boat
(the motion picture
by George Sidn

Show Boat
(the musical b
Kern and Hamme

Polish Transla
by T. Jakubow



Statek komedj
Warsaw, 192

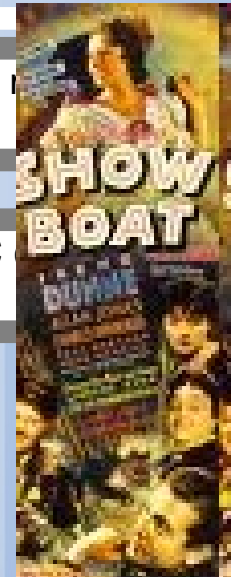


Selection
ore)

Monic
70

Selections
(recording)

Columbia
1941?



Re
iva

st

Adapted from Glenn Patton's presentation:
www.oclc.org/research//presentations/childress/200607-aall.ppt

vellucci-LOTR-Presentation.pdf - Adobe Reader

File Edit View Document Tools Window Help

13 / 20 176%

Find

FRBR OPAC

SELECT 6th Symphony

© 2005 Dr. Sherry Vellucci 25

Search

Beethoven

Results

- 1 Beethoven, Ludwig van, 1770-1827. Piano concertos no. 1
- 1 Beethoven, Ludwig van, 1770-1827. Piano concerto no. 4.
- 1 Beethoven, Ludwig van, 1770-1827. Symphonies nos. 2 & 6
- 1 Beethoven, Ludwig van, 1770-1827. Symphony no. 4
- 1 Beethoven, Ludwig van, 1770-1827. Symphony no. 6
- 1 Beethoven, Ludwig van, 1770-1827. Symphony no. 9
- 1 Beethoven, Ludwig van, 1770-1827. Violin concertos

Selects
6th Symphony

FRBR OPAC

Patron Access

Patron ID:
 Password:

 Library:

Popular Searches

Recent Additions
New books list

Top News Stories
Wall Street Journal
Time Magazine
New York Times
Rolling Stone
Newsweek
IRS Documents

Serial Collections
Newspapers
Periodicals

Reference & Special Collections
Videos
Music Scores
Audio Cassettes
Maps
Portraits
Government Publications
Dictionaries

MARC

Author	Beethoven, Ludwig van, 1770-1827.
Title	Symphonies, no. 8, op. 88, F major: 1807
Subject	Symphonies.
Format	Music

Symphonies, no. 8, op. 88, F major, 1807

- Musical Recording - Philharmonia Orchestra; Madsis Atkinson, conductor.
- Musical Recording - Royal Philharmonic Orchestra; Sir Charles Groves, conductor.
- Musical Recording - Orchestre de la Suisse Romande; Ernest Ansermet, conductor.
- Musical Recording - Concertgebouw Orchestra of Amsterdam; Wolfgang Sawallisch, conductor.
- Musical Recording - Philharmonie Promenade Orchestra of London; Sir Adrian Boult, conductor.
- Musical Recording - Philharmonia Orchestra; Otto Kemper, conductor.
- Musical Recording - Merne Symphony Orchestra; Otto Kemper, conductor.
- Musical Recording - NBC Symphony Orchestra; Arturo Toscanini, conductor.
- Musical Recording - Leopold Stokowski conducting the New York City Symphony Orchestra.
- Musical Recording - BBC Symphony Orchestra; Arturo Toscanini, conductor.
- Musical Recording - Cleveland Orchestra; George Szell, conductor.
- Printed Music

Work record

Expression records

Notice
Different
Expression:
Printed Music

Author	Beethoven, Ludwig van, 1770-1827
Title	Symphony no. 6, op. 68, F major, 1807
Subject	Symphonies
Format	Music

Work Record

Symphony no. 6, op. 68, F major, 1807

- + Musical Recording – Philharmonic Orchestra; Vladimir Jurowski, conductor.
- + Musical Recording – Royal Philharmonic Orchestra; Sir Charles Groves, conductor.
- + Musical Recording – Vienna Symphony Orchestra; Otto Klemperer, conductor.
- + Printed Music

Expression Records

FRBR OPAC

Tree expanded to show Manifestations

© 2005 Dr. Sherry Vellucci 27

Author	Beethoven, Ludwig van, 1770-1827
Title	Symphony no. 6, op. 68, F major, 1807
Subject	Symphonies
Format	Music

Symphony no. 6, op. 68, F major, 1807

+ Musical Recording – Philharmonic Orchestra; Vladimir Jurowski conductor.

- **Musical Recording – Royal Philharmonic Orchestra; Sir Charles Groves, conductor.**

Symphony no. 6 in F (Pastoral). Op. 68 – Funk & Wagnells : 1974, c1986

Symphony no. 6 in F major, op. 68 – Funk & Wagnells : 1978, c1986

+ Musical Recording – Vienna Symphony Orchestra; Otto Klemperer, conductor.

Expanded to show
Manifestation
Records

FRBR OPAC

VILS Chameleon OPAC Record - Microsoft Internet Explorer

Address: http://www.victoria.ac.nz/sim/about/publications/vellucci-LOTR-Presentation.pdf

Author: Beethoven, Ludwig van, 1770-1827

Title: Symphonies, no. 6, op. 68, F major, 1807

Subject: Symphonies

Format: Music

Symphonies, no. 6, op. 68, F major, 1807

- Musical Recording - Philharmonia Orchestra ; Vladimir Ashkenazy, conductor.
- Musical Recording - Royal Philharmonic Orchestra ; Sir Charles Groves, conductor.
 - Symphony no. 6 in F (Pastoral), op. 68 - Funk & Wagnalls : 1984, c1986
 - Symphony no. 6 in F (Pastoral), op. 68 - Funk & Wagnalls : 1979, c1986
- Musical Recording - Orchestre de la Suisse Romande, Ernest Ansermet, conductor.
 - Symphony no. 6 in F major, op. 68 - London, [196-?]
- Musical Recording - Concertgebouw Orchestra of Amsterdam ; Wolfgang Sawallisch, conductor.
 - Symphony no. 6 in F, op. 68 - Phonogram, [1984, c1986]
 - Symphony no. 6 in F, op. 68 - Cassette, [1984, c1986]
 - Symphony no. 6 in F major, op. 68 - Epic, [1952]
- Musical Recording - Philharmonic Promenade Orchestra of London, Sir Adrian Boult, conductor.
- Musical Recording - Philharmonia Orchestra ; Otto Klemperer, conductor.
- Musical Recording - Vienna Symphony Orchestra ; Otto Klemperer, conductor.
- Musical Recording - NBC Symphony Orchestra, Arturo Toscanini, conductor.
- Musical Recording - Leopold Stokowski conducting the New York City Symphony Orchestra
- Musical Recording - BBC Symphony Orchestra, Arturo Toscanini, conductor.
- Musical Recording - Cleveland Orchestra ; George

MAIRC

Performer note	Royal Philharmonic Orchestra ; Sir Charles Groves, conductor.
Conductor/Performer	Groves, Charles, Sir, 1915-1985
Orchestra/Group	Royal Philharmonic Orchestra. tr

The Expression record's full display

Author	Beethoven, Ludwig van, 1770-1827
Title	Symphony no. 6, op. 68, F major, 1807
Subject	Symphonies
Format	Music

Symphony no. 6, op. 68, F major, 1807

Performer: Royal Philharmonic Orchestra;
 Sir Charles Groves, conductor.
 Conductor: Groves, Charles, Sir, 1915-
 Orchestra: Royal Philharmonic Orchestra

+ Musical Recording – Philharmonic
 conductor.

- **Musical Recording – Royal Philharmonic Orchestra; Sir Charles Groves, conductor.**

Symphony no. 6 in F (Pastoral). Op. 68 – Funk & Wagnells :
 1974, c1986
 Symphony no. 6 in F major, op. 68 – Funk & Wagnells :
 1978, c1986

+ Musical Recording – Vienna Symphony Orchestra; Otto Klemperer,
 conductor.

FRBR OPAC

The screenshot shows a web browser window displaying the VTLIS OPAC interface. The main content area lists search results for 'Symphonies, no. 6, op. 68, F major, 1807'. A callout box highlights a specific record with the following details:

MARC	
Title	Symphony no. 6 in F (Pastoral), op. 68 (sound recording) / Beethoven.
Other title	Pastoral (sound recording)
Publication information	[New York] : Funk & Wagnalls ; Manufactured by RCA Custom, 1976, c1956.
Extent	1 sound disc : analog, 33 1/3 rpm, stereo, 12 in.
Note	Includes: Ludwig van Beethoven : his life and times, 1770-1804 / by Robert Jacobson. 12 p. ill. ; 31 cm. -- (The Great composers ; 1).
Publisher number	FW 301 Funk & Wagnalls
Publisher number	D4RS-0501 Funk & Wagnalls
Publisher number	D4RS-0502 Funk & Wagnalls
Price	\$7.98

A blue callout box on the right side of the screenshot contains the text: "The Manifestation record's full display".

Author	Beethoven, Ludwig van, 1770-1827
Title	Symphony no. 6, op. 68, F major
Subject	Symphonies
Format	Music

Symphony no. 6, op. 68, F major, 1807

- + Musical Recording – Philharmonic Orchestra; V conductor.
 - **Musical Recording – Royal Philharmonic Orchestra; Groves, conductor.**
- Symphony no. 6 in F (Pastoral). Op. 68 – 1974, c1986
Symphony no. 6 in F major, op. 68 – F 1978, c1986
- + Musical Recording – Vienna Symphony Orchestra; conductor.

Title:	Symphony no. 6 in F (Pastoral). Op. 68 / Beethoven
Other title	Pastoral
Publication	[New York; Funk & Wagnellsm, C1986
Extent	1 sound disc
Note	Includes:
P Number	D4R5-0501 Funk & Wagnells
Price	\$7.90



RDA enhancing access

Leveraging other standards (e.g. ONIX)

Encompassing other collections (e.g. museums, art galleries)

Removes conceptual ambiguities and conflicts of AACR2; Clear distinction between Work, Expressions, Manifestations to meet user tasks of finding, selecting, identifying, obtaining

More linkages, less duplication of effort

RDA and FRBR are just the beginning

RDA and FRBR are just the beginning

A library catalogue

Freebase - A wealth of free data - Windows Internet Explorer

http://www.freebase.com/

File Edit View Favorites Tools Help

McAfee

Favorites Catalogue Freebase - A ... screen capture wi... Screen Capture u... Apple - Support -... Windows Xp | Scr... "Print Screen" in ...

Freebase

Sign In or Sign Up

A Wealth of Free Data

Museum: The Louvre

Location: Paris

Person: Audrey Tautou

Location: France

Film: The Da Vinci Code

Dog Breed: Poodle

Search 12 million interconnected topics:

Start typing to see suggested matches...

Freebase has facts about:

Freedom Writers

Stormers

Help Build Freebase

Join a global community creating the definitive open database of people, places, and things.

Learn how to get involved »

Top Freebase contributors this week:

Use Freebase on Your Site

Metaweb.com provides custom Freebase integrations to help you enhance your pages and connect them in powerful ways.

Learn more at Metaweb »

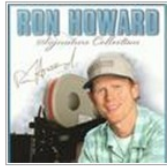
See how these sites use Freebase:

Internet | Protected Mode: On 125%

Screenplay by: Dan Brown, Akiva Goldsman

Film

Directed by



Ron Howard

Ronald William "Ron" Howard (born March 1, 1954) is an American film director and producer, as well as an actor. Howard came to prominence in the 1960s while playing Andy Griffith's TV son, Opie Taylor, on The Andy Griffith Show (credited as Ronny Howard), and later in the 1970s as Howard...

Cast Members of The Da Vinci Code



Tom Hanks



Audrey Tautou
as **Sophie Neveu**



Ian McKellen



The Missing

The Missing is a 2003 film directed by Ron Howard, based on the novel The Last Ride by Thomas...



Frost/Nixon

Frost/Nixon is a 2008 historical drama film based on the play of the same name by Peter Morgan...

The Da Vinci Code elsewhere on the web

- ★ **Official Website**
- W **Wikipedia**
- Netflix
- IMDb **IMDb Title Page**
- Trailer Addict
- e **Ellerdale (real-time trends)**
- Metacritic
- Review of Da Vinci Code, The by Ty Burr at B...

Score [View entire collection >](#)

People's Choice Award for Favorite Drama Movie Nominees

2007

Man Begins	Star Wars Episode III...	The Da Vinci Code	Pirates of the Caribbea...	X-Men: The La...

[View all People's Choice Award for Favorite Drama Movie Nominees >](#)

Media

Adapted From



The Da Vinci Code

The Da Vinci Code is a 2003 mystery-detective fiction novel written by American author Dan Brown. It follows symbologist Robert Langdon and Sophie Neveu as they investigate a murder in Paris's Louvre Museum and discover a battle between the Priory of Sion and Opus Dei over the possibility of Jesus...

screen capture windows macbookpro

Page Safety Tools

- The by Peter Rainer
- The by David Edelst
- The by Mick LaSalle
- The by Kirk Honeyct
- The by Anthony Lar
- The by Andrea Gior
- The by Stanley Kau
- The by Rene Rodrig
- The by Owen Gleibe
- The by Dana Stever
- The by William Arno
- The by Peter Traver
- Review of Da Vinci Code, The by Michael Atki
- Review of Da Vinci Code, The by Lawrence Tt
- Review of Da Vinci Code, The by Kenneth Tur
- Review of Da Vinci Code, The by Roger Ebert
- Review of Da Vinci Code, The by James Berar
- Review of Da Vinci Code, The by Maitland Mcl
- Review of Da Vinci Code, The by Michael Srag
- Review of Da Vinci Code, The by Lou Lumenic

Internet | Protected Mode: On 125%



**How to move our data
out of the Library
and
into the Web
where our users are?**

MARC and other Standards

MARC and Dublin Core

MARC

- 100
- 245
- 520
- 650

650 #0 \$aElephants

DUBLIN CORE

- dc:creator
- dc:title
- dc:description
- dc:subject

<dc:subject>Elephants</dc>

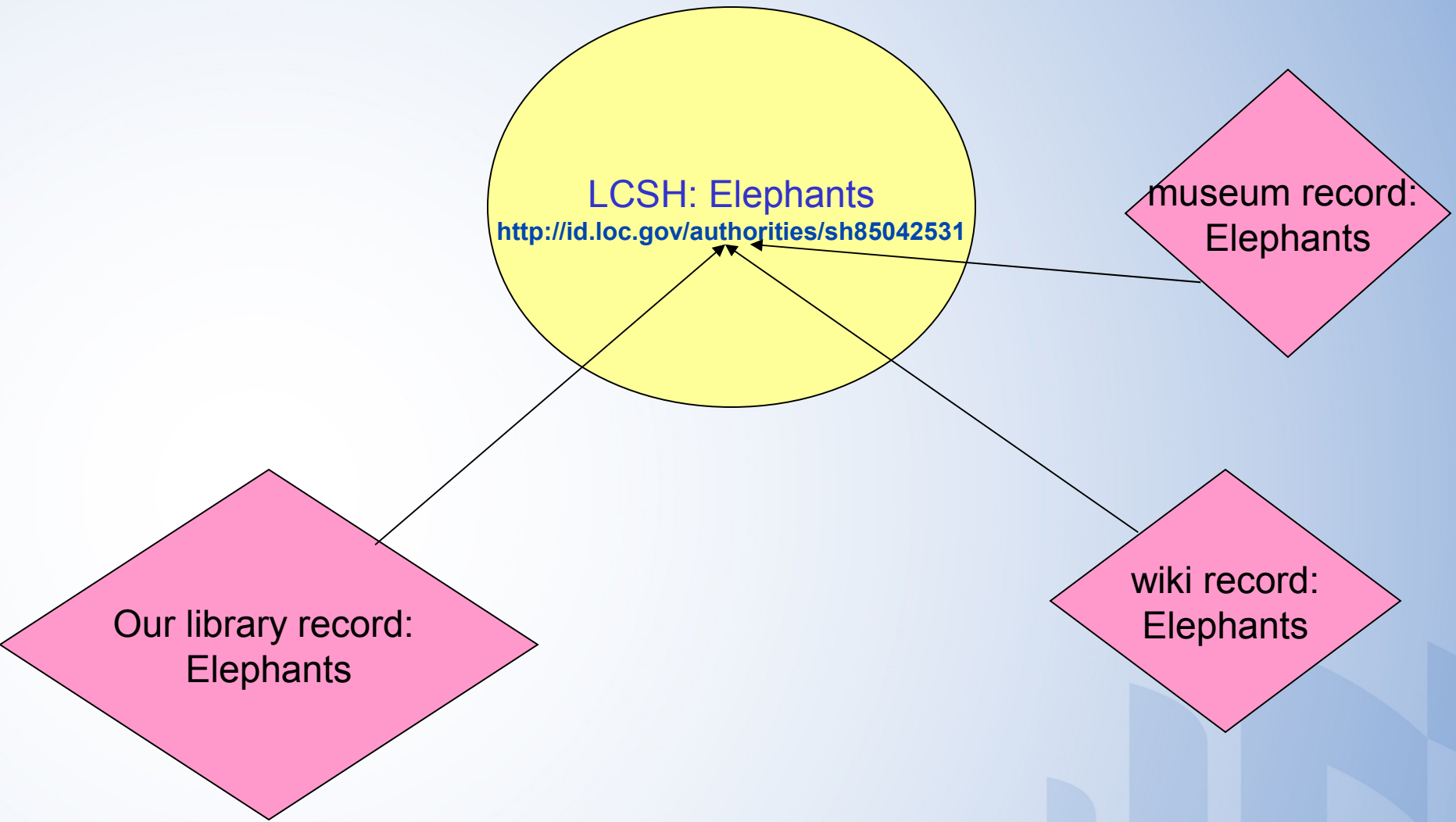
Subjects and URI Identifiers



Elephants

- URI

- <http://id.loc.gov/authorities/sh85042531#concept>



Subjects

Subject: Elephants

Subject : <http://id.loc.gov/authorities/sh85042531#concept>

Subjects, Properties and URIs

Subject: Elephants

<http://purl.org/dc/terms/title>: <http://id.loc.gov/authorities/sh85042531#concept>

DCMI / RDA Task Group

dc:subject

<http://purl.org/dc/terms/subject>

dc:creator

<http://purl.org/dc/terms/creator>

dc:title

<http://purl.org/dc/terms/title>

MARC to Dublin Core

MARC

100 Shakespeare, William

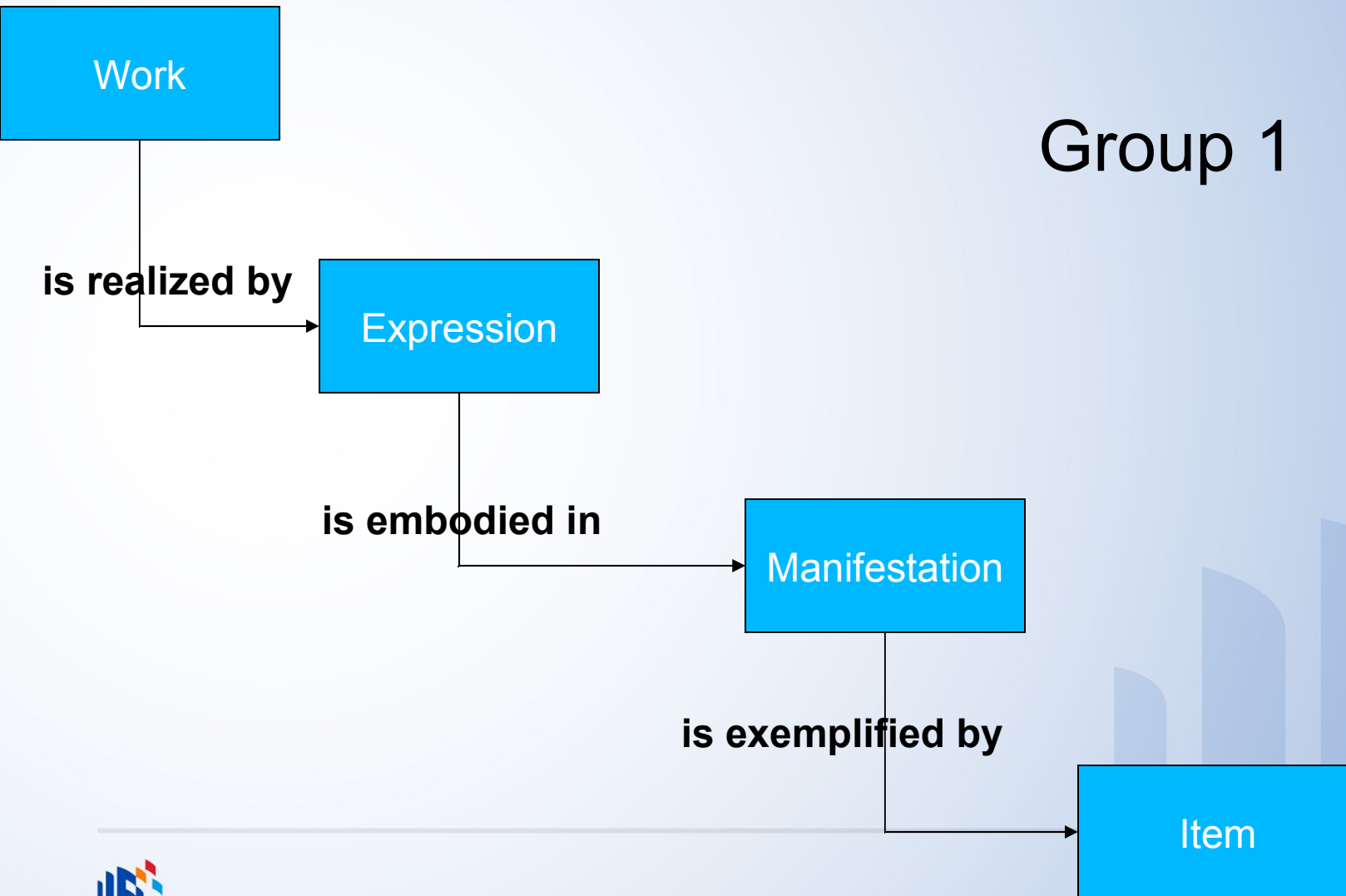
DUBLIN CORE

`<dc:creator>`Shakespeare, William

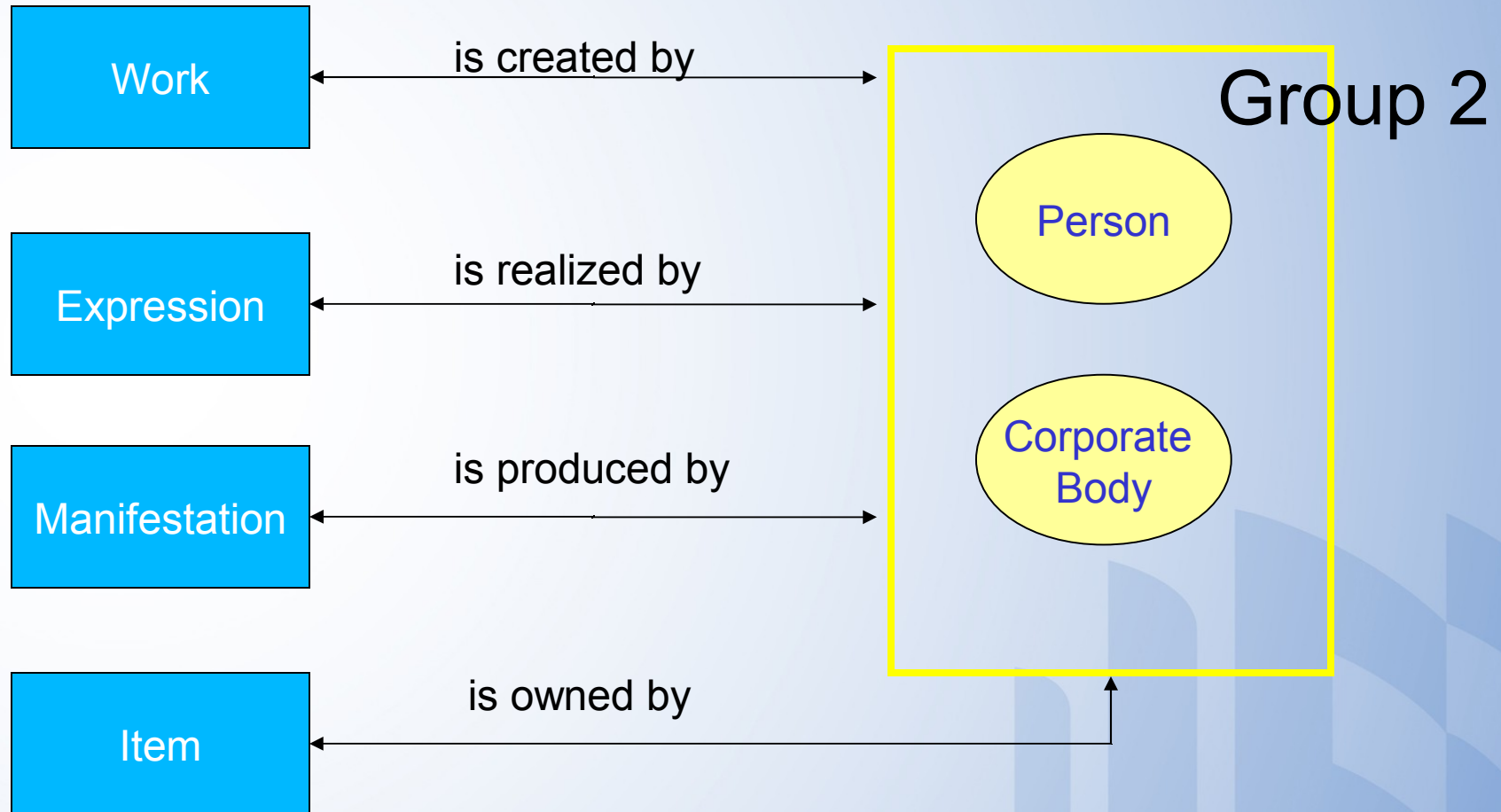
<http://purl.org/dc/terms/creator>

[http://id.loc.gov/authorities/...](http://id.loc.gov/authorities/)

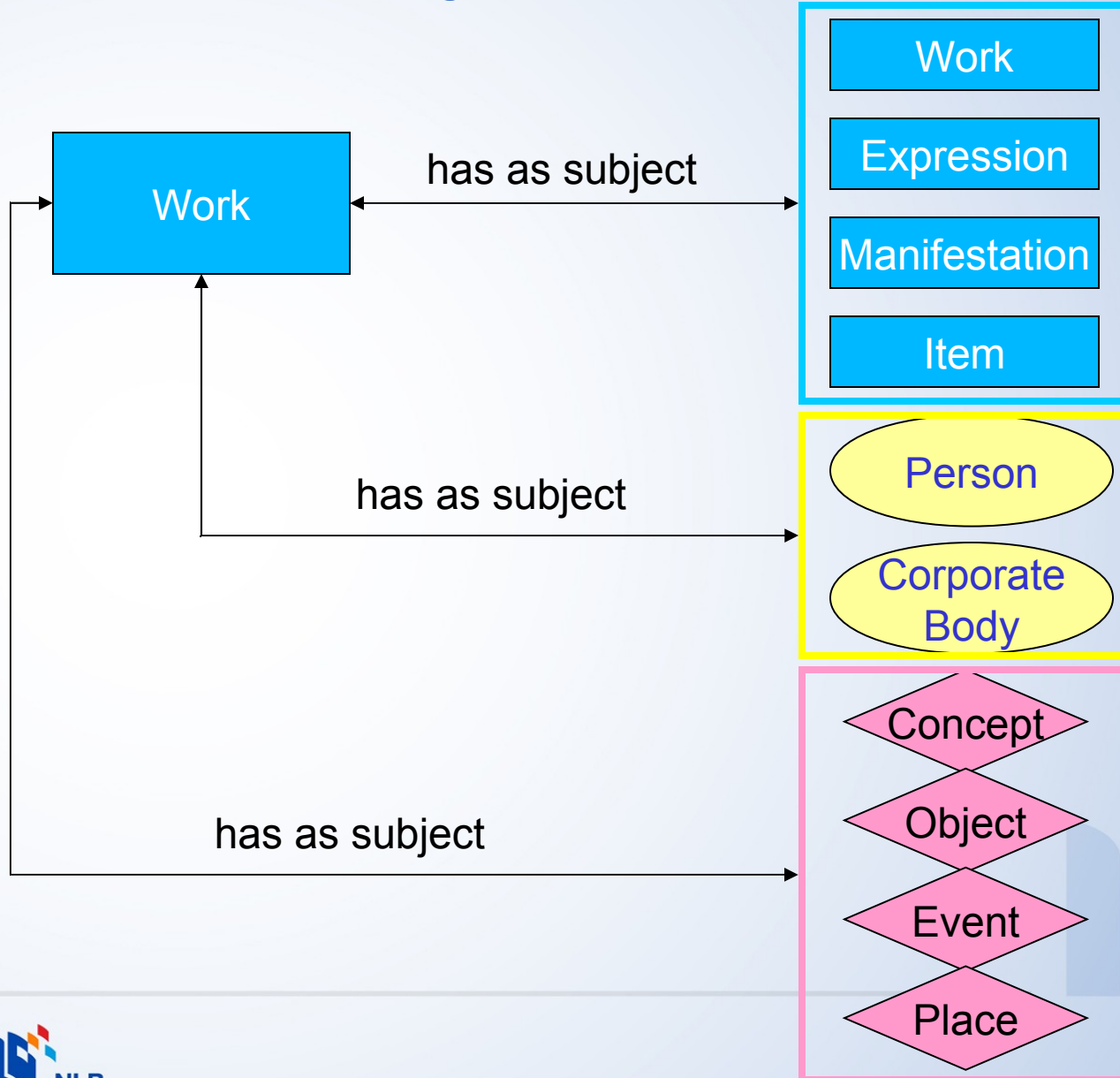
FRBR: an Entity Relationship Model (ER)



FRBR: an Entity Relationship Model (ER)

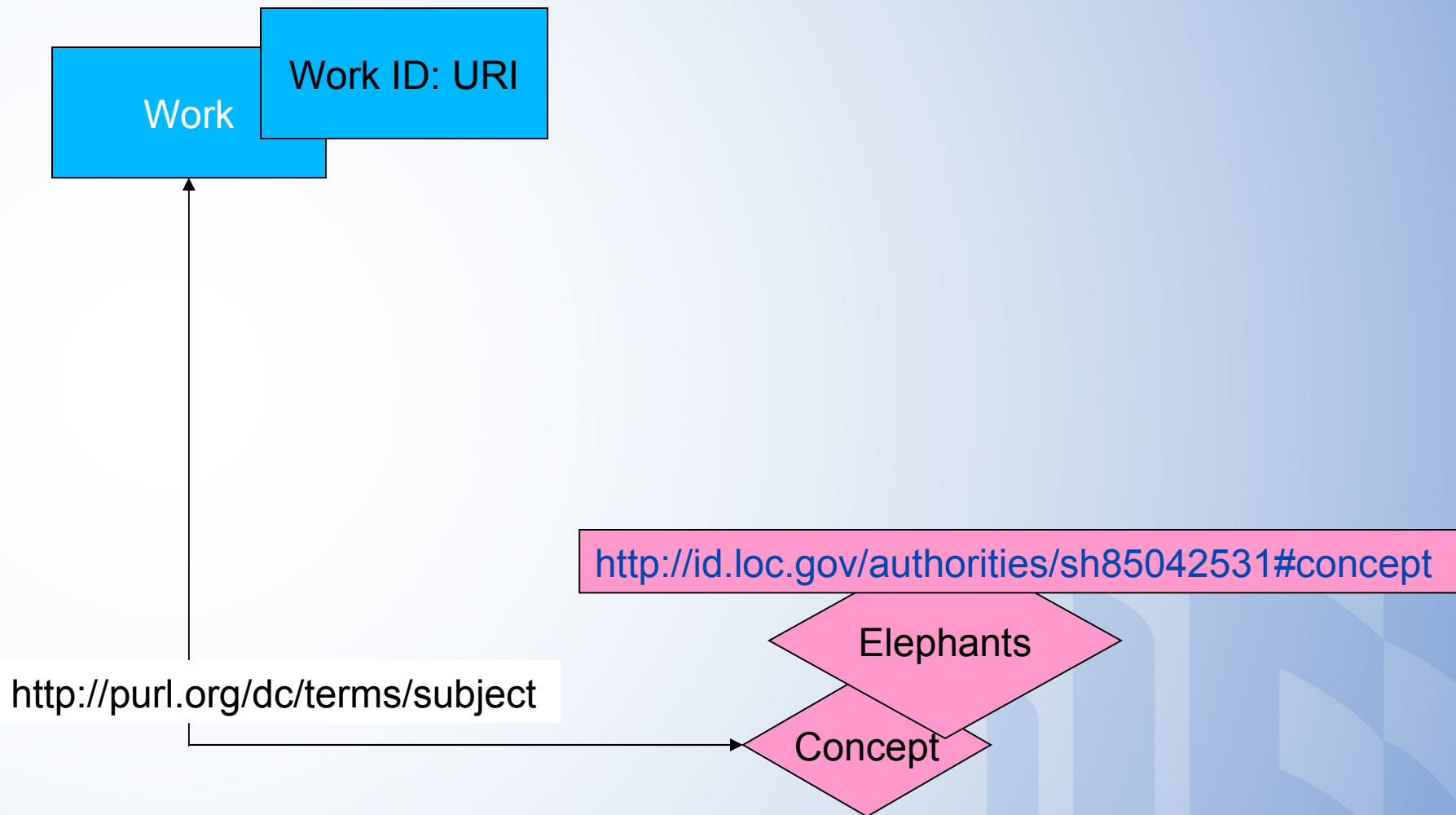


FRBR: an Entity Relationship Model (ER)

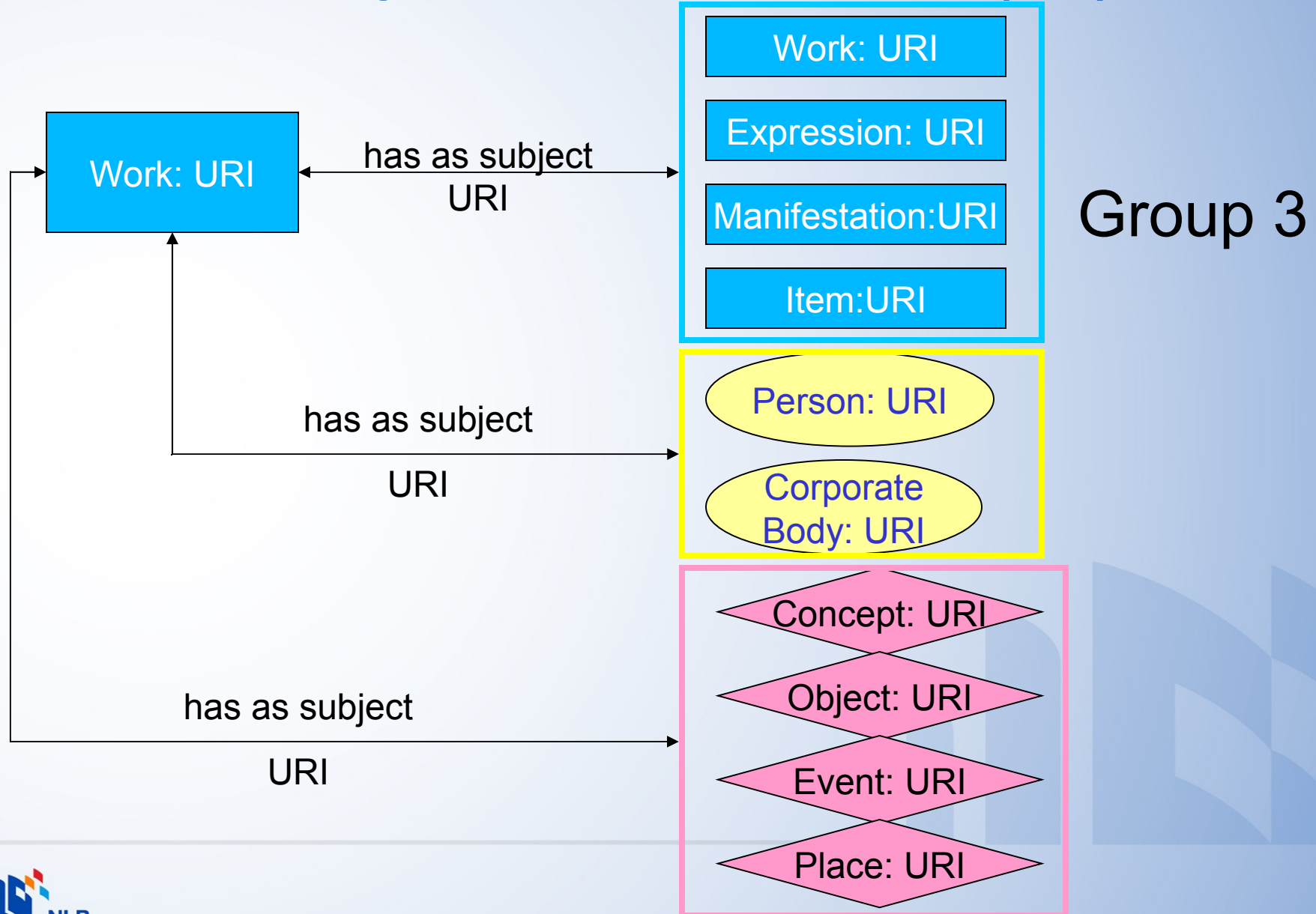


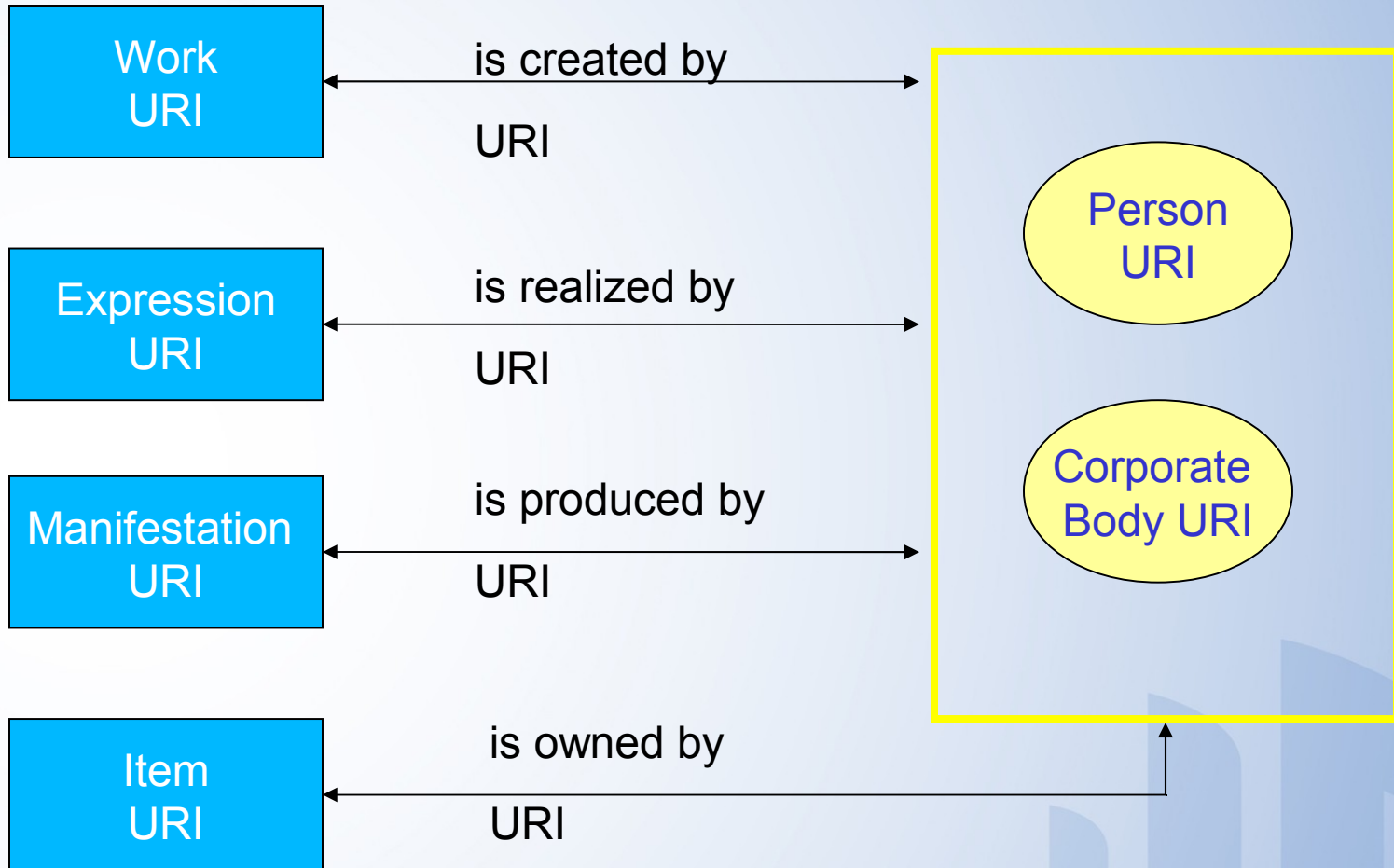
Group 3

RDA and the WEB

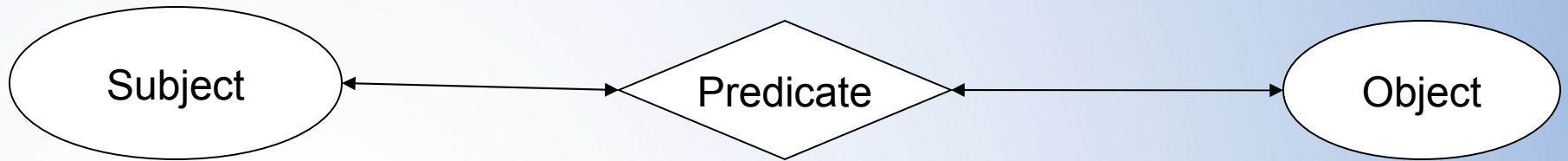


FRBR: an Entity Relationship Model (ER)





RDA in RDF





A Wealth of Free Data



Search 12 million interconnected topics:

Freebase has facts about:



[Freedom Writers](#)



[Stormers](#)

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Top Freebase contributors this week:



Use Freebase on Your Site

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See how these sites use Freebase:



***Give me all composers
that composed operas
that were based on plays
that were written by Shakespeare.***



William Shakespeare

Works and the operas that they inspired:

King Henry IV (Play)

Verdi: *Falstaff*

Macbeth (Play)

Verdi: *Macbeth*

The Merry Wives of Windsor (Play)

Verdi: *Falstaff*

Othello (Play)

Verdi: *Otello*

Class number

Circulation status

Title

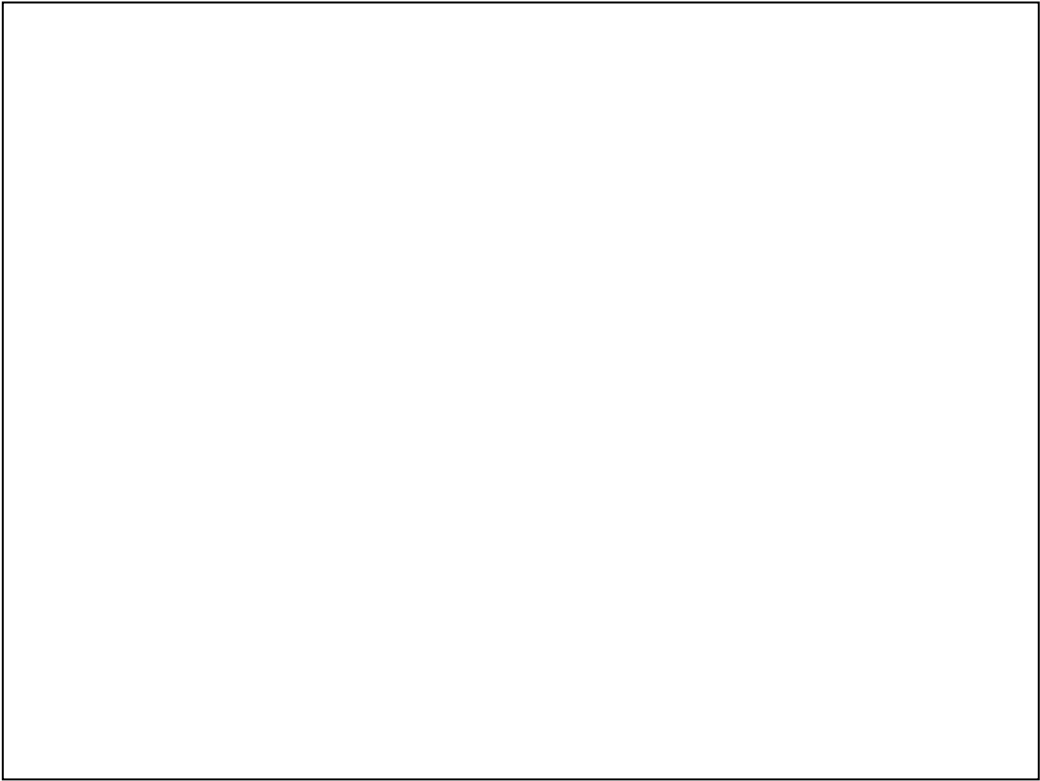
Author

Date

Shelf location

Price

First things first





So why RDA? Should we bother it? Is it really going to happen?

What I will present this morning are some reasons for RDA

Why RDA is a necessary major change;

What it means for cataloguing;

What are the guiding principles of RDA;

How it will the impact end-users of libraries;

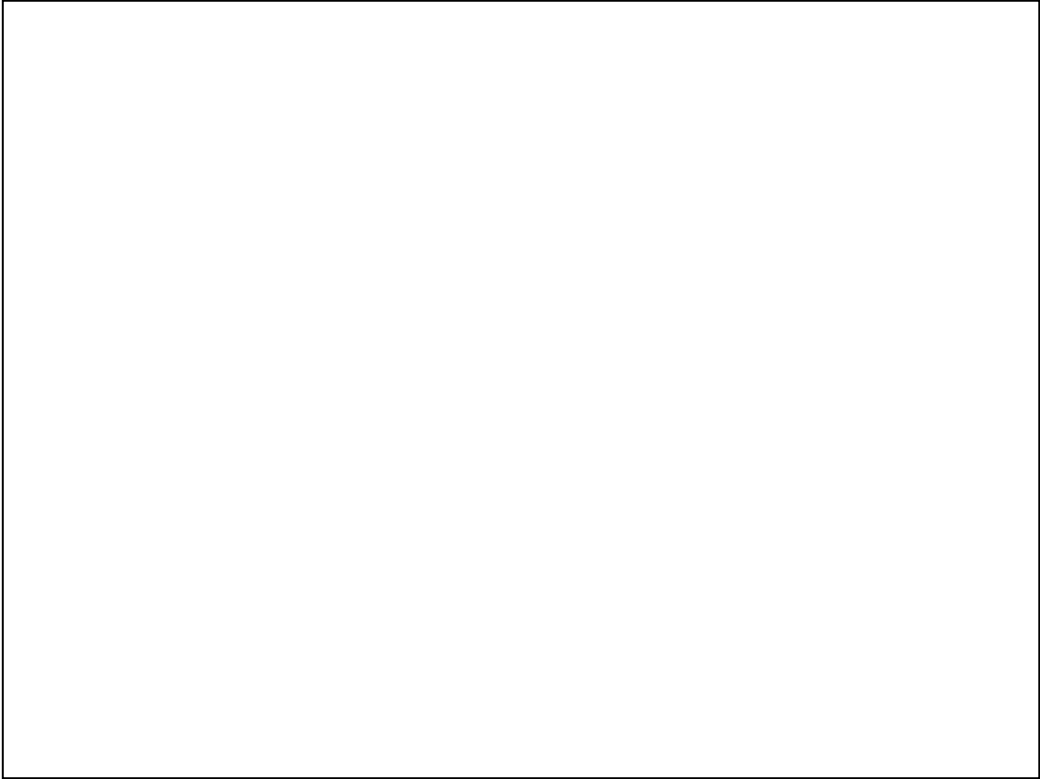
And finally where RDA fits in the longer term plan for libraries in the internet era.



Libraries have been moving with the times, but the times have been moving even faster.

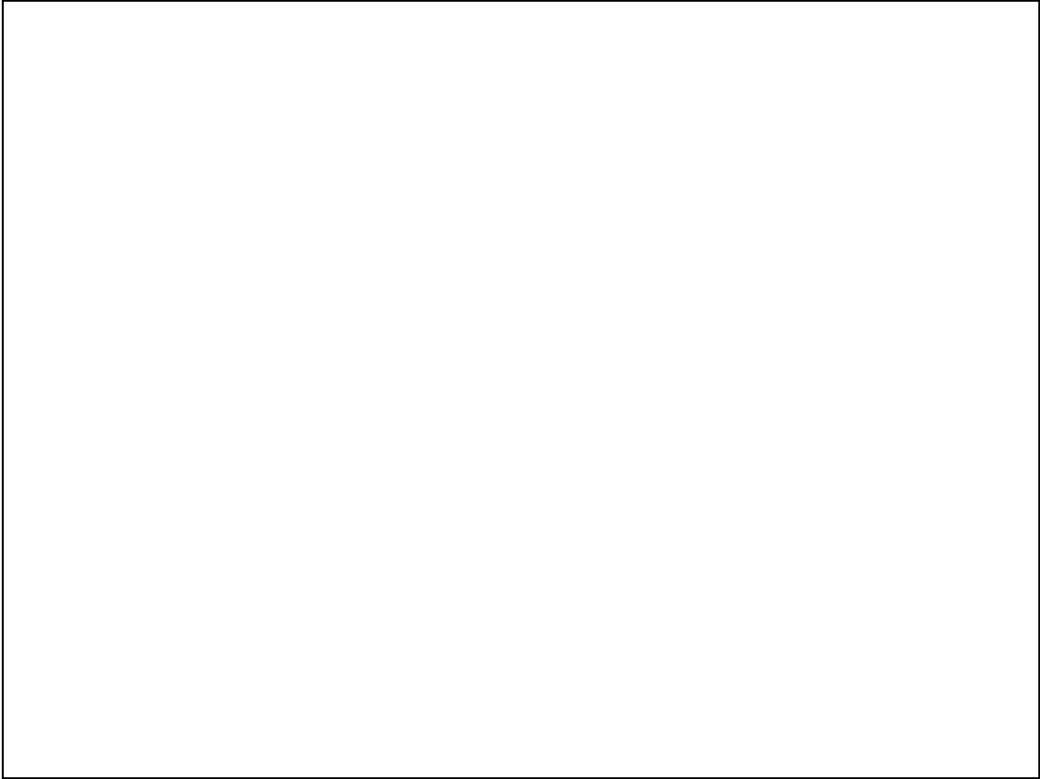
People can find what they want without having to come to the library.

Renee Register of OCLC has warned that libraries are in danger of becoming silos of information, cut off from the places where most people now meet their information needs.

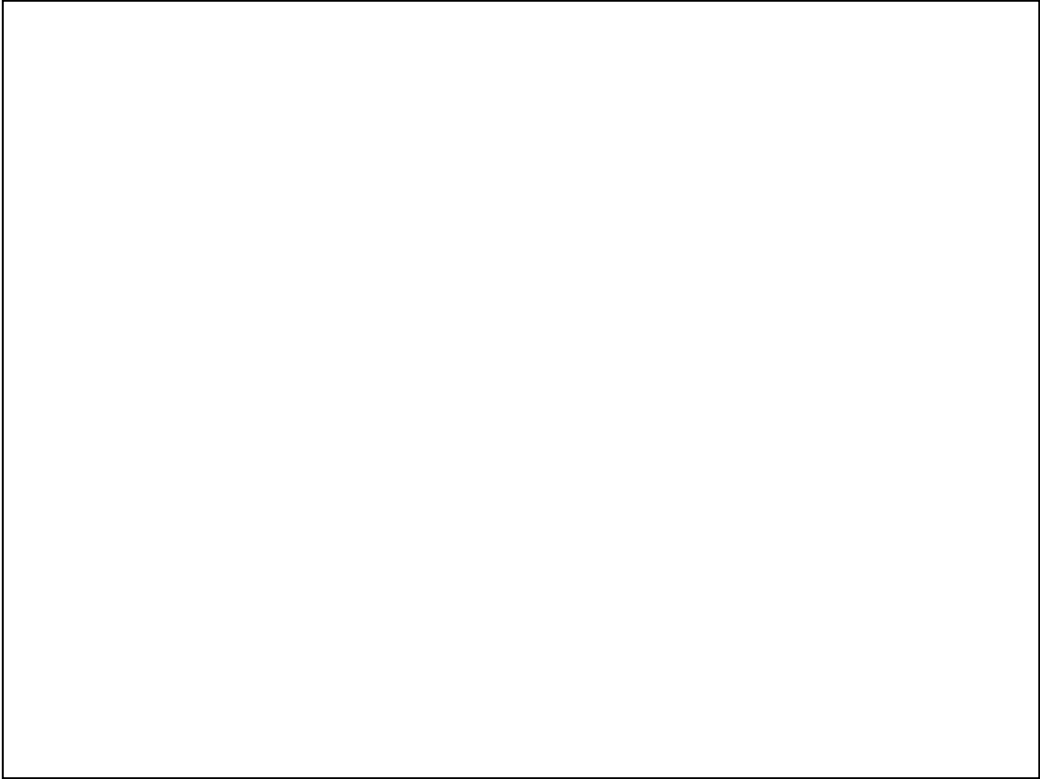


Some have used the image of libraries becoming abandoned gold-mines.

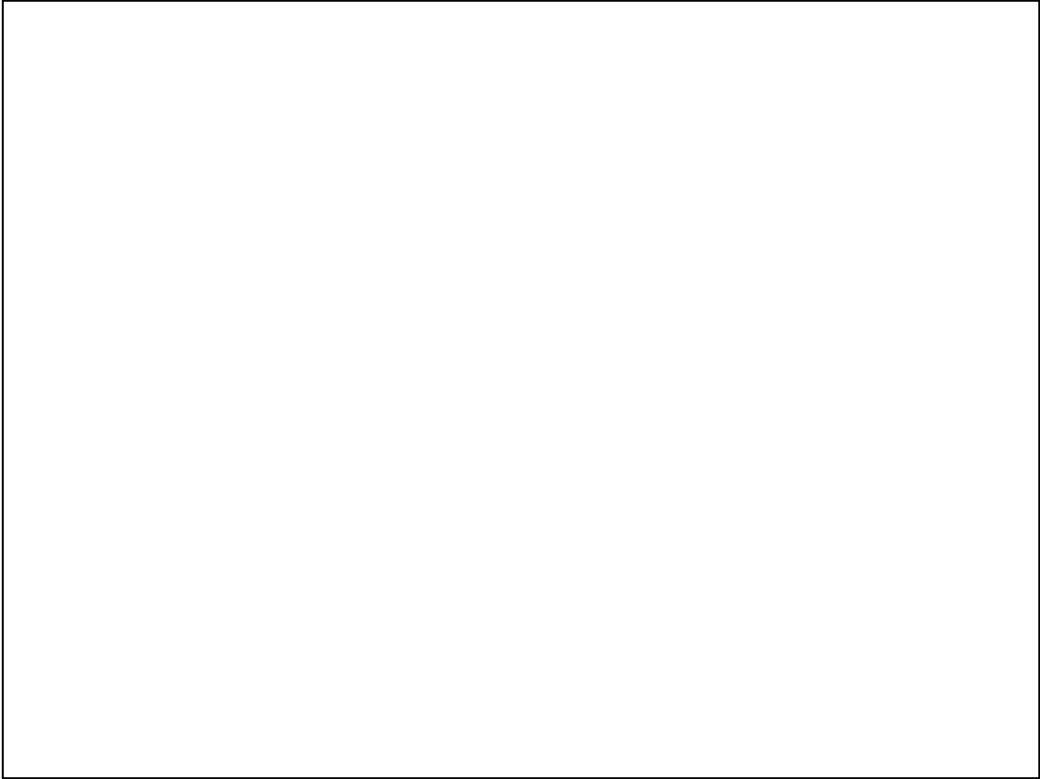
We still have lots of irreplaceable information, but users find it much easier to go elsewhere to find what they want.



RDA is not the sole answer to this development.



But RDA is part of a larger set of changes that are being prepared to bring library resources and metadata into the front line when users search the internet for information.



I'll quickly run through a few changes that we are already familiar with to help us see RDA in its context.

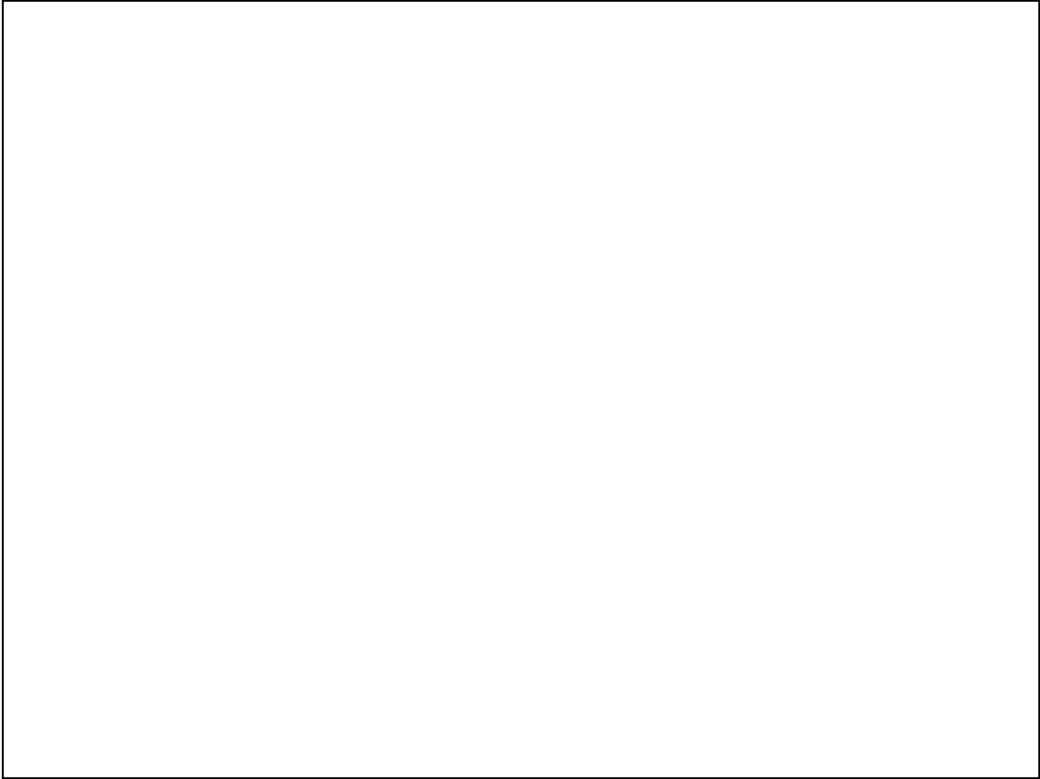


We are familiar with these changes to AACR2.

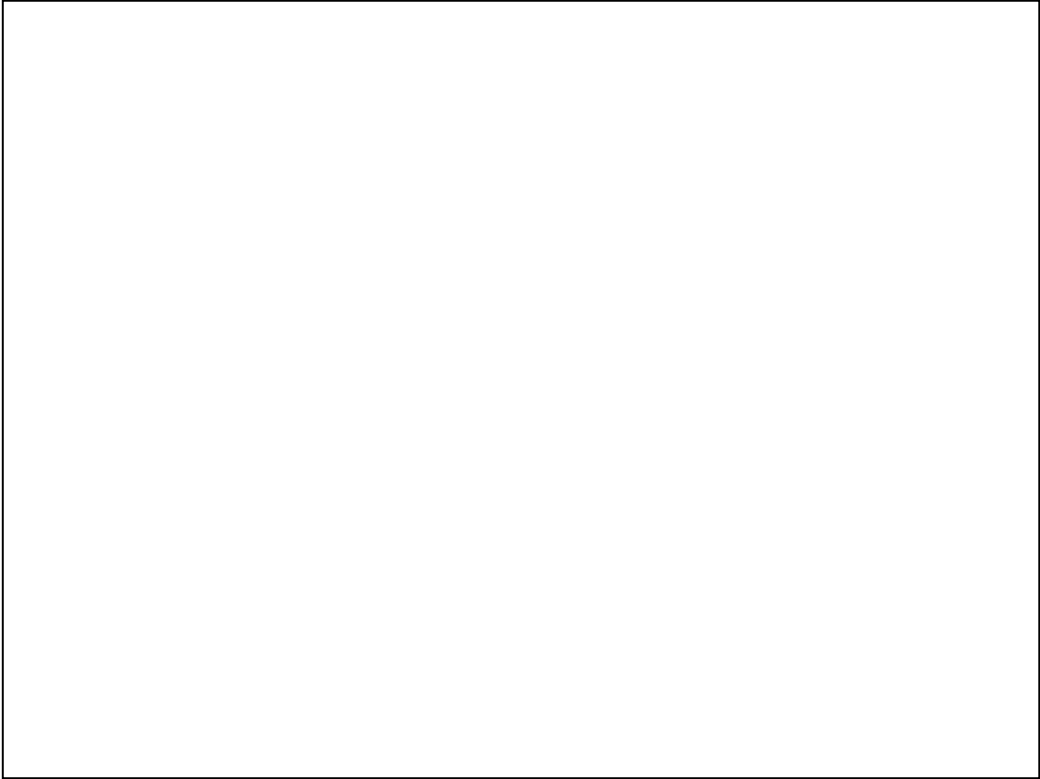
The rule of three is now optional, so potential user access to resources is enhanced by creating more access points for searching.

Old fashioned words have been updated. Cookery has become cooking, for example.

We have been gradually adopting more natural language direct order terms. Body, human is now searched for under Human body.

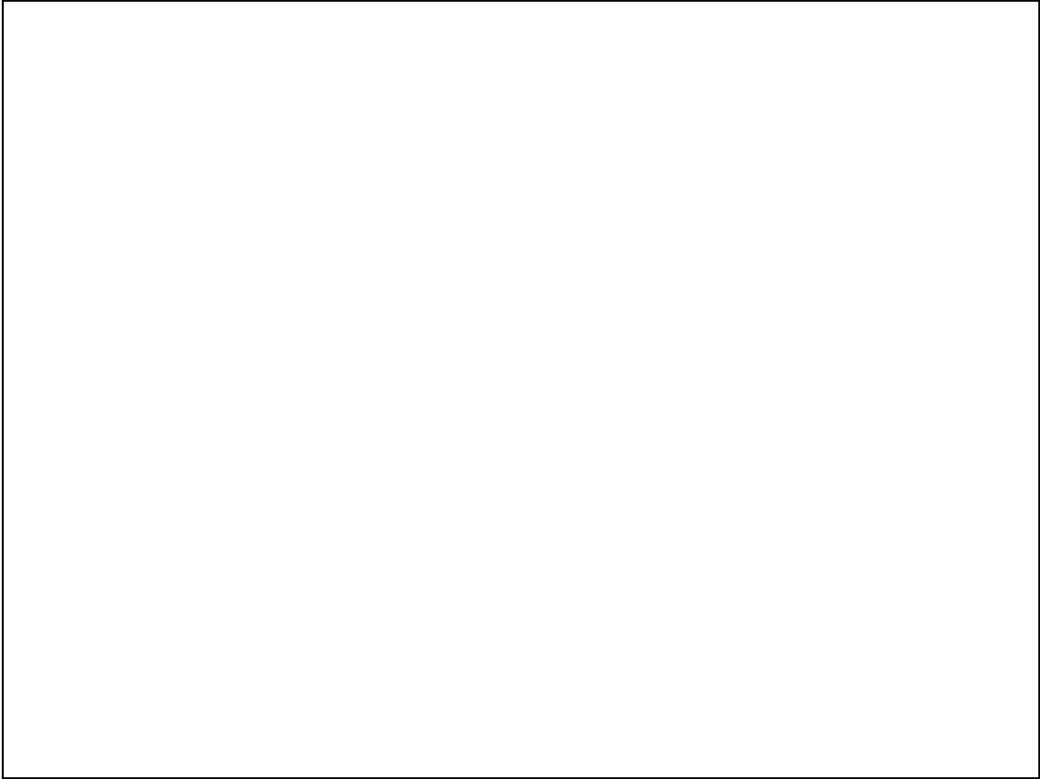


There is more support for genre vocabularies to be used now. Library of Congress is currently working on a list of music genre terms.

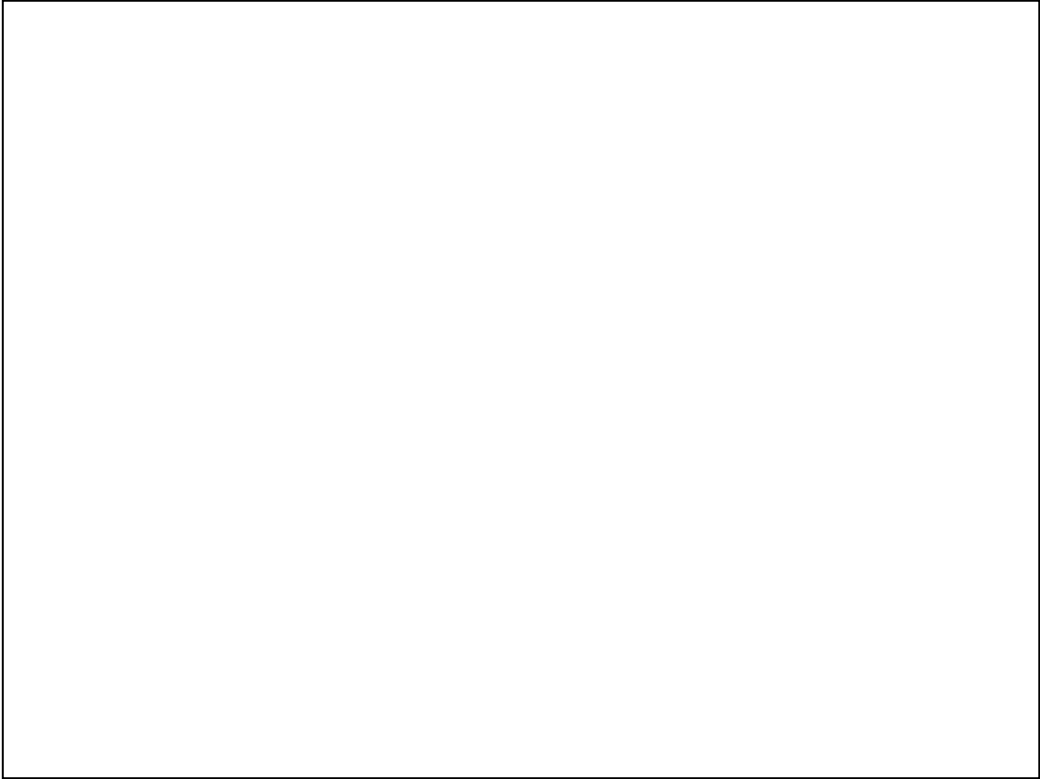


Many records cataloguers download to edit contain fully formatted contents notes, now.

All of these changes are designed to enhance end-user ability to access library resources.



So why do we need RDA?



Because tweaking the old rules is not enough any more.



User expectations are outpacing our library's ability to keep up with how users search and what they expect to find.

There are simply too many resources now for libraries to catalogue in the ways they used to.

Something has to give.

I will show how RDA is designed to help libraries go some way to addressing these two issues.

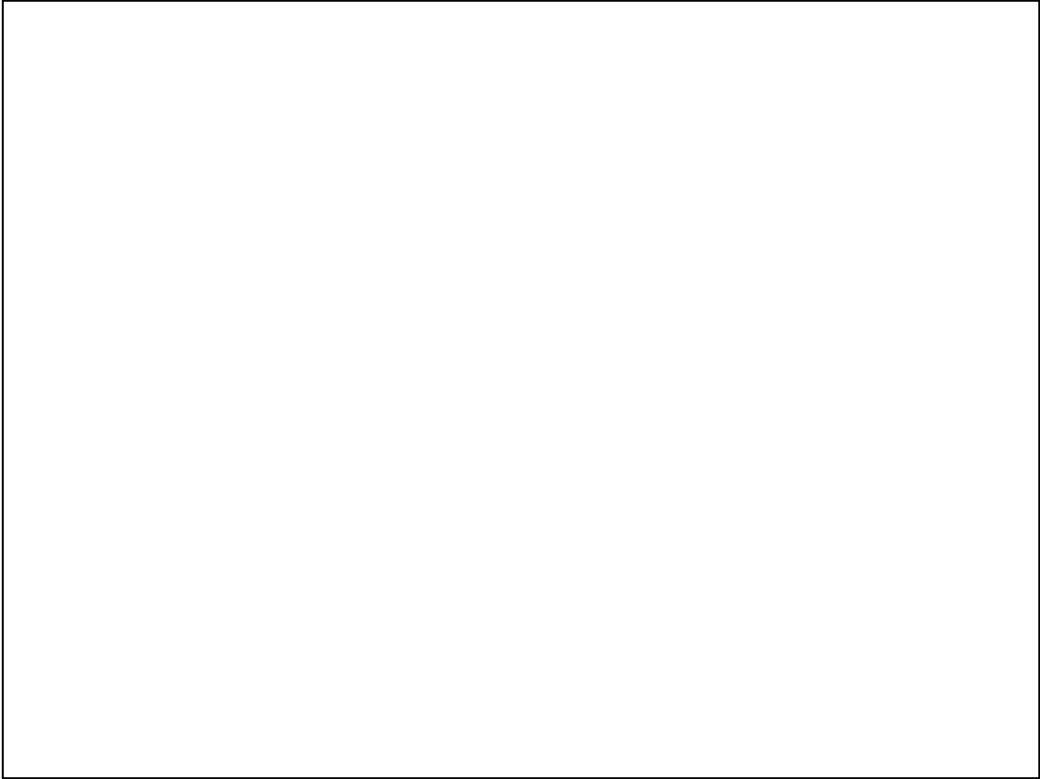


We mustn't forget what library patrons are used to when they are not using the library for searching.

A student who has to do a project on Jane Eyre only needs to type the words "Jane Eyre" into Google and they presented with "everything" that's available. The information seeker can select from this smorgasboard of information the particular items she wants.

The search results can even show her resources she probably never thought of before she started searching.

She can select from text resources, images, videos, -- even maps.



Within 2 clicks she can learn about a production of Jane Eyre that was showing right next door.

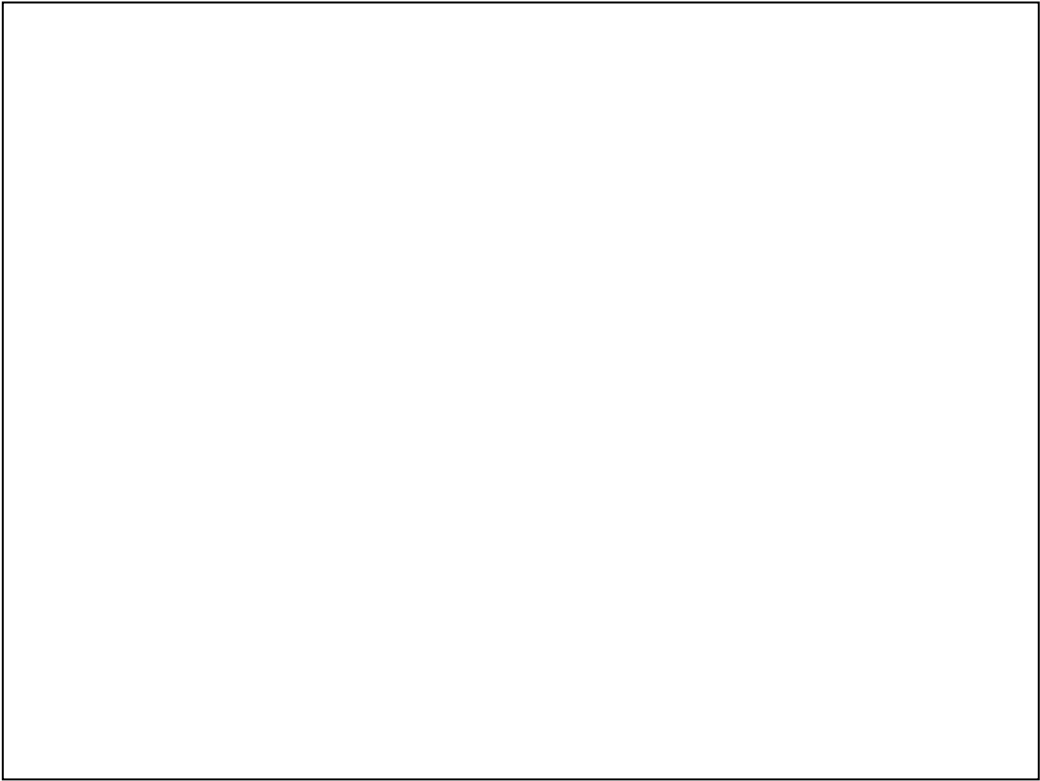


RDA is designed to give us that sort of description linking of relationships that users are used to seeing when they use the internet for searching.

And that means it is very important for cataloguers to set up our records so they can be understood by not only people, but machines, too.

MARC does that, but it is not enough. MARC only talks to libraries. We need to ensure that our data can be understood by more systems than just MARC.

And AACR2 was not designed to describe things in ways that users think when they search for information on the internet.



Firstly, where does RDA come from? RDA began as a revision of AACR2.



IFLA, International Federation of Library Associations, is behind RDA. All the documentation is on the IFLA website. OCLC is also involved with RDA development, and you can also find RDA documentation on the OCLC site. So we've got the professional international library associations behind RDA.

AACR2 was needing revision as more complex resources were coming into libraries, and especially when online and electronic resources were becoming part of the library collection.

There was a conference on the future of AACR2 in 1997.

This conference looked at FRBR principles for describing resources and the distinction between content and carrier in particular. The focus was also on establishing rules that had international scope. And RDA has carried forward all of those critical issues addressed at that conference.

That led to the idea of AACR3, but AACR describes only "Anglo-American" rules, and the intention was to support rules that have a wider international relevance. So AACR was changed to RDA – Resource Description and Access.

So RDA is the next development in a series of changes that have been under way with through different editions and modifications to AACR rules.



Before describing the basic structure of RDA, recall how AACR2 is structured.

We have the two halves the the thick green reference volume.

The first half gives the rules for the description of the resource.

The second half tells us how to configure the different access points to the resource.

And the description and access rules were originally designed for resources like books and card catalogues.



RDA also has two broad areas of description,
But cataloguers are asked to think about them differently

Instead of Description, RDA has attributes of entities

And there is a strong emphasis on relationships.

And if you think about it, this is a bit closer to how we think
when we are searching online.

Librarians talk about access points and description of a particular
book or other item.

But when users search they are not always thinking about a particular item.
Often they are asking for something about a subject, or a work that is
written by someone, or a song sung by a performer.



RDA is organizing bibliographic descriptions around the way we think when searching.

Look at RDAs “attributes”. Attributes of what?

In AACR2 we describe the resource we hold in our hands.

But in RDA we do more than that.

RDA describes entities in ways searchers often think when looking for a work.

A user wants “something about Romeo and Juliet?” Or a copy of the play itself – video would be nice.

Or something by someone, or published by a particular company?

Or about something? Something is a very prosaic word. RDA uses “Entities”.

In FRBR we have the four user tasks: find, identify, select, obtain.

These are fully imbued with the assumption of user knowledge.

“to find entities that correspond to the user’s stated search criteria (i.e., to locate either a single entity or a set of entities in a file or database as the result of a search using an attribute or relationship of the entity);”

RDA has rules for describing the intellectual content as it exists quite independently of its physical carrier.

We have those now in AACR2, but they are all mixed up with our descriptions of specific resources. The concepts are confused.

And that does not help machines work with the data.

We need to break apart the data to enable machines to give us the relationships users expect when they search google.



The second overall leg of RDA are the rules that describe the relationships between and among these entities.

What is the relationship between an intellectual work, the agents, and the subject?

The relationships in RDA also work within each of these entities. So RDA describes the various relationships that exist within the different entities of the intellectual endeavour – the publisher, the author, the title of the work, the format of the work.



RDA is built on the FRBR model.

I need to explain what this FRBR model is. It is the foundation of RDA. So it is important to understand it.

FRBR stands for Functional Requirements for Bibliographic Resources.

FRBR breaks up descriptive bibliographic information into 3 groups.

The first group are the intellectual endeavour entities.

The work is the abstract idea of the creation. Example, a symphony, a painting, a novel.

The Expression is how that work is expressed – e.g. in music, spoken word, text, and if text, what language

Manifestation is the actual physical thing the cataloguer catalogues and the acquisition librarian puts into the library. It might be a book, a CD or a digital file.

Then there is the particular item such as the specific copy of the book one selects to read.

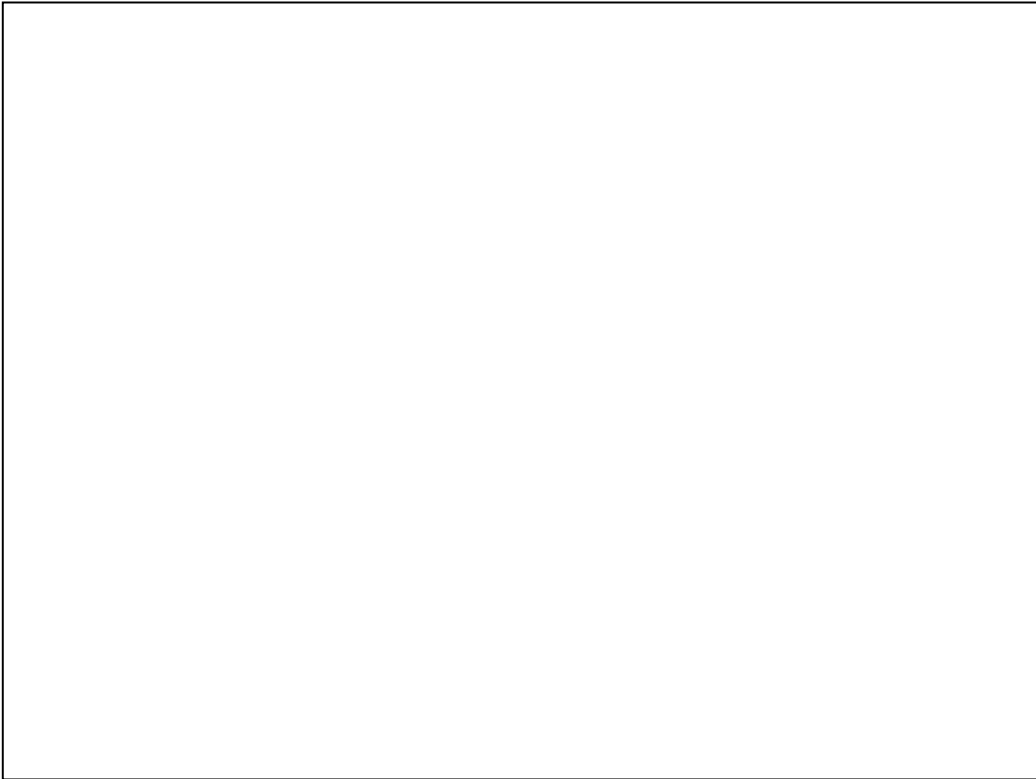
The second group of FRBR entities are the agents that are related to the intellectual work. These can be authors, composers, illustrators, publishers, distributors.

The third group are the subjects. There are 4 different types of subject: concept, object, event and place.

You may wonder why “objects” – or realia.

Libraries don't collect too many objects as such.

But museums and art galleries do. FRBR is a model that is extensible



FRBR is what we call an entity-relationship model. That is, it is a model to describe the relationships between entities.

These are the four entities of an intellectual endeavour.

And to describe the relationships between these entities,

We say the work is realized by the expression

An expression is embodied in a manifestation

And a manifestation is exemplified by an item.

Or in reverse: An item is an example of a manifestation,

A manifestation is an embodiment of an expression,

And an expression is a realization of a work.



The Work represents the abstract idea of what is created. So it can be Beethoven's symphony, Shakespeare's Hamlet, Charles Dickens' Oliver Twist.

The idea is to have a distinct category that will enable end users to search for everything about a particular work. This Work entity is very simple. A library record for it might contain nothing more than a title.

Note how we are approaching this from how our users think. Not only in terms of how to describe the book we have in our hand.

But a work has to be expressed in some way for us to experience it, obviously. If it is a novel, it will be expressed in printed words. And if it is expressed in printed words, then those words will belong to a particular language. Someone can then translate that work into another language. It will still be the same work, but will have two different expressions then.

So the expression is a separate conceptual idea from the work itself.

And we haven't got to describing the book in our hand yet. It's entities, not resources.



Then there is the manifestation. This is the actual thing that the library collects, shelves, catalogues and lets end-users read.

It can be a book, a pdf file, a web page, a sound file, an audio book, a cd, and so forth.

The Item is the next conceptual level. It is the particular copy of a book or digital file or cd that a user reads or plays.



So what does this mean for a MARC cataloguer?

I said that the work is the most general conceptual idea of the intellectual content. There are hundreds of versions of Shakespeare's Romeo and Juliet available, and there are many variations of the titles they use. But they all are variants of the same Work, the same play.

Cataloguers cluster all of these together with uniform titles.

So to some extent cataloguers are already separating out the "Work" entity and bringing all the different variants of the work together.

But there are problems with uniform titles, that I'll come to, and that RDA addresses.



The RDA expression is the next level of description.

A MARC cataloguer today covers this information every time she enters the language, or the general material designation into the record.

(You might recall that back in 1997 there was that AACR2 conference that discussed problems with the GMD.)



Then there is the manifestation level. This is where the MARC cataloguer would enter the exact wording of the title that appears on the title page, publication information, and the physical description of the resource.

So what cataloguers will actually do when working with RDA is not very different from what they do now.



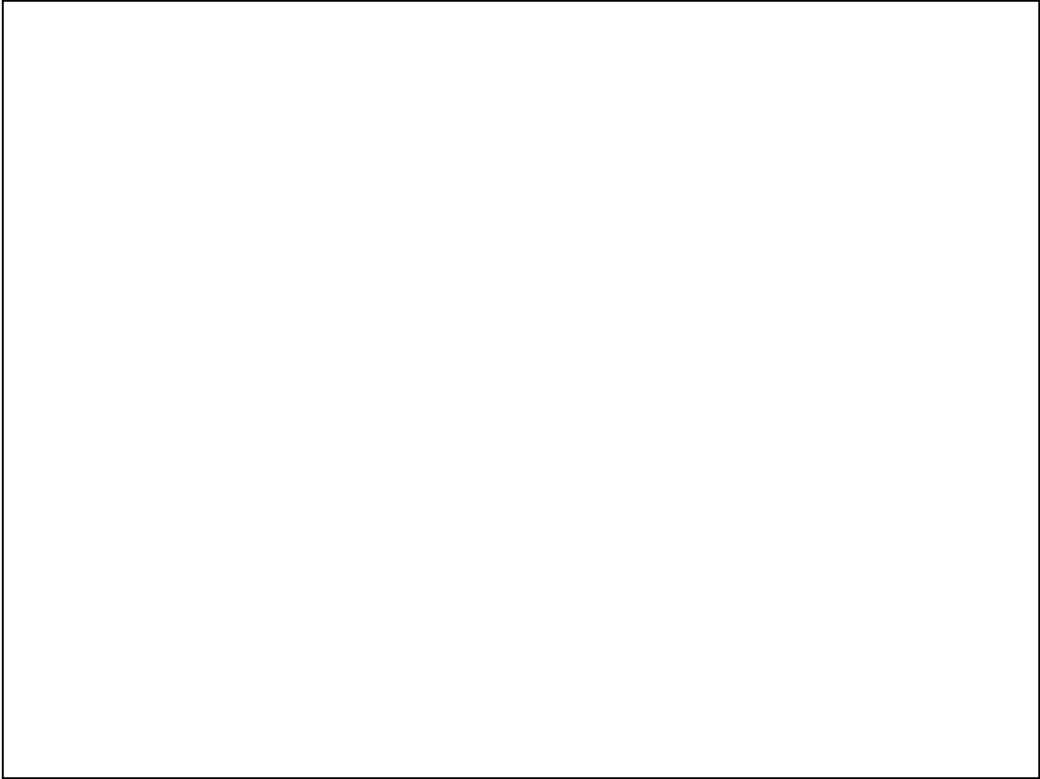
So to recap,

When you look at a MARC based OPAC record today you can see the different components of the FRBR model that is at the heart of RDA.

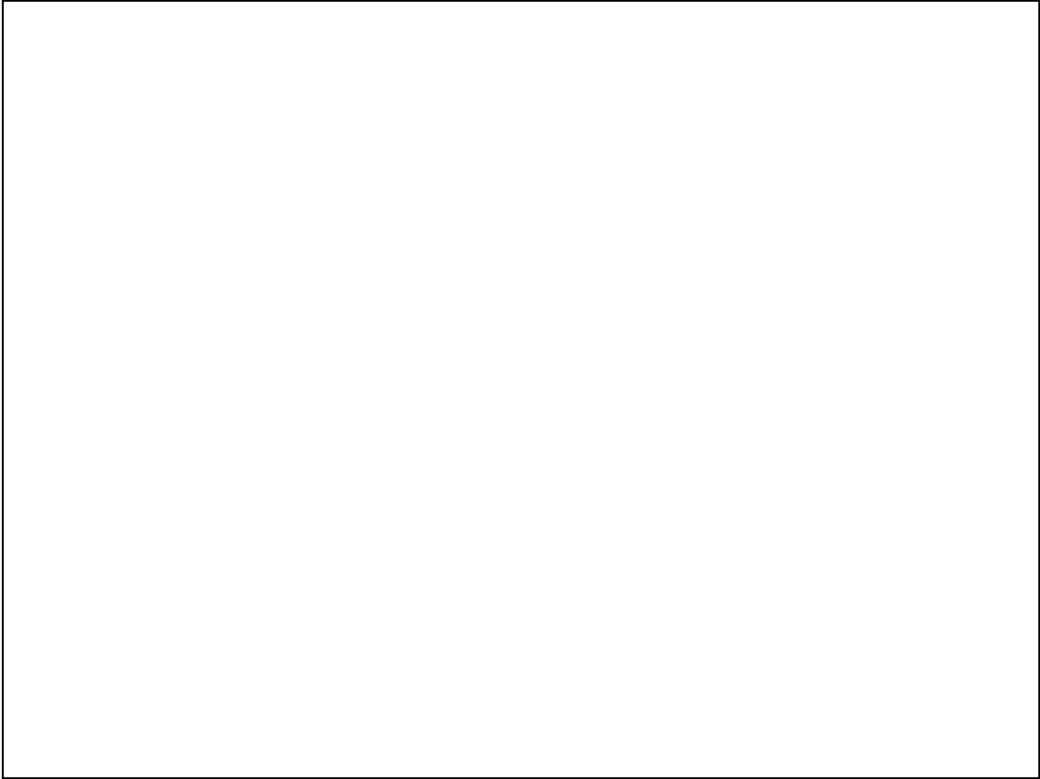
So when you look at the uniform title information, what you often see is the FRBR Work entity.



When you look at the GMD and language information, you are looking at the FRBR Expression entity.



When the OPAC displays the publication and physical description details, it is displaying the Manifestation information.



And finally, the call number and barcode give us the Item details.

So if we are doing all of this already, why do we need RDA?



One reason.

Uniform titles are not very uniform.

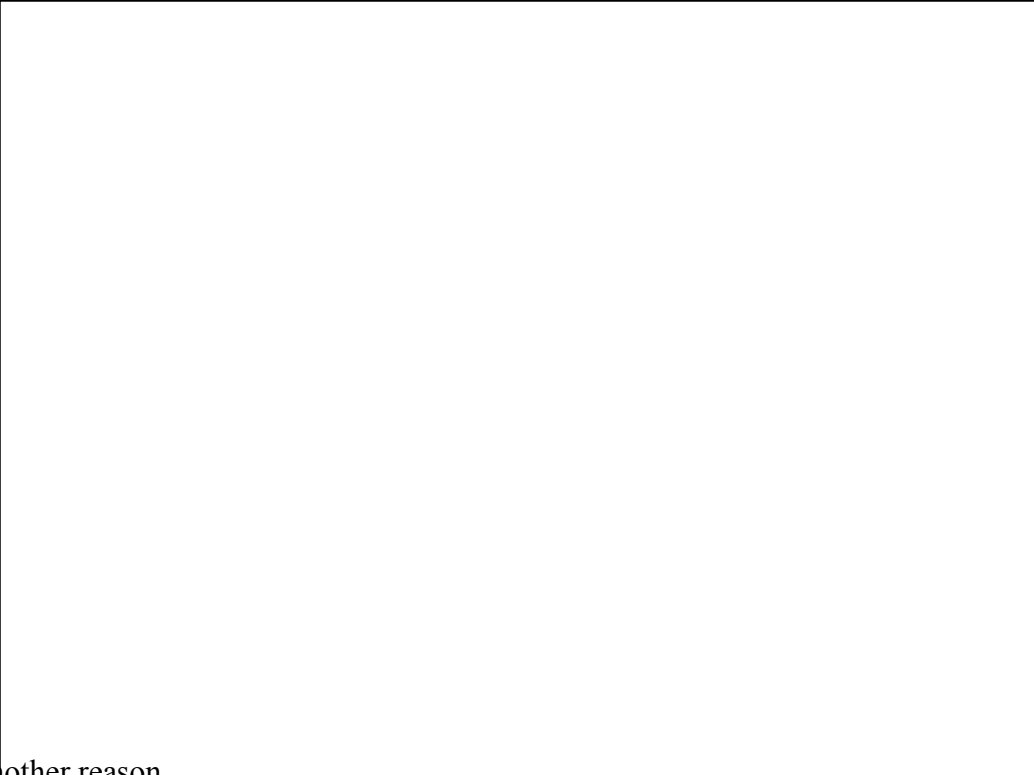
Karen Coyle has described them as Un-Uniform titles.

AACR2 has a lot of conceptual confusion among its terms.

When uniform titles were being worked out, they were not being worked out with internet searching in mind. And now we want machines to do more of the work, we need to be sure we are not confusing the machines by mixing up concepts that make perfect sense only to us as humans.

Uniform titles in AACR2 do not only bring the different forms of a title together, they also use genre terms to describe collections, and genre terms are pretty useless for searching and locating a specific work.

Other Examples – don't work quite as well as "Hamlet"



Another reason.

The GMD also confuses a number of different concepts.

I think every cataloguer knows how limiting the present GMD sometimes can be as a useful tool for end-users.

RDA will get rid of the GMD and replace it with more meaningful distinction between what is the carrier of the resource and what is its content.

So instead of using the very blunt “videorecording” to describe the resource, RDA will specify whether it is a videocassette or a videodisc, for example. It will have a separate entry to inform users if it is a music video, a lecture, or a film.

That term you see there, “two dimensional image”, is something new. It sounds a mouthful, but there is a very good reason for introducing this term, and a few other terms like it. I’ll explain that in another slide.



Library of Congress have introduced three new MARC fields to cater for this replacement to the GMD.

I said RDA introduces some new terms for describing Resources.

“two dimensional image” is one example, and I’ll use it to illustrate something more generic that RDA is doing for us.

The term covers films, motion pictures and video recordings.

So it enables searches across all of these formats.

But it comes from another standard that has long been used by the publishing industry. Libraries use MARC, but publishers use something else, ONIX.

Why would libraries be using a term from a publishing standard?

The simple answer is work load.

If someone else has produced very good metadata to describe resources, why can’t we use their work instead of doing our own?

Libraries need help. We need to be making use of data that is already out there. We should not have to re-enter data that someone else has already entered. We can just download what others have done.

Publishers produce lots of descriptive metadata. Not all of it is useful for libraries. But some of it is.

RDA is making some moves to enable libraries to use data publishers have already produced.

Saves us work.

And that explains some ONIX terms appearing in RDA.



So what is the intended result of all this for the library patrons?

What RDA will allow is for users to type in a search term, like Jane Eyre, and just as they expect to see everything that is available in Google, so they will find the same sorts of results in the library catalogue.

Typing in Jane Eyre will bring up all the different types of works about Jane Eyre. The DVDs can be clustered in one part of the screen. Books in another. Users can see the audio files available, and so forth.

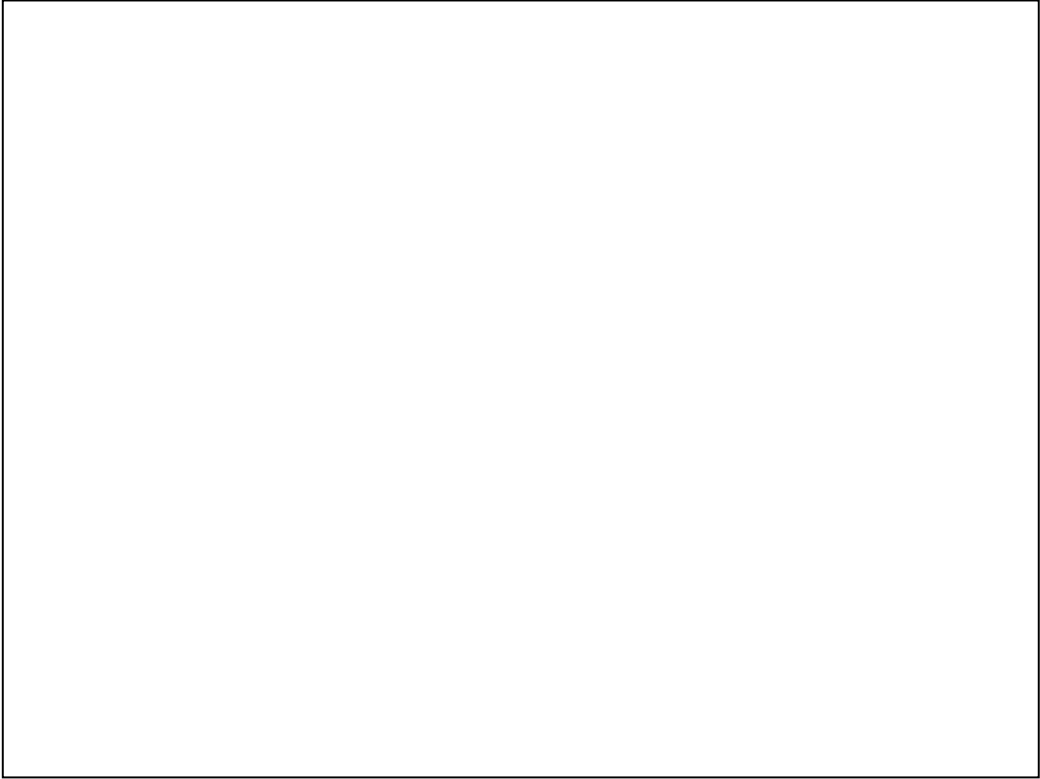
Note that in this slide the icons represent expressions – e.g. text expression, audio expression, etc.

These icons can act as gateways to the manifestations of those expressions.

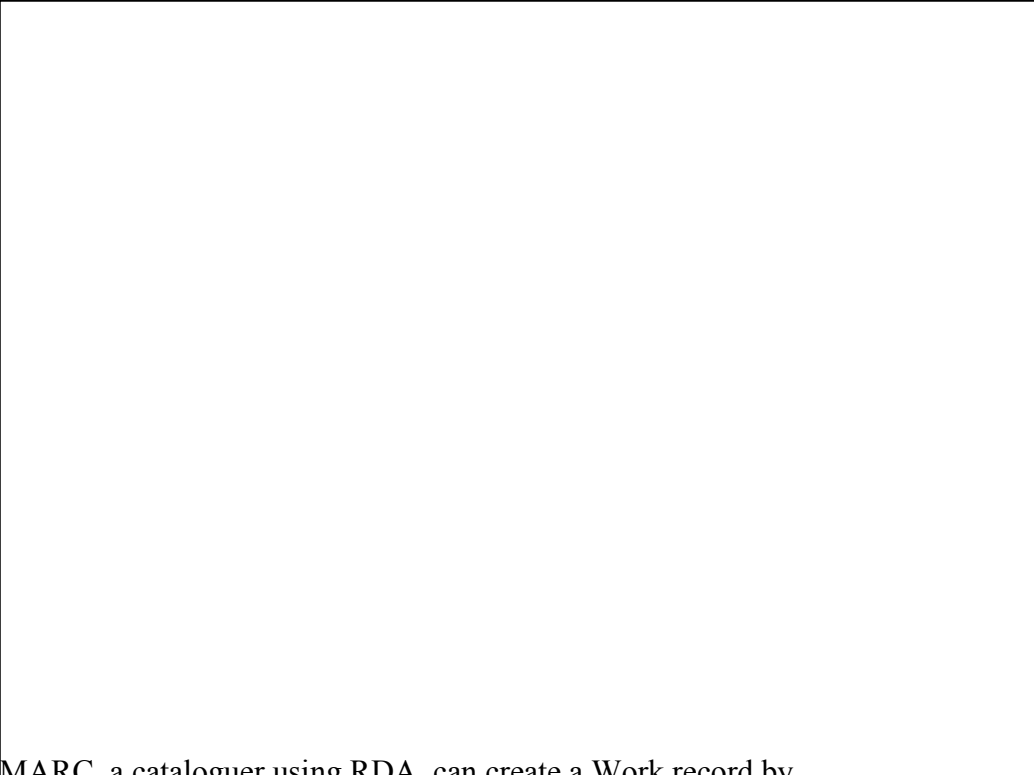


Remember our user expectations.

They want to see everything and select what they need.



So what does this mean for the cataloguer?



In ~~MARC~~, a cataloguer using RDA, can create a Work record by simply entering the name of the author and a preferred title of a work. That's it.

(RDA uses “preferred title” instead of “uniform” title.)

If a work record already exists in the catalogue, and the cataloguer has a new book version of that work, the cataloguer doesn't create a new duplicate record. She creates a link to the existing work record.

Another record can be created for the Expression. Or, if the expression record is already there in the catalogue, just link to it. No need to retype it all.

Most of what an RDA cataloguer will be cataloguing will be manifestations – the physical resources themselves. If there are already existing Work and Expression records in the catalogue, the cataloguer needs only to link to them, and add the additional information needed for the manifestation.

if the catalogue had a work and and expression record, the cataloguer will need to link to those, and then add the details of the title, publisher, description on the record.



Here's another example.

The work record: Note that in RDA there are more attributes to be included for a work and expression record. This slide is only intended to demonstrate the link with what we are presently doing.

The expression record

The manifestation record



Here is a model to show how all of this will work for the library patrons.

A user can type in a work term, Jane Eyre. This work term links to the different expressions of the work and brings up them all up for the searcher.

So we can see the novels, the large-print novels, audiobooks, DVDs.

If the user select the book, they can click on the novel option and see the different publications available.

Of if they want an audiobook, they can drill down through the audiobook expression to select what they wants.



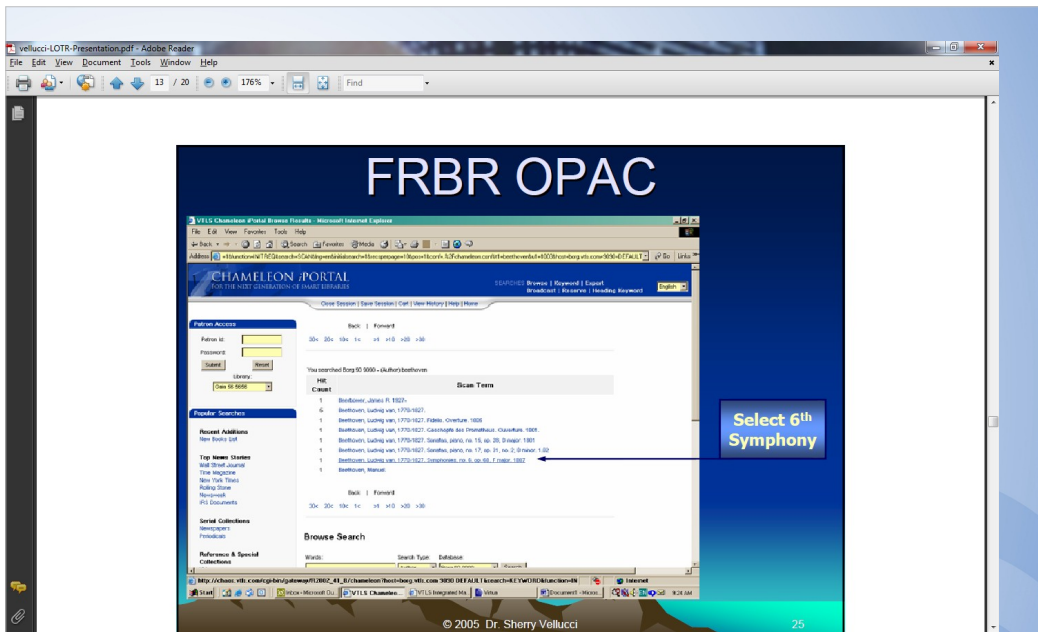
But sometimes we also have related **works**.

The FRBR / RDA model also allows us to bring together related works.

In this slide, we can see 4 separate works that are all related to Show Boat.

First there was the novel. Then there was a 1937 adaptation of that novel. Then another 1970s adaptation that was different yet again. Then there was the stage musical.

See how the FRBR / RDA model allows users to see the related works side by side.



From Sherry Vellucci: <http://www.victoria.ac.nz/sim/about/publications/vellucci-LOTR-Presentation.pdf>



TRY PDF

What are displayed are all the works of Beethoven. At the top we see a list of symphonies. The searcher selects the 6th symphony – which is one of the works of Beethoven.

vellucci-LOTR-Presentation.pdf - Adobe Reader

File Edit View Document Tools Window Help

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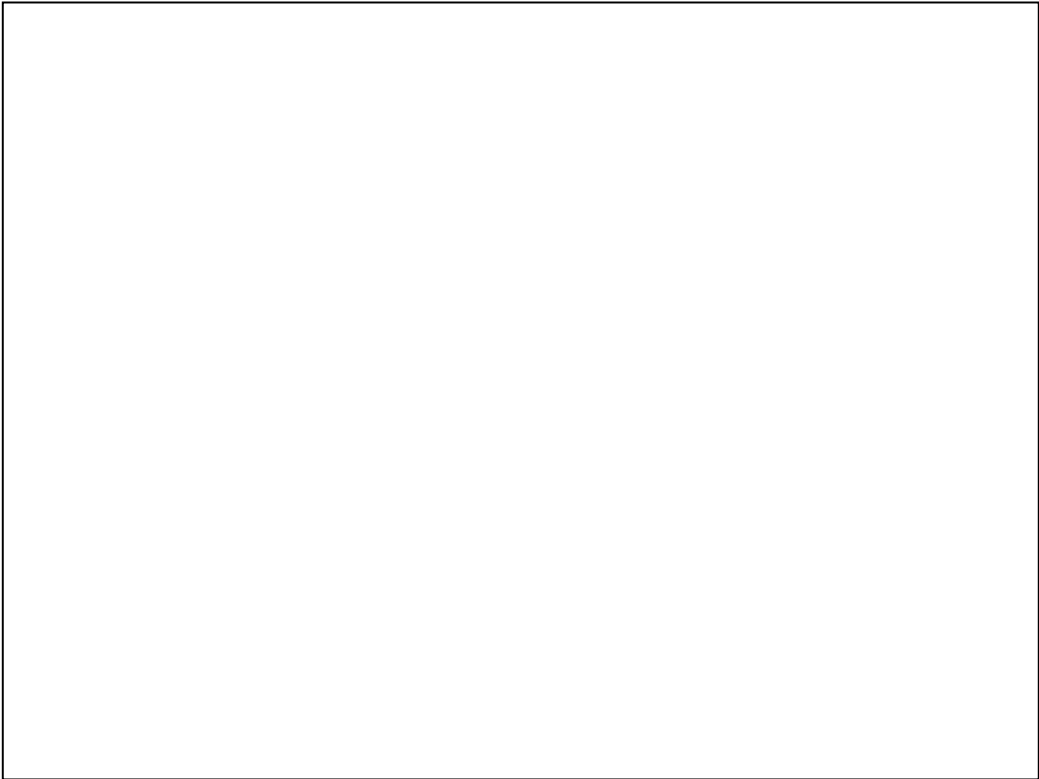
Find

FRBR OPAC

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The work record for the 6th symphony is then displayed.

And beneath this is a list of the different expressions of that work – that is, the records for the different performances of the 6th symphony.

There is also a record for the printed score – another expression of the same work.

So the different expressions related to that work are displayed.

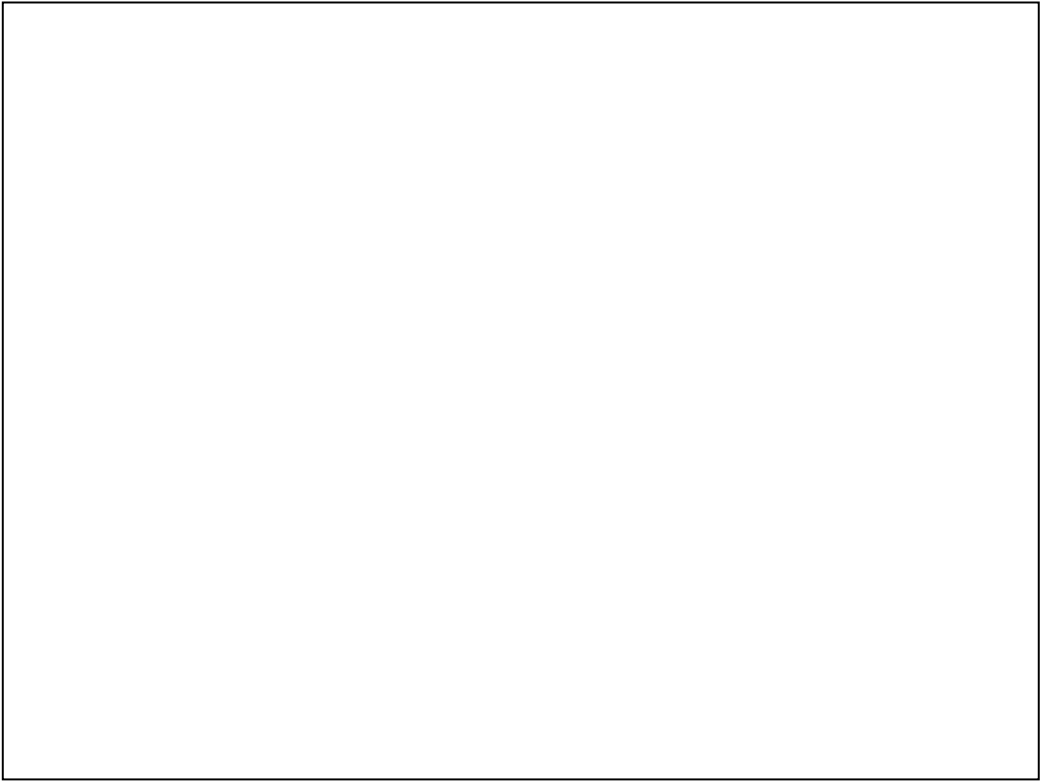
The searcher opens one of these expressions,



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. . . . And then sees a list of the manifestations of that expression.

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Find

FRBR OPAC

The Expression record's full display

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The expression record supplies information about the orchestra performing, the conductor of the orchestra, and any other notes on the musicians.

FRBR OPAC

The Manifestation record's full display

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The manifestation record has all the publication details, the description of the playing time of the recording, the type of sound file it is, when it was published and so on.



So that is the idea behind RDA. I have not covered all the relationships, such as those between persons and subjects and the intellectual content. But hopefully you have a clearer idea of what RDA is designed to do.

RDA is structuring the descriptions of bibliographic records for internet searching. It allows libraries to make use of other standards and material that is out there – such as ONIX – so libraries can leverage metadata that has been created by others.

It will be a standard that enables library resources to be linked with non library collections such as those in museums and art galleries.

It is built on the FRBR model to enable a description of relationships and entities that are more in synch with how users think and search

It is more into line with what they have come to expect from the internet.



Stop for break



But describing the attributes of our entities and the relationships between their different entities is only part of what RDA is being designed to do.

We still have not got library records out of the library catalogue and into the eye of Google and other internet search engines yet.

More needs to be done to enable library records to jump out from our catalogue and into the internet. And that's the subject of the next part of this presentation.



GO ONLINE: <http://www.freebase.com/>

Imagine this is what a library catalogue might look like.

There's something more significant than the layout, however.

The real power in this catalogue lies in what the end-user will never see.

Each of the bits of data behind the scenes are linked to unique online identifiers – URIs --

URIs -- as from Infopedia

Click on icon for the Film, The Da Vinci Code,

So the catalogue becomes an online encyclopedia of information.

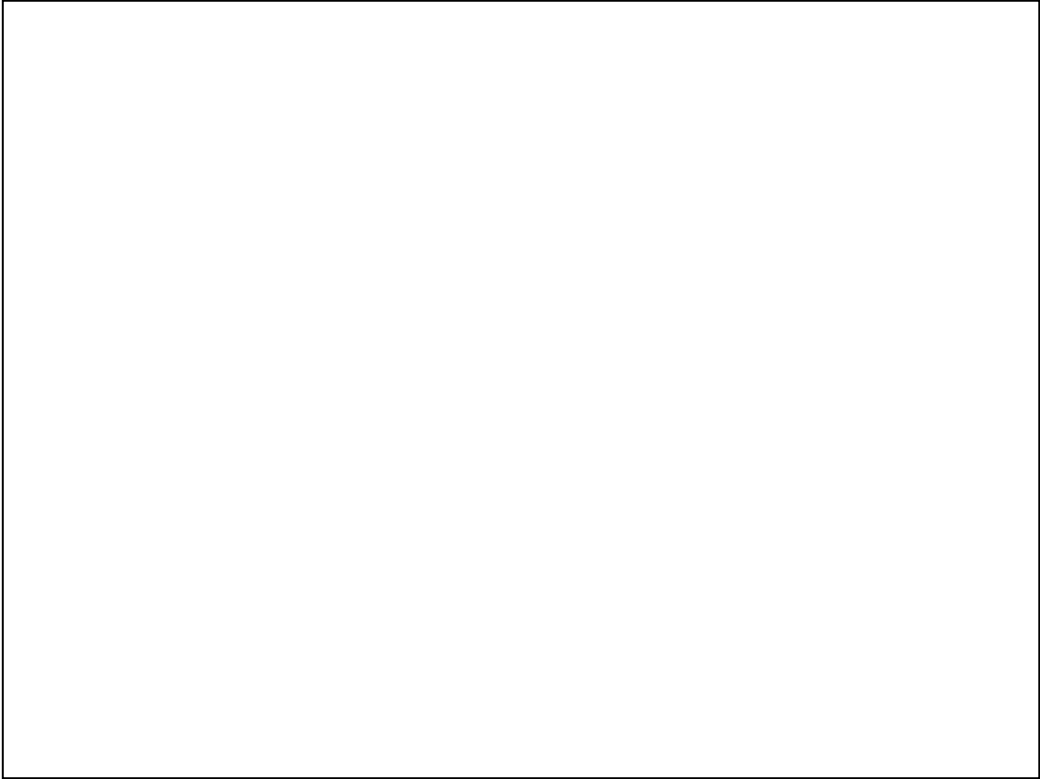


, , , , and one sees on the same page film information – directors, cast members, links to other resources, other films that won the same awards

Now a single cataloguer cannot hope to enter all of that sort of detailed linked information into a single record.

But if key library data is linked to unique online identifiers like URIs, then it is possible for machines to make these linkages for us.

Like encyclopedia.



So the next stage in the evolution of library resource descriptions will be to get our data out into the web.

Once it's out on the web we want it to have as much chance of being discovered as, say, a Wikipedia article has today.



MARC is, we have to admit, limited. It does not talk to very many people outside libraries.

If libraries are to get their records out into the net they are going to have to map their MARC data to other standards that are recognized in more general internet searching.

That's one part of the strategy.

There's another part.

We also need to think not just in terms of entering words to describe our resources, but in terms of linking up data.



MARC is used by libraries.

It's great for libraries sharing data.

But it is not used by anyone else.

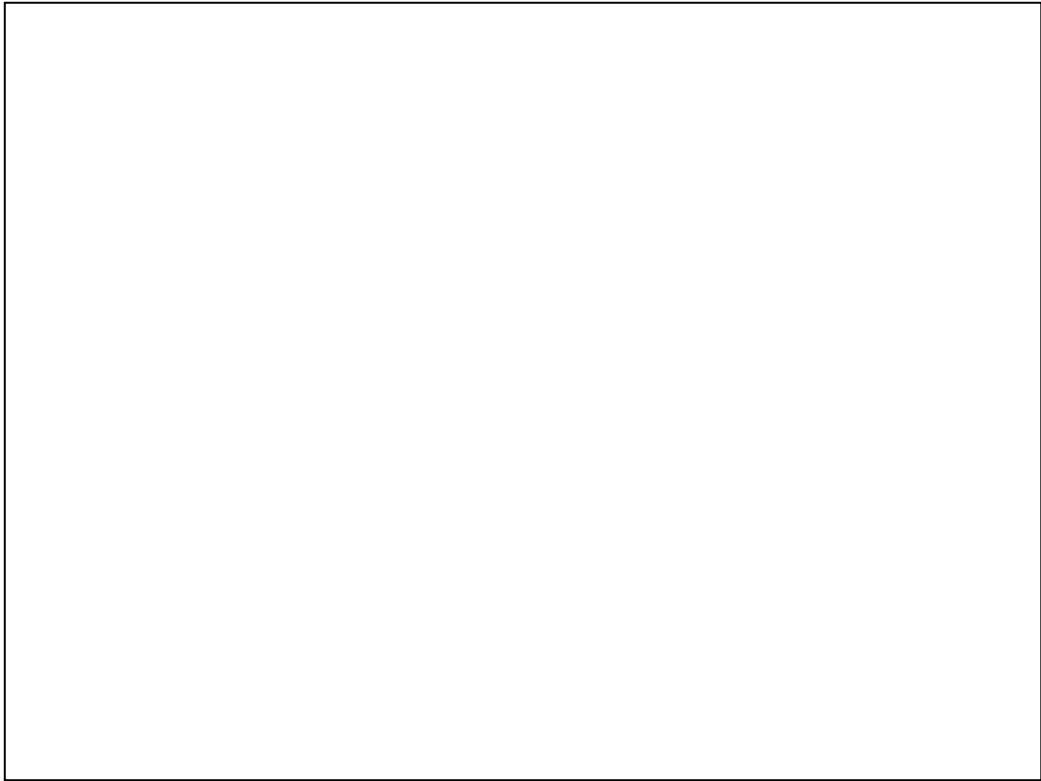
There is an international standard for a metadata schema that is widely used.

And already hundreds of libraries, government agencies and international bodies are using it to share digital resources.

Dublin Core.

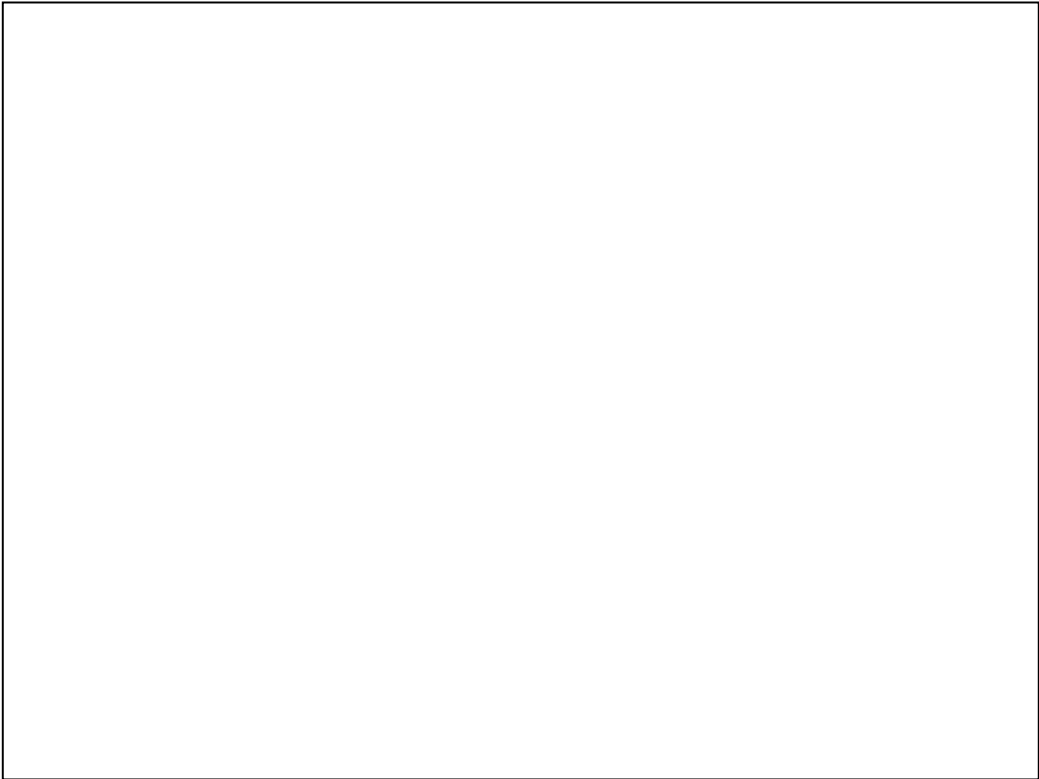
If libraries want to share their data on the wider internet, they need to use a language that is recognized by search engines and aggregators on the internet.

Dublin Core is not the only schema used. There are specialist schema for manuscripts, archives, images, but DC is the most common one that can be used for most materials

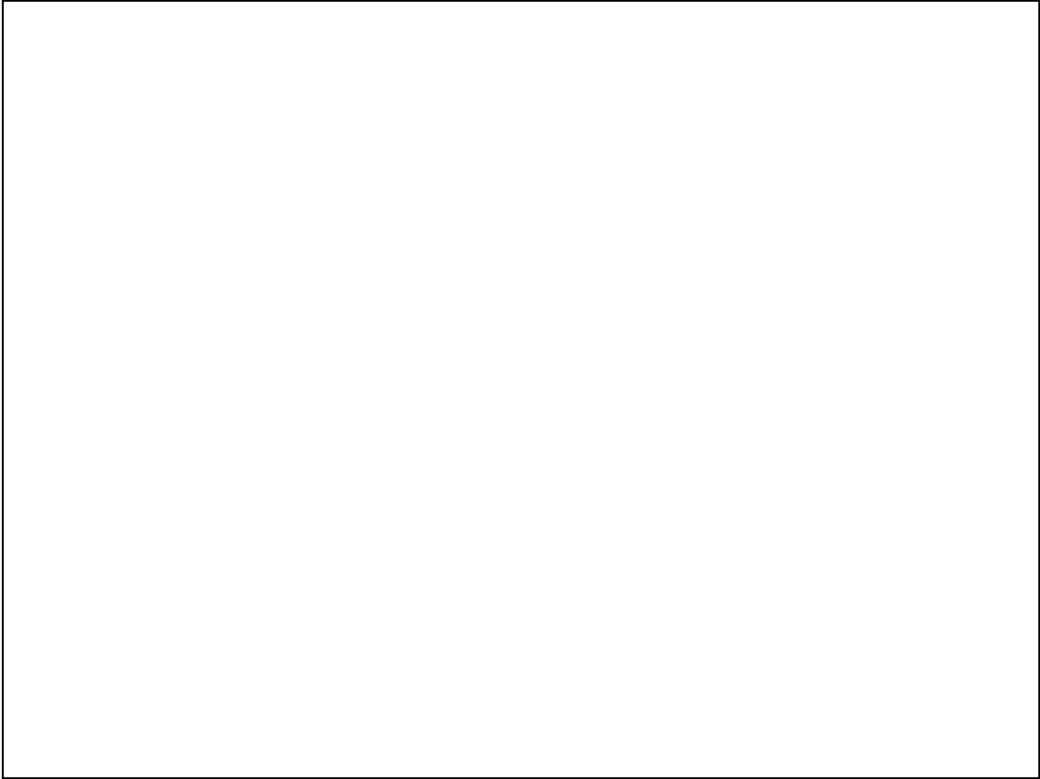


The library of congress has already assigned unique online identifiers to all of its LCSH subject headings.

This is going to make it possible to link up our library records with all other records on the internet that use the same identifiers.



This means that if a cataloguer types in the subject, Elephants, it is possible for that word to be linked to that unique online identifier for elephants. Once that happens, the record is going to be indirectly linked to every other record in the internet that also uses the same library of congress identifier.



So when the cataloguer enters the subject “Elephants”,
an application will link that automatically to its persistent and unique
identifier, the URI.



We also need each of the **properties** to have its own URI, too, so the process for end-users can be completely automated.

This way computers can know that Elephants are a Subject. So on the internet computers won't just bring together elephants from all over the place. They will cluster those that are actual subjects of something.

But who will look after or be responsible for the Subject URI?

LOC doesn't do that, so who does?



An RDA task group been working on this with another standard, Dublin Core.

The Dublin Core schema, as I mentioned before, is a language for describing the property labels of resources. It is an international standard, and all of its property labels have, like the LCSH headings, persistent unique URI identifiers for internet searching.



So what this means is that if we map MARC records to Dublin Core, then our data is potentially open and available to search engines on the internet. Users won't have to log in to a library OPAC page or online catalogue page to search library resources.

Internet aggregators and search engines will be more likely to bring library resources to the users.

Library resources will be described in a language that will make them part of the wider web of information.



So where does RDA come into all of this?

Well RDA, remember, is built on FRBR entities and relationships.

Earlier we saw the relationships between the different entities of the intellectual endeavour group.



RDA describes relationships between the intellectual entities and the agents.

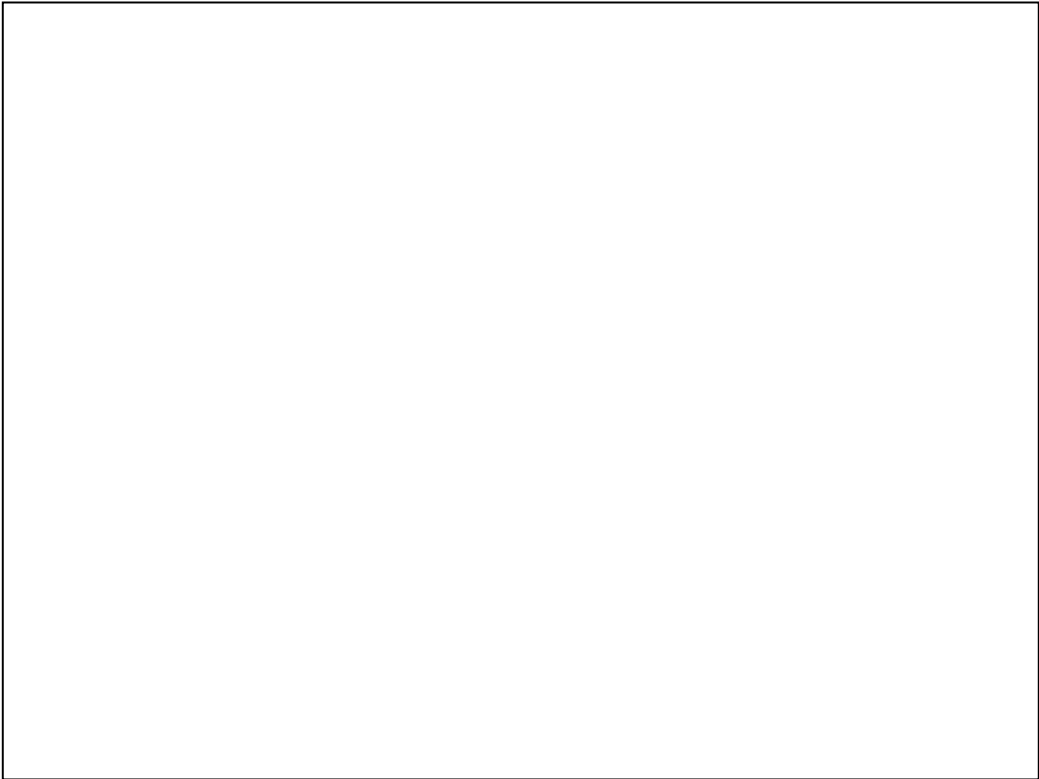
Explain from slide



It also describes the relationships between a work and subjects.

See diagram.

Now what happens if we link each of those entities and relationships to URIs – online identifiers that computers recognize?



This is what I mean.

Go through the slide steps.

So what we are doing is teaching computers to read FRBR relationships.

That means, computers will kind of learn to read RDA.



This is starting to look complicated.

But all it is trying to show is that each FRBR – or RDA –
entity and relationship has its own URI identifier

And computers understand what each URI identifier means.



Going back to our Group 1 entities here.

Each Work can have its own URI.

So can each expression.

And each person – author or publisher.

And each type of relationship, too.



URIs will enable computers to link up all RDA concepts.

It looks complicated to us, but really the basic unit for each computer link is very simple.

Every link unit is a triple.

Explain from slide.

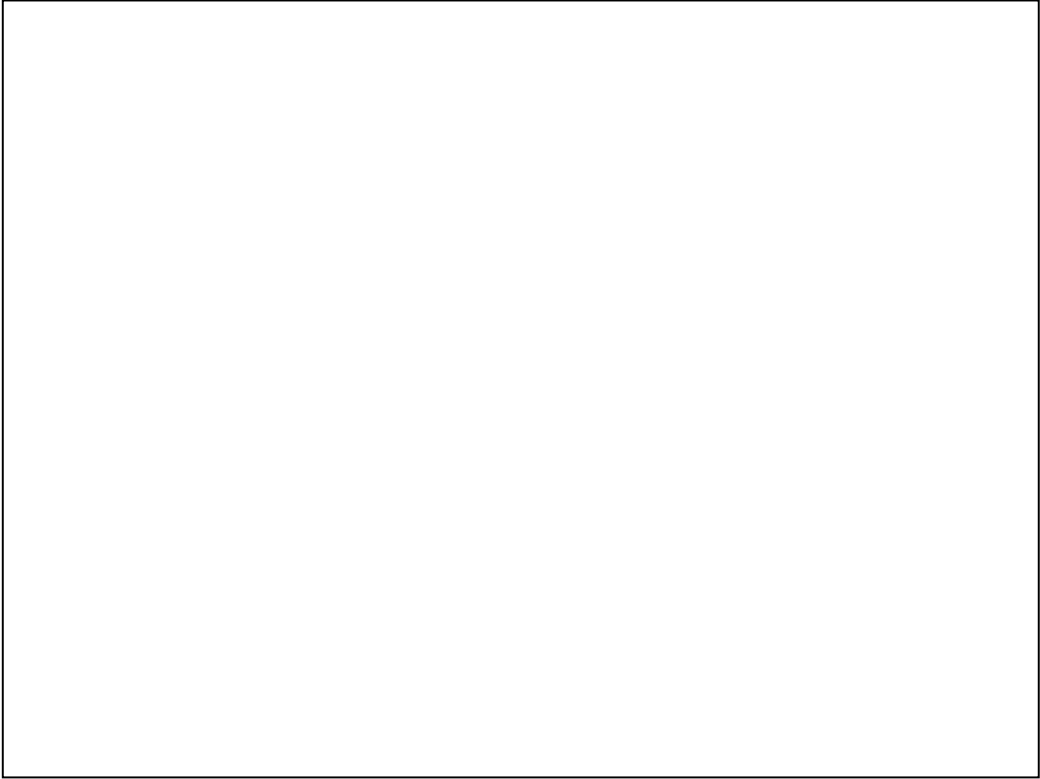


And that is what makes it possible for a library catalogue to look like this.

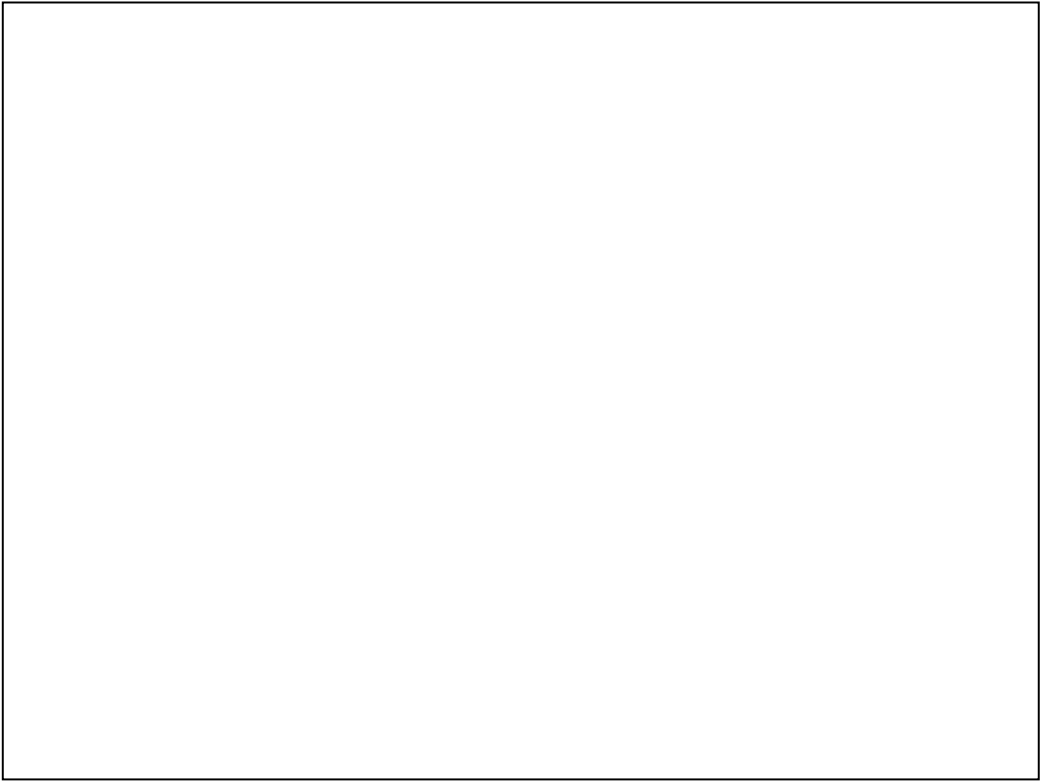
And it will also open up library data to web aggregators and search engines.

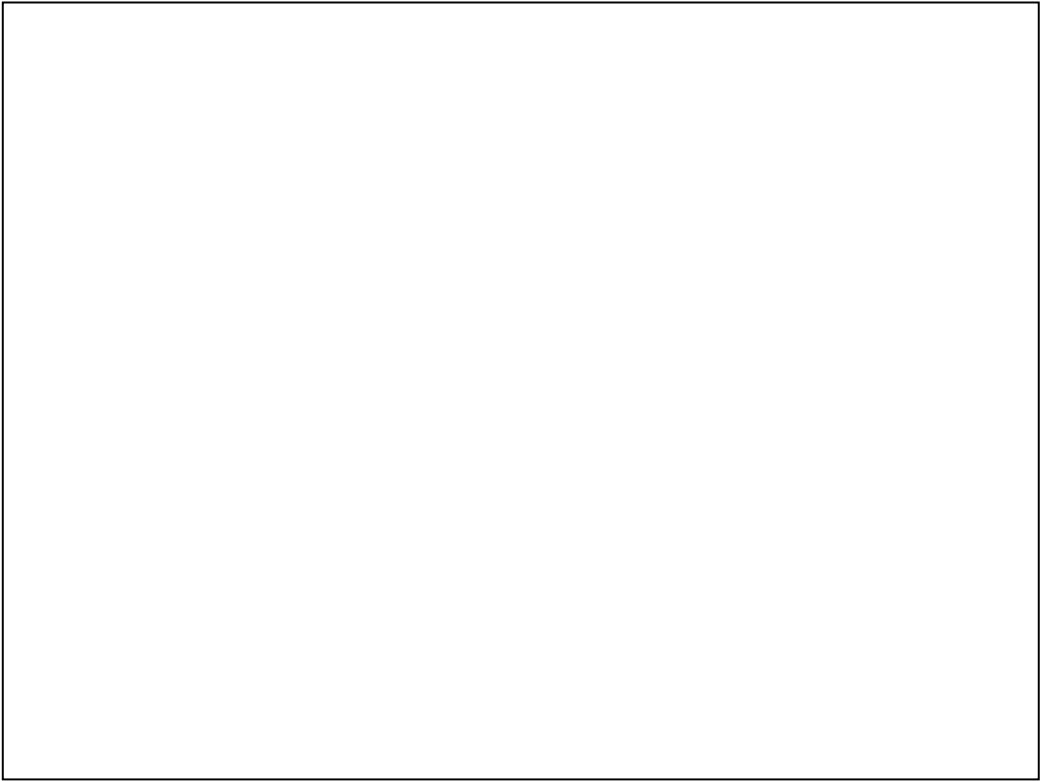
So searchers won't have to come to the library online.

The library data will come to them through their everyday internet searches.



It will also make it possible for computers to supply answers to questions.





And it can also save cataloguers work.

