HIT THE GROUND RUNNING!

RDA Training for Music Catalogers
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FRBR

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This video was assigned as advance viewing. Main idea is that a work like Dracula comes in many versions, including various editions, languages, and formats. Most works in our bibliographic universe only exist in one version—they were written, published once and only once, and never translated. Many literary works, musical works, and films exist in multiple versions, and that’s where FRBR helps us.
Let’s remind ourselves how FRBR is supposed to help catalogers and catalog users. What happens when you look up a title like Dracula in a traditional OPAC?
Lots of results to scan through, not grouped together in any meaningful way. Mix of visual materials (including DVD and VHS), musical recordings, books, e-books. Not user-friendly. User has to scan a large and unwieldy set of results and open individual bib records for more information to distinguish between editions, versions. Keep in mind that the year is just the year of publication by a certain publisher. The 1992 Coppola movie may have been rereleased on DVD in 2001. If you are looking for the 1992 film, the publication date 2001 doesn’t help you determine if this is what you are looking for.
On the other hand, here is an example of OLAC’s FRBR-inspired catalog interface for videos, also assigned as advance viewing. Let’s look up Dracula here, and see if the FRBR structure helps us to complete the FRBR User Tasks of Find, Identify, Select, Obtain (FISO). Caveat: this database uses a small pool of videos, so the results set won’t be huge.
This interface clusters results together in a meaningful way. It collates all the versions of the 1958 film (in this first cluster of results) and allows the user to browse the multiple versions of that film.
This second cluster of results brings together all available versions of the 1992 film.
And so on. Film is one area where FRBR can be really helpful. Also, literature, as seen in the “Dracula in FRBR terms” video. See next slide for another literature example.
Take a minute to try to understand what this is depicting and relate it to your everyday cataloging work. Now, I’m going to take away titles of the plays, movies, etc. in the blue and black boxes.
FRBR calls these works. Now, I’ll take away the names of the languages into which Hamlet has been translated in the green boxes, and replace them with...
Expression. Translations of a work are called expressions of that work. Now, I’m going to take away publication information in the orange box about a publication of a Spanish translation and replace it with...
Manifestation. A publication of any one of those expressions is called a manifestation. Now, for the library’s copy-specific information in the red box...
Your library’s singular copy of a publication is called an item. WEMI (Work, Expression, Manifestation, Item) is one component of FRBR.
[Notes for these five slides from Tillett]
Here we have an OPAC record from our Library of Congress Voyager integrated library system.
If we take a look at the display for Shakespeare’s Hamlet, you will see that our OPAC display also includes all of the FRBR Group 1 entities – in a sense it is already “FRBR-ized.”
When we browse under Shakespeare in the online catalog, we should group the various expressions we have of that work. Some systems do this collocation or gathering together of the works and expressions better than others now.
With the Anglo-American Cataloguing Rules, we provided a uniform title that included the...
name of the “person” in the role as the creator of the work, plus a preferred title for the work, plus
expression-level information to indicate that this particular description is for a French translation of Hamlet. The OPAC display also shows us the specific
manifestation in terms of the body of the bibliographic description – things like the place of publication, the publisher, the date of publication, the extent- how many pages, its size, and so on

and also the individual
Items that we hold in our collections – with location information and a call number.

One advantage of using the FRBR model is to help clarify concepts that have been rather muddy in our rules in the past.

Using the FRBR language in cataloging rules and identifying the specific elements or attributes of each entity should make concepts clearer especially for the next generation of catalogers and system designers.

Once we clearly label all the elements and relationships, our future systems can re-use that information to provide displays and pathways that are the most relevant to our users.

FRBR lets us describe the things in this universe with a new vocabulary that also helps us talk to designers of systems, so we can work together to build better resource discovery systems for the future - especially to build systems that take full advantage of the technology we now have with Internet linking capabilities. The technologies of the past that produced our book catalogs, card catalogs, and then the early online catalogs each had an impact on how we were able to convey information to our users.
Back to original web of information. Can keep adding more things to it. We can really keep expanding this web and making connections—drawing relationships.
Works, expressions, manifestations, and items are entities. Persons such as Shakespeare and Stoppard are also entities. Relationships exists between entities. The black lines depict relationships between entities. These are two important terms in FRBR—entity and relationship.
Another important term in FRBR is attribute. Attributes of WEMI entities (works, expressions, manifestations, items) are pieces of information such as title, language, place/date of publication. Can also name attributes of the entity Shakespeare who created the entities Hamlet, Romeo and Juliet, etc. For example, Shakespeare’s death date is an attribute of Shakespeare.
Entities have attributes.
(Things and people have characteristics.)
Entities have relationships to other entities.
(People create things. Some things are related to other things.)

Can look at the first four pages of the FRBR cheat sheet with the diagrams and the lists of attributes. This is excerpted from the IFLA document on FRBR, and was assigned as advance reading. The LibGuide contains a link to the cheat sheet.
This last part means a work can be a group 1 entity or a group 3 entity, depending on the context. A person can be a group 2 entity or a group 3 entity, depending on the context. Today, we are mostly talking about group 1 entities—WEMI.
Again in the FRBR cheat sheet, see the lists of WEMI attributes after diagram 1. On this slide, attributes are underlined. I have drawn a line separating the top two levels of WEMI (abstract; referring to the content) from the bottom two levels of WEMI (concrete; the carriers of the content). Our bibliographic records that we share describe the manifestation, even though each of us holds an item in hand. Our holdings records and item records in our local systems describe the item.
Again in the FRBR cheat sheet, see the lists of attributes after diagrams 2 and 3.

**Attributes of Group 2 and 3 Entities**

- **Person** (Group 2)
  - Shakespeare was a poet and playwright; he died in 1616.

- **Work as subject of another work** (Group 3)
  - The *Wikipedia* article called “Hamlet” has as its subject the work *Hamlet*, a play written between 1599 and 1601.
Relationships between entities

- Among Group 1 Entities
  - A work is expressed; an expression of the work is manifested; a manifestation of an expression of the work is exemplified by an item.

- Between Group 1 Entities and Group 2 Entities
  - The work *Hamlet* was created by the person Shakespeare.

- Between Group 1 Entities (Work) and Group 3 Entities
  - The *Wikipedia* article “Hamlet” has as its subject the play *Hamlet*.

See diagrams 1, 2, and 3 in the FRBR cheat sheet.
We saw “related work” relationships in the colorful slides.
Other types of relationships between works are also possible (sequential, whole-part, etc.)
Here’s a diagram of a common situation in music. This shows a manifestation (in this case, a publication in the form of a CD) that brings together expressions (in this case, specific performances) of two unrelated works by two different composers. WEMI is a hierarchy, so all information that applies to a work also applies to any expressions, manifestations of that work. This is where FRBR can save us from rekeying information. Enter all the work-level information once—when it was written, the name of the form/genre, etc. Then, attach any expressions to the work, and so forth. The work exists abstractly in the composer’s head. It is brought to life through an expression (performance, for example). That performance is captured on a CD and produced by a publisher at the manifestation level (the carrier of the content). Off to the right: persons and corporate body (composers and performers)—some of their attributes; their relationships to the works and expressions.

From J. Riley et al., Definition of a FRBR-based Metadata Model for the Indiana University Variations3 Project, 2007
Continuation of diagram. Local data about the item (the library’s copy of this publication).
The attributes “Published in 2012; published by Schott” are at which entity level in WEMI?

A. Work
B. Expression
C. Manifestation
D. Item

Manifestation. This information will also apply to all items—all copies of this particular publication.
The attribute “Library’s copy signed by Yo-Yo Ma” is at which entity level in WEMI?

A. Work
B. Expression
C. Manifestation
D. Item

Item. Don’t look at the FRBR cheat sheet, but do refer to it later. The answers to some of these quiz questions are there.
The attributes “Performed by Yo-Yo Ma; recorded in 1983” (referring to any given piece of music) are at which entity level in WEMI?

A. Work  
B. Expression  
C. Manifestation  
D. Item

Expression. Remember to think highest possible level that this information can apply to, because it will trickle down to the lower levels of the hierarchy. Think back to the diagram with the violin concertos being performed/recorded. Someone is making an artistic or intellectual effort to give life to an abstract work.
The content of the movie *The Rocky Horror Picture Show* and the attribute “motion picture adaptation of the musical *The Rocky Horror Show*” are at which entity level in WEMI?

A. Work
B. Expression
C. Manifestation
D. Item

Derivative work relationship. It’s a new work, and not an expression of the original work. It’s in a new form (movie, not musical.)
Lessons learned

- FRBR is a useful framework for describing the entities and articulating the relationships that we work with.
- FRBR offers catalog users a more efficient search experience than our current environment.
- FRBR saves catalogers the time and effort currently required in re-keying information about works that is re-used for expressions and manifestations.
- FRBR is at the heart of RDA, so let’s embrace it!
Dr. Barbara Tillett, champion of FRBR, sees the world through FRBR-colored glasses.