

**RDA FOUR MONTHS IN**

**What is it, what's new, what's in it for us and for our patrons?**

On the Front Lines

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Springfield, Illinois

*presented by*

Richard A. Stewart  
Cataloging Supervisor  
Indian Trails Public Library District  
Wheeling, Illinois

**RDA: What Is It, Where Are We, What Does It Mean to Us?**

Last spring:

- LC's target date was about a year away
- Some libraries were using RDA, others were learning, others: “wait and see”
- Revisions planned for more clarity of instructions and more ease of navigation of RDA Toolkit

Today:

- LC met the target date—4 months ago
- Many more libraries using RDA
- Language of instructions has been made more clear
- LC and other libraries still making decisions on some details of how to implement some instructions
- Many more RDA records coming into our catalogs

We will look at

- what RDA is (very basic!)
- some examples of RDA records (some changes from last year)
- how RDA might affect how our data will look and how they can be used

## “Cataloging Is a Public Service”



The same fundamental principles underlie our work. Everything we do in cataloging should support

- the work of staff throughout the library
- independent discovery by patrons and others

How does cataloging accomplish this?

“Resource Description and Access” (from RDA's full title) = a capsule summary of what cataloging is about

Description (e.g., title, statements of responsibility, edition statements, publication information, physical description)

Star Trek cross-stitch : explore strange new worlds of crafting / by John Lohman.  
 First Gallery Books trade paperback edition.  
 New York, NY : Gallery Books, 2013.  
 143 pages : color illustrations ; 28 cm.  
 Subtitle from cover.  
 “Includes 30 projects and 8 bonus patterns”--Cover.

Systematic and detailed

Enables users to *identify*\* and *select*\* the resource represented by the description

Access (e.g., name headings, titles, ISBNs, subject headings, keywords in online catalogs)

Lohman, John, author.  
 Star Trek cross-stitch : explore strange new worlds of crafting / by John Lohman.  
 First Gallery Books trade paperback edition.  
 New York, NY : Gallery Books, 2013.  
 143 pages : color illustrations ; 28 cm.

Subtitle from cover.

“Includes 30 projects and 8 bonus patterns”--Cover.

Cross-stitch—Patterns.

Star Trek television programs—Miscellanea.

Enables users to *find*\* descriptions of resources

Classification—the assignment of call numbers (+ location information + circulation status)  
(for tangible items)

Links or other access information (for online or downloadable resources)

Enables users to *obtain*\* (or access) resources

\**Find, Identify, Select, and Obtain* are the four user tasks basic to RDA—see “A Historical Perspective” at the end of the handout.

## And How Will RDA Change Things?



RDA will not come down like a UFO with a traction beam!

More continuity than drastic change—especially at first

Subject headings and classification unaffected because outside RDA's purview

Builds on existing cataloging traditions

Designed to be compatible with pre-RDA records

--but--

RDA incorporates new ideas too—a new theoretical model

Changes the organization of RDA compared to AACR2

Has the potential to greatly expand what we can do with our data

## A Brief Look at Entities

RDA is based on an *entity-relationship model*—a way of thinking about information that focuses on different types of entities and particular types of relationships among them

“Entity” a very general term—best understood when we look at the three *groups* of entities defined in RDA:

Group 1—*resources*—books, magazines, CDs, manuscripts, sculptures, DVDs, streaming videos, online databases, etc.—anything that libraries, museums, archives, and similar organizations give people access to

Group 2—*persons, families, and corporate bodies* (also place names that act like corporate bodies, i.e., names of government jurisdictions) having specific relationships to Group 1 entities such as creator, contributor, publisher, issuing body, conservator, owner, donor

Group 3—*subjects*—not currently dealt with in RDA

Group 1 entities can be

Works (most abstract)  
Expressions  
Manifestations  
Items (most concrete)

(WEMI)

*Work*—a distinct intellectual or artistic creation



*Shakespeare thinking up “Romeo and Juliet”*

Very abstract—really doesn't have a tangible existence

*Expression*—the intellectual or artistic realization of a work

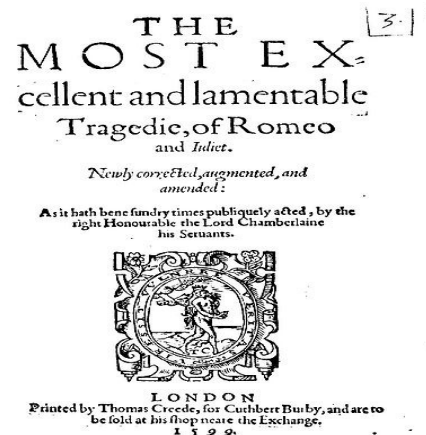


*Shakespeare writing*

A sequence of words in a textual work, or of notes in a musical work, or the arrangement of lines, shapes, colors in a visual work, etc.

More tangible but still quite abstract

*Manifestation*—the physical embodiment of the expression of a work

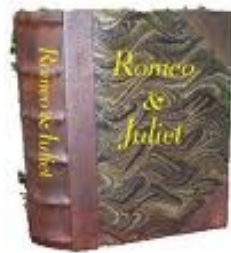


*Title page of an edition of Romeo and Juliet*

Corresponds (for published works) to the usual understanding of “edition”

We traditionally catalog at this level

*Item*—a single exemplar of a manifestation



*A copy of “Romeo and Juliet”*

For resources that have a physical existence, = a copy

Represented in the catalog by item or copy records attached to the bibliographic record



Works

Shakespeare's play <i>Romeo and Juliet</i>	<i>Romeo and Juliet</i> (film directed by Franco Zeffirelli)	<i>West Side Story</i> (musical by Leonard Bernstein)	"Romeo and Juliet" (prose adaptation by Charles and Mary Lamb)
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Expressions  
(of Shakespeare's play)

Shakespeare's play in English (text)	A reading of Shakespeare's play in English (sound)	<i>Roméo et Juliette</i> (French translation of the play, by René Morax)	<i>Roméo et Juliette</i> (French translation of the play, by Daffry de la Monnoye)
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Manifestations  
(of the text of Shakespeare's play in English)

<i>Romeo and Juliet</i> (Cambridge University Press, 1984)	<i>The Tragedy of Romeo and Juliet</i> (Washington Square Press published by Pocket Books, 1992)	<i>Romeo and Juliet</i> (Methuen, 1980)	<i>Romeo and Juliet</i> (Penguin Books, 2000)
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Items  
(of the Cambridge University Press 1984 edition)

Arlington Heights Memorial Library copy	Northwestern University copy 1	Northwestern University copy 2	Southern Illinois University at Carbondale copy
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## Examples

### A Few Words about MARC

A MARC (MACHINE-Readable Cataloging) record is divided into a number of *fields*, each containing a particular kind of information and labeled with a three-digit *tag* denoting the kind of field it is.

A few of these fields are *fixed fields*, each of a fixed length (hence the name). These fields contain coded information and never appear directly in the public catalog, but they may affect how records are retrieved and displayed.

Most MARC fields are *variable fields*, whose length can vary. Some of the variable fields contain only coded data, but others also contain the text that appears in the public catalog. Each variable field has associated with it two numeric *indicators*; some of these indicators are not used and are always blank, while others are assigned different values to give more information about the field.

Each variable field contains one or more *subfields*, which contain a more specific type of information. (If a field is like a paragraph, a subfield is like a sentence within the paragraph.)

An example of a field 245 (title and statement of responsibility information):

245	1 4	\$a The grapes of wrath / \$c John Steinbeck.
tag	1 <sup>st</sup> 2 <sup>nd</sup> indicators	_____ s u b f i e l d s _____

The following examples are in MARC format. Brief explanations of the relevant tags are included. All the examples were created under RDA except where noted.

General Material Designation (GMD): not part of RDA  
Content, Media, Carrier Types

### AACR2

100 1\_ \$a Zaryan, Aga, \$d 1976-  
 245 10 \$a Looking, walking, being \$h [sound recording] / \$c Aga Zaryan.  
 260 \_\_ \$a [Warsaw, Poland?] : \$b Blue Note ; \$a Warszawa : \$b Distributed by EMI Music Poland, p2010.  
 300 \_\_ \$a 1 sound disc : \$b digital ; \$c 4 ¾ in.

(100 = personal name heading as main entry (“preferred access point” or “authorized access point,” in RDA terminology); 245 = title and statement of responsibility information; 260 = publication, distribution, etc. area; 300 = physical description)

The bracketed phrase in 245 \$h, **[sound recording]**, is a GMD. Some libraries add a specific material designation as a local practice:

245 10 \$a Looking, walking, being \$h [sound recording (CD)] / \$c Aga Zaryan.

### RDA

100 1\_ \$a Zaryan, Aga, \$d 1976- \$e performer, \$e lyricist, \$e composer.

245 10 \$a Looking, walking, being / \$c Aga Zaryan.

264 \_1 \$a [Warsaw, Poland?] : \$b Blue Note, \$c [2010]

264 \_2 \$a Warszawa : \$b EMI Music Poland

264 \_4 \$c ©2010

300 \_\_ \$a 1 audio disc : \$b digital ; \$c 4 ¾ in.

336 \_\_ \$a performed music \$b prm \$2 rdacontent (content type)

337 \_\_ \$a audio \$b s \$2 rdamedia (media type)

338 \_\_ \$a audio disc \$b sd \$2 rdacarrier (carrier type)

Though useful, GMD does not fit the FRBR/RDA model as it mixes information from different entity levels (expression and manifestation)

Content type, Media type, and Carrier type elements (MARC fields 336, 337, 338) replace the GMD and are used for all resources, including print

Still not known how the information will display in public catalogs

33x information + fixed-field coding can automatically generate display icons or text (similar to GMD?) and can be used to limit searches *if* the coding is correctly done

Some libraries locally add GMD to RDA records for now

OCLC will remove all GMDs from WorldCat records around March 31, 2016!

An example of content, media, and carrier type elements in a record for a print publication:

100 1\_ \$a Lévêque, Valérie, \$e author.

240 10 \$a Poisson bleu de monsieur Chagall a disparu! \$l Spanish

245 13 \$a El pez azul de Chagall ha desaparecido! / \$c autor, Valérie Lévêque ; ilustrador, Hervé Gourdet.

264 \_1 \$a Boadilla del Monte (Madrid) : \$b Ant. Machado Libros, \$c [2012]

264 \_4 \$c ©2012

300 \_\_ \$a 43 pages : \$b color illustrations ; \$c 32 cm

336 \_\_ \$a text \$b txt \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$c nc \$2 rdacarrier

(240 = uniform title (in this case the original title of a translation); 264 = information on publication (with second indicator 1), copyright date (with second indicator 4)

## Publication, copyright, etc. information

AACR2

100 1\_ \$a Zaryan, Aga, \$d 1976-  
 245 10 \$a Looking, walking, being \$h [sound recording] / \$c Aga Zaryan.  
 260 \_\_ \$a [Warsaw, Poland?] : \$b Blue Note ; \$a Warszawa : \$b Distributed by EMI Music Poland, p2010.

RDA

100 1\_ \$a Zaryan, Aga, \$d 1976- \$e performer, \$e lyricist, \$e composer.  
 245 10 \$a Looking, walking, being / \$c Aga Zaryan.  
 264 \_1 \$a [Warsaw, Poland?] : \$b Blue Note, \$c [2010]  
 264 \_2 \$a Warszawa : \$b EMI Music Poland  
 264 \_4 \$c ©2010

Relatively recent RDA-related change in MARC, so some older RDA records have field 260

New field 264 separates different types of information formerly put together in “publication, distribution, etc. area”

264 _1	publication
264 _2	distribution
264 _3	manufacture
264 _4	copyright notice date
264 _0	production (for unpublished resources)

Note the dates: RDA treats publication and copyright dates as separate elements, and publication date is a core element; so when no publication date appears on a resource, we cannot substitute copyright date as under AACR2

Also note use of international symbol © rather than lowercase p

100 1\_ \$a Lévêque, Valérie, \$e author.  
 240 10 \$a Poisson bleu de monsieur Chagall a disparu! \$l Spanish  
 245 13 \$a El pez azul de Chagall ha desaparecido! / \$c autor, Valérie Lévêque ; ilustrador, Hervé Gourdet.  
 264 \_1 \$a Boadilla del Monte (Madrid) : \$b Ant. Machado Libros, \$c [2012]  
 264 \_4 \$c ©2012

Similar situation; here the symbol used is © instead of lowercase c (© is copyright for recorded sound, © for other types of copyrighted matter)

## Abbreviations and Other Cataloging Conventions

- 100 1\_ \$a Lévêque, Valérie, \$e author.  
 240 10 \$a Poisson bleu de monsieur Chagall a disparu! \$l Spanish  
 245 13 \$a El pez azul de Chagall ha desaparecido! / \$c autor, Valérie Lévêque ; ilustrador, Hervé Gourdet.  
 264 \_1 \$a Boadilla del Monte (Madrid) : \$b Ant. Machado Libros, \$c [2012]  
 264 \_4 \$c ©2012  
 300 \_\_ \$a 43 pages : \$b color illustrations ; \$c 32 cm (not 43 p. : \$b col. ill.)
- 100 1\_ \$a Lohman, John, \$e author.  
 245 10 \$a Star Trek cross-stitch : \$b explore strange new worlds of crafting / \$c by John Lohman.  
 250 \_\_ \$a First Gallery Books trade paperback edition. (not 1<sup>st</sup> Gallery Books trade pbk. ed.)  
 264 \_1 \$a New York, NY : \$b Gallery Books, \$c 2013.  
 300 \_\_ \$a 143 pages : \$b color illustrations ; \$c 28 cm

(250 = edition statement)

RDA avoids abbreviations unless found in the resource (so if the state had been spelled out in this example, the place of publication would have been recorded as New York, New York). Exceptions: cm (note: with no period), in., hr., min. for centimeter(s), inch(es), hour(s), minute(s).

RDA also avoids Latin-based cataloging conventions; for example, prefer

approximately	<i>not</i>	ca. (for Latin <i>circa</i> , about)
and others	<i>not</i>	et al. (for Latin <i>et alii</i> )
[Place of publication not identified]	<i>not</i>	[S.l.] (for Latin <i>sine loco</i> , without a place)
[publisher not identified]	<i>not</i>	[s.n.] (Latin <i>sine nomine</i> , without a name)

Statements of responsibility:  
 Titles of address, etc., and the Rule of Three

245 10 \$a A report on the recent events in Dunwich / \$c Dr. Henry Armitage, Librarian, Miskatonic University, Dr. William H. Mudge, Professor of Metaphysics and Director of the Institute for Paranormal Studies, Miskatonic University, Reverend J.M. Harris, King's Chapel, Arkham, Massachusetts, and the late Curtis Whateley, Dunwich, Massachusetts.

Optionally:

245 10 \$a A report on the recent events in Dunwich / \$c Dr. Henry Armitage, Librarian, Miskatonic University [and three others].

but the Library of Congress prefers the complete form first given above.

(AACR2 form would have been: 245 10 \$a A report on the recent events in Dunwich / \$c Henry Armitage ... [et al.] )

## Relator terms

100 1\_ \$a Lohman, John, \$e author.

245 10 \$a Star Trek cross-stitch : \$b explore strange new worlds of crafting / \$c by John Lohman.

100 1\_ \$a Lévêque, Valérie, \$e author.

240 10 \$a Poisson bleu de monsieur Chagall a disparu! \$l Spanish

245 13 \$a El pez azul de Chagall ha desaparecido! / \$c autor, Valérie Lévêque ; ilustrador, Hervé Gourdet.

264 \_1 \$a Boadilla del Monte (Madrid) : \$b Ant. Machado Libros, \$c [2012]

264 \_4 \$c ©2012

300 \_\_ \$a 43 pages : \$b color illustrations ; \$c 32 cm

336 \_\_ \$a text \$b txt \$2 rdaccontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

500 \_\_ \$a Translation of: Le poisson bleu de monsieur Chagall est disparu!

...

700 1) \$a Gourdet, Hervé, \$d 1967- \$e illustrator.

100 1\_ \$a Zaryan, Aga, \$d 1976- \$e performer, \$e lyricist, \$e composer.

245 10 \$a Looking, walking, being / \$c Aga Zaryan.

264 \_1 \$a [Warsaw, Poland?] : \$b Blue Note, \$c [2010]

264 \_2 \$a Warszawa : \$b EMI Music Poland

264 \_4 \$c ©2010

300 \_\_ \$a 1 audio disc : \$b digital ; \$c 4 ¾ in.

336 \_\_ \$a performed music \$b prm \$2 rdaccontent

337 \_\_ \$a audio \$b s \$2 rdamedia

338 \_\_ \$a audio disc \$b sd \$2 rdacarrier

500 \_\_ \$a Compact disc.

546 \_\_ \$a Sung in English.

511 1\_ \$a Aga Zaryan, vocals ; Michał Tokaj, piano, keyboards, programming ; David Dorůžka, guitars ; Michał Barański, double-bass ; Łukasz Żyta, drums ; Munyungo Jackson, percussion.

500 \_\_ \$a Lyrics by Aga Zaryan (tracks 1, 3, 5, 6, 8, 9, 11), Denise Levertov (tracks 2, 4, 7, 10, 12) ; music by Michał Tokaj (tracks 1, 3, 7, 9, 12), Larry Koonse (track 2), David Dorůžka (tracks 4, 8, 10, 11), Zbigniew Wegehaupt (track 5), Aga Zaryan and Michał Tokaj (track 6).

...

700 1\_ \$a Tokaj, Michał, \$d 1974- \$e performer, \$e composer.

700 1\_ \$a Dorůžka, David, \$e performer, \$e composer.

700 1\_ \$a Barański, Michał, \$e 1984- \$e performer.

700 1\_ \$a Żyta, Łukasz, \$e performer.

700 1\_ \$a Jackson, Munyungo, \$e performer.

These examples show relator terms in subfield \$e; relator codes are also available (subfield \$4). LC's Program for Cooperative Cataloging recommends relator terms for all creators.

**“JSC,\* why, *Why* are you pushing this RDA? WHY?”**



*\*JSC = Joint Steering Committee for Development of RDA*

RDA is:

- better adapted to the digital world (AACR2 published when the Internet was still ARPAnet, the 5.25-inch floppy disk was an industry standard, and most libraries still had card catalogs)
- more interoperable among different encoding standards—not just MARC
- more systematic, precise, and potentially powerful in bringing together related resources

Some practical differences:

Terminology more easily understood (we hope) by public

Most people understand “p.” means “page” or “pages”—but not necessarily “et al.” or “s.n.” or “ca.”

Today “public” is not just our local public—can be international and include non-library users

What appears in the record will more closely mirror the resource it represents

Better access for multiple-author works (more than three)

245 10 \$a A report on the recent events in Dunwich / \$c Dr. Henry Armitage, Librarian, Miskatonic University, Dr. William H. Mudge, Professor of Metaphysics and Director of the Institute for Paranormal Studies, Miskatonic University, Reverend J.M. Harris, King's Chapel, Arkham, Massachusetts, and the late Curtis Whateley, Dunwich, Massachusetts.

This (hypothetical) description will support access points for Armitage, Mudge, Harris, and Whately; AACR2 would have recorded and allowed access for Armitage alone (unless a local exception were made)

Viewing the record: more clear indication of roles

- 100 1\_ \$a Zaryan, Aga, \$d 1976- \$e performer, \$e lyricist, \$e composer.
- ...
- 700 1\_ \$a Tokaj, Michał, \$d 1974- \$e performer, \$e composer.
- 700 1\_ \$a Dorůžka, David, \$e performer, \$e composer.
- 700 1\_ \$a Barański, Michał, \$e 1984- \$e performer.
- 700 1\_ \$a Żyta, Łukasz, \$e performer.
- 700 1\_ \$a Jackson, Munyungo, \$e performer.

Searching the record: more precise ways to define the search

Searching for Eastwood, Clint at Penn Libraries:

The screenshot shows the Penn Libraries search interface. The search term 'eastwood, clint' is entered in the search box, and the results are limited to 'Author'. The search results are displayed in a list format, with the first result being '1. Anti-drug public service announcement featuring Clint Eastwood'. The second result is '2. Unforgiven' and the third is '3. Clint Eastwood : interviews'. The left sidebar shows filters for Access, Format, Author/Creator, and Subject. The Author/Creator filter is expanded, showing 'Eastwood, Clint, 1930-' (42) as the selected option.

Main catalog (Franklin): note search limit menu at left allows “Author/Creator” limit

The screenshot shows the Franklin main catalog search results for 'Clint Eastwood'. The search results are displayed in a list format, with the first result being 'Heartbreak Ridge (1986)'. The second result is 'Pale Rider (1985)' and the third is 'Gran Torino (2008)'. The left sidebar shows filters for Access, Format, Author/Creator, and Subject. The Author/Creator filter is expanded, showing 'Eastwood, Clint, 1930-' (42) as the selected option. The right sidebar shows filters for Accessibility, Title, Director, Actor, Musical score composer, Production studio, and Country of production.

Video catalog (Vcat): note much more specific limits in menu at right



Current practice forces retrieval of records for editions (manifestations)

Interlibrary loan: must choose edition most likely to be available

In-library use: must consult two or more records; some libraries work around with “various editions” records

What if we could search/retrieve by expression?

e.g., Mark Twain's *Huckleberry Finn*:

A student or scholar might want a particular *manifestation* (edition), e.g.

The adventures of Huckleberry Finn / Mark Twain ; study material prepared by C.J. Porter. – New York : St. Martin's Press, [1967]

Adventures of Huckleberry Finn : an authoritative text, contexts and sources, criticism / Mark Twain ; edited by Thomas Cooley. – Third edition. – New York : Norton, [1999]

Adventures of Huckleberry Finn / Mark Twain ; foreword, Shelley Fisher Fishkin ; introduction, Toni Morrison ; afterword, Victor A. Doyno. – New York : Oxford University Press, 1996.

Many readers just want any print edition in English; in RDA terms, they want the *expression*

**Expression:**

**Twain, Mark, 1835-1910. Adventures of Huckleberry Finn. English (text)**

Manifestations:

St. Martin's, 1967

Norton, 1999

Oxford, 1996

Beyond the “silo”

Integrating library records into other information resources (e.g. World Wide Web)

Meeting potential patrons where they are

Will probably require moving beyond MARC format

**Questions before “recess”?**



**Sources of Cataloging Examples**

The RDA cataloging examples used in this presentation are listed below, in order of appearance, with their sources. Most were taken from WorldCat, OCLC's bibliographic database, and for these the OCLC control number is given if you would like to examine the full bibliographic records "in the wild."

Star Trek cross-stitch:	WorldCat	812257979
Looking, walking, being	WorldCat	852916183
El pez azul de Chagall ha desaparecido!	WorldCat	854419742
A report on the recent events in Dunwich	Made-up example	

### A Historical Perspective: Significant Statements of the Purposes of Cataloging

Antonio Panizzi (author of the “91 Rules” for the catalogue of the British Museum Library) on the reasons behind his rules, 1847:

Panizzi's response was, in effect: Yes, I require the reader to look in two places for the information he wants, because I want to tell him much more than merely whether or not the library has a particular book; yes, my rules are complicated, but that is because my rules are concerned not only with the book as a single and separate item, but also as a complex of editions and translations of potential interest to an acquiring reader ... In Panizzi's own words, “a reader may know the *work* he requires; but he cannot be expected to know all the peculiarities of different *editions*, and this information he has a right to expect from the catalogues.” ... Panizzi saw the book as an edition of a particular work that is intimately related to the other editions and translations of the work that the library may have, and thought that it should therefore be *integrated* with them.<sup>1</sup>

Panizzi's language reflects his times, in which a library was understood to be a collection of printed monographs and (to some extent) serials. Of much more significance is his pioneering insight that an individual book is part of a network of interrelated editions and translations (what RDA would later call expressions) and that the catalog is not just a list of a library's holdings, but an integrating tool that brings out those interrelationships for the user.

Charles Ammi Cutter's Objects [objectives] of the catalog, first published in his *Rules for a Dictionary Catalog* (1876):

1. To enable a person to find a book of which either
  - (A) the author
  - (B) the title                      is known
  - (C) the subject
  
2. To show what the library has
  - (D) by a given author
  - (E) on a given subject
  - (F) in a given kind of literature

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<sup>1</sup> Seymour Lubetzky and Elaine Svenonius, “The Vicissitudes of Ideology and Technology in Anglo-American Cataloging since Panizzi and a Prospective Reformation of the Catalog for the Next Century,” in *Seymour Lubetzky: Writings on the Classical Art of Cataloging*, eds. Elaine Svenonius and Dorothy McGarry (Englewood, CO: Libraries Unlimited, 2001), pp. 421-429; quoted in William Denton, “FRBR and the History of Cataloging,” in *Understanding FRBR: What It Is and How It Will Affect Our Retrieval Tools*, ed. by Arlene G. Taylor (Westport, Conn.: Libraries Unlimited, 2007), pp. 38-39.

3. To assist in the choice of a book  
 (G) as to its editions (bibliographically)  
 (H) as to its character (literary or topical)<sup>2</sup>

S.R. Ranganathan's Five Laws of Library Science (1931):

- Books are for use.
- Every reader his book.
- Every book its reader.
- Save the time of the reader.
- The library is a growing organism.<sup>3</sup>

Paris Principles (Statement of Principles passed at the International Conference on Cataloguing Principles, 1961)—Principle #2, “Functions of the Catalogue”:

The catalogue should be an efficient instrument for ascertaining

2.1 whether the library contains a particular book specified by

- (a) its author and title, or
- (b) if the author is not named in the book, its title alone, or
- (c) if author and title are inappropriate or insufficient for identification, a suitable substitute for the title; and

2.2 (a) which works by a particular author and  
 which editions of a particular work are in the library<sup>4</sup>

The four user tasks of FRBR:

- *Find* entities that correspond to the user's search criteria.
- *Identify* the entity (confirm that the entity found is the entity the user sought).
- *Select* an entity from the resulting group appropriate to the user's needs.
- *Obtain* the selected entity.

The four user tasks of FRAD:

- *Find* entities that correspond to the user's search criteria.

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2 Denton, pp. 40-41.

3 Denton, p. 44.

4 Denton, p. 47.

- *Identify* the entity (confirm that the entity found is the entity the user sought).
- *Contextualize*, that is, place the entity into context.
- *Justify*, that is, document the data creator's reason for choosing the name on which a controlled access point is based.<sup>5</sup>

### RDA: Purpose and Scope

RDA provides a set of guidelines and instructions on formulating data to support resource discovery.

The data created using RDA to describe a resource are designed to assist users performing the following tasks:

*find*—i.e., to find resources that correspond to the user's stated search criteria

*identify*—i.e., to confirm that the resource described corresponds to the resource sought, or to distinguish between two or more resources with similar characteristics

*select*—i.e., to select a resource that is appropriate to the user's needs

*obtain*—i.e., to acquire or access the resource described.

The data created using RDA to describe an entity associated with a resource (a person, family, corporate body, concept, etc.) are designed to assist users performing the following tasks:

*find*—i.e., to find information on that entity and on resources associated with the entity

*identify*—i.e., to confirm that the entity described corresponds to the entity sought, or to distinguish between two or more entities with similar names, etc.

*clarify*—i.e., to clarify the relationship between two or more such entities, or to clarify the relationship between the entity described and a name by which that entity is known

*understand*—i.e., to understand why a particular name or title, or form of name or title, has been chosen as the preferred name or title for the entity.

RDA provides a comprehensive set of guidelines and instructions covering all types of content and media.<sup>6</sup>

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5 Robert L. Maxwell, *FRBR: A Guide for the Perplexed* (Chicago: American Library Association, 2008), pp. 4-5.

6 RDA Toolkit, accessed March 6, 2012, 0.0.

**Resources**

Tillett, Barbara. *What is FRBR? : A Conceptual Model for the Bibliographic Universe*. Washington, D.C. : Library of Congress Cataloging Distribution Service, 2004.

<http://www.loc.gov/cds/downloads/FRBR.PDF>

Oliver, Chris. *Introducing RDA : A Guide to the Basics*. Chicago : ALA Editions, 2010.

RDA Toolkit: <http://www.rdatoolkit.org>

Joint Steering Committee for Development of RDA

<http://www.rda-jsc.org/rda.html>

About RDA (OCLC)

<http://www.oclc.org/us/en/rda/about.htm>

A page of links to various online resources.

Richard A. Stewart  
Cataloging Supervisor  
Indian Trails Public Library District  
355 S. Schoenbeck Rd.  
Wheeling, IL 60090

Phone: 847-279-2214 (direct line)  
847-459-4100 (general library number)  
Fax: 847-459-4760

[www.indiantrailslibrary.org](http://www.indiantrailslibrary.org)

[rstewart@indiantrailslibrary.org](mailto:rstewart@indiantrailslibrary.org)

Blogs:

Three Catalogers Walk Into a Blog <http://3catalogers.wordpress.com/>

With Joy Anhalt and Jennifer Young. “Resources to help the cataloger catalog,” especially online resources.

Flaming Catheads <http://flamingcatheads.wordpress.com/>

“Universal Bibliographic Control and the future of civilization: a conversation for interesting times.” Some cross-posting with Three Catalogers and some more personal reflections on cataloging issues.

LinkedIn: <http://www.linkedin.com/in/stewartra>

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“They've Got Frank!” (p. 5) and “I Miss Recess” (p. 18) by Rosie Stewart