

Maurice Dance

Analysis of attendee survey results

Report compiled by Charlotte Christensen, National Library of New Zealand

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The “Maurice Dance : a Kiwi Jane-athon” was inspired by the Jane-athons presented by ALA Publishing and the RDA development team, run by National Library of New Zealand cataloguers in cooperation with CatSIG and The MARC of Quality. Goals of the workshop were:

- *to explore RDA data without the filter of the MARC format, using RIMMF software;*
- *to look at how RDA data can be represented using linked data and what opportunities that might offer for cataloguing in the future.*

The workshop used resources associated with Maurice Gee, some supplied by National Library, others brought along by participants on the day.



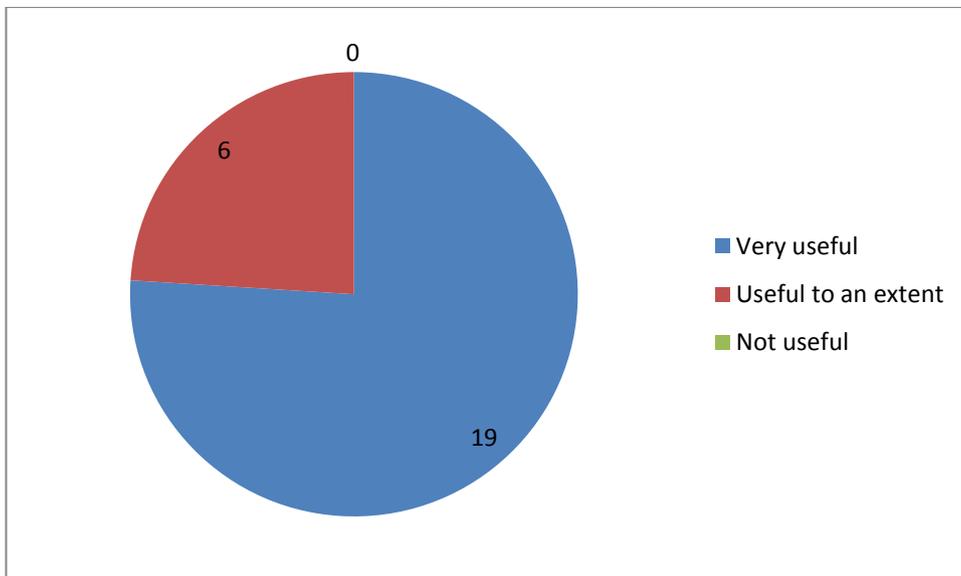
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Analysis of attendee survey results

There were 25 survey responses collected.

Question 1: How useful did you find today's session?

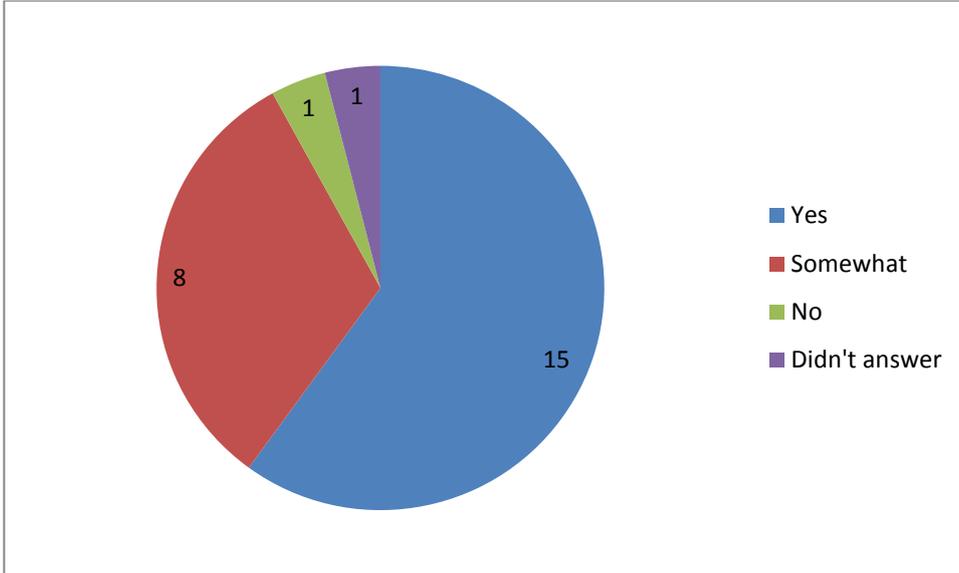


No-one found it 'not useful'. No-one skipped this question.

Themes in comments:

- Better understanding of FRBR/WEMI and RDA
- RIMMF helped make it practical
- Good to work with other cataloguers & experts
- Discussion session was useful
- Better understanding of the possibilities for the future

Question 2: Did the themes of the different tables cover a useful range of materials?

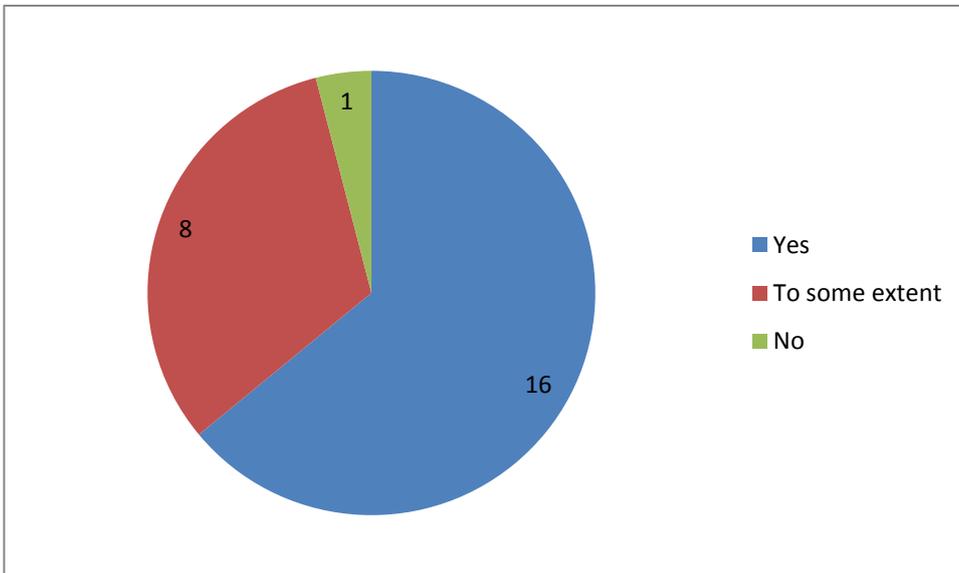


1 respondent skipped this question.

Themes in comments:

- There wasn't enough time to explore more formats (though the interest is there)
- "Missing" formats: Serials and 'more tricky' formats (music, maps, kids toys, kits, facsimile reprints, adaptations, etc.)
- Some respondents felt there was enough to learn from the resources on hand; others were frustrated by lack of variety

Question 3: Did you feel confident exploring RDA using RIMMF by the end of the session?

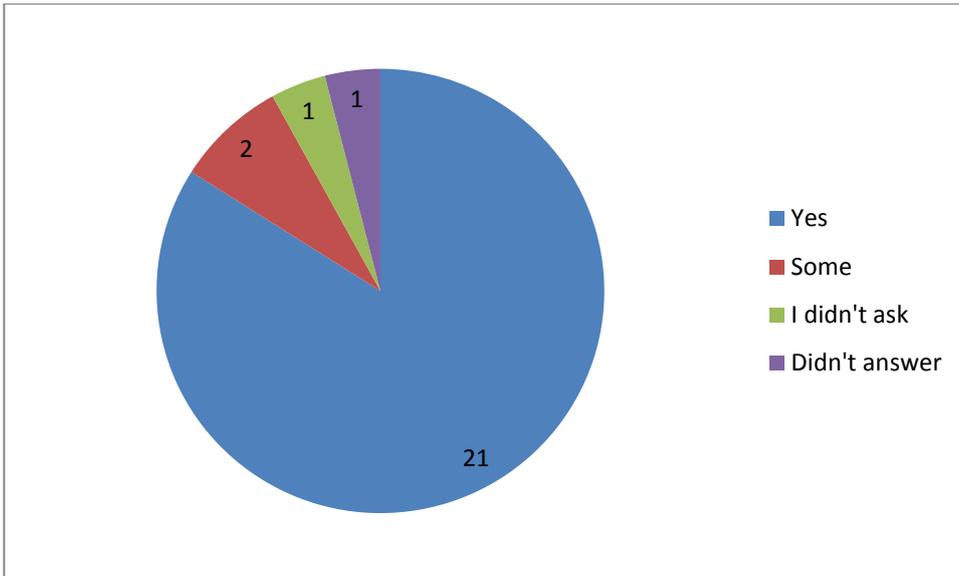


1 respondent still felt they lacked confidence by the end of the session. No-one skipped this question.

Themes in comments:

- Generally a good experience, although some felt they weren't familiar enough with the RIMMF tool
- Enjoyment of working outside of MARC
- Some were still struggling with RDA and FRBR

Question 4: Did you get useful help from your table co-ordinator?

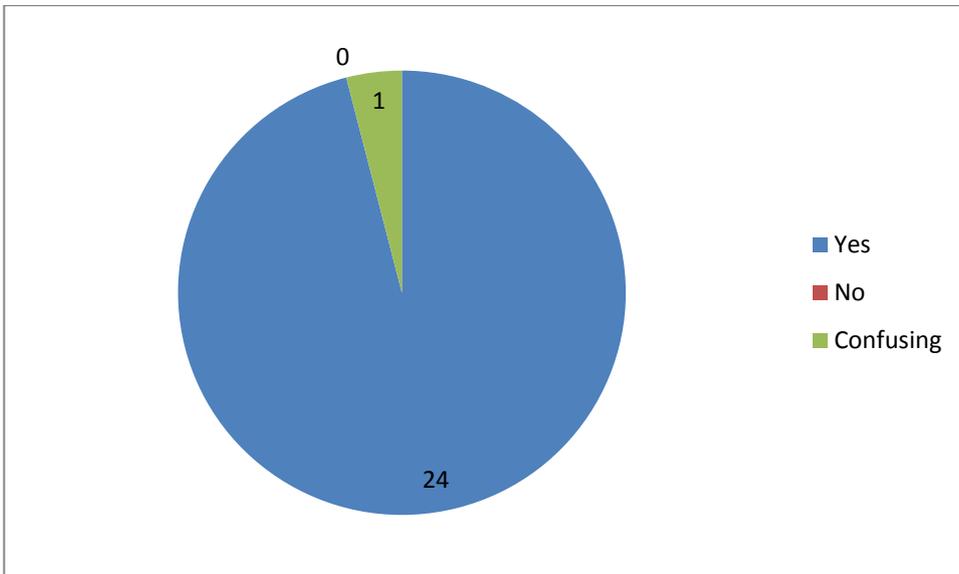


1 respondent did not ask for help. 1 skipped this question.

Themes from comments:

- Most felt the support was good
- Some felt they lacked support from their table co-ordinator, either from miscommunication or because the co-ordinator was not available

Question 5: Was the feedback and issues discussion helpful?



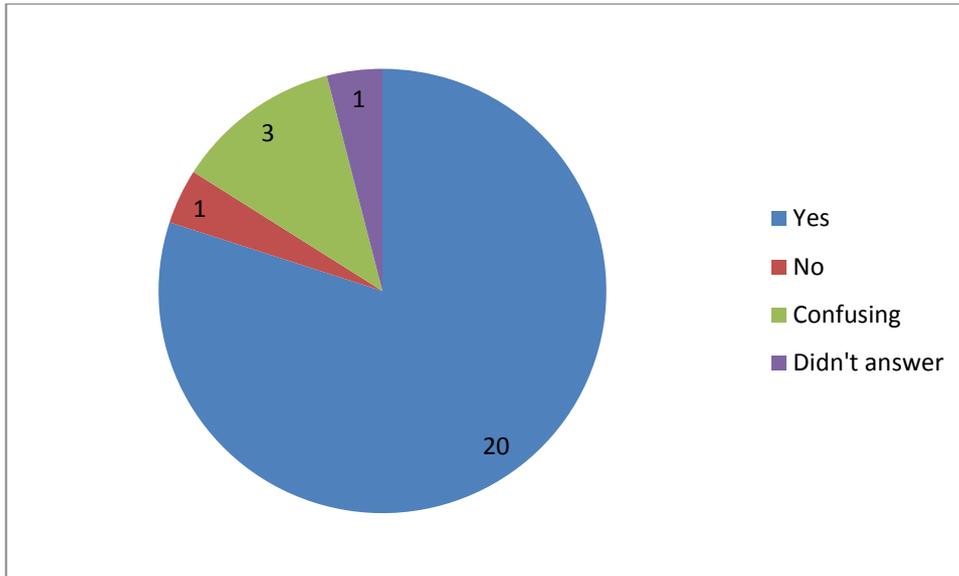
No-one said the discussion was not helpful. 1 respondent found it confusing. No-one skipped this question.

See appendix 2 for notes from the discussion session.

Themes from comments:

- Several respondents mentioned hearing issues when the microphones were not used
- Some confusion about what was being discussed and so difficulty in following the thread of conversation

Question 6: Was the Linked data session helpful to you?



1 respondent said the session was not helpful to them (though this may have been the respondent who commented that they found it interesting but not immediately practical). 3 were confused. 1 skipped this question.

Theme from comments:

- Responses seem to depend on respondent's pre-knowledge of the topic; some positive, some reflecting confusion. Overall the feedback is positive.

Question 7: Any other suggestions

18 responses. 7 respondents skipped this question.

Themes from comments:

- Appreciation for the session as a whole
- Good networking
- More time for practical 'RIMMFing' would be good
- More ability to explore different formats/materials would be good

Appendix 1: Verbatim comments

Question 1 (20 comments)

- Practical interaction with RIMMF, working in groups, discussion session
- useful to focus for a whole day on RDA ; useful to have experts on hand, useful to have the RIMMF tool that describes the process so visually and makes it easy to understand FRBR and the RDA concepts.
- Relationships between works and entities etc, describing things at W, E and M level.
- Was a good opportunity for networking and also showed the possibilities for the future, even if the use of RDA is still mainly theoretical.
- Good for collegial support. Showed what the possibilities could be.
- RIMMF helped me to clarify what information relates to Work, Expression or Manifestation which I found useful, but it was not quite what I was expecting.
- It helped consolidate the WEMI concepts
- getting a group of cataloguers together, the networking, hearing other opinions, exploring RDA
- It was great to get some "real world" practice on using RDA as it was intended to be used. It was also useful to be able to use RIMMF and ask any questions we had.
- I found the pre-event preparations (tutorials) very useful because it explained FRBR better than anything else. it would have been good to have a second session on the day using RIMMF to catalogue. And I found it very helpful to work together with others.
- It was really good to see how RDA is meant to work (not in MARC) and working through examples was a great way to help me understand WEMI. It's just a shame that so much of it has yet to be implemented. Hard to learn about something you're not going to use for years yet.
- Working with other cataloguers and hearing other people's issues and ideas about RDA and RIMMF
- All of it. Great format to start with creating records and then discussion.
- The collaboration and viewpoints on common areas of interest. More than one way to spin a cat...
- It was good to cement in my head the relationships between work, expression, manifestation
- It was good to work together with other cataloguers
- Learning more about the FRBR workflow in RDA and relationships. More information on Linked Data and how to make more use of RIMMF in the MARC environment
- Needed clearer instructions and more help at our table. Didn't have a chance to choose types of resources we wanted practice with.
- I found the whole day very useful, particularly the RIMMF hands on session in the morning.
- Working collaboratively while also all having a chance to have 'hands on' practice made it really good

Question 2 (15 comments)

- Someone brought in DVDs so wanted to tackle more than just print/ebook resources!
- a 2 day workshop would be needed to cover more .. I worked on only one format, but learned from the comments about others. personally working on more would be useful and interesting, but would need more time.
- Some tables had formats that had more relationships to deal with so it would have been good to have had time to tackle the more labour intensive formats.
- Seemed to be plenty of variety.
- I think I sat at the wrong table. I was at a table that covered audio books but looking back I think I should have been at a table dealing with dvd/video items. I would suggest having 3 or 4 tables with examples of each format.

- While there were gaps, I think it would be challenging to have too specialized an approach on a day like this. Maybe some follow-up sessions for more specialized materials, done in another way?
- I can't think of any obvious gaps.
- It was a good coverage for first timers. Maybe if there was a second round could be good to include those tricky items in MARC cataloguing, like travel guides with maps, craft books with patterns/material swatches, Audiobook and print book combos, kids toys....
- We had print and e-book info. Perhaps it would be useful to have more of a mix of formats on each table, as one of the interesting challenges was linking varying formats of the same work.
- Serials with title changes? but that would be hard sticking with Maurice Gee as the theme. In reality i think what was there gave a good range
- I think a table dedicated to recorded music would have been good - but Maurice is not known as a musician or inspirer of songs (unlike Margaret Mahy). Horses for courses...
- Serials would be useful
- It would have been good to have a range of different formats at each table so you could start at the basic and build up to the more complex.
- It was the fact we couldn't get on to a table with more relevant formats. Why couldn't each table have a range of formats. Specifically I would liked to have had facsimile reprints, critical editions, adaptations, serials to work with.
- We didn't get to explore a wide range of formats, but actually that probably was for the best - there's a lot to learn just by looking at print and electronic.

Question 3 (19 comments)

- Good to have to think outside of MARC. Useful to know how to import records
- We use RDA in cataloguing, but with pressures of work, our approach is rather formulaic. it was good to look beyond what we do and explore the potential of RDA - as in r-trees and associated records.
- To catalogue not using MARC tags was great. I didn't think about MARC once during the day. This is a great strength of RIMMF, showing how cataloging can be done using RDA. The challenge is when you get back to your LMS you have to use the MARC tags to display the information so you get a bit complacent about the rules.
- New material threw a few curveballs but everyone found that, from the discussion in the afternoon. Prior exercises were certainly essential for doing the work on the day.
- I am much more confident in using RDA for text and audio items. I am slightly more confident when dealing with DVD/video items than I was. I found I was not the only one struggling with how to relate a DVD/video to a text item, or how to deal with compilations of text, music, etc.
- Not everything in RIMMF is intuitive, so it could take a lot of time to be confident in using it without a lot of guidance.
- The basics were actually surprisingly easy and it was helpful for me to pin down in my mind the differences between a work, expression and manifestation through seeing the different pieces of information needed for each entity record. It was also refreshing to be less concerned about punctuation etc, and instead concentrate on the relationships between entities.
- Honestly the day helped me understand WEMI more than anything. I did feel more confident in RDA within RIMMF, but it does beg the question why am I learning the intricacies of a non-commercial program. I get how well it shows RDA, it's just a shame we're not at a commercial stage yet.
- i am confident exploring but feel still hazy about RDA and FRBR
- I did feel confident with it, however found it quite easy to get in a muddle with using RIMMF when moving on from following the RIMMF tutorials! It took awhile to remember how to do certain things, and I made a few mistakes- but that's part of the learning too!

- It was an excellent reminder to look at RDA without Marc glasses on all the time rimmf was great fun - good tutorial preparation
- That God had it tough creating ex nihilo - as my table did. But the results were worth it - and I'm carrying this mindset into daily work, and recreational programming
- I found it a little more confusing at the end of the day than at the beginning because a lot of discussion around WEMI showed that we aren't always 100% in agreement about what is what. Maybe we need a chart on the wall to help next time we do this.
- It was good to work in a non-Marc environment and see the relationships between WEM records and between WEM records and personal names/corporate bodies. I learnt more about motion pictures records and what goes into each WEM record.
- It was great to have the hyperlink to the RDA rule it relates to.
- Very useful, it make me more aware of relationships and linked data
- Technical holdups trying to import records from Waikato meant we didn't get much time to really get to grips with it.
- I felt quite confident using the RIMMF software but I felt I lacked confidence with RDA - it was great to have direct links to the RDA toolkit.
- I felt pretty confident before the Maurice Dance, but it was still good to work with others. Really enjoyable

Question 4 (11 comments)

- Assistance was helpful and available when needed
- it was the best workshop I have been to, in terms of assistance .. to have experts roaming and totally prepared to answer any query, even just comments, was very encouraging. table assistance was also good .. developed into discussions often, that were also useful.
- Good to have them, we are all just learning RIMMF so we learnt some things together.
- Assistance was helpful but because we are all essentially still learning, some questions were out of their field of expertise.
- I was a coach
- My table co-ordinator was awesome! As I only have two years of cataloguing experience, and I am the only cataloguer at my institution, it was wonderful to have someone right there to answer questions. (I also have to admit that I asked her some questions unrelated to the Maurice Dance that have been bugging me!)
- The roaming coached were excellent. My table co-ord was less so. I needed help with RIMMF to move onto the next stage of RDA, but she was so focused in on the gaps in my RDA knowledge she couldn't recognise that my questions were actually about RIMMF.
- No they were all fabulous
- It would almost be better to either work on separate tables in pairs, as we found that we didn't really work as a group but more individually, and so when asked what our table thought about X problem, the opinions hadn't actually been discussed among us at all. Maybe more group discussion could be encouraged?
- Ours wasn't there most of the time. She kept getting called away by other people.
- I think the help was there when needed - it was really good

Question 5 (8 comments)

- it was very useful to have the feedback, esp about different formats, and common issues. .. the only suggestion I would make is about the 2 screens, and our position at the back table. we could see the

screen at the back, but sometimes I couldn't hear exactly which record was being discussed, so was slightly disoriented for a while! May be clearer if the presenter repeated the question .. very small point!

- Yes, got a lot from the discussion and presentations in the afternoon.
- The discussion was very useful - in particular to hear from people who are more advanced than me and the issues they are finding. The only frustrating part was the microphone, and the tendency of some people to speak before they had the microphone.
- Sort out the microphone issue. Those people who thought they could be heard so wouldn't use the microphone - yeah we couldn't hear them up the back. Maybe consider shuffling the tables and just sitting in rows of seats or similar.
- Not really, it was organised in a good way- and definitely useful to have the microphone passed around so everybody had a chance to speak and everyone could hear them.
- Very interesting and totally necessary
- Valuable as it was - I think that the discussion could be made optional. Not because it was bad, but because some (like me) needed / desired more time to play / complete stuff...
- If we had been working on the same resource we could have followed the questions and discussion better. Some of the more general observations were interesting.

Question 6 (11 comments)

- very interesting session .. i investigated OCLC later and was interested to see how much they have incorporated Linked Data into their system already. Would have been interested to hear more about BIBFRAME alternatives. Also I should have asked about VIAF - wondered later how that fits with individuals creating their own name authorities. For me to investigate!
- Found it interesting and since it was a topic I knew very little about any information was welcome.
- It built on Anoushka and Sandy's Bibframe session at last year's conference. It was good to get an update.
- I found this session confusing, because I know nothing about Linked Data, and I was struggling to understand the basics of what it is, how it relates to RDA, and how it might relate to what I do on a daily basis. To improve it, I think it would be useful to know the level of understanding of the attendees on Linked Data, and perhaps have two concurrent sessions - one for beginners and one for people with more advanced knowledge?
- I was excited about it at the time, but trying to explain it to a colleague the following Monday - yep that didn't work.
- It was very interesting! It was unfortunate that I couldn't quite see how libraries could apply the concept, and what technology we need. I would like to learn more about how linked data will change the bibliographic universe, more details about what would change.
- I think that we know how FRBR etc. works, and about RDF, XSLT, etc. I'd have liked something a little more practical / existent. Seen some examples onscreen, perhaps
- I think we really need a whole day to talk about linked data and libraries, but it was very interesting
- None of the choices above describe my response. I found it quite interesting but not at all helpful in my daily work, nor in how I should be looking ahead to the foreseeable future.
- Most of it was okay but I did get confused on some of the discussion.
- I thought it was a really good overview without getting into the complicated technical detail. I particularly liked the emphasis on explaining the idea of 'triples' and taking it step by step.

Question 7 (18 comments)

- More time RIMMFing would be good
- a well-run, enjoyable, informative day .. a real tonic! thank you.
- Thank you for organising this.

- Good to get away and network with like-minded individuals as we head towards outsourcing some of our collection. We need to keep our skill set up to ensure that our skills are still valued.
- Enjoyed the day, felt more competent than I expected, and liked reconnecting with colleagues I had meet on other occasions.
- I may have gotten more from the day if I had sat at a different table which dealt with DVD/video items.
- It was a great day. I enjoyed it very much
- As the sole cataloguer in my organisation, one of the big benefits for me was the chance to speak to other cataloguers and people who "speak my language"! it would be great to have more excuses like the Maurice Dance to get together and talk to people who understand the challenges of Technical Services. I also found it useful to be updated on the latest news regarding RDA and the JSC, and what they are considering. It can be difficult to find the time to keep up with the latest developments, and sometimes also to "translate it into English" and understand the implications. In fact, I would find it incredibly useful if the National Library and/or CatSIG put out a regular newsletter that summarised and interpreted the developments around RDA, and the possible implications :-)
- An excellent day. I would maybe suggest adding a rule that no 2 people from the same organisation are allowed at the same table.
- Well done to the organising committee and great to have Deborah and Richard in attendance
- just thanks for doing it
- More training sessions re RDA, linked data in the future.
- No. On balance, an inspiring day!
- I think that we either need to all bring laptops or to look at another way of cataloguing things collaboratively (a big piece of paper with fields to bring in). Working on separate laptops seemed to encourage us to be a little more isolated from others at the tables, but of course it was a necessary tool. And maybe emphasis that attendees really get to grips with RIMMF before the event.
- Thank you for an enjoyable and very interesting day.
- I appreciated the work that had gone into the day by the National Library Staff. Their enthusiasm and knowledge was very encouraging. I felt, however, that we did need more structure to the morning session, more choice as to resources to work on, and more help at each table.
- I would like the RIMMF hands on session to be longer. I did not get time to check out the other tables as I was so involved in RIMMFing our tables resources (this may be a time management issue on my part :))
- I think it helped to have the RIMMF tool overview at the beginning but I would have kept it shorter. The intros and talking could have been shorter too. Having nothing but talking after lunch made the afternoon seem a little slow - the linked data talk was good but then the q&a seemed to drag out, it would have been good to put some of that time into discussions around each table before the whole-group discussion.

Appendix 2: Notes from the Discussion and Issues session

The Discussions and Issues session of the day began with each Table identifying a discussion point, then opened to general questions.

Table 1: Looking at DVDs, wondered whether an actor should be recorded at the Work, Expression or Manifestation level? Their thinking included the arguments:

- *The film wouldn't exist without the actors, therefore Work level?*
- *But it's an essential part of your experience, so therefore Expression level?*

Discussion: Ebe noted that there has been debate in OLAC about whether actors fit at the Work or Expression level, and that a partial answer comes from looking at the FRBRoo definition of Work as a concept or idea.

Question: did the actors drive the idea of this movie? Actors are not *usually* responsible for the concept of the Work, so should probably not be recorded at the Work level.

Table 2: Considered that language of the Expression needs to be part of the authorised access point for the Expression, and should always happen.

Discussion: this is about strings of text (i.e. not an issue with identifiers). Is there a preference of order of the string?

- language, then content type? i.e. language first, so a user can sort by language preference; or
- content type, then language? i.e. all formats listed together, so a user can then see all the language options for that format? (e.g. all texts as opposed to spoken word)

On the other hand, if each element was a facet rather than a string, this becomes irrelevant because the user can determine what they want to see, and how to sort the results. Result display depends on the purpose of your data/collection and design of your discovery layer. For now we are limited to requiring strings and thus we need an answer to the order question to make use of current systems, but recording the elements separately (regardless of order) means we are ready for future possibilities.

General comment from the group that we need to move away from strings established by cataloguers/rules and towards faceted arrangements organised at the point of display.

Table 3: Had an example of two different talking books for "In my father's den" where the author, reader, publisher and date were the same, but the ISBN and edition statement were different. [Problem is that this made it tricky to construct unique authorised access points for the Works]

Discussion: When is an edition statement really an edition? Are these in fact different Works or just different Expressions (though problem of differentiating the Expressions still exists). One attendee pointed out that this was probably just a difference in size of case and price, but that they were otherwise identical, so is this a Manifestation-level difference? Discussion expanded to whether hardback and paperback versions of a print title are the same or different - same issue. The question becomes what to do with resources that are not identical but very similar - at what point do we stop differentiating and say that we accept them as the same Work/Expression/Manifestation? What is the value in continuing to differentiate?

Table 4: Worked on collected stories, series, critical works and works within works. Had an issue with the 1975 collected stories; this was reproduced with two extra stories included in a later "edition" of the same title. Is this a new Work or just a new Expression?

Discussion: Question: do compilations/aggregate Works really exist, or is it all just about relationships? There are issues around conceptualisation and conveying that information to users in a meaningful way. There is an Aggregates Working Group (including some NLNZ staff) looking at these issues.

Deborah Fritz's comment: Look at this as a new Work. Currently RDA would require us to use a conventional collective title (CCT) so we would have **Works. Selections.** + date to distinguish which Selections were referred to. There is an open JSC proposal to remove CCTs altogether (as they are considered unhelpful to users) so then it would become **Collected stories.** + date to distinguish which set of this title were being referred to. Decision is pending re CCTs so watch for updates to these instructions.

Table 5: Looked at translations. Wondered how you deal with related works with translations in series. Specific case in hand: A Danish translation of the O Trilogy: how to relate the Danish title to a Work (originally expressed in English) when you only know the Danish series title (and not the English one).

Discussion: Question: Is there a Work for the series? In this case there are 3 novels in a sequence, so each translated novel could link back to the original Work (for each novel).

Supplementary question: when you only have 1 of a series/trilogy: do you have to record the series relationship, and if so how? Talked about the 'burden of completeness' as a concept - how far do we go to record relationships for things our library doesn't hold? Consider recording as unstructured or structured note, or as a textual aap rather than linking - linking is generally considered better, but you can't link if you don't have a record for something, and why would you link to something you don't have in your collection?

Issue around unnamed series: option to use sequential **sequel/prequel** relationship designators rather than **in series** in these cases. If you have a named series, however:

- how do we get the relationships in the Expression level of the translation (i.e. the numbering within the series). That is: How does the display designer know that the Work relationship to series numbering needs to display too?
- how do we display the language-relevant version of the series title appropriate to the selected Expression?

Table 6: Looked at series and how they related to each other. What to do if there is no official series title but "everyone calls it" something, e.g. Harry Potter.

Also: Publisher series (e.g. Penguin classics) - is this a Manifestation level relationship rather than a Work level one? The Working Group on Aggregates is looking at that using FRBRoo definitions (i.e. the notion of a publication Work)

Going back to the translations issue from before: a comment was made that there needs to be linking between language versions to refer to the series, e.g. when you have a French series title retained in French on the Manifestation for the English translation (i.e. there is no official English translation of the series title)

What do we do about series numbering when it varies, e.g. Anne McCaffrey: where does a series start/end, and what order should the books be read in? (chronology of the Work content, i.e. storyline vs chronology of the creation of each Work)

Table 7: Focused on the RIMMF tool. Is it possible to add more datasets/sources for the search inventory tool (F3)? Is batch importing possible.

Richard Fritz: Yes, you can manually add to the Links option, but limited to your installation. Batch importing is still in test phase.

Important note: when something from MARC doesn't import to RIMMF at all, please tell Deb/Richard so they can improve the product.

Table 8: Wondering how and where to record awards information.

Discussion: In our current systems we could create an authority for the prize, but how does this translate to FRAD? An award is not a corporate body, and not an event (Ebe notes events are disappearing from the model anyway?) Awards are currently recorded at the Expression level. Question: should this be changed to the Work level, unless it's an award for illustrations? But what about when it is for an artist? What happens when an award is mentioned for a motion picture and is for an actor, or the screenplay, or a film?

Agreement that an award can't be recorded at the Work level because you can't give a prize for an idea, only once it has been Expressed, however this means that the same data would have to be recorded repeatedly (in each Expression record) where it applies, which means redundancy.

Also noted: need somewhere to record relationship to awards in Person records for where people receive awards (e.g. Best Actor award belongs to the person, not the film)

General discussion

In RIMMF, how do I know whether or not a record I'm working on has been saved?

Asterisk in title bar disappears once record is saved.

In RIMMF's F3 search tool: why is the left-hand column light on dark and the rest of the box dark on light? (visibility issues)

Simply a design choice. Could be changed.

In RIMMF, could Work, Expression, Manifestation records be different colours?

They already are, but some people hadn't noticed this - perhaps different computers display differently? Stronger colours may help? Or potentially user-controlled?

In RIMMF: how do you find the right name for the field you want to add when you don't know the RDA name for the element you want, particularly when you don't know which WEM level you need?

Deborah demonstrated the drop down lists and how to look at the options within a WEM level, but she and Richard agreed there's no search function nor currently any cross-walk between MARC tags/subfields/terminology to RDA within RIMMF. Possibly an enhancement to consider developing, particularly looking across WEM levels.

Content: questions about different types of content, and where it should go

- supplementary content on DVDs - Work or Expression level?
- summary notes - Work or Expression level?
- What about DVD additional supplementary content? Are these aggregate Works?
- publisher's descriptions: isn't this Manifestation level information? But what if it applies to all Expressions of a particular language?
- what's the difference between an abstract and a table of contents (and does it matter?) - some consideration that an abstract might change (in terms of wording) while a table of contents doesn't change
- if you have an autobiography republished 1 year later with an additional chapter, i.e. added content, do you have a new Manifestation, a new Expression or a new Work? (answer: depends on the content?)
- summary notes may mention attributes of an Expression (e.g. the summary for a French translation in French, or the summary for an audiobook mentioning the soundtrack) - problem is that summary notes as we know them currently contain phrases that apply to different WEM levels
- suggestion that table of contents data is not Work level at all (i.e. no such thing as an aggregate Work) - that it is Manifestation level because that is where it is brought together. JSC is looking at this issue now

What to do about Date of Work for motion pictures

This isn't required except for differentiation. Recommendation: don't put a Date of Work if you don't know it

Screenwriters and screenplays - what are their relationships to a film? Are screenplays Works?

Screenwriters --> screenplays --> film. That is, the relationship between a screenwriter and the eventual film is less direct than that of the screenplay to the film.

Seeing authorised access points in RIMMF makes it obvious how clumsy author-title constructions are (separating Manifestations from Works & Expressions in a browse list). Is there any possibility of moving away from this construction?

This is raised periodically with the JSC. Probably no imminent change, but it does keep coming up.

JSC is currently very busy with four major and interrelated issues:

- theme and nomen (i.e. getting the model straight)
- how to construct authorised access points "on the fly" (by machine?)
- methods of linking (currently 4: aaps, structured notes, unstructured notes and identifiers)
- name-title aaps

In order to sort out the methods of linking (i.e. to make the links machine-actionable/machine-readable) we need elements to be accessible. Identifiers are great but not particularly accessible for users; aaps are clumsy, and notes (structured or unstructured) aren't easily understood by machines. Also, as discussed earlier, notes are useful where a relationship is to be recorded but an institution doesn't hold the other resource. In terms of name-title, if we want a computer to construct these we need to be able to separate out name elements such as forename and surname so they can be constructed to display as required by the discovery layer.

Essentially, all of these issues need to be resolved together, as it is only when all four are resolved that the end result is useful. Also, in a MARC environment there are limitations to how well such conceptual challenges are understood, and thus there can be resistance to change because the rationale is missed.

This will take time to sort out, but watch for updates, and keep thinking about the issues - there is much more development on RDA still to come. Quote from Deborah "RDA's not cooked yet!"

Appendix 3: Issues recorded on post-it notes

Participants were asked to record any issues that came up during the day on post-it notes and group these as either 'RDA issues' or 'other issues'. Some of these were covered in the discussion recorded in Appendix 2. Below is a full list of the original notes.

RDA issues:

- where do LCGFT terms go, like "Audiobooks": it should be at Expression
- no binding element - needed to distinguish between Manifestations
- what is the difference between "abridged Work" and "abridged Expression"?
- work + 2 new stories = different work? or different expression?
- date of Work for motion pictures - not necessary unless needed to differentiate. Can be unknown
- RIMMF put aggregate titles as 'related works' in the Work record. RIMMF does well to do this, but this is an RDA issue, au fond. What if the component Works have no introduction and are the original work, e.g. Plumb 1978 - still Expression level?
- a Work about a Person's Works: how do we do a subject relationship? Do we need a relationship to the collected works? *Works* or *Works. Selections* ?
- Dear JSC, please recommend that language of the Expression should always be included as part of aap
- series that aren't named, e.g. 1st in a trilogy - can just have sequential relationship instead of series relationship?
- shouldn't publisher series have a relationship to the Manifestation rather than the Work? e.g. Penguin Classics
- prize/awards need authority records
- awards won - do these go in the Work record
- awards at Expression level? Award given for intellectual experience. Award for illustration = Expression; Award for art = Work
- how do we deal with initial articles? Recommend always drop in an AAP but in a post MARC world always include as a variant title
- screenwriter and screenplays - do screenwriters belong in the Work record? Are screenplays considered their own Work?
- DVDs - where does the relationship to directors, producers, etc., go: Work? Expression? Manifestation?
- actors contribution, Work level or Expression level?
- where contents?
- is a summary note at Work or Expression level?
- supplementary content on DVDs - Expression level or new Work?

Other issues:

- RIMMF3 - confirmation of save? White on dark vs dark on white
- clarification of Work and Expression; 'Expression manifested' doesn't clearly lead to Work from the Manifestation
- when importing MARC records, need to check info has mapped correctly in terms of WEMI
- colour code Work, Expression, Manifestation records
- should composite keys ideally be unique?
- need template and tutorial for serials
- how do you figure out to link a Manifestation to a series record without going through the tutorial?