

Catapult

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From the Editors

Kia ora koutou,

This issue is filled with the reports from three attendees of the recent CatSIG Professional Development Day who answered the call to moonlight as reporters for *Catapult*.

We're really grateful to Daniel Malpass, Madelene Turnbull and Jenny Hammond, who each share their perspective on one of the presentations.

The changes to RDA are exciting, but also mean that training and professional development will be a huge concern for cataloguers over the next year. The CatSIG Committee will definitely be doing some thinking and planning in this space.

In the meantime, we will continue to share resources and information in *Catapult*, on [DescribeNZ](#) and via the [LIANZA CatSIG email list](#).

We're also pleased to share an updated profile of LIANZA CatSIG's secretary, Tamsyn Bayliss.

Kia manahau! Enjoy!

Inside this issue

CatSIG News	2
Cataloguer profile - Tamsyn Bayliss	3
Professional Development Day	6
Items in Brief	11
Professional Development	12

Catapult is published quarterly.

Archived issues are available on [DescribeNZ](#)

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LIANZA CatSIG news

AGM

The LIANZA CatSIG AGM was held before the Professional Development Day on the 16th August 2018.

The minutes of the AGM, the Convenor's report for 2017-18 and the Treasurer's report for 2017-2018 are available on the CatSIG page of the LIANZA website in the [AGM section](#).

The main proposal of the day was to reduce the number of issues of Catapult from 4 per annum to 3. Catapult will now be issued in April, August and December each year.

Professional Development Day and Survey

Our second professional development day was a success! The on-site session sold-out with 77 attendees in Wellington and there were an additional 45 registrations for the live-stream. We know that behind a single registration there were many groups watching together in libraries all over the country.

We were grateful to be able to host our international speakers, Gordon Dunsire, Deborah Fritz and Ebe Kartus and that they travelled so far to speak with us in person. It was a welcome opportunity for the New Zealand cataloguing community to hear directly from some of the people involved in the development of our cataloguing standard as New Zealand cataloguers don't often travel to international conferences. Even though many presentations are available online, it is a different experience having a speaker in the room whom we can ask questions and then chat with over a cup of tea.

Thank you to everyone who attended, and also thank you to everyone who filled in our survey. The CatSIG Committee now has a lot of valuable information to help us plan our professional development offerings over the next year.

We're still analysing the survey results but overall the day itself was rated very useful, having the option of attending virtually was appreciated and there is a strong hunger for follow-up, practical training that builds on the theory and high level concepts we explored on the day.

Access to the slides and recording of the Professional Development Day

The slides are available now on [DescribeNZ](#).

If you missed out on registering for the day but would like to watch the presentations, you can purchase access to the recording [here](#). You will need to log in using your LIANZA credentials, and if you aren't a LIANZA member you will need to click 'not registered'. Once logged-in, you will be able to purchase access to the recording.

Cataloguer Profile - Tamsyn Bayliss



The EH McCormick Research Library Reading Room

Kia ora, I'm Tamsyn.

I've been Secretary on the CatSIG Committee since 2014. A few months ago I took a new role as Librarian – Discovery & Access at the Auckland Art Gallery Toi o Tāmaki EH McCormick Research Library, and thought I'd introduce the Library and describe some of what goes on behind the scenes.



The Library

The Research Library is named after New Zealander Eric Hall McCormick, a pre-eminent cultural historian who left a bequest to the Auckland Art Gallery. We are a team of three working in the Library, which holds a focused collection on New Zealand and international visual art. We're open to the public Monday-Saturday, 1-5pm. Appointments are only necessary when requesting archives, as they are mainly held off-site. Our clientele is broad, including Gallery visitors who wander in to browse, find out more about artists they've seen or relax and read a magazine, as well as artists, writers, other gallery and auction house staff, lecturers and students coming in to research. We also have a strong internal staff focus, particularly assisting the curatorial and collections teams.

My role focuses on cataloguing and classifying publications, book processing and serials check-in, collecting media clippings and e-ephemera, and (wo)manning the Library reference desk each weekday afternoon.

Books

Our books cover NZ and international art and artists, gallery and museum collections, museology and conservation. We tend to acquire new books from staff suggestions and requests, or receive and purchase new exhibition catalogues. I also undertake retrospective cataloguing. I'm currently working on our collection of books on international artists which needs to be weeded, catalogued and labelled. The collection is mainly classified in Dewey, with a couple of exceptions. We use 3

letter surname cutters only for the international artist books (e.g. PIC for Picasso), and separate chronological labels for Auckland Art Gallery and New Zealand exhibition catalogues and pamphlets (e.g. 2018/10). The majority of our publications are shelved 'behind the scenes' in the stacks which are separated from the Reading Room by a locked glass door, as staff offices are also situated back there.

This limits browseability, but as our collection is relatively small when a researcher requests a book on an artist or theme we can easily bring out other things of interest. Newer books, catalogues and the latest serials are in the Reading Room, as well as our 'Reference' section for dictionaries, encyclopedias etc.

As the Gallery is part of Auckland Council, we catalogue as part of the Auckland Public Libraries onto the library management system Sierra. I find it a good system to work on, though I'm still learning some aspects of it and appreciating its intricacies. [A big thanks to the super cataloguing staff at Central Library for training and on-going support]. It's great to see our collection accessible on the catalogue, and often we have the only holding within the Auckland Libraries system so people visit us specifically for an item. We are a reference only library though, and don't loan to the public.

Other collections

Another strong collection in the Library is New Zealand artist files, containing biographical information, newspaper clippings and reviews, exhibition catalogues and ephemera. They are a significant research collection and becoming an archive in themselves, such as the file for Colin McCahon (50 packets and counting). They are widely used by researchers and often by the artist themselves looking to refresh their memory on past works and information they may not have archived. We actively collect only in electronic format now from content pulled together by a media clippings service and from emails from galleries and auction houses, but still add to the hardcopy files if we are sent things such as exhibition invitations. I've recently completed creating catalogue records for our artist's files on Sierra, continuing a project which well underway when I arrived. Although cataloguing using the 'artist file template' records was quick and easy, a fair amount of name verification was required, so often involved delving into the files for biographical information.



A record for each hardcopy file can now be found through the public library catalogue and through the website [Find New Zealand Artists](#), which we update and is a useful finding aid pointing to further information on a particular artist.

The Library also has a good holding of archives relating to the Art Gallery, New Zealand artists, and other Auckland galleries. Highlights include the painter Charles Goldie's manuscript notes on paintings, painter Gottfried Lindauer Art Gallery visitors' book which includes the sitters for his famous Maori portraits, and the archive of photographer Marti Friedlander. Archives of contemporary artists such as Fiona Connor, Giovanni Intra and Greg Semu are also held.



Projects and displays

Despite working at the Auckland Museum prior to this, I had not used the collection management system Vernon before (being purely LMS-based), so am learning this also. I'm involved in a project to create an online catalogue raisonné for New Zealand-born artist Frances Hodgkins, which will be released to coincide with a major Gallery exhibition and exhibition catalogue next year. This has involved enhancing the Object and Documentation records on Vernon with bibliographical references to be able to connect her paintings to books and catalogues they may have appeared in. Other tasks have included adding credit line information and assisting in image orders for the publication.

The Research Library is contributing more and more to Gallery exhibitions, with the use and value of archives for exhibition research or display growing. Currently this includes the Library designed *Collective Women: Feminist Art Archives from the 1970s to the 1990s*, on display in the Gallery until mid-June 2019.

We also have an in-Library display cabinet and a larger case outside the Reading Room, accessible even when the Library is closed. This tends to compliment wider Gallery exhibitions such as the current display on Gordon Walters, or may involve a finite project by a guest curator.



The Research Library is a pleasant and relaxing space to visit and to work in, as ever belying the flurry of activity and projects going on behind the scenes. My job is enjoyable and varied, and for someone who loves art, getting to work with art books and interesting creative colleagues and visitors all day can't be bad!

LIANZA CatSIG Professional Development Day

Three attendees of the professional development day share summaries of three of the presentations including the two given by Gordon Dunsire, and one given by Deborah Fritz

Gordon Dunsire on the Library Reference Model

Summary by Daniel Malpass, National Library of New Zealand

This year the CatSIG Professional Development day was very fortunate to have Gordon Dunsire making two presentations. Gordon, who is (among his various other roles) Chair of the RDA Steering Committee (RSC), member of The IFLA Cataloguing section Standing committee, and member of the IFLA Linked Data Technical Advisory Committee, made his first presentation of the day on the IFLA Library Reference Model (LRM).



The RSC took the decision to align RDA with the LRM following outcomes of a review in 2016. LRM is a high-level conceptual model which has an entity-relationship structure which can be refined by sub-typing entities, relationships, and attributes. The coming release of RDA is an implementation of the LRM model.

Gordon made the point that the current RDA was based on most of Functional Requirements for Bibliographic Records (FRBR), some of Functional Requirements for Authority Data (FRAD), all of Functional Requirements for Subject Authority Data (FRSAD), though this was mostly out of scope, and none of the Working group on Aggregates. Meanwhile LRM is the opportunity to fill in gaps and reconcile incoherencies and it consolidates FRBR, FRAD, FRSAD and the Working Group on Aggregates report.

Perhaps the major question, Gordon's presentation answered was, *Is LRM suitable for as a basis for RDA?* The answer, naturally enough was "Yes." LRM is "a high-level conceptual model ... intended as a guide or basis on which to elaborate cataloguing rules" from which RDA guidance, instructions, elements will be elaborated. Gordon went on to say that LRM operates at a greater level of generality than FRBRoo, which seeks to be comparable in terms of generality with CIDOC CRM (the CIDOC Conceptual Reference Model) and so it will fit well with other models of cultural heritage communities. Gordon also stated that LRM was developed very much with semantic web technologies in mind, and so it should fit well with linked data communities.

Gordon then noted that the main initial impact of LRM on RDA would be that there would be more entities; with Nomen (a “name” or designation of an entity), Place, Timespan, Agent (a real person who lives or is assumed to have lived), Collective Agent and Res (a super-class of other entities), joining the current entities such as Work, Expression, Manifestation, and Item. Another major impact will be that LRM will see a shift from recording attributes to recording relationships.

In drawing his presentation to a close, Gordon commented that LRM challenges for RDA included:

- That the definition of Person entity excludes “non-human personages”
- The future treatment of aggregates and serials
- Optimizing the RDA Toolkit for linked data
- The new addition of Nomen entity which Gordon described as “very strange ... but very useful”
- Addition of the manifestation statement element in that it separates transcription from recording

By the end of the presentation it was clear that the conceptual entity-relationships underpinning RDA with the coming of LRM will deviate substantially from what we have been accustomed to in the current era. There will be more emphasis on relationships between entities, with this taking prominence over the current emphasis on transcription. There will be a lot of new terrain to contend with.

At the conclusion of the presentation there was time enough for Gordon to be asked a couple of questions. The first was from a cataloguer asking about why an animal could not be considered an Agent in the LRM. Gordon explained that while a monkey could do a painting, essentially someone else (a person) would oversee the painting, the monkey does not decide when the painting is started or finished, it is merely the tool for the work, and not the creative agent, the creative agent would most likely be the monkey's keeper.

The second question Gordon fielded was with regard to LRM's very esoteric language, which was viewed by a member of the audience as being somewhat inaccessible and hard to understand. To this Gordon replied very matter of factly saying that LRM is a high level abstract model and even though it has been simplified a little it is ultimately for application modellers, so the esoteric language can be expected.

The slideshow for the presentation can be found on Gordon's homepage, at <http://www.gordondunsire.com/presentations.htm>

The new RDA : Resource Description in Libraries and Beyond, by Gordon Dunsire

Summary by Madelene Turnbull, Information Resources Librarian Access, University of Otago Library

Later in the morning of the CatSIG Cataloguers Professional Development Day for 2018, Gordon Dunsire spoke to us for the second time. This time the topic was “The new RDA, resource description in libraries and beyond”. This presentation set out to tell us about what has actually happened as a result of the LRM and some of what may happen. Gordon Dunsire is the chair of the RDA Steering Committee (RSC). This presentation was packed with interesting information, and I have tried to report back on some of the highlights here.

First, Gordon told us about the RDA Registry. This is the technical documentation for RDA, and contains linked data representations of RDA references. There is only one version of the RDA Registry, which contains the current RDA element set supporting the RDA Toolkit and has been created on GitHub open source software. The RDA elements are freely available to encourage use. The beta element set is currently only available on GitHub, although it is currently not stable. Gordon told that they were hoping to have a stable version available in 6-8 weeks from the date of the presentation. 40% of the content of the RDA Toolkit is derived directly from the Registry so there is only ever one version of any given element wording. As the Registry is free what users are paying for when subscribing to the RDA Toolkit is the guidance and instruction content.

Gordon then spoke about some of the changes in the new RDA and the new RDA Toolkit, some key points were that there are new elements for access points (over 1700 elements in the new RDA!). Every entity now has an access point and the unit of focus is on the individual element, which are all given the same value. The new Toolkit has equal presentation of all elements, but different depths of coverage relative to resource description. Another key point was the impact of other communities, there are some new elements and vocabularies for special library materials, and the needs of the Archive and Museum communities have also been thought about and left open for future developments, for example the RDA Toolkit is compatible with CIDOC CRM.

There are no rules! Gordon was clear that RDA is not a set of rules, but a set of instructions or guidelines; as more options gives more flexibility it can make it harder to choose which guidelines to apply. This is where the ability to create Application Profiles within the Toolkit becomes so important. Institutions can choose options for local practices via the application profiles, this allows local practices to exist in a global framework. National Application Profiles (policy statements) will also become more important. Application profiles can specify if elements are mandatory, repeatable, which recording methods to use, and which vocabularies (authority files) to use.

Gordon finished by talking about the importance of providing effective description, and the

importance of recording data provenance in an era of ‘fake news’. Finally, he reminded us that although we are encouraged to look at the updated RDA Registry and to explore the new RDA Toolkit, it is still in beta, and at the moment is subject to demolition and reconstruction.

There was far more covered in this talk than I have been able to mention here. Gordon is an engaging speaker and knows this topic inside out, I’d definitely recommend watching the recorded presentation if you are able to.

Dipping into describing works with aggregating and diachronic plans using the new RDA Toolkit, by Deborah Fritz

The Cataloguers’ Big Day Out, a summary by Jenny Hammond

I volunteered to write a report about the CatSIG Professional Development Day, and as I’m a serials cataloguer it naturally fell to me to cover the aggregating and diachronic plans session.



Deborah stressed that the session would be an overview of the principles of describing aggregates and diachronic works and that the wording and guidelines in the RDA Toolkit would undergo revision before they are finalised and released. She presented an outline of the sections added to the toolkit to provide rules and guidance for describing aggregating and diachronic works. She pointed out that they are not new concepts, but had previously been handled inadequately and that we needed to think about them differently. Deborah gave much assurance that aggregates were not really that hard to understand, once we take ourselves beyond FRBR thinking and engage in a very different way of thinking.

Deborah then took us on a journey, defining what an aggregate is and exploring how we can examine the manifestation and item in front of us and assess how many works and expressions are contained therein. Or as she put it, “how many WE are in this MI?” Anticipating our susceptibility for worry she assured us that we decide the WE in our MI, with the toolkit giving us options on how to describe aggregates that will best serve our institution and users. This journey toured around the Functional Requirements for Bibliographic Resources (FRBR) concepts for describing resources, explaining how aggregates relate to the concepts we were already familiar with from FRBR, and how aggregates are further defined by concepts introduced by the Library Reference Model (LRM) specifically for aggregates.

After attendees had assured Deborah during the break that they understood her so far, she then offered to confuse us. She detailed the different relationships that could be described between expressions, aggregating expressions, expressions manifested for the expression and for the

aggregating expression, the aggregating work and the aggregated works/expressions therein, the agents that created the aggregating work, and that created the aggregated works it contains, and all the complexities of describing these different relationships. This sentence looks a bit like a word salad and that is the sense I have gotten when reading the LRM, that I've fallen into a word salad and can't find the meanings in the words or the concepts.

Just before diving in to her explanation of diachronic works Deborah said "I'm going to lose you even more from here". She explained the background of how the RSC Serials Task Force worked on the concepts around describing works that change over time and created the concept of diachronic works, the works formerly known as serials, integrating resources and multipart monographs. Diachronic works also have multiple work/expression/manifestation relationships and relationships to the agents that create/contribute to the work at different levels. The overarching principle for works that change over time is that they have an extension plan, and this has to be considered when deciding how to describe the work.

At about this point Deborah said, "you can panic if you want to, but there's no point", and received some hearty laughter, "deal with it one level at a time, one step at a time." Again, she reassured us that we can choose what aspects of the work we will describe. There followed a lot of explanations for the different levels that could be described, the agents responsible for them and how they all related to each other. After a while Deborah paused and said, "you know what I forgot to tell you right at the beginning, you don't have to learn any of this today", I sensed a tone of nervous relief in the audience's laughter, "you don't even have to understand it, you just have to hear it, because I'll going to be giving you the slides with all of my notes"

What a relief! At the time I was just bamboozled by all the concepts and how they all related to each other. Thinking about the different parts of the description kind of gelled for me when re-watching the presentation, but I confess I don't yet feel able to grasp the concepts holistically. That's going to take more examination of the concepts and relationships, and a whole lot more time.

Deborah was well aware of how complicated and confusing the concepts and their relationships could be. She said, "it's a lot to take in, alright, so did I say that it's a new way of thinking?" She advocated for this new way of thinking, saying "it is logical and solves a lot of our problems."

At some point during the presentation I was reminded of some of the sessions held at the National Library to explain the FRBR concepts. The WEMI concepts, the agents that contribute to them and how they are all related were demonstrated by cataloguers wearing labelled hats and holding bits of string that linked the hat wearers with the relevant relationships. It reminded me of the saying "how long is a piece of string". When the time comes to demonstrate aggregating and diachronic works we're going to need a very long piece of string indeed.

Items in Brief

RDA

Several recordings of presentations from the recent American Library Association (ALA) Annual Meeting in New Orleans, Louisiana are now available on the new [RDA Toolkit YouTube Channel](#):

From A Practical Introduction to the New RDA Toolkit, 22 June 2018:

- ⇒ *Diachronic Works: Future Development from the ISSN International Centre Perspective* by Clément Oury
- ⇒ *The Treatment of Aggregates and Serials in the New Toolkit* by Deborah Fritz (video of presentation at 15:35 following Diachronic Works)
- ⇒ *Dates, Approximately* by Gordon Dunsire
- ⇒ *Using the New Toolkit: Creating a Personal Name "Authority Record"* by Kathy Glennan
- ⇒ *Basics of Attributes and Relationships* by Kate James

From the FRBR Interest Group Meeting, 25 June 2018:

IFLA Library Reference Model: What and Why? by Chris Oliver

Many other presentations about the changes to RDA are on the [RDA Steering Committee presentations page](#).

Linked data

The recent International Group of Ex Libris Users (IGeLU) Developers Day presentations are available on the IGeLU and ELUNA Show & Tell YouTube channel. Included in the playlist is the presentation *Linked Data in Alma and Primo: the Plot Thickens*. This two-part presentation by Laura Ackerman and Josh Weisman demonstrates the new linked data functionality in Alma and Primo.

Playlist: <https://www.youtube.com/watch?v=ioZeuv5UtmM&list=PLr6LDe01r7vLMHfXKoP8UdH4o0NCg3Qs4>

Video link: <https://www.youtube.com/watch?v=csad2FW2Hyo&index=2&list=PLr6LDe01r7vLMHfXKoP8UdH4o0NCg3Qs4>

Upcoming courses

The **Association for Library Collections & Technical Services, a division of the American Library Association (ALCTS)** delivers a regular program of short courses and webinars of which they generously make their paid-for webinars available free after six months. Check out their webinar archive <http://www.ala.org/alcts/confevents/past/webinar> and their YouTube channel for interesting and high-quality content.

Library Juice Academy runs short, online courses on a number of library topics. In the coming months watch out for:

Metadata design; Describing photographs for the online catalogue; Introduction to RDF; Introduction to cataloguing; Metadata implementation; Using MarcEdit; Introduction to Linked Data; Dewey Decimal Classification.

<http://libraryjuiceacademy.com/courses.php>

To get an idea of what the LJA online courses are like, have a look back at the June 2017 issue of *Catapult* which contains two short reviews of the course *Beyond the Basics: Cataloguing DVDs, Blu-ray Discs, and Streaming Videos*.

Lyrisis have a number of online cataloguing and metadata courses on offer. Typically the classes have a cost, but they do offer regular free webinars as well. Keep an eye on their upcoming classes and events page: <https://www.lyrisis.org/services/Pages/Classes.aspx>

OCLC Webjunction offers free online courses, covering a wide range of library interests:

<http://learn.webjunction.org/>

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CatSIG

Cataloguing Special Interest Group