RDA and cultural heritage
- a new starting point for international cooperation?

Dr. Claudia Fabian
Head of Department:of Manuscripts and Early Printed Books

- ❖ New, international

- ❖ material outside the "bibliographic universe"

- ❖ Special rules, special databases, subject / material oriented

- ❖ Needs and interests of scholarly communities

- ❖ Digital legacy data

❖ restart a fresh discussion

❖ international audience, cooperation

❖ cover particular issues in cultural

heritage

- ❖ IFLA Rare books and Special collections Section

- ❖ *Consortium of European Research Libraries (CERL):*

    - ▪ Heritage of the Printed Book database

    - ▪ Expert in data formats and structures

    - ▪ Provider of various international services

    - ▪ CERL thesaurus

    - ▪ CERL manuscripts portal

    - ▪ re-user of differently structured, thematically focused material

- ❖ D.A.CH: Germany, Austria, and parts of Switzerland

- ❖ Cross-institutional approach: Libraries, Archives, Museums

BSB Bayerische
StaatsBibliothek
Information in erster Linie

Germany – Deutsche Nationalbibliothek

2013   Early printed books: Themengruppe Alte Drucke der AG RDA

Workshops:

> November 2014 in Munich,

> July 2015 in Wolfenbüttel

Now: AG Alte Drucke, Standard including the retrospective national

> bibliographies, VD 16, VD 17, VD 18

Sept. 2013 Workshop RDA for Cultural heritage institutions organised by DNB: Museums,

archives, photographic agencies, special collections in libraries (bindings,

legacies, imprints, artists publications)

Febr. 2014 1. Meeting of AG RDA für Kultureinrichtungen in DNB

Today: Subgroups: RNA-RDA (literary archives, autographs, letters): harmonize RDA

with ISAD-G

Subgroup for codex manuscripts to start in June 2016

❖ National bibliographic agency (since 1913)

❖ TEL (The European Library), VIAF (Virtual Authority file)

❖ GND (Gemeinsame Normdatei – Joint, common authority file: persons, institutions, subject headings – works – places – printers/publishers – provenance – cultural objects ….): aligned to RDA, reaching beyond the national bibliography, imput from all German networks, services to all of them.

- ❖ Tradition of sharing (published catalogues), tradition of international audience, tradition of heterogenous descriptions (addressed to a scholarly community)

- ❖ Change of today: availability of digital copies of the originals: ACCESS

- ❖ New audiences, new questions, new contexts

- ❖ Contextualisation, explanation: metadata

- ❖ Metadata are fashionable!

- ❖ Continue description: high level, reliable content, coherence, authenticity

- ❖ Integrate data/ databases into the "semantic universe", "universal bibliographic control", "universal access": islands become continents

- ❖ Create access - contextualize

- ❖ Use of the digital copy: OCR – NER – image retrieval: description beyond RDA

(1) The new role of retrospective national bibliographies

❖ national bibliographic control

❖ separate databases, own rules, strong editorial control,

   consistency, reliable access and retrieval

❖ Introduction of RDA: risk of obsolescence

- ❖ RDA – work – expression – manifestation – item
- ❖ National bibliographies: controlled, consistent approach to the „work"-level
- ❖ Manifestation level: standard number before ISBN age
- ❖ National bibliography records „high level authority data", coding of their set of rules: 040
- ❖ Include into the RDA toolkit as policy statements (or specialist extensions)
- ❖ "Cloud": National bibliographic records - interrelated to catalogue records for the same manifestation (via standard number of the biibliography)
- ❖ Expression level?
- ❖ Overlaps within different national bibliographies
- ❖ Ongoing Editorial control – to be aligned to RDA description rules and structures?
- ❖ Authority data: names of publishers, printers, persons: contributors, censors, addressees
- ❖ Contextualisation: manuscript, letters, drawings databases etc.
- ❖ Link to digital copies at manifestation level

❖ where is their appropriate place in FRBR? In FRBRoo?

❖ can we agree on a standard identifier for manuscripts?

❖ how can we relate them to the „bibliographic universe?

- ❖ Tradition of cataloguing

- ❖ Manuscripts: unique cultural heritage objects

- ❖ DCRM: "difficult": exclusion, special, different needs

- ❖ Manuscripts: variety of „formats": medieval codices, autographs, letters, handwritten private papers, archival documents, maps, music, drawings, annotations - bindings, watermarks …

- ❖ Metadata for digital copies

FRBRoo Introduction

FRBR – FRBRoo?

The FRBRoo is a formal ontology intended to capture and represent the underlying semantics of bibliographic information and to facilitate the integration, mediation, and interchange of bibliographic and museum information. The FRBR model was originally designed as an entity-relationship model by a study group appointed by the International Federation of Library Associations and Institutions (IFLA) during the period 1991-1997, and was published in 1998. Quite independently, the CIDOC CRM model was being developed from 1996 under the auspices of the ICOM-CIDOC (International Council for Museums – International Committee on Documentation) Documentation Standards Working Group. The idea that both the library and museum communities might benefit from harmonising the two models was first expressed in 2000 and grew up in the following years. Eventually, it led to the formation, in 2003, of the International Working Group on FRBR/CIDOC CRM Harmonisation, that brings together representatives from both communities with the common goals of: a) Expressing the IFLA FRBR model with the concepts, tools, mechanisms, and notation conventions provided by the CIDOC CRM, and: b) Aligning (possibly even merging) the two object-oriented models with the aim to contribute to the solution of the problem of semantic interoperability between the documentation structures used for library and museum information, such that:

- all equivalent information can be retrieved under the same notions and
- all directly and indirectly related information can be retrieved regardless of its distribution over individual data sources;
- knowledge encoded for a specific application can be repurposed for other studies;
- recall and precision in systems employed by both communities is improved;
- both communities can learn from each other's concepts for their mutual progress;

for the benefit of the scientific and scholarly communities and the general public.

In summer 2006, a first draft of FRBRoo was completed. It is a logically rigid model interpreting conceptualizations expressed in FRBRer and of concepts necessary to explain the intended meaning of all FRBRer attributes and relationships. The model is formulated as an extensions of the CIDOC CRM. Any conflicts occurring in the harmonization process with the CIDOC CRM have been or will be resolved on the CIDOC CRM side as well. The Harmonization Group intends to continue work modelling the FRAR concepts and elaborating the application of FRBR concepts to performing arts.

On this site, the draft model and the discussion of the past meetings is published. The same content is published on the IFLA Website.
With this step, we intend to engage in an open dialogue with all interested parties about the combined CRM and FRBRoo model, its final shaping, its application and other further work.
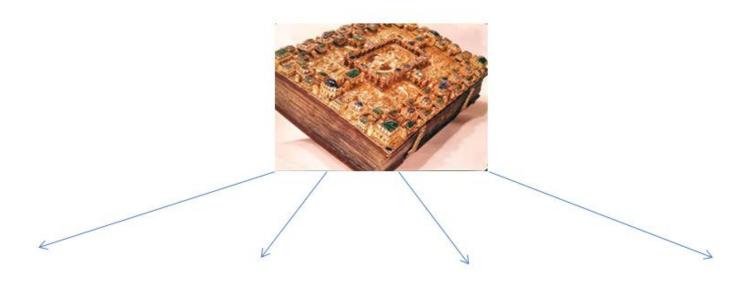
In January 2008, the latest draft of FRBRoo version 0.9 was completed and it has been submitted for comment by IFLA FRBR Review Group. It has been approved in principle by IFLA FRBR Review Group at IFLA2008 in Quebec city August 2008. Final vote from the IFLA FRBR Review Group is expected.

Martin Doerr
Patrick LeBoeuf

Graphical representation of the FRBRoo version 1.0.

Schriftdenkmal: Bayerische Staatsbibliothek, Clm 14000

Cultural Heritage Object / materielles Kulturgut

(literarisches) Werk 1

(literarisches) Werk 2

Cultural Heritage Object / materielles Kulturgut 1

Cultural Heritage Object / materielles Kulturgut 2

Bibel (Evangelia)

Capitulare Evangeliorum

Bildnis Karls d. Kahlen

Prachteinband

Identifier for the unique object:

Authority records:

The holding library/repository/institution/collection and the

shelfmark (Cod.lat., Cod.theol.)

Sometimes: Names:

codex aureus, *codex Manesse*, Va*ticanus*

…

Monacensis 1 = Cod.graec, 1, Cod.hung. 1, Cod.aethiop. 1, Cod.slav. 1 (etc.) ????

Clm 14347$vgültige Signaturschreibweise

Alternatives:

Cod.lat. 14347

Cod.lat.monac. 14347

Lat. 14347

Monac. 14347

Access:

❖ to descriptions of a manuscript from different periods,

❖ to research based on a given manuscript, including editions, articles, iconographic information, provenance

❖ to derived formats: facsimiles, digital copies, microfilms, photographs

❖ to parts of a manuscript: its watermarks, its binding, hands of scribes, material studies etc.

Where is the place for this information in RDA?

❖ title – (mostly devised) title?

Handschrift – Bayerische Staatsbibliothek – Clm 1

Carmina Burana (- Bayerische Staatsbibliothek – Clm 4346)

❖ vs. (literary/content) „work"

Handschrift - Bayerische Staatsbibliothek -Clm 14000

OR:

US: Bayerische Staatsbibliothek – Manuscript – Clm 14000 (corporate body)

Title:

Codex aureus von St. Emmeram

OR:

Codex aureus – Bayerische Staatsbibliothek – Clm 14000

Carmina burana (Bayerische Staatsbibliothek - Clm 4660)

Breviarium Alarici (Bayerische Staatsbibliothek - Clm 22501)

Graduale - Bayerische Staatsbibliothek -Clm 4501

Homiliae et sermones - Bayerische Staatsbibliothek -Clm 4507

Rezeptsammlung - Bayerische Staatsbibliothek- Clm 53

Relation to a work or subject /content?

❖ identifiable texts (by known authors): relation to work level

❖ minor texts: recipes, quotes from the bible, poems

❖ "subject"-like descriptions: juridical texts, theological texts,

  sermons, prayers … etc.

❖ Basis for authority control on works of Antiquity and Middle Ages

  (+ Incunabula: ISTC and Gesamtkatalog der Wiegendrucke …)

Manuscripts:

❖ Manifestation and item

❖ (Work) - Expression - manifestation and item:

unique transmission of a work

or a specific transmission/version of a work

(stemmata)

**RDA
A staircase for sharing and accessing cultural heritage**

THANK YOU