

	Timespan	Content	Speaker
1	0:00.0 - 0:13.9	Music.	Music
2	0:13.9 - 0:41.1	Hi my name is Karen Lynch. I am a cataloguer in the Carleton Library and I have been cataloguing for twelve years now. I work with language and literature material, both in English and in foreign languages. I also catalogue history, ethnology and such subjects and rare books across all disciplines. And I am also starting to do some archival description as well.	Karen Lynch
3	0:41.1 - 0:45.0	Music.	Music
4	0:45.0 - 1:21.3	I'm Martha Attridge Bufton and I also work at the Carleton University Library. And I am not a cataloguer and in fact I was the only non-cataloguer at the recent RIMMF workshop. I actually work in Reference Services. But I am also finishing a master of library science so I was taking a cataloguing and metadata course in the fall, 2016, and it went by like a freight train so when the chance to participate in the workshop came up I thought, "Wow, this would be a great chance to actually do some cataloguing using RDA."	Martha Attridge Bufton
5	1:21.3 - 1:26.8	Music.	Music
6	1:26.8 - 1:50.6	I attended the RIMMF workshop because it was an opportunity, the first opportunity, to realize a lot of the concepts and the framework of RDA in real life as it were. This was the first one in Canada so it was quite exciting to see how it played out with real life examples.	Karen Lynch
7	1:50.6 - 1:51.8	Music.	Music
8	1:51.8 - 2:21.4	As preparation for the workshop, we were to work 18 tutorials which I had done and although the tool is very different from what we use in our daily life cataloguing, it was a great way to see all the different levels and different lengths that get created when you start talking about titles, and uniform titles, and authors and different formats for tools.	Karen Lynch
9	2:21.4 - 2:23.5	Music.	Music

10	2:23.5 - 3:00.2	I actually like the fact that there was this whole preparatory period ahead of time. Now I will confess that I didn't actually finish all 18 tutorials but I made a promise to myself that I would do the first nine. I had checked out the content and it seemed that if I did the first nine, I would get some of the basics. And I was really glad I did, mostly because I made lots of mistakes while I was doing the tutorials. So that by the time I got to the actual workshop itself, the interface was familiar, so some of the basic functions were familiar.	Martha Attridge Bufton
11	3:00.2 - 3:03.8	Music.	Music
12	3:03.8 - 3:35.1	Working in groups was great because we were all given hard copy books in front of us and asked to take them through various exercises, working with RIMMF. It was a great opportunity to also see other colleagues and how they contributed and responded to the tool and the workshop because, of course, we all learn a little bit differently and we all approach things a little bit differently.	Karen Lynch
13	3:35.1 - 3:36.7	Music.	Music
14	3:36.7 - 3:54.3	I will say that the other that was really helpful for me, it'll sound odd, but it was probably a good thing that I'm not somebody who knows AACR2 because I didn't have any baggage, no cataloguing baggage, to have to leave at the door. Now, was that the same for you or was it a bit different.	Martha Attridge Bufton
15	3:54.2 - 4:47.7	It was different because I do have that baggage and I love it. Coming from that structured environment of MARC, it's a very, it's home, it's where I can use the rules and regulations as it were and put everything in its proper place and provide those links. What I found, hum, most helpful about the workshop and the tool, and actually the most surprising, was that I like the structure of it, I felt safe in it even though I felt safe with an asterisk because obviously the iteration of it is different from MARC. But it's still a form in a way that you're filling out and I like that. Because that is where we come from in cataloguing, that we are used to those strictures being imposed on us by the MARC environment.	Karen Lynch
16	4:47.7 - 5:00.4	Even as a beginner, it was very nice to know that there specific steps to take so that if I made a mistake, well at the very least I could go back to the beginning and start again.	Martha Attridge Bufton
17	5:00.4 - 5:02.3	Music.	Music

18	5:02.3 - 5:33.6	For me one of the surprising things was to discover that I was actually drawing on the just the little bit of knowledge that I have of creating databases cause I had done a database design course. It's all about entity relationships. When you read about RDA theoretically, that's the kind of language that's used so when you get into RIMMF, all of a sudden you can see that theory of entity relationships playing out. It's like this web of relationships.	Martha Attridge Bufton
19	5:33.6 - 5:36.3	Music.	Music
20	5:36.3 - 6:24.4	I support Indigenous Studies so another reason that I've been interested in cataloguing and metadata is that there has been for a very long time debate about the subject headings that are used to talk about First Nations, Métis and Inuit peoples. And then, Native American Indians and Indigenous peoples around the world. What was interesting for me is this notion of relationships being important because one of the things that First Nations, Métis and Inuit librarians tell me is that current subject headings, and even classifications, don't necessarily reveal the relationships that are important to Indigenous peoples. So, law can be or governance, can be filed you know one floor and all the cultural, sort of historical, anthropological materials are on another floor, whereas for Indigenous people those things are just simply part of being in a community.	Martha Attridge Bufton
21	6:24.4 - 6:29.5	Music.	Music
22	6:29.5 - 7:26.8	I think that RDA might help address some of those things, once we get through digesting and really making the terminology of RDA feel very comfortable for us in a cataloguing environment I think it will be a good thing. Because we know that the web is a huge environment and our users are faced with so an awful lot of information. RDA and RDA supported by this RIMMF tool will let us represent a multitude of sources for our users and in a much richer way than a traditional MARC cataloguing environment can do. So I think that RIMMF can really support and facilitate the transition from our traditional cataloguing environment to let's call it the brave new world.	Karen Lynch
23	7:26.8 - 7:29.2	Music.	Music
24	7:29.2 - 8:07.1	It's a still new tool for us and truthfully we've had an awful lot of time spent with the theory with it. And this is the first real actualization of it. My impression of it, having worked through the tutorials	Karen Lynch

		and then the workshop with other colleagues, is that I think it reaches out and portrays all the different rich tools that are available for people in a very different way from the old card catalogue and even OPAC in the traditional library environment.	
25	8:07.1 - 8:10.4	Music.	Music
26	8:10.4 - 8:22.1	I am willing to buy into the fact that there are more surprises inside or that we are only starting to scratch the surface for ourselves in our own shops as to how it will play out.	Karen Lynch
27	8:22.1 - 8:31.0	As an outsider, looking in it seemed that it had that potential to really facilitate connections and relationships.	Martha Attridge Bufton
28	8:31.0 - 8:34.4	Music.	Music
29	8:34.4 - 9:11.7	I think the other thing I really loved about the workshop was that it was so collegial. It was put on jointly by Carleton University and Library and Archives Canada and the tutorials were the preparation before you got into the actual day. When we arrived it was lovely because we were all in these groups, each group had a facilitator. I got a wonderful catalogue from Library and Archives Canada. Everything was done to really reduce the anxiety and make it easier for people to try something new. And, as you say, something a tool that really takes the theory and tries to make it real.	Martha Attridge Bufton
30	9:11.7 - 9:26.9	That's right and the good thing about that day was that our colleagues were coming together, although they may come from different environments, there's obviously a level of comfort and familiarity with all the concepts around cataloguing.	Karen Lynch
31	9:26.8 - 9:30.7	Music.	Music
32	9:30.7 - 9:44.6	I think for myself as a learner I still need to go away and work by myself through these things and repeat and repeat and repeat so that the verbiage of RDA feels more and more organic.	Karen Lynch
33	9:44.6 - 9:46.9	Music.	Music
34	9:46.9 - 10:09.7	If a learning environment and a learning tool does nothing else, it allows people to relax in that	Martha

		period which is uncomfortable because [yes] you're going from what you used to know to something new. Even for rank beginner like me, and a non-cataloguer, by the end of the day I was feeling pretty happy with [Yes] how I was able to catalogue.	Attridge Bufton
35	10:09.6 - 10:12.7	Music.	Music
36	10:12.7 - 10:25.3	After such a long time of anticipating RDA, it's impressive to see how it played out via this tool. I think it's going to be a really good thing we're using it going forward.	Karen Lynch
37	10:25.3 - 10:40.5	Music.	Music