

TO: Joint Steering Committee for Development of RDA

FROM: John Attig, ALA Representative to the JSC

SUBJECT: *5JSC/LC/11*, Designation of roles in RDA

General comments

1. ALA notes that this Appendix is directly related to the instructions in the old Chapter 6, now Section 6 and that the responses to that chapter have not yet been resolved. We therefore note that responses to the Appendix should be reviewed in conjunction with the responses to the June 2007 draft of Chapter 6.
2. ALA finds the terminology and language in this Appendix to be confusing and counterintuitive. While the definitions help to guide catalogers in assigning appropriate designations, we would like to stress that the designations are included in the data to be displayed to users of our catalogs. The terms used as designations will be confusing to working catalogers, and will be even more open to misinterpretation by catalog users.
3. The second bullet in the cover letter makes it clear that “each designation of role must function as an element sub-type of one (and only one) of the higher-level elements” and that distinct terms are required when the same role applies to more than one higher-level element. However, ALA finds these limitations to be arbitrary and frustrating; the apparent requirements of the metadata encoding conventions that RDA is trying to support leads to results that seriously conflict both with the facts we are trying to reflect in our descriptions and with the Principle of User Convenience.
4. Although there are roles in the Appendix that are problematic for other materials, particularly music, the most numerous problems involve treatment of roles related to moving-images resources. Here the distinction between creation of the work and realization of the expression is particularly difficult to make. Appended to the response are some comments that express one view of the application of FRBR to moving-image resources. This view is not shared by all ALA reviewers, and the main part of our response assumes that a distinction **can** be drawn between responsibility for the work and for the expression for moving-image resources, and that roles can be assigned to one or the other without doing significant violence to the way the world works.
5. These instructions do not explicitly address how to record the designation(s) of role when the same person, family, or corporate body performs more than one role. There should be specific instructions, either in the appendix or in Chapter 19.

Specific comments

X.1.1. Roles used with creators

General comment on definitions in this section: The definitions (with the sole exception of that for *Compiler*) use a plural reference to “works” rather than “a work”, whereas the singular is more common in other parts of this appendix. This should be consistent throughout. We prefer the singular, as the relationship in any given instance is to a particular work, etc.

Artist: The definition does not exclude sculptors. We suggest moving *Sculptor* as a narrower term under *Artist*. On the other hand, if the intent is to limit *Artist* to the creator of two-dimensional works, then this should be stated. We prefer to treat *Artist* as a broad category that includes *Sculptor* as a narrower term.

Author: *Librettist* and *Lyricist* might be artificial distinctions, particularly the latter. Is it the intent to limit the use of the term to those cases where the lyrics are explicitly written for a given musical setting, as opposed to designating Heine (who wrote poetry that was later set to music) as a lyricist? If so, this might be stated more unambiguously. In general, these definitions are worded in a way that suggests that the author is writing words for the musical works, rather than writing words that the composer has set to music. We suggest:

Librettist. An author of the libretto ~~for~~ of an opera, oratorio, etc.

Lyricist. An author ~~writing of~~ words ~~for songs~~ set to music.

Composer: The syntax requires “creating works in the general style ...” Note: 5JSC/LC/12 proposed deleting “various” from the corresponding instruction in the RDA draft (6.17.1.3.1); this definition should be parallel to that instruction.

Inventor: *Designer* seems a more appropriate term, given this definition.

The following should be added to the list

Interviewee and **Interviewer [new]:** We suggest adding these terms to the list. Note, however, that one of these will be a type of creator (X.1.1) and the other a type of other contributor (X.1.4); which is which is only determined by applying the relevant instructions from Chapter 19.

Respondent [new]: If the *Praeses* is a contributor, then *Respondent* also belongs on the list at X.1.4; note, however, that in the original rule from AACR2, the *Praeses* is the creator and the *Respondent* the other contributor. This issue will need to be addressed in the review of the old Chapter 6 [new Chapter 19].

Reviewer [new]: If a review is treated as an independent work, then *Reviewer* should be included under X.1.1; however, if the review is a complementary contribution, then *Reviewer* should be included in X.2.1.

X.1.4. If the special instructions for law are going to be included in RDA Chapter 19, we would like designation of role added for creators and contributors of legal works. The following are a few commonly used roles:

Defendant:

A person or corporate body who is accused in a criminal proceeding or sued in a civil proceeding.

Plaintiff

A person or corporate body who brings a suit in a civil proceeding

Judge

A person who hears and decides on legal matters in court

Appellant

A person or corporate body who appeals a lower court's decision

Appellee

A person or corporate body against whom an appeal is taken.

X.1.4. We also suggest adding the term *Collector* to the list.

X.2. Designation of role for expressions

General problem: The limitation of this element to “a contributor making a complementary contribution to an expression of another work” is strange and unfortunate. This scope seems to leave no place for designating the roles of persons, families, and corporate bodies contributing to the realization of the expression of the work being described. When describing a sound recording of a piano sonata, surely it is appropriate to designate the role of the pianist performing that sonata. Again, this is an issue that needs to be resolved in Chapter 20 [old Chapter 6], but we suspect that there needs to be two sections here: one for contributors to the realization of the expression of the work being described, and one for contributors of additional content to an expression of another work. Our specific comments below assume that both types of roles are to be included here.

Specific terms (including recommended additions to the list):

Arranger of music: The point of the last sentence is that extensive modifications are treated as new works, not as arrangements. We suggest: “For extensive ~~arrangements~~ modifications that effectively result in a new musical work, see Composer (X.1.1).”

Art director [new]: ALA suggests adding this term to the list; used for moving-image resources.

Author of introduction, foreword, afterword, etc. [new]: ALA commentators suggested the addition of these terms. While we recognize that this is a potentially endless list and while we acknowledge that the person, family, or corporate body may be treated as the author of a related work, this is a significant category to omit from consideration here. We note that many of the contributions in X.2.1 are to related works; we don't see why such contributions cannot be treated consistently.

Choreographer of additional dance [new]: As with composers, choreographers may make a “complementary contribution to an expression of another work”. We suggest adding the term *Choreographer of additional dance*.

Compilation editor: Other terms put the role first; change to *Editor of compilation*.

Composer of additional music: (a) It is not clear that this term applies to the composer of the musical soundtrack for a motion picture. In any case, we suspect that the specific term should be

included, perhaps as a narrower term; we suggest *Composer of musical soundtrack*. (b) Some “additional parts” go beyond contributing to an expression of a musical work. For example, Gounod’s *Ave Maria* uses Bach’s first prelude from the *Well Tempered Clavier* (book 1) in its entirety as the accompaniment to a new vocal line with text. In this case, Gounod is the creator and not simply a composer of additional music. It is not clear that this definition is sufficiently limiting.

Composer of music for silent film and Composer of music for sound film [new]: ALA suggests adding these two terms, which we do not believe are clearly conveyed by *Composer of additional music*. We feel that the role with respect to sound and silent films is sufficiently distinct to warrant different terms.

Costume designer [new]: ALA suggests adding this term; used for moving-image resources.

Film editor [new]: ALA suggests adding this term; used for moving-image resources.

Hair stylist [new]: ALA suggests adding this term; used for moving-image resources.

Performer: There are cases (improvisational works) in which the performer actually creates the work performed; this is recognized in RDA 6.1.1.4.1 footnote 3 and 6.17.1.5.1d. How is the designation of role handled in this case? Is the person, family, or corporate body designated *only* as Creator or would two designations be used for the two aspects?

Commentator [narrower term under Performer] [new]: Moving-image works are often issued with audio commentaries by various persons involved in realizing the work; we suggest adding *Commentator* as a narrower term under *Performer*.

Conductor [narrower term under Performer]: Delete “often through the means of gestures of the hands and arms”; this is not an essential part of the definition.

Host [narrower term under Performer] [new]: ALA suggests adding this term; used for moving-image resources.

Moderator [narrower term under Performer] [new]: ALA suggests adding this term; used for moving-image resources.

Presenter [narrower term under Performer] [new]: ALA suggests adding this term; for moving-image resources, one frequently encounters generic “presenters”, whose actual role is unspecified.

Puppeteer [narrower term under Performer] [new]: ALA suggests adding this term; used for moving-image resources.

Lighting designer [new]: ALA suggests adding this term; used for moving-image resources.

Make-up artist [new]: ALA suggests adding this term; used for moving-image resources.

Musical director [new]: ALA suggests adding this term; used for moving-image resources.

Producer: This is the same as an element name under X.3.1, and according to X.0.1, that is not allowed. We have not been able to suggest a qualification of the term in X.2.1 that would resolve the conflict.

Production designer [new]: ALA suggests adding this term; used for moving-image resources.

Restorer [new]: A moving-image work may be issued in a restored expression. We suggest adding *Restorer* to this list.

Transcriber: It might be helpful, here and perhaps with other terms, to add a scope note to redirect users to more appropriate terms that express activities that are called “transcription” in the real world. For example, the term in music sometimes means just what this definition says, but sometimes refers to activity more commonly considered arrangement (a piano piece “transcribed” for orchestra), and even sometimes activity that produces what are considered new works (some of the Liszt “transcriptions”). Add:

For a work “transcribed” for a different instrument or performing group, see *Arranger of music*.
For a distinct work described as a “transcription”, see *Composer*.

Videorecording engineer [new]: ALA suggests adding this term to the list.

Writer of added lyrics: This definition is unclear. Three different MLA members came up with three interpretations of just what was intended. We suggest:

A writer of ~~added~~ text added to a musical work as realized in an expression ~~that contributes to an expression of a musical work of a composer by writing words for songs.~~

X.3. Designation of roles for manifestations

X.3.1: Although the term **Producer** may be defined in the instructions in chapter 21 (old 6.5.1), some sort of definition should be included here; anyone who deals primarily with moving images will have an incorrect impression of the meaning of this term.

X.3.1, Book designer [new]: We suggest the addition of *Book designer* to this list, for persons responsible for the design of the manifestation.

X.3.3: The inclusion of *Film distributor* raises obvious questions about the appropriate designator for distributors of non-film moving images, not to mention distributions of other types of resource.

X.4. Designation of role for items

Honouree and Dedictee [new]: These roles can apply at the item level in special-collections cataloging. Consider adding *Honouree of item* and *Dedictee of item* to the list at X.4.3.

Inscriber [new]: An inscriber is not usually the owner of the item, nor the custodian. But this is a more specific role than that of “Signer.” Consider adding this term to the list at X.4.3, defined as “A person whose manuscript notes appear on an item.”

Addendum to the ALA Response

The following comments were contributed by experts on the cataloging of moving-image resources. While not all ALA respondents accept this view of how FRBR concepts should be applied to moving-image resources, we forward these comments for consideration.

We have three main issues regarding moving images:

- 1. The definition of a moving-image work.** In order for designations of role to make sense for moving images, there has to be a clearer sense of what is meant by a moving-image work and a moving-image expression. The note at X.2.1, *Production company* about the definition suggesting that the term is not aligned with the correct FRBR element makes us think there's still some conflation of main entry/overall responsibility and FRBR level. In moving-image works of mixed responsibility, a great many roles can be at the work level without any of them individually being "responsible for the overall creation of the work." Though X.1.4 seems to be the appropriate category, few roles are listed there. The main obstacle for a more consistent treatment of moving image works seems to be how to treat films of live stage productions. To quote David Miller and Patrick Le Boeuf, "Such stuff as dreams are made on : how does FRBR fit performing arts" *Cataloging & Classification Quarterly* 39 (2005):151-178: "Videorecording results in the creation of a new, distinct Work—more a cinematographic Work in essence than a live performance Work. There is precisely the same type of relationship as between a statue and a photograph of that statue, or as between a painting and an engraving that was supposed to 'reproduce' (and disseminate) it in past centuries ... The resulting cinematographic Work is, in turn, realized through various Expressions (abridged/unabridged, dubbed/subtitled, variously edited, etc.) embodied in various manifestations (distinct releases on videocassette, DVD, etc.), exemplified by various Items." (170-171). Based on their arguments, it makes sense to treat moving image works as "new cinematographic Works" that may be based on other works. This seems to be potentially the most useful and effective way to deal with moving images consistently.

It has been argued that the different communities will define works differently (music catalogers may wish to class live performance videos as expressions and it appears that some in the JSC may believe that films based on books are expressions—a position that may be appealing to a department focused on print literature but is absurd to moving image scholars). If that is the case then there will need to be much more flexibility in the placement of the roles in this scheme, but the way this proposal is set up now is unworkable for moving image catalogers.

- 2. The roles assigned to work and expression.** It seems clear that all the potential versions (expressions) of a given movie (work) have the same basic credits, including director, producer, scriptwriter, cinematographer, cast, etc. On a practical level, we don't see how we can have a sensible display if we don't make these roles into work-level credits. For a film, expressions are things like widescreen vs. fullscreen or director's cut vs. theatrical release, as

well as various language soundtracks and other soundtrack variations. The process of cataloging many different versions and manifestations of a film or program will collect information that causes our catalogs to be valuable reference tools in this regard. Nevertheless, there will always be ambiguous situations. We are comfortable with letting catalogers make guesses, documenting the fact that they have guessed with question marks, notes, etc., so that others with more information can come along afterwards and clean up the records.

- 3. Roles that are appropriate for either work or expression.** We are concerned that we see each role associated with only one FRBR level. In practice, film editors can appear at work level (the original editor) or at the expression level (directors cut or other reediting). Music composers for sound films are usually at the work level, but there have been occasions when a film is given a different music track, and silent films are always issued with music tracks that are expression level characteristics. On-screen narrators would be at the work level, but unseen narrators may or may not be replaced in different language versions. Sometimes it is not apparent what will be expression information unless and until another expression is released. We need to have flexibility in this regard. This will be crucial as well if different communities really do define a work differently.