

To: Joint Steering Committee for Development of RDA
From: Kathy Glennan, ALA Representative
Subject: Expanding the scope of Statement of Responsibility in RDA 2.4 and eliminating the instructions for Performers, Narrators, Presenters (RDA 7.23), and Artistic and/or Technical Credits (RDA 7.24)

Abstract

Deprecate RDA 7.23 (Performer, Narrator, and/or Presenter) and 7.24 (Artistic and/or Technical Credit) in favor of using RDA 2.4 (Statement of Responsibility) and RDA 2.17.3 (Note on Statement of Responsibility). Modify relevant portions of RDA Chapter 2 to support this change.

Justification

RDA 2.4.1.1, *Basic Instructions on Recording Statements of Responsibility – Scope*, contains exceptions for the following:

- performers of music whose participation is limited to performance, execution, or interpretation
- performers, narrators, and/or presenters
- persons who have contributed to the artistic and/or technical production of a resource

In order to record statements of responsibility in these cases, cataloguers are referred to specific instructions in Chapter 7, specifically RDA 7.23 and 7.24.

This inconsistency in treating certain statements of responsibility as aspects of the expression, rather than the manifestation, does not permit a clean mapping between RDA and ISBD. In addition, ALA does not believe that there is a principled reason to continue this exceptional treatment.

ALA considered the following issues in developing this proposal.

1. **Attributes of the Expression:** RDA 7.23, *Performer, Narrator, and/or Presenter* and 7.24, *Artistic and/or Technical Credit* are the only Chapter 7 elements that attempt to deal with responsible entities; however, they do so only for a narrow scope. In addition, these particular instructions are only for expressions. These limitations indicate that the modelling here is incomplete. ALA considered, and ultimately rejected, the idea of creating additional elements for responsible entities in Chapter 7, both at the work and at the expression level.
2. **Transcribe vs. record:** The current RDA instructions allow for transcribing statements of responsibility when following Chapter 2, but recording this information when applying RDA 7.23 and 7.24. ALA believes that retaining this flexibility is critical, since these two approaches reflect different conventions.

Transcribing a statement of responsibility follows the RDA principle of representation (0.4.3.4) and works well for print resources with title pages. This convention has the added advantage of preserving the wording and order of presentation on the resource. Transcription is also helpful when establishing preferred names because it provides a record of actual usage.

However, relying exclusively on transcription of a statement of responsibility works less well for resources that use conventions other than title pages to convey information about responsibility, such as audio recordings, moving images, and some electronic resources. For these types of resources, AACR2 instructed catalogers to transcribe the most significant statements of responsibility and to use notes for the remainder. RDA essentially continues the AACR2 practice. This separation has two benefits when a resource has many statements of responsibility:

- The creation of a shorter, more readable, formal statement of responsibility;
- The ability to use a more standardized order, form, and language to record the large number and variety of responsible entities and types of roles, following the RDA principle of common usage or practice (0.4.3.7).

For example, a statement that would be transcribed as: “Klukon Edit és Ránki Dezső, zongora” could be recorded in a note as: “Edit Klukon, Dezső Ránki, pianos.”

3. ***Scope of the Statement of Responsibility:*** While RDA provides separate instructions relating to statements of responsibility in Chapters 2 and 7, FRBR does not make this intellectual separation. According to FRBR 4.4.2, the statement of responsibility names individuals or groups “responsible for the creation or realization of the intellectual or artistic content...” It may also “include those responsible for the expression of the work”, “those responsible for the compilation of works”, “an organization responsible for sponsoring or issuing the work”, as well as “the role or function performed by each of the individuals, groups, or organizations responsible”. In addition, ISBD Consolidated (2011) makes no distinction between types of statements of responsibility in 1.4.2.
4. ***Scope of RDA 2.17.3, Note on Statement of Responsibility:*** The scope statement at RDA 2.17.3.1 is fairly broad, even though there are few references in RDA to this instruction. Currently these references include several instructions in Chapter 2 relating to changes in statements of responsibility for multipart monographs, serials, and integrating resources, and RDA 18.6, *Note on Persons, Families, and Corporate Bodies Associated with a Resource*.
5. ***The fate of RDA 7.23, Performer, Narrator, and/or Presenter, and RDA 7.24, Artistic and/or Technical Credit:*** ALA’s preference would be to remove the instructions for these two elements. If these are to be treated as statements of responsibility, it seems best to remove all reference to these elements. However, that would leave a gap in the

instruction numbering in chapter 7; in a similar case (6.22, *Participant in a Treaty*), the JSC decided to replace the instructions with a reference to the instructions that are now to be followed. Assuming that the JSC would prefer to do the same in this case, ALA has included proposed text for similar references at 7.23 and 7.24.

Taking into account all of the above issues, ALA's proposal:

- Removes the exceptions for performers, narrators, presenters, and those performing artistic or technical roles from RDA 2.4.1.1, thus bringing these statements of responsibility in to the scope of RDA 2.4.
- Changes RDA 7.23, *Performer, Narrator, and/or Presenter*, and RDA 7.24, *Artistic and/or Technical Credit* into references to relevant instructions and removes their Glossary definitions. However, we recommend retaining the corresponding relationship designators.
- Offers the flexibility to transcribe Statements of Responsibility (RDA 2.4) or record this type of information in a note (RDA 2.17.3, *Note on Statement of Responsibility*). After meeting the core requirement to transcribe the first statement of responsibility, the decision about which RDA instruction to follow for subsequent statements of responsibility would be left up to cataloger's judgment or the policy of the cataloging agency.
- Relocates examples from RDA 7.23 and 7.24, and provides additional examples to support the changes.

Summary of proposed changes

1. Remove the 4th-6th paragraphs in RDA 2.4.1.1
2. Add an Alternative at RDA 2.4.1.6
3. Add four examples to RDA 2.4.2.3
4. Add a final sentence to RDA 2.17.3.5
5. Add 10 examples to RDA 2.17.3.5
6. Change RDA 7.23 to a reference to relevant instructions
7. Change RDA 7.24 to a reference to relevant instructions
8. Remove "Artistic and/or Technical Credit" from the RDA Glossary
9. Remove "Performer, Narrator, and/or Presenter" from the RDA Glossary
10. Remove 7 index entries associated with RDA 7.23 and 7.24
11. Remove references to RDA 7.23 and 7.24 in appendix D.1.1

Impact

The proposed changes will support current practice, but will also allow expanded use of the statement of responsibility to record performers previously relegated to notes under AACR2.

This proposal also affects the MARC mappings in the RDA Toolkit as follows:

RDA to MARC Bibliographic Mapping

RDA INSTRUCTION NUMBER	RDA ELEMENT NAME	MARC 21 FIELD TAG	MARC 21 SUBFIELD CODE	MARC 21 FIELD/SUBFIELD NAME
<u>2.17.3</u>	<u>Note on Statement of Responsibility</u>	<u>508</u>	<u>a</u>	<u>Creation/Production credits note</u>
<u>2.17.3</u>	<u>Note on Statement of Responsibility</u>	<u>511</u>	<u>a</u>	<u>Participant or performer note</u>
7.23	Performer, Narrator and/or Presenter			
7.23	Performer, Narrator and/or Presenter	511	a	Participant or performer note
7.24	Artistic and/or Technical Credit			
7.24	Artistic and/or Technical Credit	508	a	Creation/Production credits note

MARC Bibliographic to RDA Mapping:

MARC 21 FIELD TAG	MARC 21 SUBFIELD CODE	MARC 21 FIELD/SUBFIELD NAME	RDA INSTRUCTION NUMBER	RDA ELEMENT NAME
511	a	Participant or performer note	7.23 2.17.3	Performer, Narrator and/or Presenter
508	a	Creation/Production credits note	7.24 2.17.3	Artistic and/or Technical Credit

Proposal

Marked-up copy:

2.4.1 Basic Instructions on Recording Statements of Responsibility

2.4.1.1 Scope

A **statement of responsibility**▼ is a statement relating to the identification and/or function of any persons, families, or corporate bodies responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource.

A statement of responsibility sometimes includes words or phrases that are neither names nor linking words.

Statements of responsibility may occur in association with:

- a title proper (see [2.4.2–2.4.3](#))
- a designation of edition (see [2.5.4–2.5.5](#))
- a designation of a named revision of an edition (see [2.5.8–2.5.9](#))
- the title of a series (see [2.12.6–2.12.7](#))
- the title of a subseries (see [2.12.14–2.12.15](#)).

~~For statements identifying performers of music whose participation is limited to performance, execution, or interpretation, see [7.23](#).~~

~~For statements identifying performers, narrators, and/or presenters, see [7.23](#)~~

~~For statements identifying persons who have contributed to the artistic and/or technical production of a resource, see [7.24](#)~~

For statements identifying persons, families, or corporate bodies responsible for:

- the production of a resource, see [2.7.4–2.7.5](#)
- the publication of a resource, see [2.8.4–2.8.5](#)
- the distribution of a resource, see [2.9.4–2.9.5](#)
- the manufacture of a resource, see [2.10.4–2.10.5](#).

...

2.4.1.6 More Than One Statement of Responsibility

If there is more than one statement of responsibility, record the statements in the order indicated by the sequence, layout, or typography of the source of information from which the corresponding title, edition, or series information is taken.

[examples unchanged]

If the sequence, layout, and typography are ambiguous or insufficient to determine the order, record the statements in the order that makes the most sense.

If statements of responsibility appear in sources other than the source from which the corresponding title, edition, or series information is taken, record them in the order that makes the most sense.

Alternative

Record names of persons, families, or corporate bodies who are associated with the intellectual and/or artistic creation of a resource in a note (see [2.17.3](#)) according to the policy of the agency creating the data.

...

2.4.2.3 Recording Statements of Responsibility Relating to Title Proper

Record statements of responsibility relating to title proper by applying the basic instructions at [2.4.1](#).

EXAMPLE

by James Clavell

edited, with an introduction, by Royal A. Gettmann

by Mrs. Charles H. Gibson

Jacques Offenbach

music adapted and arranged by Ronald Hanmer

new book and lyrics by Phil Park

University of London Audio Visual Centre

produced, directed, and edited by N.C. Collins

by Miss Read

by the late T.A. Rennard

prólogo del Excmo. Sr. D. Manuel Fraga Iribarne

translated from the German by Carolyn Gammon

[edited by] John Paxton

Title proper: Everyman's dictionary of abbreviations

by John Malo

Title proper: Malo's complete guide to canoeing and canoe-camping. **Name of creator appears separately on the source of information as well as in the title proper**

herausgegeben in dem Ministerium der Geistlichen, Unterrichts- und Medizinal-Angelegenheiten

Miley Cyrus

Bach

Emerson String Quartet

Brahms

David Finckel [cello]

Wu Han [piano]

Ludwig van Beethoven

Jos van Immerseel, fortepiano

Vera Beths, violin

Anner Bylsma, violoncello

If not all statements of responsibility appearing on the source or sources of information are being recorded, give preference to those identifying creators of the intellectual or artistic content. In case of doubt, record the first statement.

2.17.3.5 Other Information Relating to a Statement of Responsibility

Make notes on other details relating to a statement of responsibility, if considered important for identification or access. Include a statement of function, medium of performance, etc. if applicable.

EXAMPLE

Dictated to Clare Wheeler

Collection made by P.M. Townshend

Additional contributors to program: Eric Rosenfeld, Debra Spencer

At head of title: Arctic Biological Station

Genevieve Warner, Lois Hunt, Genevieve Rowe, sopranos; Elizabeth Brown, Virginia Paris, contraltos; Frank Rogier, baritone; Columbia Chamber Orchestra, Lehman Engel, conductor

Recordings by Willie Nelson (side 1), Bob Wills and His Texas Playboys (side 2), Asleep at the Wheel (side 3), and Freddy Fender (side 4)

Piano: Joshua Rifkin

Budapest String Quartet (J. Roisman and A. Schneider, violins; B. Kroyt, viola; M. Schneider, cello)

Cast: Laurence Harvey, Mia Farrow, Lionel Stander, Harry Andrews

Cast: Gilles Behat (Charles IV), Jean Deschamps (Charles de Valois), H el ene Duc (Mahaut d'Artois)

Producers, Gary Usher, Curt Boettcher, Terry Melcher, Bruce Johnston, and Brian Wilson; engineer, Bill Fletcher; container notes, Joe Foster; archiving credit, Gary Usher, Jr.

Editor, Thomas J. Nordberg; music, Nick Urata

Edited and special effects by You Oughta Be in Pixels; production design by Paula Dal Santo; director of photography, Luis Molina Robinson; music by Mark Oates

Casting, Angela Heesom; director of photography, Will Gibson; hair and makeup design, Jen Lamphree; special make-up effects, Connelly Make-Up FX Team; costume designer, Nicola Dunn; production designer, Robert Webb; composer, Fran ois T etaz; editor, Jason Ballantine; executive producers, Gary Hamilton, Martin Fabinyi, Simon Hewitt, Michael Gudinski, George Adams; co-producer/executive producer, Matt Hearn

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7.23 Performer, Narrator, and/or Presenter

~~7.23.1 Basic Instructions on Recording Performers, Narrators, and/or Presenters~~

~~7.23.1.1 Scope Recording Performers, Narrators, and/or Presenters~~

~~A **performer, narrator, and/or presenter**~~ is For instructions on recording a person, family, or corporate body responsible for performing, narrating, and/or presenting a work see 2.4 and 2.17.3.

For instructions on recording relationships to persons, families, and corporate bodies associated with a work or expression, see chapters 19 and 20.

~~For instructions on recording artistic and/or technical credits, see 7.24.~~

~~7.23.1.2 Sources of Information~~

~~Take information on performers, narrators, and/or presenters from any source.~~

~~7.23.1.3 Recording Performers, Narrators, and/or Presenters~~

~~Record the names of performers, narrators, and/or presenters, if considered important for identification, access, or selection.~~

~~For performers of music, indicate the medium in which each performs.~~

EXAMPLE

Genevieve Warner, Lois Hunt, Genevieve Rowe, sopranos; Elizabeth Brown, Virginia Paris, contraltos; Frank Rogier, baritone; Columbia Chamber Orchestra, Lehman Engel, conductor

Backing by Coral Reefer Band

Recordings by Willie Nelson (side 1), Bob Wills and His Texas Playboys (side 2), Asleep at the Wheel (side 3), and Freddy Fender (side 4)

Piano: Joshua Rifkin

Budapest String Quartet (J. Roisman and A. Schneider, violins; B. Kroyt, viola; M. Schneider, cello)

Gerry Mulligan, baritone; Chet Baker, trumpet; Henry Grimes, bass; Dave Bailey, drums

Presenter: Jackie Glanville

Cast: Laurence Harvey, Mia Farrow, Lionel Stander, Harry Andrews

~~Cast: Gilles Behat (Charles IV), Jean Deschamps (Charles de Valois), H el ene Duc (Mahaut d'Artois)~~

~~John Blake, vocals, guitar, speaker; Cora Blake, interviewee; Joseph C. Hickerson, interviewer, collector~~

7.24 Artistic and/or Technical Credit

~~7.24.1 Basic Instructions on Recording Artistic and/or Technical Credits~~

~~7.24.1.1 Scope Recording Artistic and/or Technical Credits~~

~~An **artistic and/or technical credit** is a listing of For instructions on recording persons, families, or corporate bodies making contributions to the artistic and/or technical production of a resource see 2.4 and 2.17.3.~~

~~For instructions on recording relationships to persons, families, and corporate bodies associated with a work or expression, see chapters 19 and 20.~~

~~For instructions on recording performers, narrators, or presenters, see 7.23.~~

~~7.24.1.2 Sources of Information~~

~~Take information on artistic and/or technical credits from any source.~~

~~7.24.1.3 Recording Artistic and/or Technical Credits~~

~~Record the names of persons, families, or corporate bodies who have contributed to the artistic and/or technical production of a resource if considered important for identification, access, or selection.~~

~~Include a statement of function with each name or group of names.~~

EXAMPLE

~~Producer, Richard Mohr; recording engineer, Lewis Layton~~

~~Producers, Gary Usher, Curt Boettcher, Terry Melcher, Bruce Johnston, and Brian Wilson; engineer, Bill Fletcher; container notes, Joe Foster; archiving credit, Gary Usher, Jr.~~

~~Producer, Robert Palmer; assistant, Randall Lyon; recording engineer, Bruce Watson; mixers, Robert Norris, Robert Palmer~~

~~Editor, Thomas J. Nordberg; music, Nick Urata~~

~~Editor, Bernat Vilaplana; music, Javier Navarrete; costume designers, Lala Huete, Roc o Recondo; production designer, Engenio Caballero; special effects supervisor, Reyes Abades; visual effects supervisors, Everett Burrell, Edward Irastorza~~

Art director, Maria Eugenia Sueiro; editor, Alejandro Brodersohn; music, Cesar Lerner
Music, Joseph Horovitz; editing, Ray Helm; graphic designer, John Tribe
Title music by William Walton; music composed by Geoffrey Burgon; literary consultant, John Wilders; script editor, Alan Shalleross
Edited and special effects by You Oughta Be in Pixels; production design by Paula Dal Santo; director of photography, Luis Molina Robinson; music by Mark Oates
Casting, Angela Heesom; director of photography, Will Gibson; hair and makeup design, Jen Lamphée; special make-up effects, Connelly Make-Up FX Team; costume designer, Nicola Dunn; production designer, Robert Webb; composer, François Tétaz; editor, Jason Ballantine; executive producers, Gary Hamilton, Martin Fabinyi, Simon Hewitt, Michael Gudinski, George Adams; co-producer/executive producer, Matt Hearn
Executive producer, Craig Savage; multimedia producer, Craig Umanoff; editorial director, Clayton DeKorne

APPENDIX D

D.1 ISBD Presentation

D.1.1 Order of Elements

ISBD Area/Element	Punctuation	RDA Element
7. Note Area		
		7.23 Performer, Narrator, and/or Presenter
		7.24 Artistic and/or Technical Credit

GLOSSARY

~~Artistic and/or Technical Credit~~

A listing of persons, families, or corporate bodies making contributions to the artistic and/or technical production of a resource.

~~Performer, Narrator, and/or Presenter~~

A person, family, or corporate body responsible for performing, narrating, and/or presenting a work.

INDEX

~~Artistic and/or technical credit, 7.24~~

Attributes of the expression

~~artistic and/or technical credit, 7.24~~

~~performer, narrator, and/or presenter, 7.23~~

Content, description of *See also* **Cartographic content**

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Medium of performance [music], **6.15**

~~music performers, 7.23.1.3~~

~~Narrators, 7.23~~

~~Performers, narrators, and/or presenters, 7.23~~

~~Presenters, 7.23~~

Clean copy (instructions only):

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- a designation of a named revision of an edition (see **2.5.8–2.5.9**)

- the title of a series (see **2.12.6–2.12.7**)

- the title of a subseries (see **2.12.14–2.12.15**).

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Alternative

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7.23 Performer, Narrator, and/or Presenter

7.23.1 Recording Performers, Narrators, and/or Presenters

For instructions on recording a person, family, or corporate body responsible for performing, narrating, and/or presenting a work see [2.4](#) and [2.17.3](#).

For instructions on recording relationships to persons, families, and corporate bodies associated with a work or expression, see chapters [19](#) and [20](#).

7.24 Artistic and/or Technical Credit

7.24.1 Recording Artistic and/or Technical Credits

For instructions on recording persons, families, or corporate bodies making contributions to the artistic and/or technical production of a resource see [2.4](#) and [2.17.3](#).

For instructions on recording relationships to persons, families, and corporate bodies associated with a work or expression, see chapters [19](#) and [20](#).