

To: Joint Steering Committee for Development of RDA
From: John Attig, ALA Representative
Subject: Change to *RDA* 7.24 and Glossary, Artistic and/or Technical Credit

Background

The RDA element Artistic and/or Technical Credit (7.24) is limited to persons or corporate bodies contributing to the production of motion pictures or video recordings. The Bibliographic Control Committee of the Music Library Association requested that the scope be enlarged to include those contributing to the production of sound recordings. The background and rationale for this request is given below as an appendix.

The MLA proposal asked the Committee on Cataloging: Description and Access (CC:DA) to consider whether the scope of the element should be further generalized to cover those contributing to the production of any resource. CC:DA chose to do this.

In order to accomplish this, we propose the following changes to the instruction on recording credits (7.24.1.3):

1. Change “motion picture and video recording” to “resource”.
2. Delete the exclusionary phrase “other than as ...”; this phrase was necessary to distinguish between this element and Performer, Narrator, or Presenter (RDA 7.23).
3. Instead, add the phrase “not recorded elsewhere in the description” (cf. RDA 7.27.1.3); this would not only distinguish this element from the Performer, Narrator, or Presenter element, but also from the Statement of Responsibility.
4. Add the phrase “if they are considered to be important” (cf. RDA 7.23.1.3) in order to indicate that the element is optional and that cataloger judgment should determine whether any particular credit is recorded.
5. Finally, delete the sentence excluding persons making only a minor contribution; this should also be determined by cataloger judgment.

Changes comparable to #1–3 are also proposed for the Scope (7.24.1.1) and the Glossary definition.

ALA finds one particular phrase in RDA 7.24.1.3 to be without precedent elsewhere in RDA. We propose to change “Preface each name ...” to “Precede each name ...”

With regard to the examples, ALA proposes to delete the two current examples; both include persons we believe to have creative responsibility for a moving image work (such as the writer of the screenplay or script), whose names should be recorded in the Statement of Responsibility. We note that “Screenwriter” is included in Appendix I as a relationship designator appropriate to Creators of a work, and is thus out of scope for this element. [See “Note from the ALA Representative” below for additional considerations.]

ALA has included additional examples for a variety of formats: motion pictures and videorecordings, sound recordings, multimedia works, graphic novels, etc. We have included captions for each of these sections (cf. RDA 20.2.1.3), although we are not sure whether the presence of such captions would imply that this is an exhaustive list of categories — which it certainly is not.

Finally, ALA notes that the inclusion of a caption “Credits:” in the current examples is without parallel in RDA Chapter 7, and proposes not to include such a caption. In the absence of a caption, the first word in each example is capitalized (A.10).

Proposed revision:

7.24 Artistic and/or Technical Credit

7.24.1 Basic Instructions on Recording Artistic and/or Technical Credits

7.24.1.1 Scope

An [artistic and/or technical credit](#)▼ is a listing of persons, families, or corporate bodies making contributions to the artistic and/or technical production of a ~~motion picture or video recording~~ resource other than as performers, narrators, or presenters not recorded elsewhere in the description.

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

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 ~~motion picture or video recording~~ resource other than as performers, narrators, or presenters not recorded elsewhere in the description, if they are considered to be important. ~~Do not include the names of assistants, associates, etc., or any other persons making only a minor contribution.~~ Preface Precede each name or group of names with a statement of function.

EXAMPLE

~~Credits: screenplay, Harold Pinter; music, John Dankworth; camera, Gerry Fisher; editor, Reginald Beck~~

~~Credits: script, John Taylor; calligraphy and design, Alan Haigh; commentator, Derek G. Holroyde~~

EXAMPLE

Audio resources

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

EXAMPLE

Graphic novels

Colorists, Andrew Dalhouse and Lisa Moore; letterer, Deron Bennett

Letters and design, Robbie Robbins

Tones by Paul Pope and Lee Loughridge; lettered by John workman

Pencilled by Jim Lee; inked by Scott Williams; colored by Alex Sinclair; lettered by Jared K. Fletcher

Coloring, Studio SAF-Pahek; color separations, SAF-ScanArt, Slovenia

EXAMPLE

Moving-image resources

Editor, Thomas J. Nordberg; music, Nick Urata

Editor, Bernat Vilaplana; music, Javier Navarrete; costume designers, Lala Huete, Rocío 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 Shallcross

EXAMPLE

Multimedia resources

Executive producer, Craig Savage; multimedia producer, Craig Umanoff; editorial director, Clayton DeKorne

Clean copy:

7.24 Artistic and/or Technical Credit

7.24.1 Basic Instructions on Recording Artistic and/or Technical Credits

7.24.1.1 Scope

An [artistic and/or technical credit](#) is a listing of persons, families, or corporate bodies making contributions to the artistic and/or technical production of a resource not recorded elsewhere in the description.

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

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 not recorded elsewhere in the description, if they are considered to be important. Precede each name or group of names with a statement of function.

EXAMPLE

Audio resources

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.
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Glossary: Proposed revision

Artistic and/or Technical Credit A listing of persons, families, or corporate bodies making contributions to the artistic and/or technical production of a ~~motion picture or video recording~~ resource other than as performers, narrators, or presenters not recorded elsewhere in the description.

Glossary: Clean copy

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 not recorded elsewhere in the description.

Appendix I

Background and Rationale

provided by the Music Library Association

The Bibliographic Control Committee of the Music Library Association requests CC:DA'S endorsement of the proposed revision to the text of *Resource Description and Access (RDA)*. We ask for your consideration and endorsement at the 2011 Annual Meeting so that the proposal may be considered by the Joint Steering Committee at their November meeting. This proposal has been reviewed by members of OLAC's Cataloging Policy Advisory Committee (CAPC). As mentioned at the end of the document, CC:DA may wish to broaden the scope of this proposal; if that is the case, we hope for timely action.

Background

Music catalogers have traditionally recorded information on music producers and engineers deemed to be significant in a note, according to *AACR2* rule 6.7B6, Statements of Responsibility. Such information has been accommodated in MARC field 508 \$a, Creation/Production Credits Note. Furthermore, music catalogers have often found it prudent to trace the names of producers and engineers in added entries, for enhanced access. As presently written, *RDA* 7.24 restricts the recording of this information to motion pictures and video recordings, thereby limiting catalog users' access to this information in the realm of sound recordings.

Rationale

RDA 7.24 and the Glossary currently define Artistic and/or Technical Credit as "a listing of persons, families, or corporate bodies making contributions to the artistic and/or technical production of a motion picture or video recording other than as performers, narrators, or presenters." MLA proposes that the Glossary definition and Basic Instructions on recording artistic and/or technical credits (7.24.1) be expanded to include sound recording producers and engineers.

Producers of sound recordings have responsibilities similar to those of motion picture directors and producers. There are two types of record producers: executive and music producers. Executive producers of sound recordings function like producers for films. They are responsible for funding and financing recording projects. Functions of music producers are similar to those of film directors: they guide the recording process, often developing ideas for albums, choosing material for recordings, securing musicians, and overseeing the recording sessions. Likewise, record engineers may also play an important role in the creation of an album. Similar to the functions of the camera person in motion pictures, they oversee all the technical aspects of recording.

Significant music producers and engineers have included such well-known individuals as Quincy Jones, Brian Eno, Sam Phillips, Phil Spector, Rudy Van Gelder, Orrin Keepnews, Joe Meek, George Martin, Rick Rubin, Timbaland, T-Bone Burnett, J Dilla, Jack White, Jeff Tweedy, Thomas Frost, and Walter Legge. The significance of long-haired pioneers like Phil Spector, the originator of the “Wall of Sound” production technique, cannot be overestimated. At the same time, contemporary performing musicians who are newer to production are bringing fresh sounds to the work of established singers, as in the case of Mavis Staples’ 2010 album *You Are Not Alone*, produced by Jeff Tweedy, and Loretta Lynn’s 2004 album *Van Lear Rose*, produced by Jack White, both of which won Grammy Awards. NPR reviewed Wanda Jackson’s *The Party Ain’t Over* and commented that producer Jack White took “Jackson in unexpected directions with R&B horns, B3 organ and mandolin.” It should also be noted that in the context of the Grammy Awards, most categories are for genres of music, but Production/Engineering is its own category, with sub-categories that include Producer of the Year, Classical and Producer of the Year, Non-Classical. This is further evidence of the significance of producers and engineers to the art of recorded sound.

Assessment of impact

The impact of this change will be minimal but meaningful, principally affecting music catalogers and catalog users interested in locating recordings that have been produced by notable engineers and producers of all genres of music. The change will benefit scholars of popular music, jazz, and other musical genres, as well as researchers involved in discographical studies. If information about sound recording producers and engineers is recorded in bibliographic records (and especially if this information is recorded in access points), catalog users will be able to collate recordings that feature contributions by those who are well-known primarily as producers, such as Phil Spector, and they will also be led to discover recordings produced by those who are well-known as performing musicians and have taken on new production roles, such as Jack White and Jeff Tweedy. If the change is implemented, no retrospective conversion of legacy data is expected or necessary.

Alternative action

The MLA members who formulated this proposal were charged to consider whether their work should seek to extend 7.24 even further than the realm of moving-image and sound resources. While a few ideas emerged, those functions seemed adequately covered by existing terminology. The commentators from OLAC strongly recommended a broader scope for the instruction, and cited video games and computer multimedia as types of resources where such credits might be appropriate. In the realm of artists’ or fine-press books, such contributions might include the font designer (though this could be skirting the boundary between technical credit and manufacture).

The current instruction cites roles specific to media containing recorded performances as the “go beyond these roles” guideposts for what functions to record. Extending the

instruction would require either similarly-stated delineations for other types of material, or identification and naming of a more generalized delineation that would cover all materials. If CC:DA desired such an extended scope, we would hope that it would solicit volunteers to draft an amendment to this proposal in a timely manner.

Appendix II

Note from the ALA Representative

In considering what sort of examples might be appropriate for this element, I was reminded that Artistic and/or Technical Credit is defined in RDA as an attribute of the expression. It is one of two related elements, the other being Performer, Narrator, or Presenter (7.23), both attributes of the expression. These elements are not among those defined in FRBR; the only FRBR element that records the names of persons or bodies responsible for a resource is the Statement of Responsibility. Unlike these elements, which record the facts about the persons or bodies responsible for an expression, the Statement of Responsibility transcribes the statements appearing on the manifestation.

Many potential examples for this element included either names of persons or bodies responsible for aspects of the work (e.g., screenwriters, composers), the expression (e.g., translators, adapters), the manifestation (e.g., cover artists, book designers), or the item (e.g., binders). Such names are out of scope for 7.23 and 7.24; even names of translators and adapters would most likely be included in the Statement of Responsibility. There does not seem to be any place in RDA for such information, other than as a Statement of Responsibility — which would require that the statements be transcribed. One possibility would be to record the information as an unstructured description of the relationships between the resource and the person or body; however, RDA 18.4.1 does not include description as a valid means of recording such relationships.

It might even be worth questioning the point of these two elements in Chapter 7. The Performer element carries forward the long-standing AACR2 practice of separating statements of responsibility relating to musical works (recorded in the Statement of Responsibility element) from statements relating to musical performances (recorded in a note). The Technical Credits element likewise carries forward the practice of dividing the extensive statements of responsibility for moving-image resources into two smaller parts, with the less significant contributions given in a Credits note. There are thus pragmatic reasons for the elements present in RDA, but one wonders whether we are carrying forward practices that are difficult to justify on either principle or the models we are attempting to follow.

The JSC might wish to consider these issues in their deliberations on this proposal.