

**DATE:** June 2, 2014  
**TO:** ALA/ALCTS/CaMMS/Committee on Cataloging: Description and Access (CC:DA)  
**FROM:** MLA BCC Descriptive Cataloging Subcommittee (Tracey Snyder)  
OLAC (Kelley McGrath)

**SUBJECT:** Revision of RDA 2.4.1 (Basic Instructions on Recording Statements of Responsibility), 2.4.2 (Statement of Responsibility Relating to Title Proper), and RDA 2.17.3 (Note on Statement of Responsibility); deletion of RDA 7.23 (Performer, Narrator, and/or Presenter), RDA 7.24 (Artistic and/or Technical Credit), and associated glossary definitions

### **Background and rationale**

At the November 2011 JSC meeting, ALA was asked to investigate the inconsistency between the Statement of Responsibility (SOR) element in Chapter 2 and the Performer, Narrator, Presenter (Performer) and Artistic and/or Technical Credit (Credit) elements in Chapter 7. At the January 2012 CC:DA meeting, this task was delegated to Tracey Snyder (MLA) and Kelley McGrath (OLAC), as their respective cataloging communities are heavy users of the elements in question. After much discussion with our colleagues, we have come to the conclusion that the best way forward for our communities is to:

- Remove the instructions in chapter 2 that exclude performers, narrators, and presenters, and those performing artistic or technical roles from the SOR (2.4.1.1)
- Add an Alternative in 2.4.1.6 to record information about responsible entities (other than the first SOR, which is Core) in a note (with a reference to 2.17.3.5)
- Add examples of classical performers and a popular recording artist as statements of responsibility relating to the title proper (2.4.2.3) to reflect that this would *now* be allowed for classical performers and would *continue* to be allowed for performers of popular music as it was in AACR2
- Delete the elements in chapter 7 for performers, narrators, and presenters, and persons performing artistic or technical roles (7.23 and 7.24) and the glossary definitions for those elements
- Make some examples of performers, etc. from 7.23 and 7.24 into examples of notes on statement of responsibility (2.17.3.5)

As a result of these changes, RDA would not mandate whether particular types of roles be transcribed in the SOR or just recorded in a note. Decisions as to where to record information about entities and their roles could be made outside of RDA by cataloging communities, by institutions, or by individual catalogers on a case-by-case basis. This would allow maximum flexibility for catalogers to represent resources in ways that will be helpful to users.

Transcribed SORs are modeled on the simple, 19<sup>th</sup>-century European standard book title page, which is, after all, the palimpsest upon which the whole notion of a structured presentation of Title / Statement of Responsibility was originally imposed. This model is not as well-suited to resources that use other conventions to convey information about responsibility, such as audio recordings, moving images or electronic resources. AACR2 and ISBD have tried to resolve this by creating separate note areas to deal with the large number of responsible entities and types of roles related to some audiovisual materials. The existing division in RDA between the SOR and

Performer and Credit elements seems to have been carried over from AACR2 largely without analysis other than to enforce more strictly mutually-exclusive definitions for the elements (AACR2 7.7B6 gave a less constrained directive to include in credits notes "persons ... who are not named in the statements of responsibility")

Transcribing SORs has the 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, for audiovisual resources with many potential statements of responsibility, the order of presentation on the resource is often not helpful. For example, in contemporary Hollywood films the director is traditionally given last in the opening credits on the title frames despite the fact that many would consider director to be the most important role.

The non-transcribed elements in Chapter 7 (which could be accommodated in 2.17.3) allow the cataloger the flexibility to convey the same information more clearly by standardizing the order and form of statements. For example, audio recordings produced in European countries often give a performer's name on the disc label (the preferred source of information for title and statement of responsibility), followed by the performer's instrument name in a language other than English. On a CD of Beethoven's ninth symphony performed by the Hungarian piano duo Dezső Ránki and Edit Klukon, the disc label reads: Klukon Edit és Ránki Dezső, zongora. ("Zongora" means piano in Hungarian.) A note that used the word "piano" would be more helpful to English-speaking catalog users than a statement of responsibility that used the word "zongora."

For moving images, the preferred source of information is the title frames, which are the most reliable, stable source of information about the title. Many catalogers find it too time-consuming to transcribe all the SORs from the title frames and prefer to take them from the container. However, if the title is taken from the title frames and the SORs exist on the same source, RDA does not allow catalogers to take SORs from other parts of the resource (RDA 2.4.2.2). Recording information from the container as non-transcribed elements again allows for flexibility and standardization while minimizing time spent recording data.

There is no general consensus about which roles should be put in which category if roles are rigidly divided between the SOR and the current Performer/Credit elements. In the examples given in AACR2 chapter 7, editors and writers are given both in SORs and in notes. Preferences about specific roles are also influenced by the type of resource. Many music catalogers would like to record performers of styles such as pop and jazz in the SOR even if the performers did not write the music, but may not be as inclined to include performers of Western classical music in the SOR, especially in cases where some manipulation of the data would be useful (such as translating the name of a performer's instrument, described above). There is also disagreement about the value of transcription. It seems unlikely that a one-size-fits-all rule that is satisfactory for all catalogs in all situations could be developed.

In our discussions, we considered retaining 7.23 and 7.24, which reside in the part of Chapter 7 that deals with Attributes of the Expression, and proposing the addition of a new element for an intellectual or artistic credit in the earlier part of Chapter 7 that deals with Attributes of the Work, since some of the types of credits in question are actually at the work level. However, the

necessary broadness of such an element proved problematic. Additionally, some examples in the current 7.23 and 7.24 mix work-level and expression-level credits, and separating them was not desirable. Since 7.23 and 7.24 are the only Chapter 7 elements that attempt to deal with responsible entities (which are dealt with more formally in chapters 18-22) in a chapter that otherwise deals with the content itself, deleting them seemed prudent.

The proposed solution of allowing 2.17.3 to accommodate such notes on credits at the work and expression levels is not perfect because notes on these types of roles are not strictly tied to the manifestation. But, neither are the existing examples of notes in 2.17.3. Since the information recorded in notes on performers etc. *is* for the most part taken from the manifestation (even if it is not strictly transcribed), 2.17.3 seems as good a place as any to accommodate this, but the JSC may wish to investigate 2.17.3 from this angle at a later date. We note that 18.6 (Note on Persons, Families, and Corporate Bodies Associated with a Resource), which is a logical place to look for instructions on notes about responsible entities, does refer to 2.17.3, which supports this placement. (However, making a note about a responsible entity is not given as a formal means of recording a relationship of a responsible entity to a resource; 18.4 only offers identifiers and authorized access points as techniques.)

In addition to the formal changes presented here (if this proposal is accepted), the MARC mappings in the Toolkit will need to be updated so that MARC 508 and 511 are associated with RDA 2.17.3, and the index entries for the deleted elements and references to 7.23 and 7.24 will need to be examined. Also, 7.25-7.29 may need to be renumbered.

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## 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 Lamphee; 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

## ~~7.23 Performer, Narrator, and/or Presenter~~

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

#### ~~7.23.1.1 Scope~~

~~A **performer, narrator, and/or presenter**▼ is a person, family, or corporate body responsible for performing, narrating, and/or presenting a work.~~

~~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), Hélène 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~~

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.

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, 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 Horowitz; editing, Ray Helm; graphic designer, John Tribe

Title music by William Walton; music composed by Geoffrey Burgen; literary consultant, John Wilders; script editor, Alan Shallcross

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 Lamphee; 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

# 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.

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