

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

We thank the ALA representative for incorporating the suggestions from Glasgow, and have since had some additional thoughts on this matter as shown below.

**Issues involving instructions:**

1. Because Artistic and/or Technical Credit is an attribute of the Expression, it is suggested at #7 below that the examples should only include credits relating to the expression of the work. This suggests that 7.24.1.1 might need some revision as well. “Moving image resource” is clearly a content term, but “sound recording” and perhaps “multimedia resource” are not. For sound recording, the Content Type term is “performed music”, but I suggest that “audio resource” might be better. There are no Content Type terms for mixed content, so I think that “multimedia resource” might be the best we can do. If the JSC agrees to change “sound recording” to “audio resource”, I suggest that the entire phrase be worded as “an audio, moving image, or multimedia resource”. Does JSC agree?

LC: Yes, we agree with the analysis and realize the JSC had agreed to limit to just these 3 categories of resources, but we again suggest perhaps it could just say “of a resource”, as who knows what sorts of future resources may have this characteristic. Certainly the metadata behind the RDA instruction needs to be linked to the 3 categories for limiting searches (Advanced search) in the Toolkit.

2. The JSC preferred the phrase “if not recorded in another element” to “not recorded elsewhere in the description”. The latter phrase is also used at 7.27.1.3. Should this instruction also be changed? On the other hand, there are two issues that should be noted:
  - 2a. RDA 0.7 seems to draw a distinction between elements and access points. It seems to me that “not recorded elsewhere in the description” covers access points, but “not recorded in another element” does not. Is this a distinction worth making? If so, I would think that the latter phrase should be used in 7.24; if a name is recorded in an access point, this should not mean that it would not be recorded in the Credits element.
  - 2b. Looking at 7.24.1.3, I believe that the instruction might read better if the word “if” and the preceding comma were not included:

Record the names of persons, families, or corporate bodies who have contributed to the artistic and/or technical production of a moving image resource, sound recording, or multimedia resource,

if not recorded in another element, if they are considered to be important.

Does JSC agree?

LC: We suggest just dropping the condition of not being recorded in another element. It also should not be in the scope statement at 7.24.1.1.

3. CCC proposed adding a reference to 7.23 at 7.24.1.1; I suggest that a reciprocal reference to 7.24 be added at 7.23.1.1. Does JSC agree?

For instructions on recording artistic and/or technical credits, see [7.24](#).

LC: Yes.

4. LC proposed revising the reference at 2.4.1.1. Their rewording breaks the parallel with other references at 2.4.1.1. I suggest that we retain the parallel, but reword based on the revised scope of 7.24:

For statements identifying persons who have contributed to the artistic and/or technical production of a moving image resource, sound recording, or multimedia resource, see [7.24](#).

LC: OK, but use the preferred "...audio resource, moving image resource, or multimedia resource..." or per #1 above, we again suggest perhaps it could just say "of a resource".

5. RDA 7.24.1.3 includes the sentence "Precede each name or group of names with a statement of function." The comparable instruction at 7.23.1.3 says "For performers of music, indicate the medium in which each performs." Is it necessary for Artistic and/or Technical Credits that the statement of function come before the name? If not, I suggest "Include a statement of function with each name or group of names." Does JSC agree?

LC: LC does not feel that the statement of function needs to come before the name(s), and agree with the suggested rewording.

#### **Issues involving examples:**

6. Adam Schiff recommends that we include the first and second of the moving image examples included in the LC response, but not the third (the new examples are highlighted in yellow in the clean copy below). He feels that we don't need both and that the corporate body is much more obvious in the second than in the third example. Does JSC agree? Are there other examples that you wish to delete? There are certainly a large number of moving image examples, and I'm not sure that they all raise unique situations.

LC: It is not necessary to use all of the examples provided in the LC response. We do not propose any other examples for deletion. For the record, we do not feel that it is necessary that each example raise a unique situation, and we have not followed that principle elsewhere in RDA.

7. This element is an attribute of the expression and therefore credits relating to either the work or the manifestation are out of scope.

7a. Adam feels that “directory of photography” (which is a relationship designator associated with the work) is out of scope. Does JSC agree to delete such statements?

LC: Not at this time – this is part of a bigger problem that should be solved first with a separate proposal. Is ALA working on that?

7b. “Producer” is also a relationship designator associated with the work; Adam suggests that both record producers and executive producers fit the definition and are therefore out of scope for this element. I agree about executive producers, but am not so sure about record producers. This may require more discussion and might best be deferred to the investigation of the larger issues that ALA was invited to undertake. In the meantime, I suggest that we remove any statements relating to producers from these examples. Does JSC agree?

LC: Same as 7a.

7c. Relationship designators for various sorts of editors are all associated with the expression – yet in the case of some resources (e.g., books) we record these in statements of responsibility rather than credits. I believe that this is one of the larger issues that will need to be resolved, but that statements relating to editors may be retained in these examples? Does JSC agree?

LC: Yes, we agree it is a larger issue and look forward to proposals from ALA. Leave the examples as is for now.

8. Adam recommends that we include explanatory notes for all the examples. Rather than using “Resource described: [title]” – which may not help to identify the type of resource – he recommends a statement such as “Artistic and/or technical credits [or simply Credits] for a ‘type of resource’”. Given that this element is an attribute of the Expression, he suggests that we use the Content Type term to indicate type of resource; this would be “performed music” (for the sound recordings), “moving image resource” and “multimedia resource” (?). I suggested earlier using “audio resource” rather than “performed music” in the definition of the element. What is your preference? [Note: These notes are included in the revised text below, using “Credits for an audio resource”, etc.]

LC: Our first preference is to get rid of the explanatory notes for all of the examples in the spirit of not needing to identify which type of resource we are exemplifying. We have shown that below. LC’s changes are shown **in green highlighting**.

## Changes to 7.24

### 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~~ [moving image resource, sound recording, or multimedia resource](#) other than as performers, narrators, or presenters [if not recorded in another element](#).

For instructions on recording persons, families, and corporate bodies associated with a work or expression as relationships, 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 ~~motion picture or video recording~~ [moving image resource, sound recording, or multimedia resource](#) other than as performers, narrators, or presenters [if not recorded in another element](#), 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](#) [Include a statement of function with](#) 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~~

Producer, Richard Mohr; recording engineer, Lewis Layton

**Credits for an audio resource**

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

**Credits for an audio resource**

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

**Credits for an audio resource**

Editor, Thomas J. Nordberg; music, Nick Urata

**Credits for a moving image resource**

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

**Credits for a moving image resource**

Art director, Maria Eugenia Sueiro; editor, Alejandro Brodersohn; music, Cesar Lerner

**Credits for a moving image resource**

Music, Joseph Horovitz; editing, Ray Helm; graphic designer, John Tribe

**Credits for a moving image resource**

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

**Credits for a moving image resource**

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

**Credits for a moving image resource**

Casting, Angela Heesom; directory 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

**Credits for a moving image resource**

Casting by Mark Bennett; associate producer, Cody Zwiag; music supervisor, David Franco; music by Tomandandy; special makeup effects by Gregory Nicotero & Howard Berger; costumes designed by Danny Glicker; edited by Baxter; production designer, Joseph C. Nemec III; director

of photography, Maxime Alexandre; art direction by Gregory Levasseur; executive producer, Frank Hildebrand

Credits for a moving image resource

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

Credits for a multimedia resource

## 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 [moving image resource, sound recording, or multimedia resource, if not recorded in another element.](#)

For instructions on recording persons, families, and corporate bodies associated with a work or expression as relationships, 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 [moving image resource, sound recording, or multimedia resource, if not recorded in another element,](#) if they are considered to be important. [Precede Include a statement of function with each name or group of names with a statement of function.](#)

#### EXAMPLE

Producer, Richard Mohr; recording engineer, Lewis Layton  
[Credits for an audio resource](#)

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

**Credits for an audio resource**

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

**Credits for an audio resource**

Editor, Thomas J. Nordberg; music, Nick Urata

**Credits for a moving image resource**

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

**Credits for a moving image resource**

Art director, Maria Eugenia Sueiro; editor, Alejandro Brodersohn; music, Cesar Lerner

**Credits for a moving image resource**

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

**Credits for a moving image resource**

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

**Credits for a moving image resource**

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

**Credits for a moving image resource**

Casting, Angela Heesom; directory 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

**Credits for a moving image resource**

Casting by Mark Bennett; associate producer, Cody Zwiag; music supervisor, David Franco; music by Tomandandy; special makeup effects by Gregory Nicotero & Howard Berger; costumes designed by Danny Glicker; edited by Baxter; production designer, Joseph C. Nemeč III; director of photography, Maxime Alexandre; art direction by Gregory Lévasseur; executive producer, Frank Hildebrand

**Credits for a moving image resource**

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

**Credits for a multimedia resource**

## Changes to other instructions

### 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~~ **moving image resource, sound recording, or multimedia resource other than as performers, narrators, or presenters** ~~if not recorded in another element~~.

### 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 **moving image resource, sound recording, or multimedia resource, if not recorded in another element**.

### RDA 2.4.1.1: Proposed revision

#### 2.4.1.1 Scope

[change the sixth paragraph]

For statements identifying ~~persons who have contributed to the artistic and/or technical production of a motion picture or video recording~~ artistic and/or technical credits, see [7.24](#).

### RDA 2.4.1.1: Clean copy

#### 2.4.1.1 Scope

[change the sixth paragraph]

For statements identifying artistic and/or technical credits, see [7.24](#).

LC: OK

One of our staff has suggested the following for the future plain English clean-up of chapter 7:

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...

Replace with

*An artistic and/or technical credit is a statement of persons ... bodies who have contributed to the artistic ...*