

To: ALA/ALCTS/CCS Committee on Cataloging: Description and Access

From: Mark Scharff, Music Library Association liaison to CC:DA

Subject: Change to *RDA* 7.24 and Glossary, Artistic and/or Technical Credit

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.

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, or sound recording other than as performers, narrators, or presenters.

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

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, or sound recording other than as performers, narrators, or presenters. Do not include the names of assistants, associates, etc., or any other persons making only a minor contribution. Preface 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

Glossary

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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.