

NMP—the application process

If you've wondered about joining NMP but weren't sure what doing so would look like: here's a walk through the application form.

The application form refers to "Individual applicant." This signifies that NMP membership is of two flavors—personal and institutional. The application form covers both types.

Institutional membership remains, whether or not an NMP participant is working there, unless the institution were to change such that it could not support music authority work (e.g., if a conservatory became a welding school and disposed of its music materials). Personal membership is portable and can travel with an individual to a new institution. There are some caveats:

- 1) The new institution needs to be able to support music authority work (see above).
- 2) The new institution has to be or become an institutional member of NMP. General-NACO membership is not sufficient.

If the new institution is already in NMP, the individual should contact the NMP Coordinator to ensure that documentation is updated.

Question #4 refers to attending the NMP Participants' meeting. This meeting now takes in the other music PCC funnels (BIBCO and SACO) and is called the PCC Music Funnels meeting. Keep in mind that that meeting has been virtual since 2021 and will likely remain so into the future.

Question #5 seeks to determine who would create or update music authority records in your institution. This does not mean that the people named would all contribute records to the LCNAF. Perhaps the applicant is an "original cataloger" who supervises two copy catalogers. The copy catalogers might create or update records, and the original cataloger review them and "hit the button," i.e. contribute the record. Or perhaps the applicant is one of those copy catalogers, applying to gain the ability to contribute records independently. These considerations underlie **Question #6**.

Question #7 asks about the library collection for several reasons—to determine its capacity to support the kinds of research needed to create music authority records, and to identify any particular specialty that would be reflected in the kinds of records produced (e.g. jazz vs. opera vs. non-Western music).

Question #8 gets at the same information from the standpoint of what sorts of materials will be collected and cataloged.

Question #10 asks "Is your library currently a general NACO participant?" "General NACO" is the term that describes participation that is not format-, content-, or geographically specific. Understand "your library" to be the largest such entity at your institution. For example, say that you catalog materials for BooHoo University's music collection, which is housed in a separate music library. This question is asking about the general-NACO status of BooHoo

University Libraries, not the music library. The head of cataloging/metadata would be the person to ask if you don't know.

The follow-up question looks for any possible training you may have had with creating and contributing records. While NMP can train and review the creation of name, name-title, or series records, only the creation of name-title records for musical works is NMP "turf." In general, name and series records for musical entities don't require special skill sets (though some situations would call for consultation with MLA or LC, such as the 667 field in a name record that identifies a thematic catalog to use when the AAP is for a title that requires that piece of data).

Your answer to the follow-up question should also indicate if you would be expected to continue to contribute name or series records through "general NACO." Institutions in general NACO have yearly quotas of contributions that are to be met, and the NACO coordinator for the institution might determine that your contributions are needed to meet that number. That can be done, though it can introduce a few wrinkles in the contribution process. Name-title records for musical works should be done through NMP. The yearly quota applies to the funnel as a whole, so no individual need worry about it.

"Independent-contributor status" is the authorization to create or updates authority records in the LCNAF without review and approval. Getting there is a process. NMP considers independent-contributor status to reside with the individual, not with the institution. You would be considered "independent" if the person who reviewed your records told you that review was no longer needed. In that case, your review process in NMP would apply only to records for musical works or expressions.

Question #11 frequently trips up applicants. The MARC Organizational Code schema actually predates OCLC; if you consult the printed National union catalog, pre-1956 imprints, the holding libraries are named with those codes. I think the only library whose OCLC symbol matches its MARC Organizational Code is the Library of Congress (DLC). For example, the OCLC symbol for my institution (Washington University in St. Louis) is WTU; the MARC Organizational Code for the Libraries is MoSW (Missouri/Saint Louis/Washington University). As an NMP participant, I use a MARC Organizational Code specific to the Gaylord Music Library (MoSW-Mu); but music-specific codes can exist to define music cataloging as an activity (for example, the MARC Organizational Code for NMP work at Kansas State is KsMaULM (Kansas State University, Library, Music Cataloging Services).

The significance here is that if a code already exists that can be defined as specific to NMP activity, the process of having one created can be sidestepped. If other sorts of NACO work happen using that Organizational Code, we ask LC to create a new one to facilitate statistics and identification. That request is part of the post-acceptance process, which is another message.

Finally, **Question #13** details a self-study to be carried out prior to application. As stated, this information helps the NMP Coordinator to gauge the potential output from a library and to

make an appropriate match with a reviewer. It also is a useful piece of self-awareness about the nature of the things that cross your desk and how out-of-the-ordinary they may be.

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