NACO-Music Project Advisory Committee
Report to the MLA Cataloging & Metadata Committee
March 2025, Virtual Meeting

NMP Advisory Committee Members

Jacob Schaub (Vanderbilt University), Chair
Mark Scharff (Washington University in St. Louis), NMP Coordinator
Michi Hoban, Library of Congress Representative
Cate Gerhart (University of Washington), Member-at-large
Janice Bunker (Brigham Young University), Member-at-Large
Chelsea Hoover (Syracuse University), CMC Representative

1. **NMPAC membership changes**

   No changes in membership took place this year. Some planning should take place for succession, since the Chair and Cate will rotate off in 2026.

2. **NMP membership—changes**

   Two new personal participants were accepted into the Project since the 2024 annual meeting:

   - Daniel Floyd (Yale University)
   - Adolfo Tarango (University of British Columbia)

   The University of British Columbia was accepted as a new institutional application. Several other applications are in the pipeline.

   Chuck Peters retired at Indiana University, but will be doing NMP work at the University of Colorado. Ann Churukian has retired from Vassar College. Both Chuck and Ann have been important to NMP's success. I apologize if I've missed others.

3. **Membership summary—active**

   - NMP currently has 90 individual participants from 64 institutions. The comparable numbers in the 2023 report were 89 individual participants from 63 institutions. The individual member number counts several members currently unaffiliated, and counts Morris Levy, who is serving as NMP's series reviewer though not himself contributing NMP records.
   - There are 27 institutions where the NMP position is vacant (all on the internal roster)

- The number of participants who have achieved independent contributor status under RDA is as follows (as of February 21):
    - 46 for name records (increase of 1 from March 2024)
    - 31 for name-title records (no change)
    - 2 for series records (no change)

4. Project statistics

	NARs		SARs		TOTAL
	New	Changed	New	Changed	
FY 2024*	6,361	3,216	66	5	**9,648**
FY 2023†	8,023	3,752	44	4	**11,823**
+/- (actual)	1,642	536	22	1	**2,175**
+/- (%)	20.5	14.3	50.0	20.0	**18.4**
Cumulative ‡	349,712	177,323	3,276	673	**540,984**

NARs = Name Authority Records SARs = Series Authority Records

*October 1, 2023-September 30, 2024
†October 1, 2022-September 30, 2023
‡Through September 30, 2024

The continued drop in numbers for new and changed records is disappointing; perhaps the one consolation is that the percentage decreases are only about half those of the previous year. The series numbers are interesting. I can report that I was much more active in ths previous year in my own series work, and I think we are still picking up contributions through general NACO. The self-reporting nature of NACO statistics, of course, is a wild card.

Future directions

Good news is that work on what is informally being called an NMP "manual." A task group has been formed, and work begun on identifying the scope and format of what will be produced. Thanks to Chris Holden (LC) for taking on the task of steering the ship.

Initiatives to broaden the creation of authority data beyond NACO members are still under study. This may be a refrain for the next few years, though I think there are signs that something concrete will be coming out of the PCC within the next year or so.

Repeats from my 2024 report:

In November of 2023, Damian Iseminger of the Library of Congress posted a message to NMP-L and MOUG-L announcing that the Music Division was going to mostly ignore the exception for music that had been carved out of the PCC Policy on Compilations of Works by One Agent . That means that for partial compilations of works by a single creator that would require "Selections" in a conventional collective title, the manifestation title would be used as the preferred title for the compilation unless the manifestation did not have a collective title or its title was "generic." Damian hoped to engender some discussion from his posting; to date, that has not happened. I don't know how much longer our community as a whole will kick this can down the road; but even if all PCC libraries sign on and start following this practice, what does that mean for the authority file? And for non-PCC libraries who prefer the status quo, messy as it is?

The infrastructure is falling into place for the concept of "representative expression" that will allow catalogers to designate specific values to expression-level attributes that are commonly assumed to pertain to a work. We need to stay tuned for further developments, and this might be an opportunity for an NMP member to train colleagues on implementation.

NMP came from the vision and sweat equity of a few people, most significantly the late Ralph Papakhian. Ralph shaped NMP not only through his own ideals, but through his mentoring of dozens of participants, me included. In creating the first PCC funnel project, his goal was to have a funnel that was the largest, most active, and most consequential of them all. Done; but going forward, this may be a time to re-think what NMP membership entails. In FY 2024, a little over half the institutional members on the active roster contributed records. I have operated in Ralph-mode during my time as Coordinator, and that could continue. But it's a good time to take a fresh look.

5. Acknowledgements

I'm the one who leaves this year. My gratitude list is long; it's been fifteen years, after all. And when one is on the way out, it's time to reflect on changes. I will mention that I've long considered myself a "responsibility-averse" person whose alias could well be "Peter Pan." So how have I managed a leadership position for that long?

Let me start with the present. Jacob Schaub and the current NMP Advisory Committee have been outstanding stewards of the Project, as well as supportive colleagues. They owe that, of course, to a long line of NMPAC members and chairs. I appreciate the BCC/CMC chairs who have advised me (and prodded me when needed) on how to

make NMP best serve the needs of music librarians. Same for my colleagues on the BCC/CMC itself; I have been privileged to have a seat and voice (if not a vote) in the deliberations and acts of these bodies. I am indebted to those at LC and OCLC and in the PCC who have provided the infrastructure for our work; my particular heroes have been Paul Frank (LC) and Luanne Goodson (OCLC), who not only advised me but made things happen. I appreciate advice and expertise from other NACO funnel coordinators, particularly those for the CJK and Hebraica funnels. As a project, we all owe our thanks to the catalogers in the Music Division who serve as NMP liaisons; I have perhaps taxed them more than most other NMP'ers, thanks to my frequent forays into authority areas outside music. And their bosses, Steven Yusko, Joe Bartl, and Damian Iseminger, have graciously stepped up to offer decisiveness when needed.

Boundless gratitude goes to the NMP participants past and present, not only for the work you have done, but the way in which you have supported me. Special shout-out to my reviewees! My association with them long precedes my term as NMP Coordinator, and I can't imagine taking on the Coordinator role without that experience. My reviewees have accorded me, by and large, a humbling level of respect and openness. They have motivated me to do my legwork in assessment, and to distinguish between style and substance.

A special group of people has been the "NMP Cabal." This group had the initial purpose of maintaining the Types of Composition list before it became an official MLA document. Over the decades, we continued to communicate when we had questions, and I gave it the "cabal" moniker in a moment of whimsy. When I became NMP Coordinator, I knew that I would need advice, and they freely gave. Over the years, this group included Mickey Koth, Chuck Herrold, Phyllis Jones, Morris Levy, and Casey Mullin. What a privilege to be associated with giants in our profession.

Institutions are important, too. In addition to those mentioned above, let me offer deepest gratitude to the Music OCLC Users Group, the governing body of NMP when I became Coordinator. MOUG stepped up to sponsor NMP at its birth in 1988, when MLA, for various reasons, was not prepared or willing to do so. MOUG's focus on practice was a healthy companion to the more esoteric ruminations rising from music authority work. The transition to MLA governance happened in a manner that demonstrated the healthy changes that had taken place in the 25+ years since NMP's founding. I have to acknowledge the willingness of my own institution, Washington University in St. Louis, to accord me the privilege of this external service, even as my own duties became less supervisory and more production-oriented. Special thanks to Music Librarian Brad Short, who unfailingly supported my NMP work.

This is not the end of my involvement with NMP; I will continue as a contributor and (I hope) a reviewer until my retirement (which isn't that far off). I pledge to support incoming Coordinator Alan Ringwood in any way I can and should.

Respectfully submitted,

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