



MIDWEST NOTE-BOOK

VOLUME 31 ISSUE 3 WINTER 2023

IN THIS ISSUE

MLA-MW Goes to the Hoosier State	1
From the Chair	2
Session Summaries	3
Administrative Structure	7

CALENDAR

Dates TBD, 2023

Fall Chapter meeting at University of Kentucky in Lexington, KY

February 28 - March 2, 2024

92st Annual MLA Meeting Cincinnati, OH

REMINDER

Submissions for the next issue of *Midwest Note-Book* are due April 15, 2023.



Minnehaha Falls, Minneapolis in December

Brrrr! It's cold out there! Time to curl up with some session summaries and reminisce about the chapter meeting at Indiana University

The 81st meeting of the Music Library Association Midwest Chapter was hosted in the beautiful surroundings of the Indiana University Bloomington Campus from Thursday Oct. 27th through Saturday Oct. 29th, 2022. The Indiana Memorial Union Biddle Hotel, the Jacobs School of Music Musical Arts Center, the Simon Music Library & Recital Center, and the William and Gayle Cook Music Library provided a beautiful and welcoming space for our chapter meeting.

Many thanks to the Program Committee, Michael Duffy (chair), Ellen Ogihara, and Emma Dederick and the Local Arrangements Committee, Emma Dederick and Chuck Peters, co-chairs, Keith Cochran, Phil Ponella, Misti Shaw, and Brenda Nelson-Strauss.

FROM THE CHAIR



Kate Lambaria

Greetings Midwest Chapter!

I hope you enjoy this first issue of Midwest Note-Book in the new year! Included in this issue are

summaries of our 2022 Chapter Meeting in Bloomington, IN. Thank you to everyone who contributed so that those unable to attend could receive a report of what happened, and those able to attend could enjoy a nice recap. Thanks again to the Local Arrangements Committee (Emma Dederick and Chuck Peters, co-

chairs, Keith Cochran, Phil Ponella, Misti Shaw, and Brenda Nelson-Strauss) for all their hard work putting together our first in-person meeting since 2019 and to Katie Buehner who ran the livestream for those joining virtually. Thanks also to our Program committee (Mike Duffy, chair, Ellen Ogihara, and Emma Dederick) for planning such an engaging program.

I'd also like to thank both Paul Cary and Carla Williams for agreeing to run on our 2022 ballot, and to welcome Paul to our Executive Committee as the Chapter's new Chair-Elect!

Whenever possible, the Chapter makes donations to support and honor members. In 2022, the Midwest Chapter made a \$50 donation to support planting a tree on Michigan State University's campus in memory of Grace Haynes and another \$250 donation to MLA's General Conference Registration Fund, which provides financial relief for current MLA members and covers their registration costs. The Executive Committee welcomes ideas for charitable contributions from Chapter members.

Looking ahead, I hope to see many of you in a few months at MLA/TLA 2023 in St. Louis. The Chapter will be meeting virtually as part of the annual meeting on Friday, March 10 at 4pm CST. Our 2023 annual chapter meeting will be held in Lexington, KY this fall. Look for a call for papers and more details over the summer!

Best, Kate



Midwest Note-Book

The Publication of the Midwest Chapter
of the Music Library Association

ISSN 1063-5327
VOL. 31, NO. 3

Midwest Note-Book is available free of charge on the Web site of the Midwest Chapter of the Music Library Association. Submissions and communication regarding *Midwest Note-Book* should be sent to the editor:

Kristi Bergland

University of Minnesota
160 Wilson Library
309 19th Ave S
Minneapolis, MN 55455
bergl007@umn.edu

Deadline for submissions is the 15th of the month preceding publication.

Membership in the Midwest Chapter is \$12 annually (\$6 for students and retirees). Inquiries and renewals may be directed to the Secretary-Treasurer:

Anne Shelley

621A Milner Library
Illinois State University
201 North School Street
Normal, IL 61761
aeshell@ilstu.edu

The Midwest Chapter of the Music Library Association is a tax-exempt, non-profit organization.

CHAPTER MEETING SESSION SUMMARIES

William and Gayle Cook Music Library: The First 100 Years

Therese Dickman (Southern Illinois University, Edwardsville)

Sue Stancu (Indiana University)

Mark Scharff (Washington University)

Casey Mullin (Western Washington University)

The opening panel for the MLA Midwest Chapter meetings on Friday October 28th covered the first 100 years of the William and Gayle Cook Music Library at Indiana University (IU). Presenters of this panel included the current director of the Cook Music Library, Phil Ponella, Music and Special Collections Catalog Library at Washington University, St Louis, Mark Scharff, Assistant Dean for Library Technologies at IU, Jon Dunn, and Head of Music Cataloging at IU, Chuck Peters. Each panelist covered a different aspect of the 100 year history. Phil provided information about the early history of the music library which included how the collection began in Dean Merrill's office in 1921. The collection had 1,500 volumes in 1938 and had previously been housed in three different locations on campus. Ethel Louis Lyman became the first Music Librarian at IU in July 1939 and assisted with contributing to RISM in 1953. Other Music Library directors included Dorothy Ann Eckstrom, Dominique-Rene de Lema, David Fenske, and Mary Wallace Davidson. The collection has grown to be one of the country's major music libraries with more than a million items.

Mark Scharff discussed grant-funded cataloging projects that occurred at IU in the 1980s. The government funded Title II-C grants were used to retrospectively convert large music collections in OCLC and RLIN databases. This would also allow smaller institutions to do more copy cataloging. Some of the institutions that participated initially in the early to mid 1980s included Stanford, Cornell, UC Berkeley, Harvard, Eastman, IU and Yale. IU staffed the grants with existing catalogers Ralph Papakhian and Sue Stancu as well as visiting assistant librarians and support staff. Mark Scharff began work on LP cataloging for the grant, but by March 1991 had transitioned to being an authority specialist. This allowed him to create name authority records as part of the NACO Music Project.

Jon Dunn provided an explanation of various digital projects at IU-Variations in the 1990s, Avalon in 2014, and the latest project called Media Collections Online (MCO). Variations was meant to provide digital copies of music materials. It had gone through two other versions and had other institutions starting to use the system as well. Avalon is used for digital audio and visual files and began in 2010 with the first grant. It was implemented in 2014 and continues to be used for the MCO. Jon also included images of how Variations looked in the catalog, storage of the digital files, and usage by patrons. Variations 2 and 3 grants were started in 2000 and 2005 respectively. Avalon funding started in 2010-2020 and was developed jointly with IU and

CHAPTER MEETING SESSION SUMMARIES

Northwestern. It is now used in 20+ institutions worldwide. Chuck Peters presented on current projects and plans for the future in administration, public services, collection development and technical services. Under the administration category, IU will continue to work on the following areas: technology, copyright and licensing, digital score services and delivery, teaching and learning, support of the specialization in music librarianship, media digitization and preservation activities and working on more DEIJA with the Jacobs School of Music students.

Public Service will continue to provide access to the collection and look at other subject areas for development. They will also focus on instruction and continue to deal with the aftereffects of COVID, particularly with reserve materials. For collection development, they will continue to expand the collection-representing every area of music research through doctoral level. They will also add areas of historical interest such as Black music and Latin American music. Russian and Eastern Europe materials will continue with their business relationship with East View books and acquiring other collections related to this topic. Technical Services will maintain focus on IU performances. The Latin American Music collection and a recent Russian collection of books and scores will be part of recent cataloging projects. Other projects include the Lavrov collection of open reels, album art, photos, etc. and cataloging of the Berlin Philharmonic's Digital Concert Hall in OCLC. Finally, students in the music specialization degree will continue to participate in cataloging internships as part of their degree program. The main challenges IU faces are issues with the bindery services and the number of incoming gifts and making them accessible. Today, the William and Gayle Cook Music Library has 700,000+ titles, 1,000,000 items, 13.5 FTEs, 1 building since 1996 with 55,000 square feet over 4 floors and 11 miles of shelves.

(Summary by Patty Falk, Bowling Green State University)

The Latin American Music Center (LAMC) at Indiana University: 60 Years for the Cause of Latin American Musics

J. Peter Burkholder (Indiana University) Eduardo Herrera (Indiana University) Sergio Ospina Romero (Indiana University) Javier León (Indiana University) Emma Dederick (Indiana University)

The Latin American Music Center at Indiana University is dedicated to the promotion and dissemination of Latin American musics. Founded in 1961, the Center came to be through the philanthropic efforts of the Rockefeller Foundation, the vision of its first director, Chilean composer Juan Orrego-Salas, and the commitment to excellence of Wilfred C. Bain, former Dean of the Jacobs School of Music. Today, the Center continues to elevate and support the creative voices of Latin American musicians around the world. As we celebrate our 60th anniversary a panel of experts will cover topics from the establishment of the Center, its collections and activities, and the current state of research in the field. Prof. Emeritus J. Peter Burkholder will share his experiences broadening the inclusion of Latin American music in the curriculum, furthermore through its coverage in *A History of Western Music* and in the Norton Anthology of Western Music textbooks. Prof. Eduardo Herrera will share his research on the Rockefeller Foundation as it relates to the estab-

CHAPTER MEETING SESSION SUMMARIES

lishment of the Center and on Latin Americanism.⁸ MUSIC LIBRARY ASSOCIATION, MIDWEST CHAPTER Prof. Sergio Ospina will talk about Pan-Americanism and the way in which music scholars from Latin America and the United States have come together through the Latin American Music Center and other institutional initiatives across the Americas. LAMC Director Javier León will talk about the current activities of the Center and its unique position in the dissemination of Latin American musics. Emma Dederick, Librarian and Curator of Special Collections, will highlight the LAMC collections and navigate through the challenges of access in the Online catalog for the discovery of Latin American content. These challenges in turn led to the creation of the Latin American Composers Project improving access and raising the awareness of Latin American musics buried on our shelves and in our catalogs.

Ralph Papakhian and His Indiana University Years: A Panel Discussion

(to be covered as an oral history presentation in a future volume)

Resources for Representation: Supporting Discovery of Gender Diverse Creators in Music

Freja Cole (Indiana University), Laikin Morris (Indiana University)

How can public services and technical services staff work together to facilitate users' discovery of materials by diverse and underrepresented composers and performers? In a presentation that prioritizes works of trans and gender-diverse creators, Freja Cole and Laikin Morris illustrated initiatives that staff at Indiana University's William and Gayle Cook Music Library have implemented to achieve this goal, and provided suggestions for others who also wish to do this work.

Cole and Morris began by sharing preliminary data from an investigation of information-seeking behavior by Jacobs School of Music students; this project is ongoing, and the researchers welcomed questions and feedback. Inclusivity and justice are core values of the Jacobs School of Music, and the repertoire students are performing is becoming increasingly more diverse and inclusive of creators with a broad range of perspectives and identities. As part of this study, Cook Music Library staff surveyed students to ask for their input and to learn about the different ways that they search for this repertoire. In addition to providing evidence that survey respondents value having access to scores, recordings, and literature by diverse creators and that they also greatly appreciate the implementation of initiatives to help them discover these materials, this research surfaced the various ways that users identify relevant library holdings. These actions include searching in the IU Libraries catalog and through Google, asking library staff for help with locating known items, and browsing the stacks. Identifying materials can sometimes be challenging for users; relevant items may not yet have been fully cataloged meaning that their records may be missing information that would aid in discovery, and browsing alone may not always provide users with access to all of a library's pertinent holdings if materials for their instrument or voice type are temporarily housed in closed collections that are not physi-

CHAPTER MEETING SESSION SUMMARIES

cally accessible by users.

Cole and Morris cautioned the audience to take a thoughtful approach to making information about creators' identities available through public-facing materials like guides and catalog records. A creator's identity can be private and personal, and sharing information about a person's identity can be a violation of their privacy and may put them in danger, and the information can become inaccurate without an investment in keeping public-facing materials up to date. The presenters shared a range of strategies and workflows they have developed to support user discovery of relevant holdings, including obtaining initial and continued consent for information to be included in databases, lists, or guides; avoiding the conflation of personal identities; and providing training for staff creating informational materials. Cole and Morris suggested a number of resources that could help the audience with locating information relevant to this topic, including the Cook Music Library's [Beyond the Canon: A Guide for Finding Repertoire from Underrepresented Composers and Overlooked Music](#), as well as [Queering Choir](#), [Blurring the Binary](#), [Choirclusive](#), [GALA Choruses](#), [PFLAG](#), [Digital Transgender Archive](#), and the [Indiana University Libraries Transgender Resources Research Guide](#). The presenters also outlined current cataloging and description practices that are pertinent to this work, and discussed challenges and recommendations for recording gender information via topical subject headings (including local subject headings), medium of performance, and personal name authority records. The speakers closed the session by discussing the ethical implications that both public services and technical services staff should keep in mind when approaching this work, including prioritizing the safety of creators, maintaining accurate records, and continuing conversations with colleagues from both the local and broader library communities regarding strategies for sharing information about creator identities in a sensitive and thoughtful way.

(Jessica Abbazio, University of Minnesota, Twin Cities)

The Great Indiana Songbook: Celebrating Popular Music from Indiana

(Anna LoPrete, The Great American Songbook Foundation)

Anna Lo Prete introduced us to the Great American Songbook, a collection of timeless American popular songs, particularly from the 1920s to the 1960s, encompassing pop, jazz, Broadway, and Hollywood standards. The Great American Songbook Foundation, a nonprofit organization, aims to preserve and celebrate this musical legacy by curating artifacts, operating exhibits, offering research opportunities, and providing educational programs for musicians.

The presentation highlighted the diversity of the Great American Songbook, challenging the perception that it is solely an East Coast or West Coast phenomenon. Writers and performers came from various regions, including New York, Hollywood, and the American heartland, such as Indiana. Lo Prete shared compelling stories about Indiana's contributions to American popular music, focusing on the historic Indiana Avenue in Indianapolis, which was a thriving entertainment district and jazz hotbed. The Avenue attracted notable musi-

CHAPTER MEETING SESSION SUMMARIES

cians and nurtured its own distinct musical style.

Lo Prete highlighted significant musicians who emerged from Indiana, such as Hoagy Carmichael, J.J. Johnson, and Wes Montgomery, showcasing their contributions to jazz and popular music. It also mentioned the role of Jeanette Records, a recording studio in Richmond, Indiana, which played a pivotal role in early jazz recordings and produced iconic songs. Lo Prete emphasized the importance of preserving and celebrating these musical legacies through initiatives like the Great American Songbook Foundation.

(Summary by Kristi Bergland, University of Minnesota, Twin Cities)

Trauma-Informed Information Literacy

Lynn Gullickson Spencer (University of Missouri, Kansas City), Leanne M. VandeCreek (Northern Illinois University)

Start by taking a few deep breaths, long and slow. Now acknowledge things around you that you can see, touch, hear, smell, and taste - maybe a photo on the wall, the fabric of the chair, a nearby perfume.

This grounding exercise starts Lynn and Leanne's talk on developing a trauma-informed approach to information literacy. They are both experienced librarian-leaders and mental health workers: Lynn is a licensed counselor and trauma specialist, trained in Somatic Experiencing and EMDR; Leanne is a former clinical social worker. They also worked together editing *The Psychology of Librarianship* (Library Juice Press, 2015).

What is trauma? Consider this expansive definition from Dr. Peter Levine: "Trauma is about loss of connection--to ourselves, to our bodies, to our families, to others, and to the world around us." While sometimes following from a single event, trauma also happens slowly, building up over time while we adapt, such that we often never truly notice or become fully aware of what is taking place.

Why trauma-informed information literacy? Lynn points out that we have all experienced a profound loss of connection brought on by the Covid-19 pandemic. Pre-pandemic, college students already had high rates of trauma histories, with the highest levels of distress resulting from sexual assault and family violence. This individual and systemic cumulative trauma correlates with adverse adjustment, poor performance, and attrition. More frequent microaggressions and exclusionary environments increase the effects of traumatic stress for BIPOC, refugees and immigrants, and disabled people (I would also add neurodivergent, fat, queer, trans, and gender non-conforming people to this group).

Relevant to our professional work, trauma inhibits learning through its impact on cognitive, social, emotional, and behavioral abilities. The effects are wide ranging: difficulty with focus/attention/concentration, communication challenges, trouble recognizing cause and effect, hopelessness/helplessness, diminished motivation, anger and sadness, hypervigilance/elevated startle response, withdrawal/isolation, and even physical

CHAPTER MEETING SESSION SUMMARIES

effects like muscle/joint pain and impaired immune response. In short, trauma is affecting all of us, but our students are at increased risk. As Lynn says, “the current environment demands a pedagogical paradigm shift that prioritizes the well-being of all our students.”

So, how does the librarian mount such a paradigm shift? Lynn and Leanne propose a DEIA (diversity, equity, inclusion, and accessibility) approach, using concepts from Universal Design Theory and the ACRL Framework for Information Literacy, which addresses the “affective, attitudinal, or valuing dimensions of learning.” According to them, “Affective qualities that emerge in many of the Framework’s dispositions range from curiosity and motivation to confidence in questioning traditional notions of granting authority, to a willingness to persist in the face of challenges. The Framework situates the learner in the driver’s seat if you will, and intentionally encourages and provides space for their own contexts, beliefs, and experiences as they actively work to develop their abilities.”

There are four broad goals in this approach:

- understand trauma, violence and its impacts on people’s lives and behavior;
- create emotionally and physically safe environments for all;
- foster opportunities for choice, collaboration, and connection and;
- use a strengths-based and capacity-building approach to support people.

Lynn and Leanne offer many concrete strategies, the most important of which is to “assume that in virtually every classroom some unknown subset of students will be at heightened risk for retraumatization or vicarious traumatization because of personal trauma histories, mental illness experiences, and current challenges or difficult life transitions.”

Others include:

- Provide content warnings we appropriate
- Conduct regular verbal check-ins
- Allow students to not participate
- Avoid engaging in minimizing or being dismissive of student concerns, or permitting threats, ridicule, or displays of power, impatience, or even disappointment
- Be prepared to provide appropriate and timely referrals.
- Be aware that some student behavior may be triggering or upsetting and require immediate intervention.

The goal of these strategies help ensure safety, establish trust, maximize agency and collaboration, and prioritize empowerment. Lynn concluded by reiterating the benefits of trauma-informed information literacy:

- Supports the mental health of all students
- Promoted DEIA

CHAPTER MEETING SESSION SUMMARIES

- Reduces stigma

A short reading guide was included with the presentation. This presentation was based on Lynn and Leanne's forthcoming book chapter, "Trauma-Informed Information Literacy", which is due to be published in *Music Information Literacy: Inclusion & Advocacy* (Library Juice Press, 2023).

(Summary by Will Scharfenberger, Indianapolis Public Library)

Celebrating Black Music History in Any Library

Amy Edmonds (Mount Union University)

This presentation will discuss Amy's experiences celebrating Black music in both public libraries and academic libraries. Although her roles may limit her options for outreach, there is always something we can do to acknowledge, share, and promote Black music history within the library. While working in the Music and Recreation Division of the Martin Luther King Memorial Library, Amy organized and hosted several types of programs, including traditional recitals, grant-funded outdoor concerts, and a collaboration between a narrator and singer. Displays in the public library drew on historical photographs from the Washington Star newspaper "morgue," or archives. Within an academic context, she has used blog posts, LibGuides, displays, and library instruction to highlight the achievements of Black composers and performers. Opportunities present themselves when we see ourselves as allies. Doing what we can within the scope of our positions opens doors to new ways of learning, sharing, and outreach.

Looking Backward and Forward: Training Music Librarians at Indiana University

Keith Cochran (Indiana University)

Richard Griscom (University of Pennsylvania)

Brenda Nelson-Strauss (Indiana University)

James Procell (University of Louisville)

Jessica Abbazio (University of Minnesota)

Looking Backward and Forward: Training Music Librarians at Indiana University was a panel discussion session held on Saturday, October 29, 2022, at the 81st Annual Meeting of the Music Library Association's Midwest Chapter. The session was hosted by Keith Cochran, Associate Director of the William and Gayle Cook Music Library at Indiana University Bloomington (IU). The session's panelists consisted of four alumni of IU's Music Librarianship program: Brenda Nelson-Strauss (class of 1985), former Head of Collections for IU's Archives of African American Music and Culture; Richard Griscom (class of 1981), former Associate University Librarian for Departmental Libraries at University of Pennsylvania; James Procell (class of 2008), Music Library Director at the University of Louisville; and Jessica Abbazio (class of 2018), Music Librarian at the University of

CHAPTER MEETING SESSION SUMMARIES

Minnesota. Abbazio was unable to attend the session in person, but her thoughts on the discussion prompts were read by Cochran on her behalf throughout the session.

As the name of the session suggests, Looking Backward and Forward focused on looking back on the Indiana University Music Librarianship program thus far and how the future of training music librarians might look. Cochran began the session by briefly describing the history of the program, using some information he found in old student bulletins in the Indiana University Archives. Cochran found that the Music Librarianship specialization program was first announced in the 1979- 1980 Graduate Library School Bulletin and that the MLS/MA in Musicology dual degree was announced in the 1980-1981 Bulletin. After exploring how the courses listed in those bulletins compare and contrast to the current Music Librarianship specialization coursework, Cochran then proceeded into the panel discussion.

Question 1: What are your thoughts on your education at IU? What parts of your training were particularly valuable?

Griscom was the first to respond to this question. Griscom, who was in the IU Music Librarianship program from 1979-1981, stated that was previously unaware that he may have been part of the program's first ever class. He then reflected on the coursework he completed during his time in the program. Griscom attended a weekly Music Librarianship seminar, similar to the one conducted in the program today, where he and his peers were assigned readings from Carol June Bradley's Reader in Music Librarianship. He also completed a music cataloging internship with Ralph Papakhian, an experience he elaborates upon in his article "Music Cataloging and Technological Change in the 1980s: A Personal History" (Notes 79 no. 1, September 2022: 21-42). Griscom also briefly mentioned an internship he held in reference services but stated that he didn't "remember that much about that." Griscom concluded his reflection by stating that one thing he learned after graduating was that "no amount of training really prepares you for your first job" but that, during his time at IU, he worked with some "brilliant people" who were highly committed to their work.

Nelson-Strauss was the next to respond to this question, stating that she believed she was in the program from 1983-1985. Nelson-Strauss first came across Indiana University's Music Librarianship program while browsing the university's catalog in the hopes of finding a way to apply her music background to non-performance-based studies. She thought the Music Librarianship program sounded interesting and, after a private meeting with David Fenkse, the head of the Cook Music Library at the time, decided to apply. Nelson-Strauss recalled her cohort consisting only of her and Shirlene Ward, who went on to serve as the Recorded Sound Services Librarian at Northwestern University for 6 years before switching her career trajectory into financial management. Nelson-Strauss recalled that the general librarianship courses she took weren't "terribly relevant" except for her Introduction to Cataloging course. Her music librarianship coursework, meanwhile, was "all a bit of a blur" and the course that became most helpful to her later was the actually a rare books class in the Lilly Library with Josiah Bennett as well as work she later did at the Lilly cataloging 18th-century French opera scores. While working at the Chicago Symphony later in her career, Nelson-

CHAPTER MEETING SESSION SUMMARIES

Strauss found that skillset especially helpful when she was tasked with cataloging Theodore Thomas' music library. She also felt the work she did with Ralph Papakhian and Sue Stancu to be highly transferrable to her career as well. Nelson-Strauss especially found the work she did with Stancu on sound recording cataloging to be highly transferrable to her first position out of graduate school in IU's Archives of Traditional Music.

Procell began his response by talking about the coursework he completed while in IU's program. While the courses were rather dry, he did consider the topics covered relevant. But ultimately, it was the work experience he received in the program that was the most valuable. Procell began working in the technical services at Cook Library immediately after he moved to Bloomington – a position he maintained throughout his program. He also worked at the Archives of Traditional Music and the University IT Department. When he began his position at the University of Louisville, he felt confident in taking on the catalog-heavy workload thanks to those work experiences he had during his MLS.

Cochran then summarized Abbazio's pre-submitted responses to the question, saying that she emphasized the depth and breadth of expertise available to her as a student in IU's Music Librarianship program as well as the wide range of work experiences she was able to engage with. During her time at IU, Abbazio completed internships or had work experiences in numerous areas including instruction, cataloging, archives, circulation, reference, and acquisitions.

Question 2: Reflecting on your experience and interactions with other librarians, what changes have you seen in the education (either formal or informal) for people entering the profession?

Griscom responded first to this question, saying he has seen two big changes in the education of librarians. First was the move from paper-based materials to computer technology and the complexity that has added to librarianship. Second, there was the increasingly broad scope of musical traditions beyond traditional Western Classical Music that are being focused on in reference materials. Griscom stated that future music librarians must have a broader range of knowledge in order to effectively work with those materials.

Nelson-Strauss specifically focused on how the music archiving space has changed since her studies. The primary difference she noted was the increase in the number of different directions students can now take their careers. During her studies, Nelson-Strauss couldn't recall any archives courses being offered at IU. And, when she graduated from IU, the Society of American Archivists had only just created an archivist certification program that served as the predecessor to the Academy of Certified Archivists. When Nelson-Strauss went through today's IU MLS catalog, she found the number of different courses students could take to be "mind-blowing" and a stark contrast from how much she had to learn on the job after graduate school. She also discussed how many different organizations offer online courses, including through the Music Library Association Workshops, Association of Moving Image Archivists, Association for Recorded Sound Collections,

CHAPTER MEETING SESSION SUMMARIES

and the Society of American Archivists.

Procell stated that he didn't have much to add, but briefly touched on the increase in interdisciplinary studies related to music and the rise of music beyond the Western Classical tradition being discussed in academic settings – both trends he anticipated would continue for a long time.

The summary of Abbazio's pre-submitted responses read by Cochran began with the acknowledgement that, as the most recent graduate, she hasn't experienced as much change as the other panelists have. She did reflect on the recent change IU's MLS program made in not offering a course in collection development, stating that collection development was an important part of her work at the University of Minnesota and that she would have liked to have taken a course on the topic during her time at IU.

Question 3: Collection development is no longer a required course in the MLS program here. What percentage of your time do you usually spend on collection development and management, and should it be part of a music librarian's training?

Griscom responded by saying he believed collection development was an essential activity that should be taught in library school. He also noted that collection development had changed drastically in the past decade in two particular ways. The first was resource sharing, which has become far more streamlined and efficient. Griscom advocated for creating a similar sharing-based process for collaborative collection development. The second was space management, which Griscom perceived as having become a far more pressing issue in recent years. In addition to not building new spaces to house collections, libraries have also taken collection space and transformed it into user space. This makes it so librarians are increasingly tasked with storing materials offsite or deaccessioning materials – placing greater pressure on librarians to manage collections in a decreasing amount of space. Griscom felt this was a reality that library students should be made aware of and properly prepared for during their studies.

Nelson-Strauss stated that, in her former position as Head of Collections for the Archives of African American Music and Culture, almost everything she did was related to collections development and management. She noted that the complexity of collection development was greatly dependent on the nature of the position. For example, in her position with the Chicago Symphony, the choice was relatively binary: an item either related to the Symphony or it didn't. Thus, collection development was fairly straightforward. But, in the Archives of African American Music and Culture, things were far more complex because the collection crossed multiple disciplines and genres. Nelson-Strauss stated that she also believed collection development was an essential course and that it was the most "intellectually challenging" but crucial part of the work that she's done.

CHAPTER MEETING SESSION SUMMARIES

Procell responded by saying that, while it was difficult to say exactly what percentage of his time is spent on collection development, he estimates it is somewhere between 10-20%. He explained that his duties as Music Library Director at the University of Louisville is more budget-focused than collection management-focused. He also emphasized how adaptable positions within the University of Louisville's Music Library are and that collection development responsibilities are shared amongst the librarians there depending on their areas of expertise. He stated that he believed collection development was an important skills to gain through coursework or internships but that, if a student is not able to gain that experience during their studies, the music librarianship community is so friendly and collaborative that someone will almost certainly be willing to help them learn what they need to know.

Cochran then summarized Abbazio's response by saying that she spends about 25% of her time on collection development and that she believes thoughtful collection development takes time to do correctly. Cochran also mentioned the fact that, when teaching students in IU's Music Librarianship program, he emphasizes the importance of being as well informed as possible in a variety of topics.

Question 4: How do you think librarianship will change in the years to come, and how do we prepare students for it?

Griscom responded by stating areas within librarianship he believed are currently and will continue to be prominent. The areas listed were: digital scholarship, digitization, discovery of content, and metadata. Griscom also emphasized the importance of librarians continuing to stay several steps ahead of users in order to anticipate their needs.

Nelson-Strauss expressed that she didn't have anything to add to that response.

Procell stated that he believed there will continue to be a push towards open access and that the leasing of content from conglomerate companies such as EBSCO will begin to fade. He also anticipated a greater push towards digital collections and that physical space will continue to be an issue.

Cochran concluded by summarizing Abbazio's thoughts on the question. She stated that budget cuts and rising costs may cause the number of music librarians hired within a single institution to shrink and new music librarians will be expected to take on a large number and wider range of responsibilities to compensate. Abbazio also stated that she has seen positions increasingly expect applicants to have a wider range of expertise outside of library science.

(Summary by Sarah Helen Carter, Baldwin Wallace University)

CHAPTER MEETING SESSION SUMMARIES

Diverse Impacts: Using Archival Collections to Reach and Serve Global Users and Communities

Allison McClanahan and Alan Burdette (Indiana University)

The Archives of Traditional Music (ATM) at Indiana University (IU) is one of the largest ethnographic sound archives in the United States with over 115,000 audiovisual recordings and more items in other formats. The collection was originally formed in 1936 by George Herzog and brought to IU in 1948. The ATM collections represent over 300 languages and includes seven collections on the National Recording Registry and some of the earliest known sound recordings from around the world.

Allison McClanahan, ATM Librarian, outlined the impact the collections have on their patrons by providing an overview of the variety of patrons served, the types of reference questions handled, and the courses from various subject areas that use the collections through instruction sessions, guest lectures, and course materials. Perhaps most notable, 6% of all reference interactions at ATM in the past 5 years have come from North American Tribes, Indigenous Communities, or members thereof. These transactions resulted in almost 10,000 digital files being returned to indigenous groups. These repatriation efforts also led to visits to the ATM by delegations from the Pawnee and Mandan, Hidatsa, Arikara Nations.

Numerous significant collections and their impacts on local and global users were highlighted, along with the ways that the ATM has benefitted from student interests and expertise. These collections include the Berthold Laufer Project, a collection of Chinese wax cylinder recordings from the early 1900s that led to significant engagement with Chinese scholars; the Lorenzo Dow Turner collection of field recordings from Brazil and West Africa that led to more repatriation efforts and contributions to a documentary film; the Archives of Historic and Ethnographic Yiddish Memories, a linguistic and oral history project that includes Yiddish language interviews; and the Lawrence Gellert Collections of African American field hollers, blues, and protest songs recorded in the 1930s that became the subject of *A Sound History: Lawrence Gellert, Black Musical Protest, and White Denial* by Steve Garabedian. More information about major collections can be found on their website.

The presentation wrapped up with photographs and information about the Noon Concert and Lecture Series. The series started in 1987 and brings in scholars and performers from around the world and within Indiana to the ATM, providing students and others the opportunity to hear and learn about musical traditions worldwide. Attendees were also treated to a sound clip from *General Generations* by The Halluci Nation (formerly known as A Tribe Called Red) that uses a sample from a wax cylinder recording of Cayuga Chief Alexander General located in the Archives of Traditional Music.

(Summary by Kate Lambaria, University of Illinois at Urbana-Champaign)

MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION: ADMINISTRATIVE STRUCTURE

EXECUTIVE COMMITTEE

Chair:	Kate Lambaria (University of Illinois)
Past Chair:	Michael Duffy (Western Michigan University)
Secretary-Treasurer:	Anne Shelley (Illinois State University)
Newsletter Editor:	Kristi Bergland (University of Minnesota)
Web Editor:	Thom Jencks (Roosevelt University)

STANDING COMMITTEES and INTEREST GROUP COORDINATORS

Bylaws

Therese Dickman, Chair (Southern Illinois University, Edwardsville) 2025
Michael Duffy, ex-officio (Western Michigan University) 2023
Sheridan Stormes (Butler University – retired) 2023

Membership

Mallory Sajewski (Western Illinois University) Chair 2023
Jason Imbesi (University of Michigan) 2023
Anne Shelley (Illinois State University) ex-officio 2023

Program

Michael Duffy (Western Michigan University) Chair 2023
Emma Dederick (Indiana University) 2022
Ellen Ogihara (Cincinnati Symphony Orchestra) 2022

Publications

Mallory Sajewski ,Chair (Interlochen Center for the Arts) 2023
Carla Williams, Past-Chair (Ohio University) 2023
Rob DeLand (VanderCook College of Music) 2024
Therese Dickman (Southern Illinois University, Edwardsville) 2024
Michael Duffy (Western Michigan University) 2024
Kathleen Haeffliger (Retired) 2023
Jason Imbesi (University of Michigan) 2023
Janet Scott (Indiana University) 2023
Anne Shelley (Illinois State University) 2023
Hollis Wittman (University of Illinois at Urbana-Champaign) 2023

Scholarship

Kristi Bergland, Chair (University of Minnesota) 2023
Karen Olson (Saint Olaf College) 2023
Anne Shelley, ex-officio (Illinois State University) 2023

Interest Group Coordinators

Cataloging Patty Falk (Bowling Green State University)
Public Services Sylvia Yang (DePauw University)
Technology, Archives, Preservation & Sound (TAPS) Michelle Hahn

*Terms expire in October of the year indicated.
Please report errors and omissions to the editor (bergl007@umn.edu).*