Midwest Chapter 2024 Annual Meeting

Schedule & Brief Program

Thursday, October 24

5:30   Detroit Symphony Orchestra Library Tour
Meet with Detroit Symphony Orchestra Librarians to tour their facilities and learn more about their unique collections. The tour will begin at 5:30pm. Meet in the hotel lobby at 5pm to travel as a group via Q Train or meet at 5:30 at the Max M. & Marjorie S. Fisher Music Center (3711 Woodward Avenue). **This tour is capped at the first 25 registrants**.

Friday, October 25

8:00   Breakfast

8:45   Opening Remarks/Welcome
Paul Bracke, Dean of WSU School of Information Sciences and University Libraries

9:00   [*Detroit Panel Title TBD*], Moderator TBD (Institution)

[*Title TBD*]
Michelle Jahra McKinney (Detroit Sound Conservancy)

Beyond Motown: Oral Histories of Unsung Detroit Musicians from the 1960s
Mike Dutkewych (Wayne State University, School of Information Sciences)

[*Title TBD*]
Robert Stiles (Detroit Symphony Orchestra)

10:30 Break

10:45 *"You've Really Got a Hold on Me": The Enduring Effects of the 1960s and 70s on Music Libraries*
Jon Sauceda (Eastman School of Music, University of Rochester)

11:45 *Strategies for Working with Student Staff in Music Libraries*
Laura Thompson (Michigan State University)

12:15 Lunch & Business Meeting

1:45   *Just enough and Just in time: Crafting workflows that reflect today's work realities*
Melissa Moll (University of Iowa)

2:00 *Notes on Notes*
Michael Shellabarger (Wayne State University, Department of Music) and Serena Vaquilar (Wayne State University)

2:50 BREAK

3:00 *Oh boy, polka joy! Preserving and Promoting Polka Collections at BGSU*
Colin Hochstetler, Patricia Falk, and Angela Pratesi (Bowling Green State University)

4:00 *Harmonizing the Legacy: Challenges and Strategies in Processing the Ella Fitzgerald Collection*
Laikin Dantchenko and Jared Walker (Indiana University)

4:30 *Suffragist Sheet Music: Lessons in Special Collections Cataloging*
Rahni Kennedy (Southern Methodist University)

Saturday, October 26

8:00 Breakfast

9:00 *Utilizing Discogs in Public Services: Information Literacy and Advocacy Around the Crowdsourced Database and Music Marketplace*
Jackson Harmeyer (Ball State University)

9:30 *Engaging the Music Companion to the Framework Across Music Librarianship*
Anna Grau Schmidt (University of Wisconsin-Milwaukee) and Angela Pratesi (Bowling Green State University)

10:15 Poster Session

OER Creation Project Managers, UNITE!
Victoria Peters and Sylvia Yang (DePauw University)

Giuseppe Verdi Has Joined the Chat: Sir George In His Reissue Era
Michelle Hahn (Ohio University)

Current Data on Job Postings in Music Librarianship
Joe Clark (Kent State University)

Navigating Library Services: Challenges and Opportunities in Moving Music and Dance Collections during the COVID-19 Pandemic
Michael J. Duffy IV (Western Michigan University)

11:00 *Music Information Literacy: Inclusion and Advocacy A Book Talk and Panel Discussion*
Kristi Bergland (University of Minnesota), Eboni Johnson (Oberlin Science Library), Karen J Olson (St. Olaf College), Dyani Sabin (Freelance journalist), and Kathleen Abromeit (Oberlin Conservatory Library)

11:50 Closing Remarks

Full Program

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[*Title TBD*]
Michelle Jahra McKinney (Detroit Sound Conservancy)
Detroit Sound Conservancy (DSC) is rehabilitating the Blue Bird Inn, a birthplace of bebop jazz and a working-class, Black owned-and-operated bar and hearth at 5021 Tireman on Detroit's Old West Side, into a music venue, community space and Detroit's only all-genre music archive and library. The Bird's significance to African American history and culture is both sonic and social. Sonically, The Bird was an epicenter of creative expression and schoolhouse of the Detroit sound. Socially, The Bird was a hearth of the Black community in a time of apartheid and, and later on, divestment. After 20 years of vacancy, DSC worked with the City of Detroit to purchase the historic property. Since then, DSC has been rehabilitating and working to reopen the historic music space for the next generation of Detroiters while celebrating and preserving our vital music heritage.

Beyond Motown: Oral Histories of Unsung Detroit Musicians from the 1960s
Mike Dutkewych (Wayne State University, School of Information Sciences)
In the 1960s, Detroit saw an explosion of creativity and world-changing art, especially in its music community. The most obvious example is Motown Records. Motown's story has been, rightfully, told many times over. What about the hundreds of other Detroit artists and record labels that contemporaneously produced soul, rhythm and blues, rock 'n' roll, and country music that was just as vibrant and exciting but, for one reason or another, was nowhere near as successful? 60+ years later, we are at a critical moment where many of the originators of this under-appreciated music are of advanced age, if they are still with us at all. The window to capture their stories through oral history interviews is rapidly closing.

For the last eight years I have been connecting with lesser-known Detroit musicians from this period, many of whom had never formally shared their stories. My goal in compiling oral history

interviews with these figures is not only to preserve their stories for posterity, but also to shine a long-overdue spotlight on some of the more obscure corners of Detroit's mid-century music scene. Some of this work has been accessioned by the Walter P. Reuther Library, some has been published in books like Heaven Was Detroit and Mind Over Matter: the Myths & Mysteries of Detroit's Fortune Records, and some was used to produce the One Record Project podcast.

I will present an overview of my ongoing oral history work with the finest unsung Detroit musicians of the twentieth century. My presentation will include interview excerpts, music samples, photographs, and other ephemera to exhibit the quality of their work and the importance of their history being preserved. Their stories provide a fascinating snapshot of Detroit at the peak of its cultural influence in America.

[*Title TBD*]
Robert Stiles (Detroit Symphony Orchestra)
Abstract TBD

10:30   Break

10:45   *"You've Really Got a Hold on Me": The Enduring Effects of the 1960s and 70s on Music Libraries*
Jon Sauceda (Eastman School of Music, University of Rochester)
Perhaps as much as any other institution, music libraries have undergone incredible change over the past half century. The 1960s and 70s in particular were formative decades for the threats and opportunities that face information services professionals to this day. Computer technologies were revolutionizing the ways scholars could perform research but carried unanticipated ramifications for the size of the library labor force. Public librarians remained a key constituency of music libraries, yet their needs were diverging from their academic counterparts in important respects. International standards were codified in this era, but the performing arts faced challenges as "non-book" disciplines, while discussions about the description and organization of information were largely coordinated by individuals who did not necessarily prioritize the needs of users that relied on scores and sound for their work.

Political and economic forces operating in this period touched nearly every corner of US society, libraries especially. The civil rights movement raised awareness of serious issues regarding diversity, equity, inclusion, and accessibility in universities, performing arts institutions, and other public entities, but it was met with indifference or outright hostility in many circles. A new copyright bill (and then law) left advocates of music users and publishers wrangling for congressional (then judicial) support. Rampant inflation forced libraries to make difficult decisions about services and collections.

Drawing on primary sources of the era, this research connects events of the 1960s and 70s to today's landscape of opportunities and challenges for music libraries, such as artificial intelligence and intellectual property rights; DEIA; inflation and austerity; intellectual property, and changing methodologies of scholarship. Part of a larger book project on music libraries since World War II, the presentation will leave plenty of time to allow attendees to ask questions and comment on areas that were missed or overlooked.

11:45   *Strategies for Working with Student Staff in Music Libraries*
Laura Thompson (Michigan State University)
Library student staff are indispensable to operations and services in academic libraries. They arrive with a broad range of backgrounds, experiences, and talents, often with unique perspectives and skills that can enhance library experiences and services, both public and technical. An important consideration for librarians supporting music is working effectively with staff of all types, including students, who may lack more advanced music-specific knowledge and skills. Since the establishment of the Music Library at Michigan State University in 2019, there have been extended opportunities to further develop staff knowledge specific to working with music collections and understanding the unique needs of music researchers from a range of experiences and backgrounds. This includes hiring, training, and working with student staff, many of whom are not formally studying music but often have other relevant musical experiences and perspectives beyond the curriculum typically taught in university or college music courses. This presentation will provide examples and discuss the ongoing development of strategies and tools at Michigan State University for working with Music Library student staff, including the development of a skills and knowledge rubric, supporting training material, and incorporating students' unique perspectives and experiences into projects and services to expand our reach beyond degree-seeking music students and music faculty.

12:15   Lunch & Business Meeting

1:45   *Just enough and Just in time: Crafting workflows that reflect today's work realities*
Melissa Moll (University of Iowa)
Four staff members with three work schedules, from two campus orgs and two time zones, but one shared goal: producing a digital library archive of the University of Iowa School of Music recordings. How to meet deadlines, especially when concert programs arrive last minute? How to enable a quick turnaround, with performers eager to access audio and video? How to ease communication and asynchronous work while concerts progress through the production line? Using Basecamp then Microsoft Teams, we embedded a workflow that meets the need but with a light touch, that allows us to work ahead when time is more plentiful so we can respond quickly when time is in short supply. For all sorts of projects and processes, library workflows increasingly accommodate the realities of our work lives today, with staff pulled from multiple locations, reporting lines, and shifts. This presentation provides an example of crafting one such workflow with just enough structure—and just enough flexibility—to deliver just in time.

2:00   *Notes on Notes*
Michael Shellabarger (Wayne State University, Department of Music) and Serena Vaquilar (Wayne State University)
Legend has it that some time in the 2010s, Wayne State acquired a Microsoft Hub and it mostly functioned as an endless whiteboard with only "out of the box" functionality. Around 2018, a music notation program called StaffPad was added to its suite of software. It served as a good talking point to break the ice with music faculty as a new librarian at Wayne State, following a predecessor whose background was more in visual arts. Seeing StaffPad as a potential bridge between the pedagogical goals of the music department and the technological barriers that could exist for students who did not have as much experience with music notation programs, the libraries wanted to engage with faculty and use this app and to set the stage for future and

ongoing collaborations. During this session, we will share the tale of StaffPad's humble beginnings on our journey toward sustained library/music department collaborations through today, as well as how we hope to utilize and integrate StaffPad for future use. We will do live demonstrations and showcase how we plan to embed this technological piece into the curriculum, and discuss the possibilities for the department and library in future collaborations.

2:50   BREAK

3:00   *Oh boy, polka joy! Preserving and Promoting Polka Collections at BGSU*
Colin Hochstetler, Patricia Falk, and Angela Pratesi (Bowling Green State University)
Bowling Green State University (BGSU) has one of the largest polka collections in the country. Built through donations by individual donors and a large gift from Music Publishers of America, the collection primarily consists of the full catalog of music scores and historical business records from the Vitak-Elsnic company, a publishing company that traces its roots to Canton, Ohio in the late 19th century. Now, with the Polka Preservation Fund, an endowed fund dedicated to the preservation of polka, the Music Library and Bill Schurk Sound Archives (MLBSSA) is working to expand and enhance its polka collections.

Through the fund, the MLBSSA developed a project-based position called the Polka Preservation Assistant. The duties of this position include performing conservation and preservation treatments on polka materials, cataloging hundreds of polka vinyl records, identifying gaps in MLBSSA polka collections, seeking community engagement, and other duties to help the polka collections at BGSU become more discoverable.

This presentation will cover the development of the Polka Preservation Assistant position, the processes and challenges experienced in the position, the final outcomes of assigned projects, and the library's hopes for the future. The Polka Preservation Assistant and the Music Catalog/Metadata Librarian will share how the mentoring of student employees can lead to meaningful career opportunities, as well as how investment in a single special collection can bring forth surprising outcomes for library faculty and staff. Additionally, this presentation will highlight recordings of local polka groups from Ohio, Michigan, and other Midwestern states, featuring a short polka demonstration where interested audience members will be invited to participate in a dance. Our hope is to engage librarians around the Midwest, and by sharing this unique collection with others, make researchers and the public at large excited about the rich history of polka in America.

4:00   *Harmonizing the Legacy: Challenges and Strategies in Processing the Ella Fitzgerald Collection*
Laikin Dantchenko and Jared Walker (Indiana University)
The Ella Fitzgerald Collection at Indiana University represents a vital repository of materials that document the life and career of one of the most iconic jazz vocalists of the 20th century. However, the collection's potential has been historically undermined by its fragmented nature, split and dispersed among multiple archives within the university. Over the years, various departments and archives within the university independently acquired portions of the collection, resulting in a lack of cohesion and comprehensive documentation. The absence of a centralized catalog exacerbated the problem, making it arduous to locate and integrate related materials. Additionally, inconsistencies in preservation practices and metadata standards across the

different archives further complicated the processing task. This presentation will delve into the challenges encountered during the processing of this incomplete collection and detail our approach for enhancing its usability and accessibility.

Additionally, it will examine the critical issues of representation of creative output related to Ella Fitzgerald and various other jazz composers, lyricists, and musicians within United States cataloging practices. By investigating how historical and systemic biases have influenced cataloging practices, the presentation will reveal the marginalization and misrepresentation of key jazz figures. Through specific case studies, including Fitzgerald's underrecognized contributions as a composer and lyricist, as well as the works of lesser-known jazz artists, the presentation highlights discrepancies in recognition and documentation. Furthermore, it critiques the methodologies used in categorizing jazz works, proposing more inclusive and accurate approaches. Ultimately, this discussion aims to shed light on the cultural and scholarly implications of these practices and advocate for reforms that honor the rich and diverse legacy of American jazz.

4:30   *Suffragist Sheet Music: Lessons in Special Collections Cataloging*
Rahni Kennedy (Southern Methodist University)
In 2019, DeGolyer Library at Southern Methodist University acquired a large sheet music collection from Dr. Danny O. Crew representing the most complete political collection in the nation, with over 17,000 pieces of music representing politicians, political movements, and historical subjects. The collection spans the history of popular political music in America from the 1760s through the election of 2016. A key sub-collection is the nation's largest assemblage of women's suffrage/women's rights sheet music. With that in mind, the suffragist sheet music was selected as a pilot on how to approach cataloging this collection.

This presentation will cover the background of this collection, approaches and issues in cataloging sheet music over one hundred years old, the lessons learned in the process, and the future of the whole collection. This includes indexing, tracking, digitizing, workflows, and examples of the actual sheet music with decisions made at the time of cataloging. This suffragist sub-collection represents approximately 75-80% of all the suffrage sheet music ever published from 1850-1920, many of which are unknown outside of this collection.

Saturday, October 26

8:00   Breakfast

9:00   *Utilizing Discogs in Public Services: Information Literacy and Advocacy Around the Crowdsourced Database and Music Marketplace*
Jackson Harmeyer (Ball State University)
The online discography database and global marketplace Discogs is a trusted resource among private collectors of physical media formats including CDs, LPs, and cassettes. Discogs reports that over 900 thousand community contributors have cataloged more than 16 million releases since the platform launched in the year 2000. It likewise boasts that its online marketplace is the largest in the world for album sales with more than 62 million items listed from thousands of sellers.

Like other crowdsourced platforms such as Wikipedia and YouTube, Discogs offers our library users a wealth of information, openly available on the internet, but demands from them an information literacy to interpret this deluge of information. As with these familiar platforms, when demonstrating Discogs to users, we as music librarians must instruct around information literacy concepts like the evaluation of sources, types and degrees of authority, and processes of information creation. We and our users also have opportunities to advocate for local musicmaking by becoming community contributors to Discogs, in the same manner that edit-a-thons have improved the quantity and quality of content at Wikipedia.

The current paper explores how music librarians engaged in public services can educate around Discogs and build relationships with departmental faculty by contributing information to the Discogs Database. First, I compare Discogs to traditional print discographies as well as online resources like Naxos Music Library and the website AllMusic. I then discuss Discogs within the context of the ACRL Framework for Information Literacy and its Music Companion, and I recount how I have incorporated information literacy concepts around Discogs into instruction and reference settings. Finally, I explore how I have contributed to Discogs in support of local musicmaking and argue why, even in the age of streaming, you should too.

9:30   *Engaging the Music Companion to the Framework Across Music Librarianship*
Anna Grau Schmidt (University of Wisconsin-Milwaukee) and Angela Pratesi (Bowling Green State University)
The Music Companion to the Framework was approved by the MLA in October 2023, and introduced to members at the 2024 national meeting, with sample scenarios for application in areas of music librarianship beyond information literacy instruction. Based on responses to that presentation, the proposed interactive workshop will expand on these ideas to consider the application of concepts from the Framework and Music Companion in library work including and beyond instruction. After an introductory orientation and opportunity for questions on details of the new document and its potential uses, participants will have the opportunity to work in small groups with others from similar areas of practice. The presenters will provide a set of prompts to help groups consider how the Framework and Companion might provide guiding principles or inspiration for their work. Groups will then share their ideas and challenges with the larger group. We hope this interactive session will support engagement with the Music Companion as well as help members to discuss common goals and values across areas of practice.

10:15 Poster Session

OER Creation Project Managers, UNITE!
Victoria Peters and Sylvia Yang (DePauw University)
With support from Lilly Endowment Inc., the Private Academic Library Network of Indiana (PALNI)'s PALSave Textbook Creation Grant Program offers coordination for peer review, copyediting, layout, and hosting services to faculty members from PALNI-supported institutions to create open textbooks. Each textbook is also supported by a consortial project manager to monitor progress and answer questions throughout development. This poster will feature two DePauw University librarians and their experiences managing an open textbook publishing project.

Giuseppe Verdi Has Joined the Chat: Sir George In His Reissue Era
Michelle Hahn (Ohio University)
There are rules to follow and rules to break; rules with history, and rules designed for a different time. Quite often in music cataloging, the application of those rules is "a riddle wrapped in a mystery inside an enigma" (Churchill, 1939). Then we have to navigate the many incongruent or conflicting solutions to the riddle. Often, in trying to stick to the rules we inadvertently confuse things for our users, especially if we do not revisit our choices when the opportunity arises. On this poster, I will map out the publishing practices employed by Sir George Grove and the cataloging rules that confound them as I try to answer the question "when is a new publication date truly a new publication and when should we abide?"

Current Data on Job Postings in Music Librarianship
Joe Clark (Kent State University)
The job market for librarians is evolving, as many academic libraries reduce staffing due to economic factors and public libraries opt to generalists over specialists. Is the job market for music librarians as robust as it was a decade ago, or are darker times on the horizon? In this poster I will provide data on the recent number and types of positions listed on the Music Library Association's Job Placement Service hiring announcements page. This research aims to address existing trends in the numbers of postings, types of positions, types of hiring institutions, and how these have changed over time.

Navigating Library Services: Challenges and Opportunities in Moving Music and Dance Collections during the COVID-19 Pandemic
Michael J. Duffy IV (Western Michigan University)
During the COVID-19 pandemic, the University Libraries at Western Michigan University closed the Harper C. Maybee Music and Dance Library, and moved its collections to Waldo Library, the main library on campus. This decision was the result of budget cuts at Western Michigan University during the pandemic, and the University Libraries' response to operate within our budget by consolidating services and collection spaces. The Maybee Music and Dance Library was closed, along with the rest of the campus libraries, in March 2020. The music and dance collections were moved between March and May of 2021, after which they were available to users at Waldo Library. The University Libraries posted signs at the site of the former Music and Dance Library and the Fine Arts Librarian sent messages to the administration and faculty of the School of Music and Department of Dance during this time to inform the faculty and students of the move and the services that would continue to be available. In spite of this, there were some misunderstandings about the services that would continue to be available to music faculty and students that needed to be corrected. In an effort to maintain close ties with the School of Music, and the Department of Dance – and to build connections with the Department of Theatre and the Frostic School of Art, the Fine Arts Librarian began to schedule a series of "librarian hours" in the Dalton Center and the Richmond Center so that he could maintain a visible physical presence among the Fine Arts students and faculty, and he also started the Library at the Concert Hall series, in which he presented library materials and information resources at selected School of Music performances. This poster outlines this transition and the challenges and opportunities it presented.

11:00   *Music Information Literacy: Inclusion and Advocacy A Book Talk and Panel Discussion*
Kristi Bergland (University of Minnesota), Eboni Johnson (Oberlin Science Library),
Karen J Olson (St. Olaf College), Dyani Sabin (Freelance journalist), and Kathleen
Abromeit (Oberlin Conservatory Library)
Libraries are intended to be safe spaces, spaces of open learning, access, and information.
Despite this lofty goal, the traditional library has yet to offer this to all its users. Our population is
more demographically diverse than ever, and this will continue to expand as people feel safer to
express their authentic selves. But, social polarization has pushed people into identity-based
camps that foster distrust, disregard, and hatred.

Many of our students have experienced trauma/s from the generational oppression of systemic
racism, gender fluidity, invisible disabilities, discrimination of all kinds, or other socioeconomic
factors. Ongoing trauma triggers toxic stress that can rewire parts of the brain and impact one's
ability to process information, formulate questions, and feel safe enough to be creative and in the
zone of ideas. Gone are the days of teaching in a vacuum, where we deliver that simple one-shot
information literacy session that provides rudimentary library research skills. We need to do more.
We need to take a more profound, reflective approach to our teaching.

The result of this exploration is a collection of fourteen chapters that present concepts, theories,
and cases to open your heart and mind to greater inclusion. This book's chapters are authored by
librarians who have actively been learning and self-reflecting on what is needed to fully invite
users into their libraries and teaching spaces.

In this panel presentation, the editors, Kathleen Abromeit and Dyani Sabin, will offer an overview
of the book Music Information Literacy: Inclusion and Advocacy, along with presentations by the
authors of three chapters.

- Kristi Bergland, "Digital Accessibility in Music Libraries: Designing Your Way to User
  Success"
- Karen J. Olson, "Using Stephen Foster's Statue to Teach Critical Information Literacy"
- Eboni A. Johnson, "Show Them Who You Are: Code-switching and Code-meshing in the
  Academy"

11:50   Closing Remarks