

MUSIC LIBRARY ASSOCIATION

MIDWEST CHAPTER

83RD ANNUAL MEETING · OCTOBER 24-26, 2024 · DETROIT, MICHIGAN

WELCOME

Welcome to the 83rd annual meeting of the Midwest Chapter of the Music Library Association in Detroit, MI!

Getting Around Detroit

Transportation will be provided on Friday from the Hotel Indigo to the Hillberry Gateway on the Wayne State University campus where Friday sessions will occur.

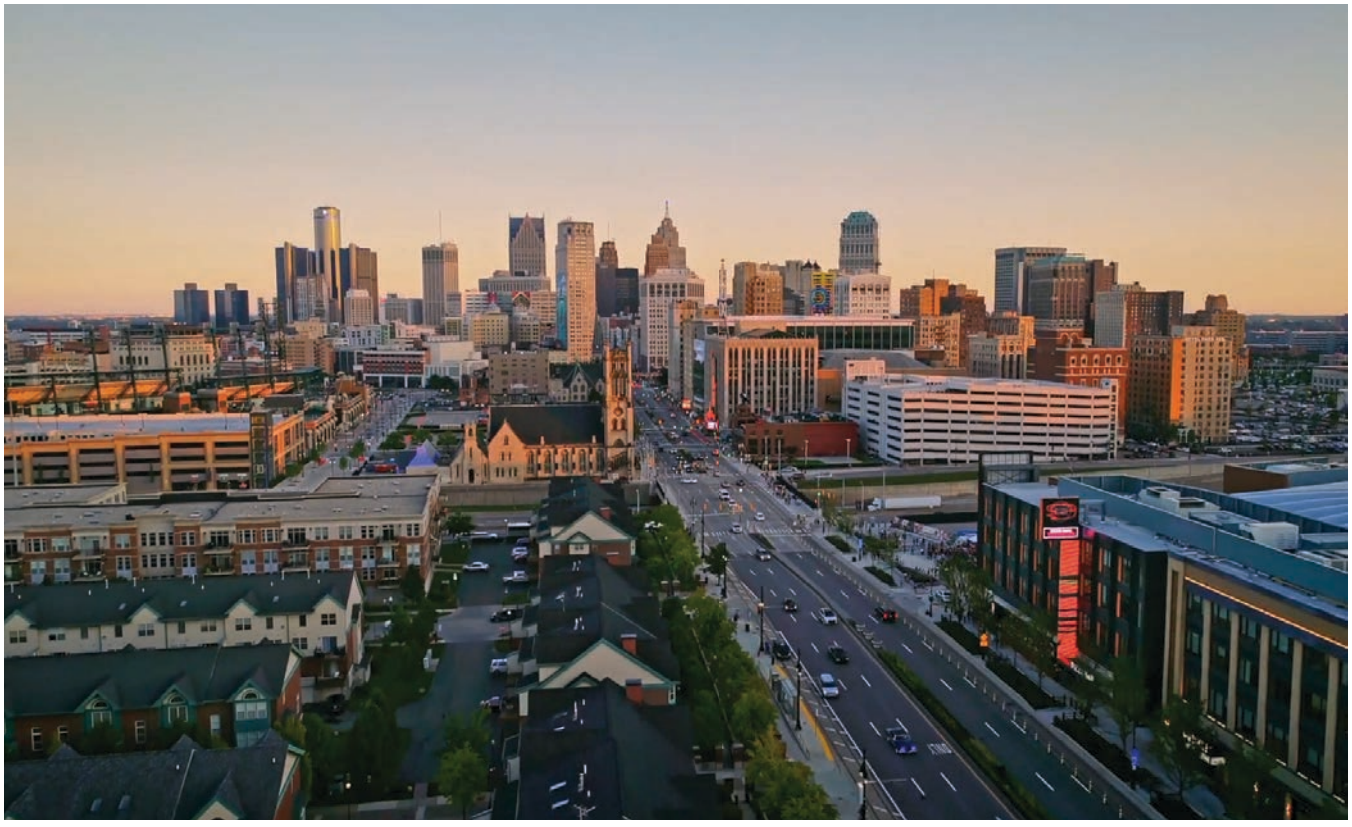
Information about the public bus system can be found on **detroitmi.gov/departments/detroit-department-transportation**. Additionally, the QLINE is a 3.3-mile streetcar serving 12 locations along Woodward Avenue from Downtown Detroit to New Center. For more info, visit **qlinedetroit.com**.

Check out **visitdetroit.com** for information about what to do in the area.

Wi-Fi

Wayne State University's guest netowrk is **WSU-Public**. **Eduroam** is also available if your home institution participates.

Visit the meeting website for more information:
mwmla.wp.musiclibraryassoc.org/meetings/2024-midwest-mla-annual-meeting



SCHEDULE AT-A-GLANCE

THURSDAY, OCTOBER 24

AFTERNOON/EVENING

3:30-7:00 PM	**CONFERENCE REGISTRATION**, Hotel Indigo
5:30 PM	**DSO TOUR**, Max M. & Marjorie S. Fisher Music Center
8:00-9:00 PM	**FIRST-TIME ATTENDEE GATHERING**, Hotel Indigo

FRIDAY, OCTOBER 25

All Friday programming will occur at the Hilberry Gateway on the Wayne State University campus.

MORNING

7:30 AM	**BUS BEGINS TRIPS TO CAMPUS** (meet in hotel lobby)
8:00-9:00 AM	**CONFERENCE REGISTRATION**
8:00-8:45 AM	**BREAKFAST**
8:45-10:30 AM	**WELCOME & SESSION BLOCK 1**
10:30-10:45 AM	**BREAK**
10:45 AM-12:15 PM	**SESSION BLOCK 2**

AFTERNOON

12:15-1:45 PM	**LUNCH & BUSINESS MEETING**
1:45-2:50 PM	**SESSION BLOCK 3**
2:50-3:00 PM	**BREAK**
3:00-5:00 PM	**SESSION BLOCK 4**

EVENING

5:15 PM	**BUS BEGINS TRIPS TO HOTEL**

SATURDAY, OCTOBER 26

All Saturday programming will occur at Hotel Indigo

MORNING

8:00-9:00 AM	**BREAKFAST**
9:00-10:15 AM	**SESSION BLOCK 5**
10:15-11:00 AM	**POSTER SESSION & BREAK**
11:00 AM-12:00 PM	**SESSION BLOCK 6 & CLOSING REMARKS**

PROGRAM THURSDAY, OCTOBER 24

3:30-7:00 PM **CONFERENCE REGISTRATION**
Hotel Indigo, 2nd floor

5:30-6:30 PM **OPTIONAL: Detroit Smphony 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). Tour is capped at the first 25 registrants.

8:00-9:00 PM **FIRST-TIME ATTENDEE GATHERING**
Hotel Indigo, 2nd floor

PROGRAM FRIDAY, OCTOBER 25

7:30 AM **BUS BEGINS TRIPS TO CAMPUS**

8:00-8:45 AM **BREAKFAST & CONFERENCE REGISTRATION**
Hilberry Gateway, Wayne State University

8:45-9:00 AM **WELCOME & OPENING REMARKS**
Hilberry Gateway, Wayne State University
Paul Bracke, Dean of WSU School of Information Sciences and University Libraries

9:00-10:30 SESSION BLOCK 1 HILBERRY GATEWAY

9:00-10:30 AM **DETROIT MUSIC PANEL**

DETROIT SOUND CONSERVANCY AND THE BLUE BIRD INN
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.

ENSEMBLE LIBRARIANSHIP AT THE DETROIT SYMPHONY ORCHESTRA

Robert Stiles (Detroit Symphony Orchestra)

As performance librarians, our primary responsibility is to manage the music collection and distribute prepared scores and parts used by the orchestra players, conductors, and guest artists. We ensure the timely and efficient preparation and provision of quality music suitable for each performer. The process includes extensive planning, communication, music preparation, confirmation of instrumentation, managing budgets, and being available at rehearsals and concerts. Music preparation includes proofreading, adding bowings, confirming roadmaps and we incorporate current digital technology to improve efficiency and quality. Our work culminates in beautiful music-making by the orchestra.

10:30-10:45 AM **BREAK**



PROGRAM FRIDAY, OCTOBER 25 cont.

10:45-12:15 SESSION BLOCK 2 HILBERRY GATEWAY

10:45-11:35 AM

"YOU'VE REALLY GOT A HOLD ON ME": The Enduring Effects of the 1960s and 70s on Music Libraries

Jonathan 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 AM-12:10 PM

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.

12:15-1:45 PM

LUNCH & BUSINESS MEETING

The business meeting will begin at 12:45 pm

1:45-3:00 SESSION BLOCK 3 HILBERRY GATEWAY

1:45-2:00 PM

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.

2:00-2:50 PM

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.

PROGRAM FRIDAY, OCTOBER 25 cont.

2:50-3:00 PM **BREAK**

3:00-5:00 SESSION BLOCK 4 HILBERRY GATEWAY

3:00-3:50 PM

OH BOY, POLKA JOY! Preserving and Promoting Polka Collections at BGSU

Colin Hochstetler, Patty 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.



4:00-4:25 PM

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.

4:30-4:55 PM

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.

5:15 PM

BUS BEGINS TRIPS TO HOTEL

PROGRAM SATURDAY, OCTOBER 26

8:00-9:00 AM **BREAKFAST**
Hotel Indigo

9:00-10:30 SESSION BLOCK 5 HOTEL INDIGO

9:00-9:25 AM

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.

9:30-10:15 AM

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.

10:15-11:00 POSTER SESSION & BREAK HOTEL INDIGO

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 ENTERED 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.

11:00-12:00 SESSION BLOCK 6 HOTEL INDIGO

11:00-11:50 AM

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 AM-12:00 PM **CLOSING REMARKS**

Paul Cary, Midwest Chapter Chair

PRESENTER BIOGRAPHIES

KATHLEEN A. ABROMEIT (she/her) is the Head of the Oberlin Conservatory Library; she oversees all aspects of the library's programs and services. Kathy has an MLIS and MMus and completed a mindful leadership certificate from the Weatherhead School at Case Western Reserve. Her areas of scholarly interest include music information literacy, faculty/librarian collaboration, African American spirituals, library inclusion and advocacy, and outreach. Her recent publications include the monographs *Spirituals: A Multidisciplinary Bibliography for Research and Performance* (2015), *Ideas, Strategies, and Scenarios in Music Information Literacy* (2018), *Music Information Literacy: Inclusion and Advocacy* (Library Juice Press, forthcoming) and *An Index to Spirituals* (SUNY Press, forthcoming). She oversees the Music Received column in *Notes* and is MLA's Publication Committee chair.

KRISTI BERGLAND is the Music Metadata Librarian at the University of Minnesota. Her research interests include inclusion and accessibility in the arts, Norwegian art song and traditional music, and the music of the American Moravians. Kristi holds an MM/DMA from the University of Minnesota, and an MLIS from the University of Wisconsin-Milwaukee. She is an active member of the Music Library Association and its Midwest chapter and is active as a solo and ensemble vocalist.

JOE CLARK spends his days walking dogs, playing guitar, and serving as the Head of the Performing Arts Library at Kent State University. His daily professional responsibilities include instruction in music, theatre, and dance, collection management, and overall operations of the Performing Arts Library. His research interests include information-seeking behavior, user experience, and the changing nature of scholarly information. His research appears in many journals, including the *Journal of Academic Librarianship*, *Notes*, *College & Research Libraries*, and *Music References Services Quarterly*.

LAIKIN DANTCHENKO is the Music Audiovisual Metadata Librarian at the William and Gayle Cook Music Library at Indiana University Bloomington. She is primarily responsible for cataloging and archival description of music media resources as well as all Slavic and East European language music materials at the Cook Music Library. Laikin received her MLS from University of North Texas and her MA in Musicology and MM in Vocal Performance from University of Georgia.

MICHAEL J. DUFFY IV is Fine Arts Librarian at Western Michigan University and was formerly Music Librarian at Northern Illinois University. He holds a master of library and information science degree from Dominican University, a master of music degree from Northwestern University, and a bachelor of music degree from Western Michigan University. He has served as chair and secretary-treasurer of the Midwest Chapter of the Music Library Association, and has served as a member-at-large on the Music Library Association Board of Directors. His writings have appeared in *Music Reference Services Quarterly*, *College & Undergraduate Libraries*, *LOEX Quarterly*, *The Reference Librarian*, *Notes*, and *Choice*.

MIKE DUTKEWYCH is an avid collector and historian of Detroit music with a concentration on the 1950s and '60s. He has spent nearly two decades doing digital preservation and oral history work focused on lesser-known artists and record labels from this period. His work has been published in books like *Heaven Was Detroit* and *Mind Over Matter: The Myths & Mysteries of Detroit's Fortune Records*. He also produced a podcast series called *One Record Project* that featured oral history interviews with obscure 1960s soul singers from Detroit. Each month he can be heard playing original 45 RPM records from his collection at *Down in the Basement*, his DJ night in Oak Park, Michigan. Mike has an MLIS and BA from Wayne State University. He is an Academic Services Officer in the WSU School of Information Sciences.

PATTY FALK is the Music Catalog/Metadata Librarian at Bowling Green State University working in the Music Library and Bill Schurk Sound Archives. She has her bachelor's degree in music history and master's degrees in Music History and Library Science. She has published a book on cataloging special collection materials and several articles related to cataloging music materials and has given numerous presentations at the regional and national level. She has also served on a variety of committees for the Music Library Association at the national and regional levels. She will be celebrating her 30th year of working at BGSU this December.

MICHELLE K. HAHN holds a Bachelor of Music degree from Ohio University, a Master of Library Science degree with a Music Librarianship specialization from Indiana University, Bloomington, a Master of Science degree in Project Management and Operations from Southern New Hampshire University, and is pursuing a Doctor of Business Administration degree from the University of Maryland Global Campus. Previous appointments include Salisbury University, Indiana University, and Southern Methodist University. Currently, she serves as the Metadata Librarian for Ohio University, handling cataloging, database maintenance, and collection management for the music collection as well as for electronic resources and other materials in all formats. Throughout her career, she has taught cataloging practice and music librarianship to future librarians. Her professional expertise includes project management, description and discoverability, digital libraries, donor relations, physical processing, and collection management. As a disabled librarian, she is also an advocate for accessibility in her workplace and community.

JACKSON HARMEYER joined Ball State University as Music Librarian in August 2022. Originally from New Orleans, Louisiana, his master's degrees are from University of Louisville (MM in Music History) and Indiana University (MLS in Music Librarianship). He has written and presented on spectral music, including his master's thesis, "Liminal Aesthetics: Perspectives on Harmony and Timbre in the Music of Olivier Messiaen, Tristan Murail, and Kaija Saariaho," and conference paper, "Uncharted Territories: Collection Development of Unfamiliar Musical Idioms, and a Practical Case for Spectral Music." Previously, Jackson served as Director of Scholarship to the Sugarmill Music Festival, and he has also worked as a concert annotator, music blogger, and composer.

COLIN HOCHSTETLER is a *Distinguished Graduate Fellow in the Humanities & Arts* at the University of Illinois Urbana-Champaign. He studies musicology with a focus on music and science communication, primarily researching "space music," sonification, and the use of music in historical planetarium programs. Prior to attending UIUC, Colin completed a BM in Music History and Literature at Bowling Green State University, during which he worked as an Undergraduate Student Supervisor at the Music Library and Bill Schurk Sound Archives (MLBSSA). Additionally, he was an Ensemble Library Intern at Interlochen Center for the Arts during the summer of 2023, where he gained experience as a performance librarian for bands and orchestras. Colin was hired as the Polka Preservation Assistant at the MLBSSA after graduating and held the position until August 2024. After completing his musicology degree at UIUC, Colin intends to earn an MLIS and further develop his skills in librarianship.

EBONI A. JOHNSON approaches her work as STEM Librarian at Oberlin College in Oberlin, Ohio, with compassion and authenticity. She holds a BA from Oberlin College and an MLIS from Kent State University. When she's not librarian-ing, you'll find her playing with wool – turning fluff into yarn and then knitting it into sweaters, socks, or shawls. And when she's not doing that, you'll find her serving as President of Oberlin's City Council, DJing a radio show, pretending she's on a cooking show while dancing in the kitchen, or bingeing something on TV. Sometimes, she sleeps.

RAHNI B. KENNEDY (he/him/his) is the Director of Cataloging at Southern Methodist University's Fondren Library where he oversees cataloging and authority control for library resources in the general and selected special collections. At SMU, he serves as chair of the Critical Cataloging Task Force, a member of the Cataloging and Database Maintenance Team, and has served on the board of the SMU Black Faculty and Staff Association. He has previously served as the Continuing Education Coordinator for Music OCLC Users Group, on the executive board of the Texas Chapter of the Music Library Association and been a member of the Encoding Standards Subcommittee of MLA's Cataloging and Metadata Committee. He most recently was a fellow in ARL's Leadership & Career Development Program and is currently serving on MLA's Board of Directors.

MICHELLE JAHRA MCKINNEY is Director and Director of Collections at the Detroit Sound Conservancy, a nonprofit community-based music archive documenting Detroit's collective history through preservation, education, performance, and placekeeping. McKinney holds an MLIS from Wayne State University and was previously an archivist and education specialist at the Charles H. Wright Museum of African American History in Detroit, MI.

MELISSA MOLL is the Music Cataloging and Metadata Librarian at the University of Iowa and currently serves as the MLA Membership Management Officer and MOUG Nominating Committee chair. Previously, she was a member of the Midwest MLA Chapter Local Arrangements and Program Committees (2017), chaired the Midwest Chapter (2023) and MLA (2020-2021) Nominating Committees, and served in the MOUG Treasurer roles (2019-

2023). Melissa holds a DMA in Organ Performance and Pedagogy from the University of Iowa and an MLIS from the University of Wisconsin—Madison. Before her library career, she taught at Bethany College (Lindsborg, KS), worked as a full-time church musician in Connecticut and Wisconsin, and received a Fulbright Fellowship to study in Germany. This fall, she's hosting a herd of neighborhood deer feasting on a bumper crop of acorns in her backyard.

KAREN OLSON is the Research & Instruction Librarian for Music and Fine Arts at St. Olaf College in Northfield, MN. She earned her MLIS from the University of Missouri-Columbia (2022) and her PhD in historical musicology from Washington University in St. Louis (2017), where she researched 20th century British environmental politics and the music of Sir Peter Maxwell Davies. Her current professional interests include information literacy trends and the role of AI in libraries. She is a member of the MLA Membership Committee and the Instruction Subcommittee, and has published and presented on collection diversification strategies, critical information literacy, and sheet music illustration for the 1904 Louisiana Purchase Exposition. She plays the organ and the piano.

VICTORIA PETERS is the Scholarly Communication and Resource Services Librarian at DePauw University in Greencastle, Indiana where she is responsible for metadata creation and maintenance in the library catalog, management of the campus institutional repository, and supervises Acquisitions and Resource Sharing. Her areas of research include Open Education, textbook affordability, and open access publishing. She holds a BA in Music History from Luther College (Decorah, IA) and a Coordinated Masters Degree in Library & Information Science and Music History & Literature from the University of Wisconsin - Milwaukee.

ANGELA PRATESI is an associate professor and the head librarian of the Music Library and Bill Schurk Sound Archives at Bowling Green State University. She holds graduate degrees in musicology and library and information studies from the University of Wisconsin-Madison. She is an active member of the Music Library Association, currently serving on the Board of Directors as a Member-at-Large in the role of Parliamentarian and having previously served on the Core Competencies for Music Librarians Task Force and chaired the Instruction Subcommittee and the Dena Epstein Award Committee. Her research interests primarily lie at the intersection of information, learning, and music. She is a 2019 recipient of the University of Northern Iowa's Outstanding Teaching Award.

DYANI SABIN is a queer, Jewish writer of Romani heritage. As a freelance science journalist, she has covered artificial intelligence, technology, and women's health issues for National Geographic, The Washington Post, Popular Science, Inverse, and The Daily Beast, among others. Her fiction and poetry have appeared in Strange Horizons, Small Wonders, Vast Chasm, Enchanted Conversations, Vasatarian, Reckoning, and Corvid Queen. She was a 2023 Rhysling Award Nominee. She has a master's in science journalism from New York University and an MFA in Popular Fiction from the University of Southern Maine's Stonecoast Program. Her areas of scholarly interest include Romani literature and Romani depiction in opera. She was a reference and circulation assistant in the Oberlin College library system, and works as a project manager for the Book Brander, an indie cover design studio. She believes libraries are one of our most important public services for creating community and social change.

JONATHAN SAUCEDA is associate dean and head of the Sibley Music Library and associate professor of musicology at the Eastman School of Music, University of Rochester. He earned his PhD in music history and Master of Library Science at the University of North Texas. Since 2020, he has served as editor of *Notes: The Quarterly Journal of the Music Library Association*. His research interests include the history of music information networks and Latin American music in the 20th and 21st centuries.

ANNA GRAU SCHMIDT is the Music & Performing Arts Librarian at the University of Wisconsin-Milwaukee, where she serves on the Teaching & Learning Team, and is current chair of the MLA's Instruction Subcommittee. She also has extensive experience as an instructor of music history, research methods, and librarianship. Anna holds an MS/LIS from the University of Illinois and a PhD in music history from the University of Pennsylvania, and researches French music and culture of the Middle Ages as well as information literacy in the arts.

MICHAEL SHELLABARGER is a composer, performer and producer from the Detroit area. He holds a Bachelor of Music degree in Theory and Composition from Central Michigan University and a Master of Music degree from Northwestern University. As a sound designer and composer he has worked on a variety of multimedia

projects for live performance, films and television. As a performer he has toured North America playing with many diverse artists including Orquesta di Camara di la U.A.E.M. in Mexico City.

ROBERT STILES joined the Detroit Symphony Orchestra (DSO) as Librarian in July 1999 and was appointed Principal Librarian in September 2004. Robert's orchestra librarian career began in 1997 in Albuquerque and continued at the Sarasota Orchestra. In 2000, he was appointed Principal Librarian of the Grand Teton Music Festival. Robert designed the new DSO orchestra library and reorganized the orchestra's vast collection of music. In this process he discovered over 500 works donated from the Works Progress Administration. With a sense for innovation, he is reconstructing the orchestra's musical archives, creating a model orchestra library. A composer and arranger, Robert's arrangements have been performed by the DSO and many other orchestras. Robert also performs as a double bassist with the DSO and the Grand Teton Music Festival. Stiles earned a Doctorate from the University of Texas at Austin, a Master's from Rice University and his Bachelor's at Southern Methodist University.

LAURA THOMPSON is the Music Librarian and Head of the Music Library at Michigan State University, where she is responsible for instruction, reference, and collection development for Music, as well as overseeing the daily operations of the Music Library.

SERENA VAQUILAR is the Librarian for the College of Fine, Performing & Communication Arts at Wayne State University. She is currently the Chief Financial Officer for the Music Library Association and the Treasurer for REFORMA. Serena holds an MLIS from Wayne State University and an MM and BM from California State University, Northridge.

JARED WALKER is the Special Collections Archivist at Indiana University's William & Gayle Cook Music Library. He oversees the acquisition, processing, and preservation of music related records and special collections, with a focus on developing policies and procedures for archival treatment, arrangement, and description of special collections for the Music Library. Jared holds a Master's Degree in Library Science from Indiana University Bloomington, where he specialized in Music Librarianship, and his research interests include archival technologies and digital preservation strategies.

ZOUA SYLVIA YANG is the Music, Media, and Creative Arts Librarian at DePauw University in Greencastle, IN. Her research interests include music in relation to culture and identity, information literacy instruction, information services, and outreach. In addition to her responsibilities in collection development, reference services, and access services, Sylvia teaches a sequential, course-integrated information literacy program for DePauw's Institute of Music. She regularly presents at regional and national conferences and is active within both the midwest and national chapters of the Music Library Association.

NOTES

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